

Building A Temple: Horace, Vergil and the *Aedes Herculis Musarum*  
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The lyric pronouncements of the opening six poems of Horace's third book of *Odes* expand far beyond the boundaries of amatory lyric into lyric's grander forms. Commentators have rightly noted that the opening stanza of *Ode* 3.1 introduces the weightier tone of the first poem as well as that of the entire Roman Odes. These first four lines, however, also situate the sequence of the Roman Odes within contemporary discussions of the relationship of poetry to other aspects of the Augustan restoration. In this paper, I will examine how this stanza alludes to two aspects of the relationship between poetry and other elements of the Augustan milieu.

First, the language of this stanza is reminiscent of the context of a temple, particularly that of the *Aedes Herculis Musarum*. This temple stands in as a symbol for the relationship between poet and politician, both through its collocation of Hercules and the Muses and its construction by M. Fulvius Nobilior the patron of Ennius. In this relationship, the politician provides the actions and the poet provides the celebration. Something clearly visible in the soaring fourth poem.

Second, I will argue that the temple setting of *Ode* 3.1.1-4 dovetails with Vergil's pronouncement at the opening of *Georgics* 3. In this passage the poet announces his intention to build a temple to Augustus, which echoes the ambitious Augustan program of civic restoration, especially his program of temple reconstruction. Thus Vergil engages aspects of the broader Augustan milieu to make his laudation of Augustus. Horace's approach neatly contrasts with that of Vergil. Whereas Vergil is going to build the temple, Horace makes his pronouncements from its completed confines.

Horace is able, then, to doubly exploit the temple image in *Ode* 3.1.1-4. First, through his allusion to the *Aedes Herculis Musarum*, he is able to signal his participation in a certain type of relationship between poet and politician. Secondly, he is able to continue building on the poetic project of Vergil and so maintain poetry's engagement in the broader civic program of Augustus. These aspects of the first stanza certainly presage the subject matter of the Roman Odes.