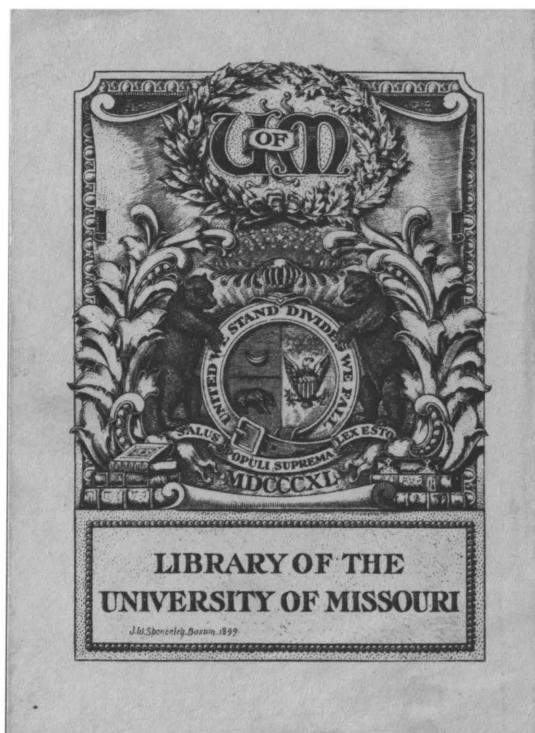


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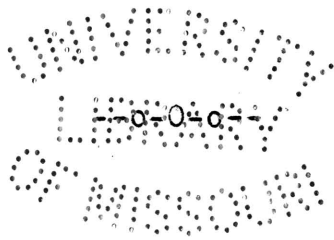
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Form 26

HORACE AS A NATURE POET

by

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HORACE AS A NATURE POET.

In order to be called a true poet of nature , one must possess a deep appreciation and love for the natural world, and the ability to express this feeling in beautiful and appropriate verse. The men who have attained fame in this department of poetry differ in many respects , but they all have these qualities in common. The purpose of this discussion is to show that Horace is worthy of being called a true nature poet , and deserves the fame he has won. Of course his genius expressed itself in other ways also, but we are concerned with his feeling for nature, and the manner in which this is expressed.

The subject falls naturally into two divisions:

- I. Horace's Attitude Toward Nature,
- II. His Descriptive Power.

I.

HORACE'S ATTITUDE TOWARD NATURE.

A careful study of the poetry of Horace shows that he was well qualified to write about the country because of his own experience, and that he appreciated the importance of the farmer's work. More than this, he possessed a deep and sincere love for the world of nature, and at times manifested a spirit of nature worship. His love for the country, strong as it was, seemed confined to his own land, and nothing else was so beautiful to him as the hills and streams of Italy. These different phases of his attitude toward nature will be considered in the following discussion.

(A) KNOWLEDGE OF COUNTRY LIFE.

One can not be a successful nature poet unless he speaks from experience. The statement is made by Stedman that unless Nature is a man's nurse he never will read with ease the text of her story book, and that the maker of rural verse should be country bred, or he will fall short. Horace's life conforms to to this standard, as he was born in the country and lived there during his childhood, then in later years spent much time on the farm. He speaks of himself as

"longe sonātem natus ad Aufidum" (C.IV., 9, 2.)

and his early boyhood was spent among the hills of Apulia.

He tells of wandering away as a child into the forest, where he fell asleep and was covered with leaves by the doves,-

"Me fabulosae Volture in Apulo

nutricis extra limen Apuliae

ludo fatigatumque somno

fronde nova puerum palumbes|texere." (C.III.,4; 9-12.)

The story is told to show that he has ever been a favorite with the muses, so it is considered fanciful by some commentators; but it must have been inspired by some memory of a similar experience in his childhood and gives us an idea of what his life in those days must have been. He surely knew nature well, for he felt at home among the lonely hills, when no other human being was near. This kind of life did not last long, however, for his father took him to Rome for his further education,-

" Sed puerum est ausus Romam portare docendum."

(S.,1.6,76.)

Then for years he lived in the city, but we know that he spent much time at the various summer resorts around Rome. In one place he says,-

Vester, Camenae, vester in arduos

tollor Sabinos, seu mihi frigidum

Praeneste seu Tibur supinum

seu liquidae placuere Baiae," (C.III. 4,21-24.)

thus showing that he was accustomed to visit Praeneste, Tibur, and Baiae. He came to know nature best however, after he received the gift of the Sabine farm from his friend and benefactor, Maecenas, to whom he expressed his gratitude in these words,-

" Hoc erat in votis: modus agri non ita magnus,

hortus ubi et tecto vicinus iugis aquae fons

et paulum silvae super his foret, auctuis atque

di melius fecere. Bene est. Nil amplius oro

Maia nate, nisi ut propria haec mihi munera faxis."

(S. 11.,5,1-5.)

The gift was greatly appreciated and Horace often tells of his joy in the possession of the estate. After this he seems to have spent much of his time on the farm and had a chance to learn more of country life than he had ever known before. Much of his nature poetry was written in this latter period of his life, when he was inspired by the beauties of the Sabine Hills and the peaceful surroundings of his mountain home. As he was born on the farm and spent the early part of his life there, then in after years frequently left Rome for a sojourn in the country, and finally had a chance to live on his own estate, he surely could speak with authority on the subject of nature.

(B)

APPRECIATION OF THE IMPORTANCE OF FARM LIFE.

In the time of Horace the small landholder was rapidly vanishing from Italy, as the farms were being absorbed by the vast estates of the rich. The poet seemed to feel that such a condition was deplorable and should not exist. He knew that the peasants should be the strength of the state, and upon their virtue and thrift depended, to a great extent, the future of the Italian race. So we find him speaking again and again of the humble life of the farmer and glorifying in his verse the good old days when most of the Romans were farmers. This is how he describes the change that was coming over the country,-

" Iam pauca aratro iugera regiae
moles relinquent: undique latius
extenta visentur Lucrino
stagna lacu, platanusque caelebs

evincet ulmos ; tum violaria et
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori;

tum spissa ramis laurea fervidos
excludet ictus. Non ita Romuli
praescriptum et intonsi Catonis
auspiciis veterunq̄ue norma." (C.II. 15, 1-12.)

Here he protests against the custom of changing farms into pleasure grounds and contrasts the spirit of his time with that of the men of old. At another time Horace arraigns the people very severely for their sins, and gives a vivid picture of the corruption of the Roman family, then concludes that not from such homes came the youth who did so much for Rome in the olden times-

" sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glaebas et severae
matris ad arbitrium recisos

portare fustis , sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis , amicum
tempus agens abeunte curru." (C.III.6,37-44.)

The Sabines are taken as a type of a strong sturdy race, and not only the simplicity and thrift of their life is emphasized, but also the stern discipline of the home, that was worth so much in the formation of character.

The ordinary work of the farmer is mentioned when Horace writes to the overseer of his estate,-

" Et tamen urges

iampridem non tacta ligonibus arva, bovemque
disiunctum curas et strictis frondibus explet.
Addit opus pigro rivus, si decidit imber,
multa mole docendus aprico parcere prato."
(Epp. I. 14, 26-30)

In such a way he describes the common task of plowing, stripping the leaves from the trees as food for the oxen, and keeping the river within bounds. This is not an especially pleasing description, but one that shows understanding of farm life. Now let us turn to a whole poem written on the same subject,- " Beatus ille qui procul negotiis,

ut prisca gens mortalium,
paterna rura bobus exercet suis,
solutus omni faenore,
neque excitatur classico miles truci,
neque horret iratum mare,
forumque vitat et superba civium
potentionum limina.
Ergo aut adulta vitium propagine
altas maritat populos,
aut in reducta valle mugientium
prospectat errantis greges,
inutilisve falce ramos amputans
feliciores inserit,
aut pressa puris mella condit amphoris,
aut tondet infirmas ovis;

vel, cum decorum mitibus pomis caput
autumnus agris extulit,
ut gaudet insitiva decerpens pira,
certantem et uvam purpuræ,
qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet iacere modo sub antiqua ilice,
modo in tenaci gramine;
labuntur altis interim ripis aquae,
queruntur in silvis aves,
frondesque lymphis obstrepunt manantibus,
somnos quod invitet levis." (Ep.II.)

In such a strain he continues, telling of the pleasures of the hunt in the winter, and then describing the life of the home itself. We see the wife surrounded by her children, doing the simple chores and preparing the evening meals for her tired husband-

"Has inter epulas ut iuvat pastas ovis
videre properantis domum,
videre fessos vomerem inversum boves
Collo trahentes languido,
positasque vernas, ditis examen domus
circum renidentis Laris."

At this point we are surprised to find that Horace puts this beautiful description into the mouth of the money-lender, Alfius, who says he is going to the country to live and collects all his money for the purpose, but promptly invests it again and remains where he is. Various interpretations have been given

to this Epode. Tyrrell calls it an "insincere glorification of the country." Sellar thinks Horace is sincere but is carried away by his feelings; then, being somewhat ashamed of his enthusiasm, he wishes to bring the reader back to the commonplace by introducing Alfius. To another commentator, Wickham, the point seems to be the strength of the "ruling passion" in a man's life. After carefully reading the poem most of us will agree that Horace is really giving us his own ideas about the country, but he has the money-lender in mind from the first, as he says, "far from business", and again, "freed from the cares of money-lending." Then in the latter part he speaks of the home-born slaves that formed such an important part of a prosperous man's wealth. This seems more like Alfius than Horace, but the rest of the Epode seems to be the thought of a poet rather than a money-lender. Perhaps the best explanation is that Horace wants to show the contrast between this life of the peasant in all its simplicity and freedom from care and that of the practical sordid life of the man of business, whose chief characteristic is the desire for gain. Such an interpretation seems more in keeping with the spirit shown in the rest of Horace's nature poetry. In this appreciation of the importance of farm life he was similar to Virgil and Tibullus, and the Epode in its style and diction is very much like the Georgics and the First Elegy of Tibullus. All of these poems were probably written about the same time, so it will be of interest to compare several passages from the works of these poets. Horace speaks of the happy lot of the farmer, while Virgil says,-

" O fortunatos ⁿ mimium, sua si bona morint ,
agricolas! quibus ipsa procul discordibus armis
fundit humo facilem victum iustissima tellus."
(G.II. 458-460.)

Both Virgil and Horace mention the work of plowing the fields,-
"Paterna rura bobus exercet suis." (Ep.II.3.)

"Agricola incurvo terram demovit aratro
hic anni labor , hinc patriam parvosque penates
sustinet, hinc armenta boum meritosque iuuenicos.
(G.II. 513-515)

All three speak of the fact that the life of the farm is far
away from war,-

"Neque excitatur classico miles truci." (Ep.II. 5.)

"Necdum etiam audierant inflari classica. " (G.II. 539.)

"Martia cui somnus classica pulsa fugant." (Tibullus
I.,1,4.)

The lowing of the herds in the valley is expressed
as follows;

"Aut in reducta valle mugientium
prospectat errantis greges." (Ep.II. , 11-12.)

"frigida Tempe
mugitusque boum mollesque sub arbore somni."
(G.II. 470.)

The grafted tree is thus mentioned,-

" inutilisve falce ramos amputans
feliciores inserit." (Ep.II. , 13-14.)

" Exilit ad caelum ramis felicibus arbos
miraturque novas frondes et non sua poma."
(G II., 81-82.)

Also the care of honey,-

" Aut pressa puris mella condit amphoris. "
(Ep.II., 15.)

- - - - -
" Spumantia cogere pressis
mella favis."
(G.II.,140.)

and autumn with its fruits,-

" Vel cum decorum mitibus pomis caput
autumnus agris extulit
ut gaudet insitiva decerpens pira
certantem et uvam purpurae. " (Ep.II.17-20.)

- - - - -
" Et varios fetus autumnus , et alte
mitis in apricis coquitur vindemia saxis."
(G.II. 521-522)

"Nec Spes, destituat , sed frugum semper acervos
Praebeat et pleno pingua musta lacu."
(Tibullus,I.1, 27-28.)

The pleasure of lying under a tree appeals to the three
poets alike,-

" Libet iacere modo sub antiqua ilice
modo in tenaci gramine
labuntur altis interim ripis aquae. (Ep.II. 23-25.)

* * * * *
" Mollesque sub arbore somni". (G.II. 470.)
* * * * *

" Sed canis aestivos ortus vitare sub umbra

Arboris ad rivos praetereuntis aquae"

(Tibullius ,I.1,27-28.)

The life of the home itself receives tribute,-

" si pudica mulier in partem iuuet

domum atque dulcis liberos." (Ep.II. 39.)

* * * * *

" Interea dulces pendent circum oscula nati

casta pudicitiam servat domus. (G.II. 523-524.)

The references given show that Horace appreciated fully the importance of farm life, and that in this respect he shared the ideas of Virgil and Tibullus.

(c) LOVE FOR THE COUNTRY.

Horace's feeling however was something more than appreciation, and he really loved the country, not only as a relief from city life , but for its own sake.

(1) As Relief From City.

The city man is likely to care more for the beauties of nature than the person who has always been surrounded with them. In writing of nature poetry, Stedman says that in order to appreciate country life and its worth, one must have been parted from it long enough to have become a little tired of that for which it was exchanged. We have all seen evidences of this trait of human nature. The people who are surrounded by

beautiful natural scenery often scarcely notice it until their attention is called by some one who sees it for the first time, or after a long interval. A beautiful landscape that is seen often is in danger of losing its charm for the beholder. Although it has been stated that Horace spent much of his time in the country, he was really a city man, and for that reason seemed to appreciate the country more because of the relief it afforded him after being in the turmoil and confusion of Rome. In several passages we find him expressing fondness for both kinds of life,- " Romae Tibur amem ventosus, Tibure Romam."
(Ep.I. 18,12.)

Again he tells that his own servant has reproached him with the following words,-

" Romae rus optas , absentem rusticus urbem
Tollis ad astra levis. " (S.II. 7,28-29.)

In another place he expresses a great longing to get away from the city when he says:

" O rus , quando ego te aspiciam?"(S.II.,6.)

The thought in this line has been expressed by the poet Cowley as follows;

"O fountains , when in you shall I
Myself , eased of unpeaceful thoughts espy
O, fields, woods, when, when shall I be made
The happy tenant of your shade?"

In one of the satires Horace tells , in a humorous vein, the fable of the city mouse that visits his friend in the country, and pities him for his poor fare and hard life. Later the visit is returned , but the mouse is frightened out of his wits by the strange noises in the city house. He makes his escape saying, " I like not this life of thine, so farewell.

In my hole in the woods I fear no surprises and will be happy with my poor fare." The moral of the fable is obvious, and it shows that Horace liked to dwell upon the contrast between the two kinds of life.

(2) For its Own Pleasure.

More than this, he loved the country for itself, and expresses over and over his joy in rural life. When he is speaking of the possession of his farm, he refers to himself as:

" Satis bestus uncis Sabinis." (C.II., 18,14.)

After discoursing about the futility of seeking happiness in wealth and power he concludes by asking the question,

" Cur velle permutem Sabina divitias operosiores?"
(C.III., 1,47-48.)

Very similar is the thought in these words,-

" Purae rivus aquae , silvaeque iugerum
paucorum et segetes certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beator?" (C.III., 16,29-32.)

Again he says ,

" Ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
* * * * *
Novistine locum potiore rure beato?
Est ubi plus tepeant hiemes , ubi gratior aura,
leniat et rabiem Canis et momenta Leonis
cum semel accepit Solem furibundus acutum,
Est ubi divellat somnus minus invida cura
Deterius Libycis olet aut nitet herba lapillis

Purior in vicis aqua tendit rumpere plumbam
quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas
Laudanturque domus longos quae prospicit agros.
Naturam expellas furca , tamen usque recurret
et mala perrumpit furtim fastigia victrix."
(Epp.I. 10,6-7,15-22)

This glorification of nature , as contrasted with the work of men, shows a deep appreciation of the beautiful, and must have been inspired by a sincere love for what is described. In one of the epistles Horace speaks of his farm as the small domain that restores him to himself, and a little farther on says,

" Rure ego viventem , tu dicis in urbe beatum."
(Epp.I.,14-10.)

In an ode written to praise the virtue of contentment, we find the peaceful happy life of the country man portrayed,-

" somnus agrestium
lenis virorum non humilis domos
fastidit umbrosamque ripam
non zephyris agitata Tempe." (C.III.,1,21-24.)

After reading such references no one can doubt that Horace really loved the country, and found great delight in rural surroundings.

(D) SPIRIT OF NATURE WORSHIP.

The various gods and goddesses of nature are frequently mentioned in the work of our poet, so he must have possessed a spirit of nature worship. Faunus, the old Italian god of woods and pastures, seems to have been held in special esteem, and his coming to Horace's farm is thus described,-

" Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
defendit aestatem capellis
usque meis pluviosque ventos,
Impune tutum per nemus arbutos
quaerunt latentis et thyma deviae
olentis uxores mariti,
nec viridis metuunt colubras
nec Martialis haediliae lupos,
utcumque dulci , Tyndari, fistula
valles et Vsticae cubantis
levia personuere saxa.
Di me tuentur , dis pietas mea
et musa cordi est. " (C.I.17, 1-14.)

Here we find an expression of gratitude to Faunus for his protecting care of the goats in the pastures. Their owner feels that they are safe when the strains of the god's pipes are heard. A sacrifice to the same deity is mentioned in the following lines,-

"nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo." (C.I.,4,11-12.)

Again the poet prays for Faunus' favor,-

" Faune, nympharum fugientum amator,

per meos finis et aprica rura

lenis incedas , abeasque parvis

aequus alumnis,

si tener pleno cadit haedus anno ,

larga nec desunt Veneris sodali

'vina craterae , vetus ara multo

fumat odore."

(C.III. 18,1-8.)

In still another place Faunus is identified with the Greek god Pan,-

"Dicunt in tenero gramine pinguium

custodes ovium carmina fistula

delectantque deum cui pecus et nigri

colles arcadiae placent.

(C.IV.,12,9-12.)

Bacchus receives his honors too, and the poet speaks of finding this god teaching the Nymphs and Satyrs in a lonely place among the hills,-

" Bacchum in remotis carmina rupibus

vidi docentem (credite posteris)

Nymphasque discentis et auris

capripedum Satyrorum acutas." (C.II.19,1-4.)

In another ode he describes his feelings as he is hurried away to the wilds by Bacchus ,-

" Quo me , Bacche , rapis tui

plenum? Quae memora aut quos agor in specus

velox mente nova?

(C.III. 25,1-3)

Then he compares himself to a Bacchante,-

" Non secus in iugis
exsomnia stupet Euhias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
lustratam Rhodopen , ut m̄hi devio
ripas et vacuum nemus
mirari libet. (C.III.,25, 8-14.)

Diana , as goddess of the hills and groves is honored when Horace consecrates to her the pine overhanging his villa,-

" Montium custos nemorumque virgo,
- - - - -
imminens villae tua pinus esto,
quam per exactos ego laetus annos
verris obliquum meditantis ictum
sanguine donem." (C.III.22, 1, 5-8.)

This is similar to an invocation of Catullus addressed to the same goddess,-

" Montium domina ut fores
silverumque virentium
saltuumque reconditorum
amnumque sonantum." (Catullus ,34,9-12.)

Again Horace urges a chorus of maidens to sing praises in honor of Diana,-

" Dianam tenerae dicite virgines
Vos laetam fluviis et nemorum coma
quaecumque aut gelido prominet Algido

nigris aut Erymanthi

silvis aut viridis Gragi;" (C.I. 21, 1, 5-8.)

Priapus, a god of fertility, and Silvanus, another silvan deity are mentioned as receiving offerings from the farmer,-

" qua muneretur te, Priape, et te, pater
Silvane, tutor finium." (Ep.II. 21-22.)

Ceres' worship is thus suggested,-

" Vt abo qui Cereris sacrum
volgarit arcanæ sub isdem
sit trabibus fragilemque mecum
solvat phaselon: " (C.III., 2, 26)

and also in the following passage,-

" Fertilis frugum pecorisque Tellus
spicea donet Cererem corona; (C.S., 29-30.)

This may be compared to Tibullus (I., 1, 15);

" Flava Ceres, tibi sit nostro de rure corona
Spicea, quæ templi pendeat ante fores.

Venus, as a type of renewed life of vegetation, is represented as leading the chorus of Nymphs and Graces in the moonlight,-

" Iam Cytherea choros ducit Venus imminente luna,
iunctæque Nymphis Gratiaæ decentes
alterno terram quatiunt pede," (C.I.4, 5-7)

In another song of the springtime, the Graces instead of Venus, lead the dance,-

" Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros." (C.IV. 7, 5-6.)

Again the Nymphs and Satyrs are mentioned,-

" me gelidum nemus
Nympharumque leves cum Satyris chori
secernunt populo," (C.I.,1, 31-33.)

In the last place, we find Horace comforting a country-woman who is very much troubled because she can make nothing but meagre offerings to her household gods,-

" Caelo supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et honna
fruge Laris avidaque porca ,
nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno." (C.III.23, 1-8.)

He tells Phidyle that if she makes her humble offerings in the right spirit she need fear no harm for her crops and herds, as a blameless life is worth more than costly sacrifices in winning the favor of the gods,-

" Immunis aram si tetigat manus,
non sumptuosa blandior hostia ,
mollivit aversos Penatis
farre pio et saliente mica." (C.III.,23,17-20)

So we see that Horace liked to imagine these gods of the country as dwelling among his own woods and hills, andⁱⁿ this way chose to express his feeling of worship for the mysterious forces of nature.

(E). Limitations.

While Horace's feeling for nature was undoubtedly one of delight and reverence, it was not so comprehensive as that of some other poets. The spirit of broader appreciation for nature in its various manifestations is more characteristic of a later time, and in this respect our poet was not very different from the others of antiquity. His poetry shows that he found delight only in the milder aspects of the natural world; that he had little regard for the beauties of foreign lands as contrasted with those of Italy; that his feeling toward the ocean was one of dislike and dread.

In the first place, many of the quotations already given show what delight and inspiration Horace found in communion with nature, but the grand and awe-inspiring did not appeal to him. Occasionally he described storms, but always with a feeling of dread, or for the sake of contrast with the warmth and cheer within doors. We do not find delight in the power of the elements, as portrayed by Byron in his description of a midnight thunder-storm,-

" The sky is changed! - and such a change! O night
And storm, and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along
From peak to peak, the rattling crags among
Leans the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers through her misty shroud
Back to the joyous Alps, who call to her aloud!

(Childe Harold, Canto III.)

Such an experience would have brought no pleasure to Horace, He delighted in clear air, charming landscapes, and the smiling face of Nature.

In the second place, he had seen other lands, such as Greece and Asia Minor, but in his eyes they were not half so beautiful as his own Italy. This feeling is expressed as follows;

"Laudabunt alii claram Rhodon aut Mytilenen
aut Epheson bimarise Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignis aut Thessala Tempe."

"Me nec tam patiens Lacedaemon
nec tam Larisae percussit campus opimae
quam domus Albunee resonantis
et praeceptis Anio ac Tiburni lucus et uda
mobilibus pomaria rivis." (C. I.7, 1-4, 10-14.)

After speaking of the most beautiful places outside of Italy and those most renowned for situation and climate he concludes that none of them please him so much as his own Sabine country, with resounding Albunea, the headlong Anio, the grove of Tiburnus, and orchards moist from the shifting streams.

Now let us consider Horace's feeling of dislike for the the ocean. In an ode addressed to his friend Virgil, the dangers of travel on the sea are emphasized, -

"Illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem Aquilonibus

nec tristis Hyadas nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere volt freta.
Quem mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulas Acroceraunia?
Nequiquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.
(C.I.3, 9-24.)

In these lines the writer expresses wonder at the daring of mankind in ever trying to cross the sea, and a feeling of awe at the grandeur of the ocean. The idea seems to be that the gods placed the sea as a natural barrier to separate the different races, and never intended that it should be crossed by man. A storm on the sea is thus foretold-

"Sed vides quanto trepidet tumultu
pronus Orion? Ego quid sit ater
Hadriae novi sinus et quid albus
peccet Iapys.
Hostium uxores puerique caecos
sentiant motus orientis Austri et
aequoris nigri fremitum et trementis
verbere ripas." (C.III.,27, 18-24.)

When Horace says he knows what Hadria's dark gulf and treacherous Iapys can do, he seems to be speaking from experience and may

be thinking of a storm encountered on his way to Athens, or home to Italy after the battle of Philippi. It is very evident that he does not retain any pleasant memories of the voyage. In this feeling of dislike for the ocean he is very different from Catullus, whose poems reveal a great admiration for the sea. One of the most beautiful descriptions written by the latter is that of the waves at dawn, rippling as they are touched by the breath of the west wind, and reflecting the light of the sun,-

" Qualis flatu placidum mare matutino
horrificans Zephyrus proclivas incitat undas
Aurora exoriente vagi sub limina Solis,
quae tarde primum clementi flamine pulsae
procedunt, leviterque sonant plangore cachinni,
post vento crescente magis magis increbescunt
purpureaque procul nantes ab luce refulgent,"
(Catullus , 64, 269-275)

On the other hand Horace shows no admiration for such scenes and even at Baiae it is not the beautiful view over the blue sea , but the clear air that gives him joy. Moreover , he seems to have nothing but contempt for the men who build their homes by the sea, and speaks lightly of those who line the coast with their villas,-

" caementis licet occupes
Tyrrenum omne tuis et mare Apulicum,"
(C.III.24, 3-4.)

Again he speaks in the same tone of a rich man pushing out the shore at Baiae in order to build a house by the water-

" Marisque Bais obstrepentis urges
submovere litora,

parum locuples continente ripa." (C.II.18, 20-22.)

The creatures of the sea are imagined as feeling their home invaded by the building of piers as a foundation for a house,-

" Contracta pisces aequora sentiunt

iactis in altum molibus;" (C.III. 1, 33-34.)

Then the sea is regarded as an evil type when a person is accused of being improbo| iracundior Hadria. (C.III. 9, 273.)

Another comparison with Catullus will be of interest in this connection; Sirmio, his home on the lake, is addressed in these affectionate words,-

" Paene insularum, Sirmio , insularumque
ocelle , quascumque in liquentibus stagnis
marique vasto fert uterque Neptunus,
quam te libenter quamque laetus invaso
vix mi ipse credens Thyniam atque Bithyos
liquisse campos et videre te in tuto.
O quid solutis est beatius curis
cum mens onus reponit , ac peregrino
labore fessi venimus larum ad nostrum
desideratoque acquiescimus lecto?
hoc est, quod unumst pro laboribus tantis.
salve , o venusta Sirmio, atque ero gaude:
gaudete vosque, o Lydiae lacus undae:
ridete, quicquid est domi cachinnorum."

(Catullus, 31.)

Such is the extravagant praise he bestows upon "Sirmio , bright eye of peninsulas and islands." Again he speaks with great pride of his yacht,-

"Phaselum ille quem videtis , hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse praeter-ire, sive palmulis
opus foret volare sive linteo." (Catullus, 4.)

He proceeds to say that this vessel's fame will be denied by no place, not even the heights of Cytorus, where she rustled with talking leaves; that on this far distant shore she first dipped her oar blades into the water, and thence carried her master over so many raging seas ; that no vows to the gods of the shore were made while she was on her way from the farthest sea even to these limpid waters , where she now rests in her old age. The lines reveal not only the owner's pride in the yacht's prowess , but also this love for sailing the sea. So we note a decided difference between Catullus and Horace in their feeling for the ocean.

In the first part of this discussion it has been shown that Horace was fitted by his own life to speak with authority upon the subject of the country, and understood the importance of the farmers work which he idealized in his poetry. Furthermore , he possessed a great love for rural life , and his feeling at times amounted to one of reverence for nature. In the last place his appreciation was not all -inclusive , but was limited to the more pleasant aspects of the natural world, and more especially to the beautiful places of rural Italy where the hills and streams gave him a pleasure that the sea did not afford.

summumque pulla ficus ornat arborem,
mella cava manant ex ilice, montibus altis
levis crepante lympa desilit pede.
Illic iniussae veniunt ad mulctra capellae,
refertque tenta grex amicus ubera,
nec vespertinus circum gemit ursus ovile,
neque intumescit alta viperis humus;"
(Epp.XVI., 41-52.)

Here the poet gives free rein to his imagination and pictures a paradise where nature gives everything without any effort on the part of man. No danger is to be feared and all is safety and happiness in this little remnant of the Golden Age. The manner of description and the feeling is similar to Virgil's Fourth Eclogue in which a time is imagined when peace and happiness shall rule in the world,-

"At tibi prima, puer, nullo munuscula cultu
errantis hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
ubera, nec magnos metuent armenta leones.
ipsa tibi blandos fundent cunabula flores."
(Ec. IV., 18-23.)

The two poems were probably written about the same time, and it seems that in their early style Virgil and Horace were somewhat similar. It is perhaps characteristic of both, that in describing the condition of the blest they should picture a life in the midst of nature. The same style is to be found in Horace's Second Epode, which has been quoted in another connection. Here we find a careful enumeration of the joys of country life, and many details are given. The reader should note

especially the following lines-

"Libet iacere modo sub antiqua ilice,
modo in tenaci gramine;
labuntur altis interim ripis aquae,
queruntur in silvis aves,
frondesque lymphis abstrepunt manantibus,
somnos quod invitet levis." (Bpp.II.,23-28.)

A sense of deep rest and quiet is here expressed. The writer dwells upon the pleasure of lying on the grassy bank under an oak tree and listening to the plaintive notes of birds in the forest, mingled with the rustling of the leaves and the sound of the water. These lines are more similar to the descriptions in the Odes, than is the remainder of the poem. Now let us turn to a few examples of his later brevity of expression. In an ode praising contentment, he says,-

" somnus agrestium
lenis virorum non humilis domoë
fastidit umbrosamque ripam,
non zephyris agitata Tempe ." (C.III.,1, 23-24.)

One can almost see the humble cottage, the shady bank, and the valley untouched by the wandering breezes, and can feel the restful nature of the surroundings. In this connection it seems necessary to refer again to the picture of life in the Sabine Highlands, where the strong rugged mountaineers are represented as doing the simple chores of the evening.

" sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum

tempus agens abeunte curru." (C.III., 6, 41-44.)

The sun sends its last rays over the landscape, causing the shadows of the hills to lengthen and removing the yokes from the necks of the tired oxen, bringing as it departs the welcome time of rest. The lines are pervaded by the same spirit that we feel in the opening lines of Gray's Elegy-

" The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me."

Again the autumn festival of Faunus is described as follows;

"Ludit herboso pecus omne campo,
cum tibi nonae redeunt Decembres;
festus in pratis vacat otioso
cum bove pagus;
inter audacis lupus errat agnos,
spargit agrestis tibi silva frondis,
gaudet invisam pepulisse fossor

ter pede terram." (C.III., 18, 9-16.)

A sacrifice to Faunus has just been made in a grassy meadow, where the peasants are gathered about the altar singing and dancing in honor of the god. A feeling of joy and worship is expressed in this song of the autumn. Another picture that stands out clearly before the mind's eye is that of the pine and poplar-

" Quo pinus ingens albaque populus
umbram hospitem consociare amant

ramis? (C.II., 3, 9-11.)

Discussing these lines, Wickham calls attention to the double contrast between the slight poplar white in the wind, and the gloom of the heavier pine.

The darkness of the night on the sea is thus suggested,-

" simil atra nubes
 condidit lunam neque certa fulgent
 sidera nautis;" (C.II. 3, 9-11.)

Here everything is black and there is nothing to guide the sailors, but in another place we find a vivid picture of a star that flashes forth over the troubled waters, causing the waves to subside and the clouds to scatter,-

" ; quorum simul alba nautis
 stella refulsit,
 defluit saxis agitatus umor,
 concidunt venti fugiuntque nubes,
 et minax, quod sic voluere, ponto
 unda recumbit." (C.I. 12, 29-32.)

The phenomenon of thunder in the clear sky occasions the following vivid description,-

" Namque Diespiter,
 igni corusco nubila dividens
 plerumque, per purum tonantis
 egit equos volucremque currum,
 quo bruta tellus et vaga flumina,
 quo Styx et invisi horrida Taenari
 sedes Atlanteusque finis
 concutitur." (C.I. 34, 5-12.)

Thus we are made to imagine the thunder rumbling overhead and startling the whole earth. All the quotations given in this connection reveal Horace's remarkable ability in description and also the development in his manner of expression.

(B) Definite Places.

The poet has made certain places in Italy seem so real that every lover of his poetry wants to see "snow-covered Soracte", "pleasant Lucretilis", "ice cold Digentia", and the "far sounding Aufidus", and more especially the beauties of Tibur, his Sabine Farm, and the Fountain of Bandusia.

Tibur seems to have been a favorite place with the poet. The passage has already been given in which he speaks with such such affection of the home of resounding Albunea and the beautiful grove of Tiburnus. (C.I. 7. 12-14.)

Again he claims to get his inspiration from the woods and streams of this place,-

" sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingent Aeolio carmine nobilem." (C.IV., 3, 10-12.)

Then at one time he writes in a pathetic way of his wish to end his days at Tibur,-

" Ille terrarum mihi praeter omnis
angulus ridet, ubi non Hymetto
mella decedunt viridique certat
baca Venafro;
ver ubi longum tepidasque praebet
Iuppiter brumas et amicus Aulon
fertili Baccho minimum Falernis

invidet uvis," (C.II., 6, 13-20.)

Notice how he dwells upon the charm and beauty of the place with its long spring and mild winters. So it is not surprising that he should suggest spending his old age there.

The one spot above all others, which he takes delight in describing is his own farm among the Sabine Hills, of which he draws the following picture,-

" Continui montes , ni dissocientur opaca
valle , sed ut veniens dextrum latus adspiciat sol,
laevum discendens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
cornu vepres et pruna ferant , si quercus et ilex
multa fruge pecus, multa dominum iuuet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut neq̄
frigidior Thracam nec purior ambiat Hebrus,
infirmitati capiti fluit utilis , utilis alvo.
Hae latebrae dulces , etiam, si credis , amoenae,
incolumem tibi me praestant Septembribus horis."
(Epp.I. 16, 5-16.)

This beautiful description gives a good idea of the appearance of the place; the chain of mountains broken by the shady valley which receives the rays of the sun in the morning and again at the close of day. Next our attention is called to the wild profusion of plum and cornel trees interspersed with the oak and ilex, furnishing food for the herds and shade for their master. To complete the picture a fountain is added

that is more cold and clear than Thracian Hebrus. Details are left to the imagination of the reader, but throughout the whole passage there is expressed a quiet deep feeling for the beautiful place and its restorative effect upon the mind and body.

Perhaps the best known of all Horace's nature poems is the ode addressed to the Fountain of Bandusia. The location of this spring is a matter of dispute, some people thinking it must be in Venusia, others placing it on the Sabine Farm. As it was a place that Horace seemed to know well, the latter location seems more probable. It is commonly identified with a spring several hundred yards from the site of the villa, as this is the only one in the neighborhood large enough to give a name to a stream. The place is often visited by tourists, and Gebhard states that the poet Rückert confessed to a feeling of disillusionment when he saw the supposed Bandusia-

" In Horatius eine Stelle
Las ich, wo viel schöner stand
Alles, als ich hier es fand. "

Most travelers, however, do not share this feeling, and although the place may have changed greatly since the days of Horace, it is still a beautiful spot, and one capable of inspiring a poet to sing its praises, as Horace does so well,-

" O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus

primis et venerem et proelia destinat;
frustra : nam gelidos inficiet tibi
 rubro sanguine rivos,
 lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
 fessis vomere tauris
 praebes at pecori vago.
Fies nobilium tu quoque fontium,
me dicente cavis impositam illicem
 saxis unde loquaces
 lympae desiliunt tuae." (C.III. 13.)

The offering of the flowers and the sacrifice mentioned in the first lines show a feeling of reverence for the place. An especially good touch is the contrast between the warm red blood of the kid and the cold clear water which it dyes. Another decided contrast is shown between the burning heat of summer and the refreshing coolness of this shady retreat. Finally a clear picture is drawn, and we can see the grotto overgrown with oak, from which the waters come gushing forth. The poem is a heart felt expression of Horace's delight in the fountain. He says,

" Fies nobilium tu quoque fontium,"

and he has kept his word, for Bandusia has become immortal.

(C) Nature Touches.

From the consideration of the poet's ability in picturing definite places, we come to a discussion of his use of metaphors and similes, word painting, and suggestive

and appropriate epithets of nature . These little touches show his imaginative power and also his faculty for clear and vivid portrayal of natural scenes.

1. Metaphors and Similes.

The events of human experience, ^{are} often compared to those of the natural world and, in the first place the reader's attention is called to the use of metaphors. One of his favorite figures is to be found in the following lines;

" Ergo aut adulta vitium propagine
altas maritat populos," (Epp II. 10)

Here we have the idea of the vine being wedded to the tree, and another line expresses the same thought,

" et vitem viduas ducit ad arbores;" (C.IV.,5,30.)

Again referring to the same custom, the plane tree is called

" platanusque caelebs
evincet ulmos;" (C.II.,15, 4.)

An implied comparison of a stream of water to a person skipping lightly along, is found in the following;

" Levis crepante lymphæ desilit pede," (Epp. 16,48.)

The figure of the bee flying over the meadow is thus used,-

" Quæ circumvolitas agilis thyma? (Epp. I. 3, 21.)

In another place the work of Lucilius is likened to a river-

" At dixi fluere hunc lutulentum sæpe ferentem
Rura quidem tollenda relinquendis . (S. I. 10, 50.)

Now we come to the use of similes. The most frequent figure is that of the river. On one occasion the events of life are described as being carried along after the fashion of a stream that at times flows quietly in its broad channel, but again floods the surrounding country,-

" cetera fluminis
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpisque reptas et pecus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos
inritat annis." (C.III., 29, 33-41.)

This vivid description probably suits any of the mountain streams of Italy, although Theodore Martin thinks it refers especially to the Anio which he thus describes;

"The headlong Anio! How well it deserves its name, whirling and foaming swiftly along as it does over its broken and rapidly falling bed. If there has been rain among the hills its torrent, naturally clear, but now turbid as the yellow Tiber and from the same cause, will show in many a broken bank and inundated meadow what cause the peasant has to fear its inroads."

It is evident from Horace's words that he has such a torrent in mind. Again Pindar's poetry is compared to a stream that rushes along in a seething flood,-

" Monte decurrens velut amnis , imbres
quem super notas aluere ripas,
feruet immensusque ruit profundo

Pindarus ore." (C.IV. ,2,5-8.)

The great Tiberius , rushing against the foe in battle, is
similar to the Aufidus,-

" Sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis

diluvium meditatur agris," (C.IV.,14,25-28.)

A torrent of words is thus described ,-

" Ruebat,
flumen ut hibernum, fertur quo rara securis."
(S. I., 7, 26-27.)

The same figure is used with reference to the true poet-

" Vehemens et liquidus puroque simillimus amni
fundet opes Latiumque beabit divite lingua;"
(Epp.II. 2, 120-121)

In all of these similes the violence and power of the river are
emphasized . The tree is also a favorite object of comparison.
After speaking of the necessity of moderating one's desire,
Horace refers to the lofty pine as being the one most often
buffeted by the winds ,

" saepius ventis agitatur ingens
pinus." (C.II. 10, 9-10.)

The fame of Marcellus grows like a tree that does not show its
age,-

" Crescit occulto velut arbor aevo
fama Marcelli;" (C.I. 12, 45-46.)

The people of Italy are represented as having grown stronger by every misfortune,-

" duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna , per caedis, ab ipso

ducit opes animumque ferro." (C.IV. 4, 57-60.)

Achilles , falling in the dust before Troy, is like a pine laid low by the ax , or the cypress overthrown by the east wind,-

" ille , mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in

pulvere Teucro;" (C.IV.6,9-12.)

In these words the great size of Achilles and the terrible force of his fall are suggested . As the leaves in the forest are constantly falling , and being replaced by others, so the words of language are always changing-

" Ut silvae foliis pronos mutantur in annos
prima cadunt: ita verborum vetus interit aetas
Et juvenum ritu florent modo nata vigentque."
(A.P. 60-61)

The moon is several times used as a comparison, and the Julian constellation thus receives tribute,-

" micat inter omnis
Iulium sidus velut inter ignis

luna minores." (C.I. 12, 46-48.)

The shoulders of Chloris are likened to an unclouded moon shining over the nocturnal sea,-

" ut pura nocturno renidet
luna mari,

(C.II. 5,28.)

The horns of an animal offered for sacrifice are like the moon's crescent, -"

"fronte curvatos imitatus ignis
tertium lunae referentis ortum"; (C.IV.2,57-58.)

The wind is mentioned when Horace advises his friend not to prolong his grief, -

" Albus ut obscuro deterget nubila caelo
saepe Notus neque parturit imbris
perpetuos," (C.I. 7, 15-17.)

so his sorrows should not last. Again the onset of Claudius is like the Auster as it drives the waves-

" indomitas prope qualis undas
exercet Auster Pleiadum choro
scindente nubis." (C.IV. 14, 20-22.)

He speaks of the chorus of the Pleiades scattering the clouds, and thus describes in a figurative way the stars appearing occasionally in the stormy sky.

The fawn is used as a pretty comparison when the poet addresses Chloe, -

" Vitas inuleo me similis , Chloe,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et silvae metu;
nam seu mobilibus veris inhorruit
adventus foliis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit." (C.I.23, 1-8.)

The timid nature of the little creature fearing every sound,

is aptly portrayed, and the appearance of the forest is suggested,
" when through the light hung leaves hath run the shiver of
Spring's approach." (Wickham) As a stag flees from a wolf , so
Paris flees from the son of Tydeus-

" quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor
sublimi fugies mollis anhelitu," (C.I. 15, 29-31.)

In a simile that is more elaborate than Horace is accustomed
to use, he compares the youthful Drusus to an eagle-

" Qualem ministrum fulminis alitem, (C.IV. 4,1.)
that leaves its nest, tries its strength, and swoops down upon
some sheepfold or upon opposing dragons. Then the figure
is changed , and he is compared to a lion,

" qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit: " (C.IV.4, 13-16.)

As a bird fears for her young while she is away , so the
poet dreads harm to his friend Maecenas during his absence,

" ut adsidens implumibus pullis avis
serpentium adlapsus timet
magis relictis , non, ut adsit, auxili
latura plus praesentibus." (Ep.I. 19-21.)

In a humorous way Horace refers to himself and his friend
Fuscus Aristius as two old doves,

" Annius pariter vetuli notique columbi.(EPP. I. 10, 5.)

The bee, flying over the fields, is used by the poet to describe his own manner of work,-

" Ego apis **Matinae**
more modoque
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo." (C.IV.2, 27-32.)

Last of all, the ant is taken as the example of people who in their greed for wealth say they are merely laying up provision for old age,

" sicut
parvula (nam exemplo est) magni formica laboris
ore trahit quodcumque potest atque addit acervo,
quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
non usquam prorepat et illis utitur ante
quaesitis sapiens," (S.I. 1,33-38.)

(2).

Word Painting.

Now let us consider a few examples of word painting. The first one describes a stream,-

" Quid obliquo laborat
lympha fugax trepidare rivo? " (C.II. 3, 11-12.)

The words are well chosen to express the idea of the swift movement of the water. Page remarks upon the clearness and accuracy of this picture, " The channel winds and twists, and so the water in its eagerness to escape (fugax) has to hurry and bustle and struggle (laborat trepidare) to make its

way at all." The lines are very similar to the following;

" Quae per pronum trepidat cum murmure rivum!"
(Epp. I. 10, 21.)

Here the same haste is expressed, and the sound of the stream is suggested by the words. Bandusia's waters, as they come gushing forth, are described as "saxis unde loquaces Lymphae desiliunt tuae." (C.III. 13, 15-16.)

We seem to hear the rustling of the leaves and the babbling of the brook in the lines,-

" Frondesque lymphis obstrepunt manantibus,"
(Ep.II. 27.)

The rushing mountain torrent of the Aufidus is suggested by the s-sounds in

" qua violens obstrepit Aufidus. (C.III. 30, 10.)

In all the references given in this connection considerable skill in the choice of words is revealed.

(3).

Epithets of Nature.

This same quality appears in the numerous epithets applied to the objects of the natural world. These are remarkable for their appropriateness and suggestive power, and show the faculty that Petronius has called the "Horati curiosa felicitas." Attention will be given to the epithets that appeal to the senses especially, and then the ones that appeal to sentiment.

(a) Appealing to Senses.

1. Sight- From the epithets that appeal to the eye, let us first notice those of color. The fresh green of the new leaves in springtime is thus suggested;

viridi myrto, I. 4, 10 ; viridi pampino, III. 23, 16. and the light green color of ivy is contrasted with the darker shade of myrtle in the words, hedera virente and pulla myrto, I. 25, 18. Again we find a suggestion of the difference between the dark green pines and the lighter color of other trees, nigris silvis and viridis Gragi, I. 21, 7-8. The poplar, white in wind, is called alba populus, II. 3, 9. Two stages in the ripening of grapes in autumn are suggested in the words, lividos racemos, II. 5, 10, referring to the bluish color of the ripening fruit, and purpureo colore, to the warmer richer tint that comes later. Several times we find the standard epithet, Tiberis flavus, that is so often applied to the Tiber because of the color of its waters. The rocks of Anxur gleaming white in the sun are called candentibus saxis, S. I. 5, 26, and the clearness of the atmosphere is described as puro numine, III. 10, 8, and liquidae Baiae, III. 4, 24.

Several epithets describe motion, and the more violent kind is suggested in the words, praecipitem Africum, I. 3, 12; praeceps Anio, I. 7, 13 ; violens Aufidus, III. 30, 10; ventosum mare, III. 4, 45. Forests struggling with the winds are called silvae laborantes, I. 9, 3. We find the idea of almost imperceptible motion in vaga flumina, I. 34, 9, and vaga luna, I. 8, 21. The valley, just stirred by the wandering breezes is described as zephyris agitata Tempe, III. 1, 24, and streams used for irrigation at Tibur are characterized as mobilibus rivis, I. 7, 4. Entire absence of movement is implied in iners glacies, II. 9, 5 ; iners bruma, IV. 7, 12;

terram inæstem, III. 4, 45.

Very often one word is chosen to denote the general appearance of a place or object, as for example, *amœnam Lucretilem*, I. 17, 1. The adjective means beautiful, attractive, pleasant, and generally refers to objects that appeal especially to the eye, but Horace probably uses it in a broader sense, and means that Lucretilis is delightful in every way. Other places are described as follows; *arduos Sabinos*, III. 4, 22; *Tibur supinum*, III. 4, 25; *aguosa Ida*, III. 20, 15; *nivali Algido*, III. 239; *uvidi Tiburis*, IIII. 231; Fields rough with neglect are called *hispidos agros*, II. 9, 1; and thickly matted grass, *tenaci graminis*, Ep. II. 24. The appearance of a meadow is expressed by the words, *herboso campo*, III. 18, 9, and the thick foliage of the vine by *arta vite*, I. 38, 7, while a pine tree is characterized as *ingens pinus*, II 3, 9.

2. Hearing.

We find a few epithets of sound, as *Albunee resonantis*, I. 7, 12, which suggests the re-echoing of the cataract, and *longe sonantem Aufidum*, IV. 9, 2, in which the sound of the waters is heard in the distance.

Sudden gusts of wind are called *inaequales procellae*, II. 9, 3.

Lack of sound is expressed by the words, *taciturna amnis*, I. 3, 18, when the river is imagined as being silent of itself, and *ripa taciturna*, III. 29, 24, when the stillness of the bank is caused by the absence of the wind.

3. Feeling.-

Several words denote difference in temperature; the blazing heat of fire is ascribed to Vulcan, *ardens Volcanus*, I. 4, 8, while the warm breath of summer is

called *aestiva aura*, I. 22, 18, and meadows warmed by the rays of the sun, *apricum campum*, I. 8, 3, and *aprica rura*, III. 18, 2. The coolness of a grove, caused by the shade of trees is suggested in *gelidum nemus*, I. 1, 30, and *gelido Algido*, I. 2, 16. Cold and refreshing waters are *gelidos rivos*, III. 13, 161 and *gelidus Digentia rivus*, Epp. I, 18, 104, while the sharp bitter cold of winter that holds all nature in fetters of ice is expressed by the words, *acuto gelu*, I. 9, 4.

(b) Appealing to sentiment.

Many words appeal to the fancy and imagination rather than to the senses. Let us first notice those that are used figuratively.- A tree seems to have a quality that naturally belongs to a person, for its shade is called hospitable, *umbram hospitalem*, II. 3, 10, while a mountain range is characterized as *inhospitale Caucasum*, Epp. I. 12. Time is regarded as being kind to mortals, *alium diem*, IV. 7, 7, and *amicum tempus*, III. 6, 44. Autumn is personified and brings her gifts, *pomifero anno*, III. 23, 8, and *pomifer autumnus*, IV. 7, 11, at times raising over the fields her head adorned with fruit, *decorum caput*, Ep. II. 17. The moon shows her comely face, *decorum os*, S. I. 8, 22, and again seems to blush, *lunamque rubentem*, S. I. 8, 35. The waters of *Bandusia* are fancied as speaking, *loquaces lymphae*, III. 13, 15, and a river as angry, *Aufidus acer*, S. I. 1, 58. A hamlet is described as having its face wrinkled with the cold, *rugosus pagus*, Epp. I. 18, 105. The plane tree is called a bachelor, *platanusque caelebs*, II. 15, 4, while trees that are not

covered with vines are unwedded, *viduas arbores*, IV. 5, 30.

Again words are used to denote the effect of objects upon something else, rather than a quality of their own. Stars that burn and parch the earth are called *torrentia sidera*, III, 1, 31, and *flagrantis Caniculae*, III. 13, 9, while the sweltering heat of the sands is suggested by *aestuosas Syrtes*, I. 22, 5-6. Winds are characterized by the sort of weather they bring: those that cover the sky with clouds and cause storms are called *nigris ventis*, I. 5, 7, and the Eurus that brings rains is *aquosus Eurus*, Ep. 16, 54. Others are called bright because they cause fair weather, *Notus albus*, I. 7, 15, and *candidi Favonii*, III. 7, 1. The depressing effect of a certain wind upon mankind is very aptly suggested in the words, *plumbens Auster*, S. II. 6, 18, and the same thought is found in *gravis autumnus*, S. II. 5, 19. On the other hand, health giving forests are meant by the words, *silvas salubris*, Epp. I. 4, 4. Thus we have shown how Horace's work is filled with little references to nature that reveal his imagination and mastery of clear and vivid description.

(D) The Changing Seasons.

His poetry also reveals a happy faculty for noting and describing the characteristic signs of the seasons as they come and go. The approach of spring is heralded,-

" Solvitur aoris hiems grata vice veris et Favoni,
trahuntque siccas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.

Iam Cytherea choros ducit Venus imminente luna,
iunctaeque Nymphis Gratiae decentes
alterno terram cunctant pede, dum gravis Cyclopus
Volcanus ardens visit officinas. (C.I. 4, 1-8.)

The time must be the very beginning of spring as the earth is just freeing itself from the fetters of the winter, and the ships are being drawn down to the sea. The third verse shows a decided contrast between this season and the winter, when the herds are glad to be in shelter and their master rejoices in the warmth of his own fireside. In the next verses the newly awakened forces of vegetation are symbolized by Venus leading the Nymphs and Graces through the forest, while Vulcan tends the fire that will give warmth to the earth and ripen the fruit and grain. The lines that follow show that the poet's pleasure in the springtime is somewhat saddened by the thought of death, which is more often associated with the falling leaves of autumn. However his conclusion is that we should enjoy the present fair moment. Again we find a similar picture of spring-

" Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices et decrescentia ripas
flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros.
Immortalia ne speres, monet annus et alium
quae rapit hora diem: " (C.IV.7, 1-8.)

The snows have fled, and the grass returns to the fields, while the rivers, subsiding from the winter floods, flow quietly within their banks. The Graces, instead of Venus,

lead the dance. The season reminds the poet of the transient nature of human life- seasons pass away only to come again, but when a man's life departs there is no return. The thought is similar to that of the Psalmist when he says,-" As for man, his days are as grass; as a flower of the field, so he flourisheth. For the wind passeth over it and it is gone ; and the place thereof shall know it no more." Ps. 103, 15-16. The perishability of the flowers and the changes of the moon suggest the fleeting nature of life's joys-

" Non semper idem floribus est honor
vernus, neque uno luna rubens nitet
voltu. (C.II, 9-11.)

Still another song of spring begins-

" Iam veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent nec fluvii strepunt
hiberna nive turgidi. " (IV. 12 , 1-4.)

The same elements are found here as in the first two passages quoted- the freeing of the earth from the fetters of winter and the new life every where.

From the consideration of spring we turn to that of midsummer , when Horace asks his friend Maecenas to spend the heated season on his farm,-

" Iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit
et stella vesani Leonis,
sole dies referente siccos;
iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi

dumeta Silvani, caretque

ripa vagis taciturna ventis: (C.III. 29, 17-24.)

We are made to feel the parching, burning heat of the dogdays, and drowsy stillness of the afternoon when the shepherd and his flock seek the shade of the river bank.

Autumn is described as follows;

" Non semper imbres nubibus hispidos

manant in agros aut mare Caspium

vexant inaequales procellae

usque, nec Armeniis in oris,

amice Valgi, stat glacies iners

mensis per omnis aut Aquilonibus

querceta Gargani laborant

et foliis viduantur orni:" (C.II. 9, 1-8.)

Horace is trying to comfort his friend who is in sorrow, so he pictures nature in her most desolate aspects. Rains, fields rough with neglect, fitful blasts, oaks struggling with the winds and ash trees stripped of their leaves, all seem to symbolize human sorrow, but the poet says these do not last, so his friend should not continue to grieve. The same dreary season is thus depicted,

" Horrida tempestas caelum contraxit, et imbres

nivesque deducunt Iovem; nunc mare, nunc silvae

Thaëicio Aquilone sonant: (Ep. 13, 1-3.)

The wildness of the storm is emphasized to show the contrast between the weather outside and the cheerful scene within doors, where Horace and his friend are having a jolly time together.

Winter cold is suggested in the words-

" Audis quo strepitu ianua, quo nemus
inter pulchra satum tecta remugiat
ventis, et positas ut glaciet nivis
puro numine Iuppiter?" (C.III. 10, 5-8.)

The night is cold , and the trees in the courtyard are groaning in the wind ; the sky is perfectly clear while the snow on the ground is frozen hard. Thus we get the whole picture in a few words. A drinking song of the winter gives a glimpse of Mt. Soracte in the snow,-

" Vides ut alta stet nive candidum
Soracte , nec iam sustineant onus
silvae laborantes, geluque
flumina constiterint acuto. " (C.I. 9, 1-4.)

The landscape is surely a beautiful one with Soracte towering up in the distance, the forest trees bending under their burden of snow, and the rivers bound fast with ice. This is perhaps the most real of all the pictures of the various seasons of the year.

In this division of the subject attention has been given to Horace's descriptive power as manifested in his general views of the country ; in the pictures of certain places that his poetry has made famous; in his use of figures of speech and epithets of nature, and in his portrayal of the changing seasons. Considering this aspect of his work , together with the result of the previous discussion of his attitude toward nature , we must ascribe to him a sincere love and

appreciation for the natural world , and the ability to express this feeling in beautiful and appropriate verse; therefore he deserves fame as a true poet of nature.

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