

Horace says (e.g. III 30, 12-14) that an important source of inspiration for the *Odes* was the Aeolian poetry of Lesbos. It is sometimes said that this influence is limited to *modos*, that is meter, and (in a few *Odes*) a short introductory passage called the *spunto* (idea, Pasquali 1920:104) or motto (Fraenkel 1957:177), which sets the initial theme of the *Ode*. Though Horace's poems are clearly quite different in mood and expression from the poems of Sappho and Alcaeus (Pasquali 1920:105; Syndikus 2001:2), the influence of the Lesbian poets in the composition of Horace's poetry is greater than sometimes thought. Much the same can be said of Pindar, whom Horace had clearly read (e.g. *Odes* I 12, IV 2) and who also affected the structure of Horace's verse. I shall discuss in particular certain features of the endings of the poems.

The conclusions of the *Odes* are of considerable variety (Schrijvers 1973) and have much in common with passages thought to occur near the end of Greek lyric. This claim might seem problematic, since it is well known that S1 (Lobel and Page 1955) for example ends with ring composition (e.g. Page 1955:11), as perhaps also S16 (if it ends at line 20). Ring composition is certainly present in Horace (e.g. Williams 1972:35) but never in so obvious a form as in S1 of Sappho (or in some other Latin poets, e.g. Catullus). There is, however, another feature of the ending of S1 that occurs quite commonly in the *Odes*. The last stanza of Sappho's poem has a succession of 4 imperatives following 4 stanzas of narrative. These imperatives change person and direction and refocus the argument of the poem to lead it to a conclusion. In other Lesbian lyric (S30), a single imperative may have served a similar function. Pindar used imperatives like this too; they are present near the ends of over 30% of the epinician odes. This use of imperatives was adopted by Horace: Over 20% of the *Odes* have one or more imperative in the last stanza, and they make some contribution to the ending in nearly a third of the poems. Strings of several imperatives as in S1 of Sappho (or *O* 7, *P* 1, *N* 5, and *I* 5 of Pindar) are also not uncommon: Horace III 7, 8 and 11 each have 3, and several other poems have 2 (e.g. *pone . . . pone* of II 22). The introduction of an imperative is one of several ways Horace changed the syntax or person or address near the end of the poem. Other *Odes* end with a wish expressed as an optative subjunctive (e.g. I 2, 14, 31, 35; IV 5) or a terminal question (I 8, 29; II 12; III 1; IV 10). Both may also have been features of Lesbian lyric (optatives: S15, S63, A5, and A70; question, perhaps A296), and optatives in prayers or wishes are abundant in the concluding sections of Pindar's *Odes*.

A newly recovered Lesbian poem that is likely to be complete (Gronewald and Daniel 2004a, 2004b; West 2005:3-6) concludes with a brief mythological *exemplum* (beginning with καὶ γάρ, see Fraenkel 1957: 185): even Tithonus became old, though the husband of an immortal wife. *Exempla* also contribute to the endings of Pindar (*O* 4, *O* 10, *P* 11, *I* 7) and Horace (Fain *CQ* in press). At the end of Horace *Odes* III 20 (beginning with *qualis*), the young man Nearchus is compared to Nireus and Ganymede. Just as Dawn took away Tithonus in Sappho's poem εἰς ἔσχατα γᾶς φέροισαν, so Ganymede was *raptus* in Horace's. In the last stanza of IV 7, it is Diana and Theseus who *cannot* steal Hippolytus and Pirithous from the *infernis tenebris*. In I 8, Lydia's lover Sybaris hides from military exercise, as did Achilles before he was discovered and forced to leave for Troy. In all three of Horace's poems, the young men in the *exempla* are κάλον καὶ νέον like Tithonus (and Ganymede in *O* 10), and in I 8 the *exemplum* is introduced by a verb of saying, *ut dicunt*, which like the ἔφραυτο of the Tithonus poem distances the poet from the legend.

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