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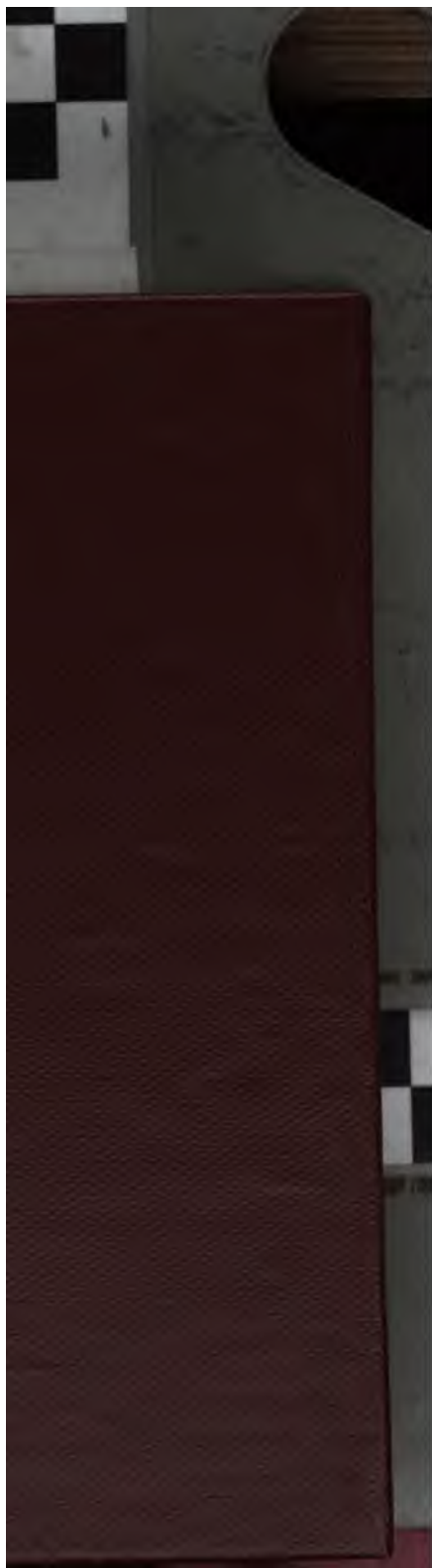
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Edited with Introduction and Notes

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PREFACE.

THE present volume differs from the edition of 1883 in several respects. In the first place it seemed no longer necessary to reprint the original 'Introduction,' which referred chiefly to the principles on which the notes were written, and a brief account of Horace has been inserted in its place together with some remarks on the Metres used in the Odes. Secondly an obvious deficiency has been supplied by the inclusion of the Epodes (with the exception of three), and, lastly, throughout the notes corrections have been from time to time made in accordance with suggestions which I have most gratefully received from many scholars, and also with the aid of much recent literature on the subject, among which the fourth edition of Orelli by Hirschfelder and the excellent work of Kiessling deserve especial note.

T. E. PAGE.

CHARTERHOUSE,
GODALMING,
Sept. 1895.

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INTRODUCTION.

Q. HORATIUS FLACCUS^o was born on Dec. 8th B.C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus¹, five years after Virgil and two years before C. Octavius who subsequently became the emperor Augustus. The place of his birth was Venusia, a town in Apulia on the borders of Lucania² close to Mount Vultur and the 'far-echoing Aufidus'.³ His father was a 'freedman' (*libertinus*)⁴, and had been a 'collector',⁵ probably of taxes, though others credit him with having been a 'dealer in salt-fish'.⁶ Anyhow, when the young Horace was old enough to go to school, he had apparently saved a fair amount

¹ Od. 3. 21. *1 o nata mecum consule Mantio*; Epod. 13. 6.

² Hence he speaks of himself as *Lucanus an Apulus anceps*, Sat. 2. 1. 34.

³ Od. 4. 9. 2 *longe sonantem natus ad Aufidum*.

⁴ Sat. 1. 6. 45.

⁵ *coactor* Sat. 1. 6. 85; *coactor exactionum* (or *auctionum*) Suet. Vit.

⁶ *ut creditum est, salsamentario*. Suet. Vit.

of money the poor owner man who d tax-collect less saw tl him a char to the le centurion arms² were him to Rome notably a ce —the Ka lessons in the pupil wh only did his father spend money freely on him but he devoted himself personally to watching over the growth of his morals and character, and to inculcating on him such shrewd and homely maxims as his own experience dictated. Of the debt thus incurred the son was always deeply sensible, and the passage (Sat. 1. 6. 68 *seq.*) in which he answers the sneers of society on his origin by a full acknowledgment of how much he owed to 'the best of fathers' is, possibly not among the most rhetorical, but cer-

¹ Sat. 1. 6. 71 *macro pauper agello*.

² Sat. 1. 6. 73.

³ Ep. 2. 1. 70 *plagous Orbilius*.

⁴ He really used the 'taw' and the 'ferule'; *si quos Orbilius ferula scuticaque cecidit*, Suet. Vit.

tainly among the most touching passages in classical literature.

When his school days were over he went, after the fashion of the time, to complete his studies at what was practically the University of Athens, 'searching for truth amid the groves of the Academy'¹ or, in other words, reading philosophy. Here he made the acquaintance of M. Junius Brutus who after the murder of Cæsar (B.C. 44) had been driven from Italy and visited Athens before taking up as *proprator* the government of Macedonia. Horace seems to have gone with him to Asia Minor² and, when Brutus and Cassius raised a republican force with which to resist Octavian and Antony, he was appointed a military tribune and found himself, as he puts it with intentional exaggeration, 'in command of a Roman legion'.³ He took part in the battle of Philippi (B.C. 42), which finally extinguished the hopes of the republican party, and, though his own description of himself as spirited away by Mercury the protector of poets and 'leaving his poor shield ingloriously behind him'⁴ must not be taken too literally, still we may well imagine that his exploits on that fatal field were not very distinguished.

¹ Ep. 2. 2. 45 *inter silvas Academi quærere verum.*

² Sat. 1. 7; Ep. 1. 11.

³ Sat. 1. 6. 48 *quod mihi pareret legio Romana tribuno*; the legion had six tribunes.

⁴ Od. 2. 7. 10 *relicta non bene parmula.*

At any rate his military and republican ardour soon cooled and, instead of following his friends further amid the 'stormy seas'¹ of war, he took advantage of an amnesty offered by the conquerors and returned to Italy, where he found himself 'with his wings clipped and destitute of house and farm²,' his property near Venusia having probably been confiscated and assigned to a veteran of the victorious army.

By some means, however, he managed to procure a sort of clerkship in the treasury³ on which to live. Meantime some of his writings, possibly some of the earlier Satires (e.g. 1. 7), attracted the notice of Varius and Virgil, who in 39 B.C. procured for the timid and stammering clerk an introduction to C. Cilnius Mæcenas, the peace minister of Augustus and the great literary patron of the age. After a delay of nine months, during which Mæcenas seems to have satisfied himself as to the talent and character of Horace, he welcomed him as an intimate member of that famous literary group which the great statesman loved to collect around him in his palace on the Esquiline. From this time until his death, which occurred on the 17th of December B.C. 8 a few weeks after that of Mæcenas, the poet and his patron lived on terms of extreme intimacy, and Horace takes a

¹ Od. 2. 17. 16.

² Ep. 2. 2. 50 *decisis humilem pennis inopemque paterni | et Laris et fundi.*

³ *scriptum quaestorium comparavit* Suet. Vit. ; Sat. 2. 6. 86.

marked place as one of the notable figures in Roman society.

Of his life however there is little to relate. He was a man who infinitely preferred repose and comfort to rank and distinction. Mæcenas presented him with a small farm among the Sabine hills a little north-east of Tibur (Tivoli), and this Sabine farm was dear to him as the apple of his eye¹. He is never weary of referring to its charms; he loved to retire to it from Rome, and he constantly contrasts the delights of his peaceful life there with the worry and turmoil and endless engagements of the capital. In Rome itself he contented himself with an extremely modest household², partly because his independent spirit made him unwilling to accept too much from his patron, partly because he had a genuine dislike to ostentation and the inconveniences which it entails. His ideal in life was a modest competence and the ability to do as you like. To lie in bed until ten, then to write or read, to play a game at ball, to bathe, to dine at ease, to stroll round the Circus or the Forum in the evening listening to fortune-tellers and cheap-jacks³—these were delights in his judgment to which kings and courts could afford nothing equal. Even when pressed by Augustus to accept the distinguished position of his

¹ Od. 2. 18. 14 *unicis Sabinis*.

² Sat. 1. 6. 114.

³ Sat. 1. 6. 114 *seq.*

private secretary, he refused to sacrifice his freedom, and the refusal was accepted without irritation by the emperor, while Suetonius quotes a letter in which the master of the world good-humouredly contrasts the poet's haughty reserve with his own humble entreaties and offers of friendship¹.

Throughout life he took a keen interest in philosophy and especially in Ethics, questions connected with morals being continually discussed by him. His own tastes and habits were naturally Epicurean, and 'a sleek-skinned porker from the pen of Epicurus' is his jesting description of himself, while such maxims as *carpe diem* and *dona presentis cape lætus horæ* abound in his writings and are illustrated in his life. On the other hand he is never tired of jibing at the crabbed and paradoxical teaching of the Stoics, whose typical 'wise man' he delights to portray as a typical fool. But in spite of this he everywhere exhibits a hearty admiration for that strong, sober, self-sacrificing 'manliness' (*virtus*) which had made a 'race of rustic soldiers' the conquerors of the world, but which is certainly Stoical rather than Epicurean. The fact is that he sets little store by logical consistency and writes according to the changing phases of his own mood.

¹ *neque enim, si tu superbus amicitiam nostram sprevisi, ideo nos quoque ἀθυρεφρονοῦμεν*, Suet. Vit.

² Ep. 1. 4. 16 *Epicuri de grege porcum*.

³ Od. 3. 6. 37.

INTRODUCTION.

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He denies the interference of the gods in human affairs¹, or calls such teaching the 'wisdom of fools'² and piety the first of virtues with amiable facility. He writes an Ode to Pyrrha or a wine-jar and then descants on the advantages of hard fare and hard exercise with apparently equal enthusiasm. Such inconsistency is common and almost a part of human nature, and it is one of the charms of Horace that he does not endeavour to conceal it. At the same time, because he does not play the Puritan or assume the solemn countenance³ of a professed moralist, we have no right, as some do, to describe him as a voluptuary. Those who choose may discuss with seriousness the exact contents of his cellar, or find in the Odes which he addresses to Lydia, Pyrrha and their kind a history of his own amours, but more careful critics will detect under the various disguises in which the poet masquerades a certain serious and sober earnestness as of a man not without noble conceptions of life and duty. This much at any rate is certain: the man who wrote of his father, as Horace did of his, was not a bad man; the man who amid all the temptations of Rome could make a simple country life his ideal, as Horace did, was not a vicious man; the man who kept his head in a position such as Horace occupied was not a vain man; the man whom

¹ Sat. 1. 5. 101 *namque deos didici securum agere ævom.*

² Od. 1. 84. 2 *insaniens sapientia.*

³ Sat. 1. 1. 24 *ridentem dicere verum | quid vetat ?*

Augustus : d to be his private secretary was not a
foolish ma and there must have been something
very lo and very remarkable in one whom
Mæcens r an unbroken intimacy of 30 years,
could o d to his master on his deathbed with
the words *Horatii Flacci ut mei memor esto.*¹

He es himself when in his forty-fourth
year as e, prematurely grey,
fond of per and quickly ap-
peased'.² Due he was 'short and
stout' and quotes ugustus in which the
emperor, ackn ceipt of one of his
books, says th afraid that his book
will be bigger than himself, but reminds him that
though not tall still he has a 'corporation' (*corpus-
culum*) and that if the 'roll' (*volumen*) were rounder
it would be more like its author.

His writings fall into two divisions :

(1) Lyric poems—the Epodes, the Odes, and the
Carmen Sæculare.

(2) The Satires, the Epistles, and the *Ars
Poetica*.

The Epodes and the Satires both belong to the
first half of his career, his other poems to the second.
Up to the battle of Actium (B.C. 31) he perhaps still
clung to the republican dreams of his youth ; at

¹ Ep. 1. 20. 24 *corporis exigui, præcanum, solibus aptum, |
irasci celerem tamen ut placabilis essem.*

² *brevis et obesus.*

any rate up to that period his writings are without political colour¹, but after it he not only ceases to be neutral, but becomes definitely a supporter of the new Monarchy and, especially in the Odes, deliberately places his poetical powers at its disposal.

The Satires consist of a number of poems in Hexameter verse in two Books the first of which was published about B.C. 35, the second about B.C. 30. Whatever the origin of the word *satura* or *satira*², at any rate 'Satire,' as a form of poetry in our modern sense of the word, has the distinction of being the only branch of Roman literature which was not formed on a Greek model³. Its inventor was Lucilius (148—103 B.C.) and it reached its perfection in Juvenal (*flor.* A.D. 100). The Satires of Lucilius attack individuals with the unsparing freedom of the old Greek comedy; those of Juvenal glow with the fire of a fierce indignation. The Satires of Horace on the other hand are free from vehemence; they keep entirely clear of politics and deal chiefly with social topics, the writer finding in the faults and follies of mankind the occasion not for anger

¹ 'During the time covered by the Satires (about B.C. 40—80) Horace does not appear at all on terms of intimacy with Augustus.' Wilkins *Int. to Epistles*, p. xviii.

² Its most probable derivation is from *lanx satura*, a plate full of all sorts of fruits offered to the gods, so that it means 'a medley,' cf. *Juv.* 1. 86 where he describes his book as a 'hotch-potch,' *farrago*.

³ *Quint.* 10. 1. 93 *satira quidem tota nostra est*.

but for laughter. At the same time this laughter must not be interpreted; it is in no sense cynical or contemptuous but is used deliberately. Horace knew that it was not adapted for a preacher or a prophet, but he was admirably qualified to make vice appear ridiculous and to shew the fool his own foolishness.

The *E* consists of two books the first of which was written about 190 while the second consists of only one book which the first is assigned to B.C. 191. They are similar in character but altogether superior to them in style but in matter. They contain the poet's observation of men and manners² set before us with that apparently negligent grace which is really the result of perfect skill, and which adds so much to the charm of good 'conversation'³ and good 'letters'.⁴

¹ Wilkins Int. p. xvi.

² Wilkins Int. p. xxi.

³ Horace does not seem himself to have called his Satires by that name, but rather to have used the term *Sermones* 'conversations.' When however he says of these poems that they 'only differ from ordinary conversation in the fact of their scanning' (*Sat.* 1. 4. 47 *nisi quod pede certo | sermoni differt, sermo merus*) he must not be taken too literally, for it is his object to disguise the pains which have been taken with them.

⁴ Of course in ancient times—and in modern times up to the introduction of cheap postage—letter-writing was often practised as an art, and consequently many writers, when

The *Ars Poetica* is, as its name implies, a didactic poem giving rules for poetical composition.

The Epodes¹ are Horace's first attempt at writing lyric poetry. They are an imitation of the satirical iambs of Archilochus², and are thus to some extent connected with the Satires which were written at the same period. The bitterness of Archilochus was, however, entirely alien from the easy temper of Horace, and the 'libellous iambs'³ in which he vents imaginary spleen on imaginary persons⁴ are dull and uninteresting, but other Epodes, in which he breaks loose from Archilochus in order to deal with happier themes, already shew signs of his future greatness as a lyric poet.

It is on the four Books of Odes that the fame of Horace really rests. To what extent the Odes were desiring to treat a subject somewhat informally, have put their views forward in the shape of 'Letters.'

¹ The term Epode is not used by Horace, who calls these verses *iambi*, and is derived from the *versus ἐπιπῶδες* a short verse or 'refrain,' usually a Dimeter Iambic, which Archilochus sometimes alternated with the regular Trimeter Iambic and which occurs regularly in Epodes 1—10. Cf. Epod. 1. 1 *ibis Liburnis inter alta navium, | amice, propugnacula.*

² He is said to have invented the metre especially for his lampoons; A. P. 79 *Archilochum proprio rabies armavit iambo.*

³ *criminosis iambis* Od. 1. 16. 2, where he offers to burn them.

⁴ He expressly states that these poems are wholly unreal, Ep. 1. 19. 24 *numeros animosque secutus | Archilochi non res et agentia verba Lycamben.*

published and circulated separately we cannot tell, but the division into books almost certainly dates from Horace's time and the arrangement of the Odes in them is probably his own. The marks of careful arrangement are very clear. Thus in the first Book the first three Odes are addressed to Mæcenas, Augustus, and Virgil, while the first nine Odes are each in a different metre, as though the poet wished to give the reader an early proof of his varied skill. That at the end of the Book the passion of the Cleopatra-Ode (l. 37) should be followed by an extremely slight and cheerful drinking-song is in strict accordance with Horace's characteristic dislike to end on a high-pitched note. The first ten Odes of the second Book are alternately Alcaics and Sapphics, while the stately Roman-Odes which commence the third Book are, with their noble exordium, manifestly where they were designed to be. **Lastly the concluding Ode of the third Book**

exegi monumentum ære perennius

clearly presupposes a complete and final collection of the Odes to which it is appended.

The date of the production of these three Books is generally considered to lie between 30 B.C. the date of the Cleopatra-Ode¹ and 23 B.C. the date of the death of Marcellus, who in l. 12. 46 is spoken

¹ The latest reference in the Epodes is to the battle of Actium.

of as alive: but though the latter date may be considered certain it is impossible to say whether some Odes may not have been written—or partly written—considerably before B.C. 30.

The fourth Book was published about B.C. 17 being separated from the other three by a considerable interval, as is shewn by internal evidence¹ and definitely stated by Suetonius—*Scripta ejus usque adeo probavit (Augustus) mansuraque perpetuo operatus est ut non modo sæculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hæc tribus carminum libris ex longo intervallo quartus addere.*

The *Carmen Sæculare* is a Sapphic Ode written to be sung publicly by a chorus of youths and maidens in the great 'Secular Games' exhibited by Augustus B.C. 17².

All Latin poetry (except Satire) is copied from Greek models. Terence copies Menander, Propertius Callimachus, Lucretius Empedocles, Virgil Hesiod and Homer: so Horace in the Odes copies the Greek lyric writers. The sportive lays of Anacreon

¹ Cf. 4. 1. 1 *intermissa, Venus, diu | rursus bella moves*; the vocabulary too is considerably altered and there is a marked difference in the prosody.

² The full description of these games is given in an inscription, discovered in 1890, printed in Lanciani's *Pagan and Christian Rome*.

occasionally the dirges of Simonides, but above all the passionate love-songs of Sappho and the patriotic odes of Alcæus are the models which he follows¹. Sometimes he copies his model very closely especially at the beginning of an Ode (e.g. in Odes 9, 14 and 37 of Book I.), but as a whole it may be said that the form and outline of his Odes are copied rather than the details.

The Odes may be roughly divided into two classes according as they are of a light or of a serious character. The former deal with love, wine, friendship; the latter are addressed to some eminent personage or are written 'by command' to celebrate some public event or advocate some public policy. The one exhibit grace, polish, elegance; the other aim at imposing stateliness and sonorous dignity. The two varieties are wholly different, and it would be as foolish to compare the lyrics of Herrick or Sir John Suckling with, say, Tennyson's Ode on the Death of the Duke of Wellington as to compare such exquisite gems as 1. 5 (*quis multa...*) or 3. 9 (*donec gratus...*) with the Roman-Odes at the commencement of the third Book.

The characteristics of the Odes are (1) their wonderful charm of rhythm, and (2) their perfect literary finish. With regard to the first point

¹ Pindar he makes no attempt to copy, for he knew that the 'Theban eagle' soared on pinions stronger than his own.

Horace was proudly conscious¹ of the skill with which he had overcome the difficult task of adapting Greek metres to the requirements of the Latin tongue. To examine in detail how far he has succeeded would require a treatise, but anyone who will compare his Alcaics with those of Alcæus² will see that his Alcaic stanza is, though a copy, at the same time almost a new creation, the stately third line especially, which bears the weight of the stanza, being so changed that its original trochaic movement (see quotation in note) is hardly recognizable. The lofty ring and rhythmic force of Horace's best Odes in this metre has never been approached.

The literary finish of the Odes has been acknowledged in all ages. Their apparently happy ease is really the result of infinite pains³. Horace had no belief in geniuses who dash off verses. The poet must have natural power (*ingenium*) but technical skill (*ars*)⁴ is also indispensable and above all pains: 'correct', 'erase', 'polish', 'prune', is Horace's

¹ Od. 3. 30. 13—16.

² e.g. cf. Alc. 34

κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεισ
πῦρ, ἐν δὲ κίρραις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
μάλθακον ἀμφιτίθεισ γνόφαλλοι.

³ *curiosa felicitas Horatii*, Petronius.

⁴ Cf. A. P. 408 seq.

⁵ A. P. 438 *corrige, sodes*.

⁶ Sat. 1. 10. 72 *stilum vertas*.

⁷ A. P. 291 *limæ labor*.

⁸ Sat. 1. 10. 69 *recidere*.

constant cry; 'give back the verses to the anvil', 'lock them up in your desk for nine years', 'cut down and correct ten times until no criticism can find a flaw'. The result of all this labour, in Horace's case, is that his verses seem perfectly unlaboured. Hence it is that they have for ages at once tempted and defied translation: it seems perfectly easy to reproduce them and it is, in fact, so hard that not one translation in a hundred is more than readable. This is not the highest praise, for the noblest poetry does not depend on form, and translations of Job or of Isaiah, of Homer or Lucretius may be not unworthy of the original, but it does shew that the shape in which Horace presents his ideas is of unsurpassed excellence. Indeed the strength, terseness and lucidity of Latin render it an unrivalled instrument for the expression of simple truths with monumental dignity and force: add therefore to complete mastery of such an instrument complete mastery of metrical effect, and it is clear how some of the Odes cling more readily to the memory than almost any poetry in the world.

As however the technical skill of Horace is undoubted, so, on the other hand, he does not exhibit great powers of imagination. He is not a great creative poet; there are few new ideas in the Odes.

¹ A. P. 441 *incudi reddere versus.*

² A. P. 388 *nonumque prematur in annum.*

³ A. P. 294 *perfectum decies...castigavit ad unguem.*

Some critics in consequence deny him all real poetical talent and treat him only as a versifier; Goethe, for instance, speaks of him as possessing technical skill 'side by side with a frightful realism, without any genuine poetry especially in the Odes'.¹ But this criticism is overdone. In the Regulus-Ode (3. 5) there is real poetic power and the closing stanzas exhibit true creative genius. In such a line as *dulce et decorum est pro patria mori* (3. 2. 13) there is something more than mere mastery over words, while in such a stanza as

*quo pinus ingens albaque populus
umbram hospitalem consociare amant
ramis? quid obliquo laborat
lympha fugax trepidare rivo?*

there is 'realism' no doubt but to call it 'frightful realism' is absurd, and if the last seven words are not poetry it would be hard to say what is. It is needless however to pursue the question. Horace's own prophecy *Non omnis moriar* has been splendidly fulfilled, and the praise of nineteen centuries makes rash criticism of the Odes recoil upon the critic. His may not be a master mind, but he has succeeded in saying some common things better perhaps than they will ever be said again. Those who only respect what they do not understand will not esteem him

¹ F. W. Riemer, *Mittheilungen über Goethe*, II. 644, nebst einer furchtbaren Realität, ohne alle eigentliche Poesie besonders in den Oden.

highly, f
his hap
so much

on of sense will still continue to value
epigrammatic phrases which embody
little, and are

T
S

'jewels five words long
he stretched fore-finger of all time
or ever.'

It
suffered
and had
after his
day. Nor
needs a sch
bring out t
while also tracing the or
of thought which links stanza to stanza, still a large
portion of the language is simplicity itself and it is
difficult to imagine what better model of Latin could
be put before a boy.

mains to add that the Odes quickly
author most dreaded¹,
-book in the century
ued so to the present
red at, for, though it
stand the Odes and
h suggestive phrase
ery subtle³ sequence

None of our extant MSS. are older than the 9th century, though Cruquius in his edition (1578 A.D.) gives the readings of some MSS. now lost which may have been earlier. The Scholia, or collection

¹ Ep. 1. 20. 17

*hoc quoque te manet ut pueros elementa docentem
occupet extremis in vicis balba senectus.*

Cf. Sat. 1. 10. 74.

² Juvenal 7. 227.

³ Anyone reading *In Memoriam* may see how in Lyric poetry this is often far from easy.



INTRODUCTION.

xxv

of comments, which bear the names of Acron and Porphyrius often carry us back to evidence which is much earlier, and possibly goes back to the 2nd or 3rd century¹. On the whole the text is fairly satisfactory and, though some few passages are certainly corrupt or interpolated², yet there is no ground for suspecting that wholesale alteration of the Odes, which some critics³ assume whenever the meaning of a stanza or the connection of thought between two parts of an Ode is not immediately obvious to themselves.

¹ See Wickham Int. 'The Scholiasta.'

² e.g. 3. 11. 16—20; 4. 8. 18.

³ Notably Lehrs and Peerlkamp.

NOTES ON THE METRES USED IN THE ODES.

THE Alcaic metre is so called from the Greek poet Alcaeus of Lesbos, who is said to have invented it. It is employed by Horace more frequently than any other, and is especially used when a lofty and dignified tone is assumed. It occurs in the following Odes, which contain in all 317 stanzas :

- I. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37
- II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20
- III. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29
- IV. 4, 9, 14, 15

* ◡ - ◡ - - - || - ◡ ◡ - ◡ ◡
 ◡ - ◡ - - - || - ◡ ◡ - ◡ ◡
 ◡ - ◡ - - - ◡ - ◡
 - ◡ ◡ - ◡ ◡ - ◡ - ◡

* The original metre in Greek is a combination of trochees and dactyls, thus—

1, 2. = | - ◡ - ◡ - ◡ - ◡ - ◡ - ◡
 3. = | - ◡ - ◡ - ◡ - ◡ - ◡
 4. - ◡ - ◡ - ◡ - ◡ - ◡ - ◡ =

Horace by lengthening the fifth syllable in each of the first three lines has completely altered the character of the metre, and its trochaic movement almost disappears, especially in the third line where he studiously avoids trochees (see p. xxx), so that it is hard to recognize in his third lines the original trochaic line as it appears in Alcaeus, e.g. μέλι|ιχρον | ἀθάρ | δμφι | κόρφα. The effect of the alteration is to give weight and dignity. Tennyson in his English Alcaics recurs to the Greek form, e.g. 'God|-gifted | órgan|-voice of | Eñgland.'

The first syllable in the first three lines is common but a short syllable is *very rarely* used: 13 instances occur in the First Book, 5 in the Second, 7 in the Third and 1 in the Fourth.

1. 9, 1. *stētere*; 17, 7 *ōlentis*; 27, 16 *āmore*; 22 *adgus*; 31, 9 *prēmant*; 17 *frūi*; 35, 15 *ad arma*; 37 *mētū*; *erōit*; 38, 15 *rēdegit*; 22 *pērire*. 2. 7, 22 *cliboria*; 14, 6 *āmicæ*; 17, 8 *ōbire*; 19, 22 *cōhors*. 3. 1, 2 *relinquit*; 3, 34 *knire*; 8, 71 *omitte*.

The last syllable in the 3rd and 4th lines ending in a short vowel is distinctive when the ending not having sufficient weight.

In the first six Odes of the Third Book which consist of 84 stanzas a short vowel occurs at the end of the third line 5 times and at the end of the fourth only once (3. 1, 40 *atra Cura*).

Synaphæa prevails: that is to say a line ending in *m* or a vowel (especially a short vowel) or diphthong is rarely followed by a line beginning with a vowel, the lines in each stanza being linked together.

The following instances occur: 1. 9, 7 *Sabina* | *o*; 9, 14 *lucro* | *appone*; 16, 27 *amicū* | *opprobriis*; 17, 17 *meū* | *et*; 31, 5 *Calabriae* | *armenta*; 31, 14 *Atlanticum* | *impune*; 35, 9 *Scythas* | *urbesque*; 35, 39 *nova* | *incude*. 2. 5, 9 *cupidinē* | *inmittis*; 13, 7 *cruorē* | *hospitis*; 18, 11 *caducum* | *in*; 18, 26 *aureo* | *Alcaes*; 14, 8 *senectas* | *afferet*; 19, 31 *trilinguis* | *ore*. 3. 2, 17 *sordidas* | *intaminatis*; 4, 9 *Apulo* | *altricis*; 5, 10 *togae* | *oblitus*; 5, 11 *Vestae* | *incolumi*; 5, 46 *dato* | *interque*. 4. none.

The connection between the third and fourth lines is especially close: thus there are eight instances of *et* elided at the end of the third line (1. 85, 11 *barbarorum et | purpurei*; 2. 18, 28; 3. 1, 89; 3. 71; 4. 59; 6. 8; 29, 8; 29, 7) and 2. 85, 89 *retusum in | Massagetas*, whereas only one such instance occurs in the first two lines 1. 9, 18 *quaerere et | quem*. In two instances, for the sake of special effect, the third line is actually connected with the fourth, 2. 8, 27 *sors exitura et nos in aetern|um exsilium*; 3. 29, 85 *cum pace delabentis Etrusc|um in mare*.

In the first two lines a break always occurs after the fifth syllable. Elision however often occurs especially of a syllable ending in *m*, of which there are fourteen instances, while there are only five of a vowel so elided. They only end with a monosyllable once (4. 9, 1 *ne forte credas interitura quae*).

A syllable ending in *m* is elided 1. 16, 6 *sacerdot|um incola*; 84, 18 *insignem attenuat*; 85, 25; 2. 5, 21; 18, 6; 17. 10; 3. 1, 5; 3. 41; 3. 49; 4. 4 *constilium et*; 6. 1; 6. 6 *principium huc*; 21, 18; 29, 17. A vowel 1. 34, 10 *invisi| horrida*; 2. 3, 18 *unguent|a et*; 3. 2, 5 *sub div|o et*; 4. 6 *audir|e et*; 6. 18 *inguinaver|e et*.

The following five lines are exceptional: three of them occur in the First Book two being in the striking but irregular Cleopatra Ode; the fourth is hardly an exception, while the fifth being found in the extremely formal and regular Odes of the Fourth Book must be specially intended to attract attention by its exceptional shape.

1. 16, 21 *hostile aratrum ex|ercitus insolens*
1. 87, 5 *antehac nefas de|promere Caecubum*
1. 87, 14 *mentemque lymph|atam Mareotico*
2. 17, 21 *utrumque nostrum in|credibili modo*
4. 14, 17 *spectandus in cert|amine Martio*.

The third line bears the weight of the stanza and is very carefully constructed. These are model lines :

audita | Musarum | sacerdos
matrona | bellantis | tyranni
descendat | in Campum | petitor
sortitur | insignes | et imos ;

and these variations are frequent :

visam | pharetratos | Gelonos
tractas | et incedis | per ignes
 or *testatur | auditumque | Medis*
 or *apponet | annos ; | jam protervae*

It cannot end with a monosyllable (the exception is 2. 7, 19 *depone sub lauru mea, nec*) or a quadrisyllable (the exceptions are 1. 35, 11 *barbarorum* ; 2. 7, 19 *temperatam* ; 2. 19, 19 *viperino*) or with two disyllables.

Two disyllables occur 2. 1, 11 *res ordinariis, grande munus* ; 19, 11 *cantare rivos atque truncis*. In 1. 29, 11 *pronos relabi posse rivos* a special effect is aimed at. The five other instances present a marked peculiarity: the first disyllable is immediately repeated at the beginning of the fourth line, the special emphasis given to the repeated word at once restoring to the third line its sonorous character. It should be noted however that the instances are all in the first two Books.

- 1. 16, 8 *pones iambis sive flamma | sive...*
- 1. 26, 7 *gaudes, apricos nocte flores | nocte...*
- 2. 13, 27 *Alcass, plectro dura navis | dura...*
- 2. 14, 11 *enaviganda sive reges | sive...*
- 2. 19, 6 *laetatur : cuoe, parce Liber | parce...*

The fourth line cannot begin with two dactyls without caesura : *nobilis | omnia | dixit | ille* is not a line.

In the second dactyl a weak caesura is distinctly avoided as giving too rapid a movement to the line.

The exceptions are 1. 9, 8 *o Thaliarche | merum diota*; 31, 16 *me cichorea | levesque malvas*; 2. 3, 8 *interiore nota Falerni*; 4. 9, 8 *Stesichoriques | graves Camenae*. In 1. 16, 12 *Iuppiter ipse ruens tumultu* the line is intentionally rapid; in 1. 26, 12 *teque tuasque decet sorores* the emphasis on the repeated *te tuas* outbalances the weak caesura; for 2. 1, 36 *quae caret ora cruore nostro* see notes.

If however there is a full stop after the first dactyl the reason for this rule vanishes and it need not be observed :

1. 35, 36 *liquimus ? unde manum juvenus.*
2. 13, 8 *hospitis ; ille venena Colcha.*
2. 17, 8 *integer ? ille dies utramque.*

It will be noted that the rule is absolute in the Third Book.

The first six Odes of the Third Book afford the best model of Alcaics. The Odes in the Fourth Book exhibit only three variations from strict metrical rules; this is in exact accordance with their frigid and formal character; the long fourth Ode has absolutely no metrical flaw.

The *Stanza* is so called from Sappho the
Greek poetess of Lesbos. It is used in these Odes :

I.	2,	1, 20, 22, 25, 30, 32, 38	
			containing 55 stanzas
II.	2,	3, 10, 16	" 40 "
III.	8.	1, 18, 20, 22, 27	" 55 "
IV.	2	and <i>Car. Saec.</i>	" 54 "
			<hr/> 204 <hr/>

First

Four

Synapha is a line ending
with a short vowel followed by a vowel at the be-
ginning of the next line in the same stanza.

The exceptions are 1. 2, 41 *figurâ | ales* ; 12, 6 *Haemo | unde* ; 12, 7 *insecutas | Orphea* ; 12, 25 *Ledae | hunc* ; 12, 31 *ponto | unda* ; 22, 15 *leonum | arida* ; 25, 18 *myrto | aridas* ; 31, 6 *Nymphae | et.* 2. 2, 6 *paterni | illum* ; 16, 5 *Thracè | otium.* 3. 11, 29 *sub Orco. | impiæ* ; 11, 50 *secundo | omina* ; 27, 10 *imminentum | oecinem* ; 27, 33 *potentem | oppidis.* 4. none (2, 1 dubious).

The close connection between the lines is shown by the way in which *et* can end a line 2. 6, 1 *mecum et | Cantabrum* ; 6, 2 *nostra et | barbaras.* 8. 8, 27 *horas et | linguæ* ; 27, 22 *Austri et | aequoris* ; 27, 29 *florum et | debitas.* So too 8. 8, 8 *carbo in | caespite.* 4. 6, 11 *collum in | pulvere.*

In several instances the lines are actually connected 2. 2, 18 *dissidens plebi numero beatorum eximit* ; 16, 34 *tibi tollit hincitum apta.* 4. 2, 22 *moresque aureos* ; 2, 23 *nigroque videt* ; C. 8. 48 *prolemque et decus.* The third line especially

is so closely connected with the fourth that in three instances a word is divided between them :

1. 2, 18 *labitur ripa Jove non probante us|orius amnis.*
1. 25, 11 *Thracio bacchante magis sub inter|lunia vento.*
2. 16, 7 *Groephe, non gemmis neque purpura ve|nals neque auro.*

In the first three lines a break usually occurs after the fifth syllable, but occasionally for the sake of variety—especially in long Odes—Horace admits such lines as *Mercuri fucundæ nepos Atlantis*. Six instances occur in the First Book, one in the Second, none in the Third, twenty-two in the Fourth and nineteen in the 76 lines of the Carmen Saeculare. This seems to shew that Horace first carelessly used this rhythm, then rejected it, and finally deliberately employed it to relieve the monotony of the Sapphic stanza.

Elision very occasionally occurs after the fifth syllable: 1. 12, 7 *temer|e insecutas*; 2. 4, 10 *victor|e et*; 16, 26 *curar|e et*; 8. 27, 10 *divin|a avis*.

In the first three lines a single monosyllable (unelided) only ends the line twice: 4. 6, 17 *heu nefus, heu*; C. S. 9 *diem qui*, but two monosyllables occur 3. 11, 5 *nunc est*; 14, 1 *o plebs*; 27, 37 *mors est*; 4. 2, 46 *o sol*.

The last syllable of the fourth line is common but usually long and very rarely ends in a short vowel.

The **Asclepiad** metres are said to be so called after their inventor, of whom however nothing is known. Four varieties of line are used in them.

a. The Glyconic ---υυ-υυ

b. The Pherecratean ---υυ-υ

c. The Lesser Asclepiad

---υυ-||-υυ-υυ

d. Asclepiad

υυ-||-υυ-||-υυ-υυ

These metres are used to form the following systems :

First Asclepiad used in 1. 1; 3. 30; 4. 8,

consists of c only:

---υυ-||-υυ-υυ

Second Asclepiad, used in 1. 3, 13, 19, 36; 3. 9, 15, 19, 24, 25, 28; 4. 1, 3,

consists of couplets in which a is followed by c :

---υυ-υυ

---υυ-||-υυ-υυ

Third Asclepiad, used in 1. 6, 15, 24, 33; 2. 12; 3. 10, 16; 4. 5, 12,

consists of stanzas in which after c three times repeated a follows :

First three lines ---υυ-||-υυ-υυ

Fourth line ---υυ-υυ

Fourth Asclepiad, used in 1. 5, 14, 21, 23; 3. 7, 13; 4. 13,

consists of stanzas in which *c* twice is followed by
b then *a* :

First two lines ----*uu*---|---*uu*---*uu*

Third line ----*uu*---

Fourth line, ----*uu*---*uu*

Fifth Asclepiad, used 1. 11, 18; 4. 10,
 consists entirely of *d*.

Exceptional metres are :

1. 7, 28: an ordinary Hexameter (*Hexameter dactylicus catalecticus*) followed by a Dactylic Tetrameter Catalectic :

---*uu* | ---*uu* | ---*uu* | ---*u*

4. 7: an ordinary Hexameter followed by a *versus Archilochius minor* ---*uu*---*uuuu*.

1. 4: a *versus Archilochius major*

---*uu* | ---*uu* | ---*uu* | ---*uu* | ---*u* | ---*u* | ---*u*

followed by a Trimeter Iambic Catalectic.

1. 18: a Trochaic Dimeter Catalectic followed by an Iambic Trimeter Catalectic :

---*u* | ---*u* | ---*u* | ---*u*
u--- | *u*--- | *u*--- | *u*--- | *u*--- | *u*---

3. 12: formed of the *pes Ionicus a minor* *uu*--- :

uu--- | *uu*--- || *uu*---*uu*---
uu--- | *uu*---*uu*---*uu*---
uu---*uu*---

xxxvi METRES USED IN THE ODES.

Some make the first line into two so that each stanza consists of four lines.

In all the Odes of Horace with the exception of 4. 8, which is clearly unsound, the number of the lines is a multiple of four, but in some metres the division into stanzas is not otherwise clearly marked.

It may be noted that the first nine Odes of the First Book are all in different metres, as though the poet wished to exhibit his varied skill; in the Second Book the first ten are alternately Alcaics and Sapphics; the Third Book commences with six long Alcaic Odes.

Q. HORATII FLACCI
CARMINUM
LIBER PRIMUS.

CARMEN I.

MÆCENAS atavis edite regibus,
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis
 evitata rotis palmaque nobilis
terrarum dominos evehit ad deos ;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus ;
 illum, si proprio condidit horreo,
quidquid de Libycis verritur areis.
gaudentem patrios findere sarculo
agros Attalicis condicionibus
 nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
 laudat rura sui ; mox reficit rates

HORATII CARMINUM

quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die 29
 spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
 detestata. manet sub Iove frigido 25
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.
 me doctarum hederæ præmia frontium
dis miscent superis, me gelidum nemus 30
nympharumque leves cum Satyris chori
secernunt populo, si neque tibus
 Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres, 35
sublimi feriam sidera vertice.

CARMEN II.

Iam satis terris nivi atque dirae
grandinis misit Pater et rubente
dextera sacras iaculatus arces .
 terrui Urbem,
terrui gentes, grave ne rediret 5
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
 visere montes,

LIB. I. CAR. II.

3

piscium et summa genus haesit ulmo,
 nota quae sedes fuerat columbis,
 et superiecto pavidae natarunt
 aequore damae.

10

vidimus flavum Tiberim retortis
 litore Etrusco violenter undis
 ire deiectum monumenta regis
 templaque Vestae ;

15

Iliae dum se nimium querenti
 iactat ultorem, vagus et sinistra
 labitur ripa Iove non probante u-
 xorius amnia.

20

audiet cives acuisse ferrum,
 quo graves Persae melius perirent,
 audiet pugnas vitio parentum
 rara iuventus.

quem vocet divum populus ruentis
 imperi rebus? prece qua fatigent
 virgines sanctae minus audientem
 carmina Vestam ?

25

cui dabit partes scelus expiandi
 Iuppiter? tandem venias precamur
 nube candentes umeros amictus
 augur Apollo ;

30

sive tu mavis, Erycina ridens,
 quam Iocus circum volat et Cupido ;
 sive neglectum genus et nepotes
 respicis auctor,

35

HORATHI CARMINUM

heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves,
acer et Mauri peditis cruentum
vultus in hostem ;
sive mutata iuvenem figura
ales in terris imitaris almae
filius Maiaë, patiens vocari
Caesaris ultor :
serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris vitiis iniquum
ocior aura
tollat ; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos,
te duce, Caesar.

CARMEN III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iäpyga,
navis, quae tibi creditum
debes Virgilium, finibus Atticis
reddas incolumem, precor,
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci

LIB. I. CAR. III.

5

commisit pelago ratem
 primus nec timuit praecipitem Africum
 decertantem Aquilonibus
 nec tristes Hyadas nec rabiem Noti,
 quo non arbiter Hadriae
 maior, tollere seu ponere volt freta. 15
 quem Mortis timuit gradum,
 qui siccis oculis monstra natantia,
 qui vidit mare turgidum et
 infames scopulos Acroceraunia? 20
 nequiquam deus abscidit
 prudens Oceano dissociabili
 terras, si tamen impiae
 non tangenda rates transiliunt vada.
audax omnia perpeti 25
gens humana ruit per vetitum nefas.
 audax Iäpeti genus
 ignem fraude mala gentibus intulit.
 post ignem aetheria domo
 subductum macies et nova februm 30
 terris incubuit cohors,
 semotique prius tarda necessitas
 leti corripuit gradum.
 expertus vacuum Daedalus aëra
 pennis non homini datis; 35
 perrupit Acheronta Hercules labor.
nil mortalibus ardui est;
 caelum ipsum petimus stultitia neque
 per nostrum patimur scelus
 iracunda Iovem ponere fulmina. 40

CARMEN IV.

Solvitur acris hiemps 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 chorus ducit Venus imminente Luna, 5
 iunctaeque iae decentes
 alterno terram q um graves Cyclopum
 Volcanus aruens inas.
 nunc decet aut viri put impedire myrto
 aut flore, ter unt solutae. 10
 nunc et in umbros, cet immolare lucis,
 seu poscat agna sive malit haedo.
Tamburacini *7/2*
, si. pallida Mors aequo pulsat pede pauperum tabernas
 regumque turres. o beate Sesti,
 vitae summa brevis spem nos vetat inchoare longam. 15
 iam te premet nox fabulaeque Manes
 et domus exilis Plutonia: quo simul mearis,
 nec regna vini sortiere talis
 nec tenerum Lycidan mirabere, quo calet iuventus
 nunc omnis et mox virgines tepebunt. 20

✓ CARMEN V.

Quis multa gracilis te puer in rosa
 perfusus liquidis urget odoribus,
 grato, Pyrrha, sub antro?
 cui flavam religas comam,

LIB. I. CAR. VI.

7

vid. "Munus delectat"
ipso nescit
Res polaronis
"Supplicis Munditiis"
De Phoenis et rursus
vid. "hæc Phoenis"
et in eis supplicis

simplex munditiis! heu quoties fidem
 5 mutatosque deos flebit et aspera
 nigris æquora ventis
 emirabitur insolens,
 qui nunc te fruitur credulus aurea;
 10 qui semper vacuum, semper amabilem
 sperat nescius auræ
 fallacia. miseri, quibus *v. plaudere potest*
 intentata nites! me tabula sacer
 votiva paries indicat uvida
 suspendisse potenti
 15 vestimenta maris deo.

CARMEN VI.

Scriberis Vario fortis et hostium
 victor Maeonii carminis alite,
 quam rem cunque ferox navibus aut equis
 miles te duce gesserit:
 nos, Agrippa, neque hæc dicere, nec gravem
 5 Pelidae stomachum cedere nescii,
 nec cursus duplicis per mare Ulixei,
 nec saevam Pelopis domum
 conamur tenues grandia, dum pudor
 imbellisque lyrae Musa potens vetat
 10 laudes egregii Caesaris et tuas
 culpa deterere ingeni.

HORATII CARMINUM

Martem tunica tectum adamantina
scripserit? aut pulvere Troico
um Merionen, aut ope Palladis
Tydidem superis parem?
convivia, nos proelia virginum
ctis in iuvenes unguibus acrium
antamus vacui, sive quid urimur,
non praeter solitum leves.

CARMEN VII.

audabunt alii claram Rhodon aut Mytilenen
aut Epheson bimarivae Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignes aut Thessala Tempe.
sunt, quibus unum opus est, intactae Palladis urbem
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam.
plurimus in Iunonis honorem
aptum dicet equis Argos ditesque Mycenae.
me nec tam patiens Lacedaemon
nec tam Larissae percussit campus opimae,
quam domus Albunae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
saepe Notus neque parturit imbres
perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores

LIB. I. CAR. VIII.

9

molli, Plance, mero, seu te fulgentia signis } *cf. Thurneisser!*
 castra tenent seu densa tenebit } *- Chanon. Lang*
 Tiburis umbra tui. Teucer Salamina patremque } *20*
 cum fugeret, tamen uda Lyaeo
 tempora populea fertur vinxiisse corona,
 sic tristes affatus amicos:
 quo nos cunque feret melior fortuna parente, } *25*
 ibimus, o socii comitesque.
 nil desperandum Teucro duce et auspice Teucro;
 certus enim promisit Apollo,
 ambiguum tellure nova Salamina futuram.
 o fortes peioraque passi } *cf. Last*
 mecum saepe viri, nunc vino pallite curas: } *30 Teuer*
 cras ingens iterabimus aequor. } *74*

CARMEN VIII.

Lydia, dic, per omnes
 te deos oro, Sybarin cur properes amando
 perdere; cur apricum
 oderit Campum, patiens pulveris atque solis?
 cur neque militaris } *5*
 inter aequales equitat, Gallica nec lupatis
 temperat ora frenis?
 cur timet flavum Tiberim tangere? cur olivum
 sanguine viperino
 cautius vitat neque iam livida gestat armis } *10*
 brachia, saepe disco,
 saepe trans finem iaculo nobilis expedito?

quid latet, ut marinae
 filium dicunt Thetidis sub lacrimosa Troiae
 funera, ne virilis
 cultus in caedem et Lycias proriperet catervas!

CARMEN IX.

Vide e candidum
 Soracte, eant onus
 silva ique
 f t acuto
 dissolve per foco
 large rei benignius
 deprome q Sabina
 o Thaliarche, um diota

permitte divis cetera, qui simul
 stravere ventos aequore fervido
 deproeliantes, nec cupressi
 nec veteres agitantur orni
 quid sit futurum cras, fuge quaerere et,
 quem Fors dierum cinque dabit, lucro
 appone, nec dulces amores
 sperne puer neque tu choreas,
 donec virenti canities abest
 morosa. nunc et campus et arcae
 lenesque sub noctem susurri
 composita repetantur hora

LIB. I. CAR. X.

11

nunc et latentis proditor intimo
 gratus puellae risus ab angulo
 pignusque deraptum lacertis
 aut digito male pertinaci.

CARMEN X.

Mercuri, facunde nepos Atlantis,
 qui ferus cultus hominum recentum
 voce forinasti catus et decorae
 more palaestrae,

te canam, magni Iovis et deorum
 nuntium curvaeque lyrae parentem,
 callidum, quidquid placuit, iocos
 condere furto.

te, boves olim nisi reddidisses
 per dolum amotas, puerum minaci
 voce dum terres, viduus pharetra
 risit Apollo.

quin et Atridas duce te superbos
 Iliq̄ dives Priamus relicto
 Thessalosque ignes et iniqua Troiae
 castra fefellit.

tu pias laetis animas reponis
 sedibus virgaque levem coerces
 aurea turbam, superis deorum
 gratus et imis.

CARMEN XI.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
 finem di dederint, Leuconoë, nec Babylonios
 tentaris numeros. ut melius, quidquid erit, pati!
 seu plures hiemes seu tribuit Iuppiter ultimam,
 quae nunc oppositis debilitat pumicibus mare 5
 Tyrrhenum, sanias vina liques, et spatio brevi
 spem longam sequimur, fugerit invida
 aetas: carpe num credula postero.

XII.

Quem viri pyra vel acri
 tibia sumi. are, o?
 quem deum? cuius recinet iocosa
 nomen imago
 aut in umbrosis Heliconis oris 5
 aut super Pindo gelidove in Haemo?
 unde vocalem temere insecutae
 Orphea silvae,
 arte materna rapidos morantem
 fluminum lapsus celeresque ventos, 10
 blandum et auritas fidibus canoris
 ducere quercus.
 quid prius dicam solitis parentis
 laudibus, qui res hominum ac deorum,
 qui mare ac terras variisque mundum 15
 temperat horis?

LIB. I. CAR. XII.

13

unde nil maius generatur ipso,
 nec viget quidquam simile aut secundum :
 proximos illi tamen occupavit
 Pallas honores.

20

proeliis audax neque te silebo
 Liber et saevis inimica Virgo
 beluis nec te metuende certa
 Phoebe sagitta.

dicam et Alcidem puerosque Ladae,
 hunc equis, illum superare pugnis
 nobilem; quorum simul alba nautis
 stella refulsit,

25

defluit saxis agitatus umor,
 concidunt venti fugiuntque nubes,
 et minax—quod sic voluere—ponto
 unda recumbit.

30

Romulum post hos prius, an quietum
 Pompili regnum memorem, an superbos
 Tarquini fasces, dubito, an Catonis
 nobile letum.

35

Regulum et Scauros animaeque magnae
 prodigum Paullum superante Poeno
 gratus insigni referam Camena
 Fabriciumque.

40

hunc et incomptis Curium capillis
 utilem bello tulit et Camillum
 saeva paupertas et avitus apto
 cum lare fundus.

HORATII CARMINUM

crescit occulto velut arbor aevo 45
 fama Marcelli; micat inter omnes
 Iulium sidus velut inter ignes
 luna minores.
 gentis humanae pater atque custos
 orte Saturno, tibi cura magni 50
 Caesaris fatis data: tu secundo
 Caesare regnes.
 ille, seu Parthos Latio imminentes
 egerit iusto domitos triumpho,
 sive subiectos Orientis orae 55
 Seras et Indos,
 te minor latum reget aequus orbem;
 tu gravi curru quaties Olympum,
 tu parum castis inimica mittes
 fulmina lucis. 60

CARMEN XIII.

Cum tu, Lydia, Telephi
 cervicem roseam, cerea Telephi
 laudas brachia, vae meum
 fervens difficili bile tumet iecur.
 tum nec mens mihi nec color 5
 certa sede manet, umor et in genas
 furtim labitur, arguens
 quam lentis penitus macerer ignibus.
 uror, seu tibi candidos
 turparunt umeros immodicae mero 10

LIB. I. CAR. XIV.

15

rixae, sive puer furens
 impressit memorem dente labris notam.
 non, si me satis audias,
 speres perpetuum, dulcia barbata
 laedentem oscula, quae Venus
 quinta parte sui nectaris imbuit.
 felices ter et amplius,
 quos irrupta tenet copula nec malis
 divolsus querimoniis
 suprema citius solvet amor die.

15

20

CARMEN XIV.

Q navis, referent in mare te novi
fluctus! o quid agis! fortiter occupa
 portum! nonne vides, ut
 nudum remigio latus
 et malis celeri saucius Africo
 antennaeque gemant, ac sine funibus
 vix durare carinae
 possint imperiosius
 aequor! non tibi sunt integra linteae,
 non di, quos iterum pressa voces malo,
 quamvis Pontica pinus,
 silvae filia nobilis,
 iactes et genus et nomen inutile;
 nil pictis timidus navita puppibus
 fidit. tu, nisi ventis
 debes ludibrium, cave.

5

10

15

nuper sollicitum quae mihi taedium,
 nunc desiderium curaque non levis,
 interfusa nitentes
 vites aequora Cycladas.

CARMEN XV.

Pasce per freta navibus
 Idaei hospitam,
 ingrato otio
 vi fera
 Nereus iucis avi domum, 5
 quam multo repetet Graecia milite,
 coniurata tuas rumpere nuptias
 et regnum Priami vetus.

heu heu quantus equis, quantus adest viris
 sudor! quanta moves funera Dardanae 10
 genti! iam galeam Pallas et aegida
 currusque et rabiem parat.

nequiquam Veneris praesidio ferox
 pectus caesariem grataque feminis
 imbelli cithara carmina divides; 15
 nequiquam thalamo graves

hastas et calami spicula Cnosii
 vitabis strepitumque et celerem sequi
 Aiacem; tamen heu serus adulteros
 crines pulvere collinea. 20

LIB. I. CAR. XVI.

17

non Lærtiaden, exitium tuæ
genti, non Pylum Nestora respicis?
urgent impavidi te Salaminus
Teucer te Sthenelus sciens

pugnae, sive opus est imperitare equis, 25
non auriga piger; Merionen quoque
nosces. ecce furit te reperire atrox

Tydides melior patre,
quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor, 30
sublimi fugies mollis anhelitu,
non hoc pollicitus tuæ.

iracunda diem proferet Ilio
matronisque Phrygum classis Achillei;
post certas hiemes uret Achaicus 35
ignis Iliacas domos."

CARMEN XVI.

O matre pulchra filia pulchrior,
quem crimosus cunque voles modum
pones Iambis, sive flamma
sive mari libet Hadriano.

non Dindymene, non adytis quatit 5
mentem sacerdotum incola Pythius,
non Liber æque, non acuta
sic geminant Corybantes aera,

HORATII CARMINUM

tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum 20
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.
fertur Prometheus, addere principi
limo coactus particulam undique
desectam, et insani leonis 25
vim stomacho apposuisse nostro.
irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae, cur perirent
funditus imprimeretque muris 30
hostile aratrum exercitus insolens.
compesce mentem: me quoque pectoris
tentavit in dulci iuventa
fervor et in celeres iambos
misit furem; nunc ego mitibus 35
mutare quaero tristia, dum mihi
fias recantatis amica
opprobriis animumque reddas.

CARMEN XVII.

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aetatem capellis
usque meis pluviosque ventos.

LIB. I. CAR. XVIII.

impune tutum per nemus arbutos
 quaerunt latentes et thyna deviae
 olentis uxores mariti,
 nec virides metuunt colubras,
 nec Martiales haediliae lupos,
 utcunque dulci, Tyndari, fistula
 valles et Usticae cubantis
 levia personuere saxa.
 di me tuentur, dis pietas mea
 et Musa cordi est. hic tibi copia
 manabit ad plenum benigno
 ruris honorum opulenta cornu.
 hic in reducta valle Caniculae
 vitabis aestus et fide Teia
 dices laborantes in uno
 Penelopen vitreamque Circen;
 hic innocentis pocula Lesbii
 duces sub umbra, nec Semeleius
 cum Marte confundet Thyoneus
 proelia, nec metues protervum
 suspecta Cyrum, ne male dispari
 incontinentes iniiciat manus
 et scindat haerentem coronam
 crinibus immeritamque vestem.

19

3

10

15

20

25

CARMEN XVIII.

Nullam, Vare, sacra vite prius severis arborem
 circa mite solum Tiburis et moenia Catili.

siccis omnia nam dura deus proposuit, neque
 mordaces aliter diffugiunt sollicitudines.

quis post vina gravem militiam aut pauperiem cre-
 pat?

quis non te potius, Bacche pater, teque, decens Venus?

at, ne quis modici transiliat munera Liberi,

Centaurea monet cum Lapithis rixa super mero

debellata, in levis Euius,

cum fas atque ne libidinum

discernunt, candida Bassareu,

invitum, obsita frondibus

sub divi, se cum Berecynthio

cornu tymbi, itur caecus Amor sui,

et tollens, Gloria verticem,

arcanique Fides prociua, perucidior vitro.

CARMEN XIX.

Mater saeva Cupidinum

Thebaeque iubet me Semeles puer

et lasciva Licentia

finitis animum reddere amoribus.

urit me Glyceræ nitor

splendentis Pario marmore purius;

urit grata protervitas

et voltus nimium lubricus adspici.

in me tota ruens Venus

Cyprum deseruit, nec patitur Scythas

et versis animosum equis

Parthum dicere nec quæ nihil attinent.

LIB. I. CAR. XX. XXI.

21

hic vivum mihi caespitem, hic
verbenas, pueri, ponite thuraque
bimi cum patera meri :
mactata veniet lenior hostia.

15

CARMEN XX.

Vile potabis medicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro

cum tibi plausus,
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.

5

Caecubum et prelo domitam Caleno
tum bibes uvam : mea nec Falernae
temperant vites neque Formiani
pocula colles.

10

CARMEN XXI.

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
vos laetam fluviis et nemorum coma,
quaecunque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi;

5

HORATHI CARMINUM

vos Tempe totidem tollite laudibus
 natalemque, mares, Delon Apollinis, 10
 insignemque pharetra
 fraternaue umerum lyra.

hic bellum lacrimosum, hic miseram famem
 pestemque a populo et principe Caesare in
 Persas atque Britannos 15
 vester metus erit prece.

XII.

Integer ~~_____~~ que purus
 non ege. ~~_____~~ malia neque arcu
 nec venenatis grava sagittis,
 Fusce, pharetra,

sive per Syrtes iter aestuosas
 sive facturus per inhospitalem

Caucasum vel quae loca fabulosus
 lambit Hydaspes.

namque me silva lupus in Sabina,
 dum meam canto Lalagen et ultra 10
 terminum curis vagor expeditis,

fugit inermem.
 quale portantum neque militaris
 Daunias latis alit aesculetis,
 nec Iubae tellus generat leonum 15
 arida nutrix.

LIB. I. CAR. XXIII. XXIV.

23

pone me pigris ubi, nulla campis
arbor acstiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget,
pone sub curru nimirum propinqui
solis in terra domibus Megata :
dulce ridentem Lalagen amabo,
dulce loquentem.

CARMEN XXIII.

Vitas hinnuleo me similia, Chloë,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.
nam seu mobilibus veris inhorruit
adventus foliis seu virides rubum
dimovere lacertae,
et corde et genibus tremit.
atqui non ego te tigris ut aspera
Gastulusve leo frangere persequor :
tandem desine matrem
tempesta sequi viro.

CARMEN XXIV.

Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubres
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.

ergo Quinctilium perpetuus sopor 5
 urget! cui Pudor et Iustitiae soror,
 incorrupta Fides, nudaque Veritas
 quando ullum inveniet parem?
 multis ille bonis febilis occidit,
 nulli febilior quam tibi, Virgili. 10
 tu frustra pius heu non ita creditum
 poscis
 quod si Orpheo
 auditam moribus fidem,
 non vanam imaginem, 15
 quam
 non lenis procludere,
 nigro compulerit curius gregi.
 durum: sed levius ut patientia,
 quidquid corrigere est nefas. 20

CARMEN XXV.

Parcius ~~iunctas~~ ^{inter} quatiunt fenestras
 iactibus crebris iuvenes protervi,
 nec tibi somnos adimunt, amatque
 ianua limen,
 quae prius multum facilis movebat
 cardines; audis minus et minus iam:
 "me tuo longas pereunte noctes,
 Lydia, dormis?"

LIB. I. CAR. XXVI.

25

invicem mœchos anus arrogantes
 flebis in solo levis angiportu,
 Thracio bacchante magis sub inter-
 lunia vento,
 cum tibi flagrans amor et libido,
 quae solet matres furiare equorum,
 saeviet circa iecur ulcerosum,
 non sine questu,
 laeta quod pubes hedera virente
 gaudeat pulla magis atque myrto,
 aridas frondes hiemis sodali
 dedicet Hebro.

20

15

20

CARMEN XXVI.

9

Musis amicus tristitiam et metus
 tradam protervis in mare Creticum
 portare ventis, quis sub Arcto
 rex gelidæ metuatur orae,
 quid Tiridaten terreat, unice
 securus. o, quae fontibus integris
 gaudes, apricos necte flores,
 necte meo Lamiae coronam,
 Pimplea dulcis! nil sine te mei
 prosunt honores: hunc fidibus novis,
 hunc Lesbio sacrare plectro
 teque tuasque decet sorores.

5

20

HORATII CARMINUM

CARMEN XXVII.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem, verecundumque Bacchum
sanguineis prohibete rixis!
vino et lucernis Medus acinaces
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito remanete presso!
vultis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megillae, quo beatus
vulnere, qua pereat sagitta.
cessat voluntas? non alia bibam
mercede. quae te cunque domat Venus,
non erubescendis adurit

ignibus ingenuoque semper
amore peccas. quidquid habes, age,
depone tutis auribus. ah miser,
quanta laborabas Charybdi,
digne puer meliore flamma!
quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix illigatum te triformi
Pegasus expediet Chimaera.

CARMEN XXVIII.

maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,

small
the petty god:

LIB. I. CAR. XXVIII.

pulveris exigui prope litus parva Matinum 27
munera, nec quidquam tibi prodest,
aërias tentasse domos animoque rotundum
percurrisse polum morituro. 5
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in iuras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco 10
demissam, quamvis clipeo Troiana relixo
tempora testatus, nihil ultra
nervos atque cutem morti concesserat atrae,
iudice te non sordidus auctor
naturae verique sed omnes una manet nox 15
et calbida semel via letis
dant alios Furiae torvo spectacula Marti;
mixtio est avidum mare nautis;
mixta senum ac iuvenum densentur funera,
nullum
saeva caput Proserpina fugit
me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis
at tu, nauta, vagae ne parce malignus harenæ
ossibus et capiti inhumato
particulam dare: sic, quodcumque minabitur Euris 25
fucibus Hesperias, Venusinae
plectantur silvae te sospite, multa que merces,
unde potest, tibi defluat aequo
ab Iove Neptunoque sacri custode Tarenti.
negligis immeritis nocituram 30

28

HORATII CARMINUM

postmodo | te natis fraudem committere? | fors et
 debita iura videsque superbae |
 te manent ipsum: precibus non linquar inultis,
 teque piacula nulla resolvent.

quamquam festinas, non est mora longa; licebit
 injecto ter pulvere curras.

CARMEN XXIX.

Ieci, beatis nunc Arabum invades
 gazis, et acrem militiam paras
 non ante devictis Sabaeae
 regibus, horribilique Medo

nectis catenas? quae tibi virginum
 sponso necato barbara serviet?

puer quis ex aula capillis
 ad cyathum statuetur unctis,

doctus sagittas tendere Sericas
 arcu paterno? quis neget arduis
 pronos relabi posse rivos

montibus et Tiberim reverti,
 cum tu coemptos undique nobilis
 libros Panaeti Socraticam et domum
 mutare loricis Hiberis,
 pollicitus meliora, tendis?

CARMEN XXX.

O Venus, regina Cnidi Paphique,
 sperne dilectam Cypron, et vocantis
 thure te multo Glyceræ decoram
 transfer in aedem.

LIB. I. CAR. XXXI.

29

fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

5

CARMEN XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.
premant Calena falce quibus dedit
fortuna vitem, dives et aureis
mercator exsiccet culullis
vina Syra reparata merce,
dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune. me pascunt olivae,
me cichorea levesque malvac.
frui paratis et valido mihi,
Latoe, dones et, precor, integra
cum mente, nec turpem senectam
degere nec cithara carentem.

5

10

15

20

HORATII CARMINUM

Po-
 lusum
 vivat
 Les
 qui
 sive ia
 Libertum) et Musas Veneremus et illi
 semper haerentem puerum et illi
 et Lycum nigris oculis
 o decus Phoebi et dapn
 grata testudo Iovis, o laborum
 dulce lenimen, mihi cunque salve
 rite vocanti.

CARMEN XXXIII.

Handwritten notes:
 anything at leisure
 quid vacui sub umbra
 quod et hunc in annum
 age, dic Latinum,
 carmen,
 modulate-civil
 crine decorum
 remi of suspense
 of troubles
 he well

Albi, ne doleas plus nimio memor
 immitis Glycerae, neu miserabiles
 decantes elegos, cur tibi iunior,
 laesa praeniteat fide,
 insignem tenui fronte Lycorida
 Cyri torret amor, Cyrus in asperam
 declinat Pholoen; sed prius Apulis
 iungentur capreae lupis,

LIB. I. CAR. XXXIV.

31

quam turpi Pholoſ peccet adultero.
 sic visum Venari, cui placet impares
 formas atque animos sub iuga aënea
 saevo mittere cum ioco.

10

ipsum me, melior cum peteret Venus,
 grata detinuit compede Myrtale
 libertina, fretis acrior Hadriae
 curvantis Calabros sinus.

15

) CARMEN XXXIV.

Parcus deorum cultor et infrequens,
 insanientis dum sapientiae

consultus erro, nunc retrorsum
 vela dare atque iterare cursus

cogor relictos: namque Diespiter,
 igni corusco nubila dividens

5

plerumque, per purum tonantes
 egit equos volucremque currum,

quo bruta tellus et vaga flumina,
 quo Styx et invisi horrida Taenari

10

sedes Atlanteusque finis
 concutitur. valet ima summis

mutare et insignem attenuat deus
 obscura promens; hinc apicem rapax

Fortuna cum stridore acuto
 sustulit, hic posuisse gaudet.

15

HORATHI CARMINUM

γ CARMEN XXXV.

O diva, gratum quae regis Antium,
praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos,
te pauper ambit sollicita prece
ruris colonus, te dominam aequoris,
quicumque Bithyna lacessit
Carpathium pelagus carina.
te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,
iniurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantes, ad arma
concitet imperiumque frangat.
te semper anteit saeva Necessitas,
clavos trabales et cuneos manu
gestans aena, nec severus
uncus abest liquidumque plumbum.
te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
utcunque mutata potentes
veste domos inimica linquit.
at vulgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici
ferre iugum paritur dolor.

LIB. I. CAR. XXXVI.

33

serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum

39

partibus Oceanoque rubro.
eheu cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti

35

liquimus? unde manum iuventus
metu deorum continuit? quibus
pepercit aris? o utinam nova
incude diffingas retusum in
Massagetis Arabasque ferrum!

40

CARMEN XXXVI.

Et thure et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
caris multa sodalibus,

5

nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.

Cressa ne careat pulchra dies nota,
neu promptae modus amphorae,
neu morem in Salium sit requies pedum,
neu multi Damalis meri

20

Bassum Threïcia vincat amystide,

neu desint epulis rosae, 13
 neu vivax apium, neu breve lilium.
 omnes in Damalin putres
 deponent oculos, nec Damalis novo
 divelletur adultero
 lascivis hederis ambitiosior. 20

CARMEN XXXVII.

Nunc ^{erw} ^{ut} ^{illud} ^{liber}
 inc pede libero
 pulsafid ^{ali} ^{aribus}
 aliaribus
 ornar^{is}
 inf^{is}
 ter ^{is} ^{sodales}
 antehac ^{mere} ^{Caecubum}
 cellis a ^{capitolio}
 regina dem ^{ruinas}
 funus et imp ^{arabat}
 contaminate cum g ^{turpium}
 morbo virorum, quidnabet impotens 10
 sperare fortunaque dolci
 ebria. sed minuit furorem
 vix una ^{caele} ^{navis} ab ignibus,
 mentemque lymphatam Mareotico
 redegit in veros timores 15
 Caesar, ab Italia volantem
 remis adurgens, accipiter velut
 molles columbas sut leporem citus
 venator in campis nivalis
 Haemoniae, daret ut catenis 20

LIB. I. CAR. XXXVIII.

31

fatale monstrum: quae generosius
perire quaerens, nec muliebriter

expavit ense, nec latentes

classe cito reparavit, oras

ausa et iacentem visere regiam

voltu sereno, fortis et asperas

tractare serpentes, ut atrum

corpore combiberet venenum,

deliberata morte ferocior,

saevis Liburnis scilicet invidens

privata deduci superbo

non humilis mulier triumpho.

CARMEN XXXVIII.

Persicos odi, puer, apparatus,

displicent nexae philyra coronae;

mitte sectari, rosa quo locorum

sera moretur.

simplici myrto nihil allabores

sedulus curo: neque te ministrum

dedecet myrtus neque me sub arca

vite bibentem.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

γ CARMEN I.

MORUM ex Metello consule civicum
bellique causas et vitia et modos
ludumque Fortunae gravesque
principum amicitias et arma
nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,
tractas et incedis per ignes
suppositos cineri doloso.
paullum severae Musa tragoediae
desit theatris: mox ubi publicas
res ordinarias, grande munus
Cecropio repetes cothurno,

HORATII CARMINUM

insign et c c	estis praesidium reis ti, Pollio, curiae, s aeternos honores	15
ian perst ia	inacii murmure cornuum aures, iam litui strepunt, r armorum fugaces	20
audi non indecoro et cuncta praeter	duces pauvere sordidus, terrarum subacta atrocem animum Catonia.	25
Iuno et deorum Afris inulta tellure victorum rettulit	quisquis amicior cesserat impotens nepotes inferias Iugurthae.	30
quis non Latino campus sepulcris testatur Hesperiae	sanguine pinguior impia proelia auditumque Medis sonitum ruinae?	35
qui gurges aut quae ignara belli? non decolora quae caret sed ne relictis, Caeae retractes mecum Dionaeo quaere	flumina lugubris quod mare Daunia caedes? ora cruore nostro? Musa procax, iocis munera neniae: sub antro leviore plectro.	40

CARMEN II.

Nullus argento color est avaris
abdito terra, inimice lamnae
Crispe Salusti, nisi temperato
splendeat usu.

vivet extento Proculcius aevo, 5
notus in fratres animi paterni;
illum aget penna metuente solvi
fama superstes.

latius regnes avidum domando
spiritum, quam si Libyam remotis 10
Gadibus iungas et uterque Poenus
serviat uni.

crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo 15
corpore languor.

redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit Virtus populumque falsis
dedocet uti 20

vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentes oculo inretorto
spectat acervos.

CARMEN III.

Aequam memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam

seu in tempore vixeris,
seu te in fine per dies

festos bearis
int Falerni.

quo pinus et albaque populus
umbram am consociare amant

ramis ludo laborat
lympha repidare rivo

huc vina et unguenta, et nimium breves
flores amoenae ferre iube rosae

dum res et aetas et sororum

fila trium patiuntur atra

cedes coemptis saltibus et domo

villaque, flavus quam Tiberis lavit,

cedes et extractis in altum

divitiis, potietur heres.

divitiae prisco natus ab Inacho,

nil interest, an pauper et infima

de gente sub divo moreris,

victima nil miserabilis Orci.

of The Palace
by Michael Angelo

[Handwritten notes and corrections in various colors (blue, red, black) are scattered throughout the page, often written over the printed text. Some notes include "Dabo", "pore vixeris", "fine per dies", "bearis", "Falerni", "albaque populus", "am consociare amant", "ludo laborat", "lympha", "repidare rivo", "nimium breves", "ferre iube rosae", "aetas et sororum", "fila trium", "coemptis saltibus", "quam Tiberis", "extractis in altum", "potietur heres", "prisco natus", "an pauper", "de gente", "miserabilis", "Orci".]



one die forced
to turn LIB. II. CAR. IV. *same*
 omnes eodem cogimur, omnium
 versatur urnâ seridis oculus
 sors exitura et nos in aeternum
 exsilium impositura cumbae.

41
25

CARMEN IV.

Ne sit ancillae tibi amor pudori,
 Xanthia Phoeu, prius insolentem
 serva Briseis niveo colore
 movit Achillem;
 movit Aiacem Telamone natum
 forma captivae dominum Tecmessae;
 arsit Atrides medio in triumpho
 virgine rapta,
 barbarae postquam cecidere turmae
 Thessalo victore et ademptus Hector
 tradidit fessis leviora tolli
 Pergama Graia.
 nescias an te generum beati
 Phyllidis flavae decorent parentes:
 regium certe genus et penates
 maeret iniquos.
 crede non illam tibi de scelesta
 plebe dilectam, neque sic fidelem,
 sic lucro aversam potuisse nasci
 matre pudenda.

5
 10
 15
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HORATII CARMINUM

brachia et voltum teretesque suras
 integer laudo; fuge suspicari,
 cuius octavum trepidavit aetas
 claudere lustrum.

Nondum [redacted] V.
 [redacted] terre iugum valet
 cervice, [redacted] ia comparis
 [redacted] re nec tauri ruentis
 [redacted] venerem tolerare pondus.
 circa virentes est animus tuae
 campos iuvencae, nunc fluviis gravem
 solantis aestum, nunc in udo
 ludere cum vitulis salicto

praegestientia. tolle cupidinem
 immitis uvae: iam tibi lividos
 distinguet autumnus racemos
 purpureo varius colore.
 iam te sequetur: currit enim ferox
 aetas et illi, quos tibi demperit,
 apponet annos; iam proterva
 fronte petet Lalage maritum,
 dilecta, quantum non Pholoë fugax,
 non Chloris albo sic umero nitens,
 ut pura nocturno renidet
 luna mari, Cnidiusve Gyges,

quem si puellarum insereres choro,
 mire sagaces falleret hospites
 discrimen obscurum solutis
 crinibus ambiguoque voltu.

Y CARMEN VI.

Septimi, Gades aditure mecum et
 Cantabrum indoctum iuga ferre nostra et
 barbaras Syrtes, ubi Maura semper
 aestuat unda,

Tibur Argeo positum colono 5
 sit meae sedes utinam senectae,
 sit modus lasso maris et viarum
 militiaeque!

unde si Parcae prohibent iniquae, 10
 dulce pellitis ovibus Galaesi
 flumen et regnata petam Laconi
 rura Phalantho.

ille terrarum mihi praeter omnes
 angulus ridet, ubi non Hymetto
 mella decedunt viridique certat 15
 baca Venafro;

ver ubi longum tepidasque praebet
 Iuppiter brumas, et amicus Aulon
 fertili Baccho minimum Falernis
 invidet uvia. 20

LIB. II. CAR. VIII.

45

oblivioso levia Massico
 ciboria exple; funde capacibus
 unguenta de conchia. quis udo
 deproperare apio coronas
 curatve myrto? quem Venus arbitrum 25
 dicet bibendi? non ego sanius
 bacchabor Edonis: recepto
 dulce mihi furere est amico.

CARMEN VIII.

Ulla si iuris tibi peierati
 poena, Barine, nocuisset unquam,
 dente si nigro fieres vel uno
 turpior ungui,
 crederem. sed tu, simul obligasti 5
 perfidum votis caput, enitescis
 pulchrior multo iuvenumque prodis
 publica cura.
 expedit matris cineres opertos
 fallere et toto taciturna noctis 10
 signa cum caelo gelidaque divos
 morte carentes.
 ridet hoc, inquam, Venus ipsa, rident
 simplices Nymphae, ferus et Cupido
 semper ardentes acuens sagittas 15
 cote cruenta.

HORATHI CARMINUM

adde, quod pubes tibi crescit omnis,
 servitus crescit nova, nec priores
 impiae tectum dominae relinquunt
 saepe minati.
 te suis matres metuunt iuventa,
 te senes parci miseraeque nuper
 virgines rursus, tua ne retardet
 au

20

CARMEN IX.

Non semper imbres nubibus hispidos
 manant in agros aut mare Caspium
 vexant inaequales procellae
 usque, nec Armeniis in oris,
 amice Valgi, stat glacies iners
 menses per omnes aut Aquilonibus
 querceta Gargani laborant
 et foliis viduantur orni:
 tu semper urges flebilibus modis
 Mysten ademptum, nec tibi Vespero
 surgente decedunt amores
 nec rapidum fugiente Solem.
 at non ter aevo functus amabilem
 ploravit omnes Antiochum senex
 annos, nec impubem parentes
 Troilon aut Phrygiae sorores

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LIB. II. CAR. X.

47

fievare semper. desine mollium
tandem querallarum, et potius nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
victis minores volvere vertices,
intraque praescriptum Gelonos
exiguus equitare campis.

20

CARMEN X.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

auream quisquis mediocritatem
diligit tutus, caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

5

saepius ventis agitur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montes.

10

sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. informes hiemes reducit
Iuppiter, idem

15

HORATII CARMINUM

summovet. non, si male nunc, et olim
 sic erit: quondam cithara tacentem
 suscitât musam neque semper arcum
 tendit Apollo.

rebus angustis animosus atque
 fortis appare; sapienter idem
 contrahes [REDACTED] nimium secundo
 tur [REDACTED]

CARMEN XI.

Quid bellicosus Cantaber et Scythes,
 Hirpine Quinti, cogitet Hadria
 divisus obiecto, remittas
 quaerere nec trepides in usum

poscentis aevi pauca. fugit retro
 levis iuventas et decor, arida
 pellente lascivos amores
 canitie facilemque somnum.

non semper idem floribus est honor
 vernis neque uno Luna rubens nitet
 voltu: quid aeternis minorem
 consiliis animum fatigas?

cur non sub alta vel platano vel hac
 pinu iacentes sic temere et rosa
 canos odorati capillos.
 dum licet, Assyriaque nardo

LIB. II. CAR. XII

49

potamus uncti? dissipat Euius
 curas edaces. quis puer ocius
 restinguet ardentis Falerni
 pocula praetereunte lympa? 30
 quis devium scortum eliciet domo
 Lyden? eburna, dic age, cum lyra
 maturet in comptum Lacaenae
 inore comas religata nodum.

CARMEN XII.

Nolis longa ferae bella Numantiae
 nec dirum Hannibalem nec Siculum mare
 Poeno purpureum sanguine mollibus
 aptari citharae modis,
 nec saevos Lapithas et nimium mero 5
 Hylaeum domitosque Herculea manu
 telluris iuvenes, unde periculum
 fulgens contremuit domus
 Saturni veteris; tuque pedestribus
 dices historiis proelia Caesaris, 10
 Maecenas, melius ductaque per vias
 regum colla minacium.
 me dulces dominae Musa Licymniae
 cantus, me voluit dicere lucidum
 fulgentes oculos et bene mutuis 15
 fidum pectus amoribus;

HORATHI CARMINUM

quam erre pedem dedecuit choris
 ioco nec dare brachia
 tidis virginibus sacro
 ae celebris die. 20
 ne ae tenuit dives Achaemenes,
 a Phrygiae Mygdonias opes
 p elis crine Licymniae,
 a aut Arahum domos?—:
 dum d oscula 25
 cervicem aut facili saevitia negat,
 quae poscente magis gaudet eripi,
 interdum rapere occupet.

CARMEN XIII.

Ille et nefasto te posuit die,
 quicumque primum, et sacrilega manu
 produxit, arbor, in nepotum
 perniciem opprobriumque pagi;
 illum et parentis crediderim sum
 fregisse cervicem et penetralia
 sparsisse nocturno cruore
 hospitis; ille venens Colcha
 et quidquid usquam concipitur nefas
 tractavit, agro qui statuit meo
 te triste lignum, te caducum
 in domini caput immerentis.

LIB. II. CAR. XIII.

51

quid quisque vitos, nunquam homini satis
 cultum est in, noras? navita Bosporum

Roenus perhorrescit, neque ultra

caeca timet aliunde ista.

miles sagittas et celerem fugam

Parthi, catthas Parthus et Italum

robur; sed improvise leti

quae vis rapuit rapietque gentes.

quam paene furvae regna Proserpinae

et indicantem vidimus Aeacum

sedesque discretas piorum et

Aeolis fidibus querentem.

Sappho puellis de popularibus,

et te sonantem plenus auro,

Alcae, plectro dura navis,

dura fugas mala, dura belli!

utrumque sacro digna silentio

mirantur umbrae dicere; sed magis

pugnas et exactos tyrannos

densum unguis tibi aure volgas.

quid mirum, ubi illis carminibus stupens

demittit atrae Cerus centiceps

aures et intortu capillis

Eumenidum recreantur angues?

quin et Prometheus et Pelopis parens

dulci laborum decipitur sono;

nec curat Orion leones

aut timidos agitare lyncas.

HORATHI CARMINUM

CARMEN XIV.

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis etstanti senectae

affertur, — quot eunt dies,
non, si trecentis
amice, — mirabilem

Plutonem, qui ter amplum
Geryonemque tristi
compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.

frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum:

visendus ater flumine languido
Cocytos errans et Danaï genus
infame damnatusque longi
Sisyphus Aeolides laboris.

linquenda tellus et domus et placens
uxor, neque harum, quas colis, arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

absumet heres Caecuba dignior
 servata centum clavibus et mero
 tinget pavementum superbo,
 pontificum potiore cenis.

25

CARMEN XV.

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 veterumque norma.
 privatus illis census erat brevis,
 commune magnum: nulla decompedis
 metata privatis opacam
 porticus excipiebat Arcton,
 nec fortuitum spernere caespitem
 leges sinebant, oppida publico
 sumptu iubentes et deorum
 templa novo decorare saxo.

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HORATHI CARMINUM

CARMEN XVI.

Otium divos rogat in patenti
 pressus Aegaeo, simul atra nubes
 condidit neque certa fulgent

otium
 otium
 Gros

non enim gazae neque consularis
 summovet lictor miseros tumultus
 mentis et curas laqueata circum
 tecta volantes.

vivitur parvo bene, cui paternum
 splendet in mensa tenui salinum,
 nec loves somnos timor aut cupido
 sordidus aufert.

quid brevi fortes iaculamur aevo
 multa? quid terras alio calentes
 sole mutamus? patriae quis exsul
 se quoque fugit?

scandit aeratas vitiosa naves
 cura nec turmas equitum relinquit,
 ocior cervis et agente nimbo
 ocior Euro.

LIB. II. CAR. XVII.

55

laetus in praesens animus quod ultra est 25
 oderit curare et amara lento
 temperet risu ; nihil est ab omni
 parte beatum.

abstulit clarum cita mors Achillem,
 longa Tithonum minuit senectus, 30
 et mihi forsán, tibi quod negarit,
 porriget hora.

te greges centum Siculaeque circum
 mugiunt vaccae, tibi tollit hinnitum
 apta quadrigis equa, te bis Afro 35
 murice tinctae

vestiunt lanae : mihi parva rura et
 spiritum Graiae tenuem Camenae
 Parca non mendax dedit et malignum
 spernere volgas. 40

CARMEN XVII.

Cur me querellis exanimas tuis ?
 nec dis amicum est nec mihi te prius
 obire, Maecenas, mearum
 grande decus columenque rerum.

ah te meae si partem animae rapit 5
 maturior vis, quid moror altera,
 nec carus aequae nec superstes
 integer ? ille dies utramque

HORATII CARMINUM

ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
utcumque praecedes, supremum
carpere iter comites parati.
me nec Chimaerae spiritus igneae
nec, si resurgat, Antimachus Gyas
divellet unquam.
Iustitiae pl
seu Libra seu me Sec.
formidolosus, pars viol
natalis horae,
Hesperiae ()
utrumque nostrum incredibili modo
consentit astrum. te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati
tardavit alas, cum populus frequens
laetum theatri ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum
dextra levasset, Mercurialium
custos virorum. reddere victimas
aedemque votivam memento:
nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
mea renidet in domo lacunar,
non trabes Hymettiae
premunt columnas ultima recisas
Africa, neque Attali 3
ignotus heres regiam occupavi,
nec Laconicas mihi
trahunt honestae purpuras clientae
at fides et ingeni
benigna vena est, pauperemque dives 10
me petit; nihil supra
deos laccessio nec potentem amicum
largiora flagito,
satis beatus unicus Sabinis.
truditur dies die, 15
novaeque pergunt interire lunae;
tu secunda marmora
locas sub ipsum funus et sepulcri
inmemor struis domos
marisque Baiis obstrepentis urges 20
summovere litora,
parum locuples continente ripa.
quid, quod usque proximos
revellis agri terminos et ultra

HORATII CARMINUM

limites clientium		25
salis avi	? pellitur paternos	
in sinu f	deos	
et uxori	vir sordidosque natos.	24
nulla ce	amen	
rap	fine destinata	30
aula	manet	
her	... equa tellus	
pauperi re		22
regumque pi	, nec sicut s Orci	
callidum Promethea		35
revexit auro captus.	hic superbum	
Tantalum atque Tantal		
genus coërcet, hic levare functum		
pauperem laboribus		
vocatus atque non vocatus audit.		40

CARMEN XIX.

Bacchum in remotis carmina rupibus
 vidi docentem—credite posteri—
 nymphasque discentes et aures
 capripedum Satyrorum acutas.

5

eueo, recenti mens trepidat metu
 plenoque Bacchi pectore turbidum
 laetatur. eueo, parce Liber,
 parce, gravi metuende thyrso!

LIB. II. CAR. XIX.

59

fas pervicaces est mihi Thyiadas
viniq̄ue fontem, lactis et uberes 10
cantare rivos atq̄ue truncis
lapsa cavis iterare mella ;
fas et beatæ coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina, 15
Thracis et exitium Lycurgi.
tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
nodo coëroes viperino
Bistonidum sine fraude crines : 20
tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilique mala ;
quamquam choreis aptior et iocis 25
ludoque dictus non sat idoneus
pugnæ ferebaris : sed idem
pacis eras mediusque belli.
te vidit insons Cerberus aureo
cornu decorum, leniter atterens 30
caudam, et recedentis trilingui
ore pedes tetigitque crura.

ARMEN XX.

Non
 penne
 va
 lon
 urbes reu
 sanguis p
 dilecte
 nec i
 iam iam resid
 pelles, et albu
 superne, nascunturque leves
 per digitos umerosque plumae.
 iam Daedaleo notior Icaro
 visam gementis litora Bospori
 syrtesque Gaetulas canorus
 ales Hyperboreosque campos.
 me Colchus et qui dissimulat metum
 Marsae cohortis Dacus et ultimi
 noscent Geloni, me peritus
 discet Hiber Rhodanique poter.
 absint inani funere neniae
 luctusque turpes et querimoniae;
 compesce clamorem ac sepulcri
 mitte supervacuos honores.

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Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

ODI profanum vulgus et arceo ;
favete linguis : carmina non prius
audita Musarum sacerdos
virginibus puerisque cauto.

regum timendorum in proprios greges, 5
reges in ipsos imperium est Iovis
clari Giganteo triumpho,
cuncta supercilio moventis.

est, ut viro vir latius ordinet
arbusta sulcis, hic generosior 10
descendat in Campum petitor,
moribus hic meliorque fama

HORATII CARMINUM

<p>contendat, illi sit maior sortitum o detrict cervic dul</p>	<p>turba clientium qua lege Necessitas gnes et imos; ax movet urna nomen. s cui super impia , non Siculae dapes orabunt saporem,</p>	<p>15</p>
<p>SOMNUM lenis virorum fastidit non Zephyrus desiderantem tumultuosum nec saevus impetus aut orientis Haedi,</p>	<p>ntus agrestium de nos pe. quod satis est neque sollicitat mare, Arcturi cadentis impetus aut orientis Haedi,</p>	<p>20 25</p>
<p>non verberatae fundusque mendax, culpante, nunc sidera, nunc contracta pisces iactis in altum caementa demittit cum famulis fastidiosus. sed scandunt eodem, decedit aerata post equitem sedet</p>	<p>grandine vineae arbore nunc aquas torrentia agros hiemes iniquas. aequora sentiunt huc frequens redemptor dominusque terrae sed Timor et Minae quo dominus, neque triemi et atra Cura.</p>	<p>30 35 40</p>

quod si dolentem nec Phrygius lapis
 nec purpurarum sidere clarior
 delenit usus nec Falerna
 vitis Achaemeniumque costum,
 cur invidendis postibus et novo
 sublime ritu moliar atrium?
 cur valle permutem Sabina
 divitias operosiores?

45

CARMEN II.

Angustam amice pauperiem pati
 robustus acri militia puer
 condiscat et Parthos feroces
 vexet eques metuendus hasta
 vitamque sub divo et trepidis agat
 in rebus. illum ex moenibus hosticis
 matrona bellantis tyranni
 prospiciens et adulta virgo
 suspiret, eheu, ne rudis agminum
 sponsus lacestat regius asperum
 tactu leonem, quem oruenta
 per medias rapit ira caedes.
 dulce et decorum est pro patria mori:
 mors et fugacem persequitur virum,
 nec parcat imbellis iuventae
 poplitibus timidoque tergo.

5

10

15

virtus repulsae nescia sordidae
 intaminatis fulget honoribus,
 nec sumit aut ponit secures
 arbitrio popularis aerae. 20
 virtus recludens immeritis mori
 caelum negata tentat iter via,
 coetusque volgares et udam
 spem iente penna.
 est et fide o 25
 merces: vetabo, qui Cereris sacrum
 volgarit arcanae, sub isdem
 sit trabibus fragilemve mecum
 solvat phaselon; saepe Diespiter
 neglectus incesto addidit integrum: 30
 raro antecedentem scelestum
 deseruit pede Poena claudo.

CARMEN III.

Iustum et tenacem propositi virum
 non civium ardor prava iubentium,
 non voltus instantis tyranni
 mente quatit solida neque Auster, 5
 dux inquieti turbidus Hadriae,
 nec fulminantis magna manus Iovis;
 si fractus illabatur orbis,
 impavidum ferient ruinae.

LIB. III. CAR. III.

65

hac arte Pollux et vagus Hercules
 enisus arces attigit igneas, 10
 quos inter Augustus recumbens
 purpureo bibit ore nectar.
 hac te merentem, Bacche pater, tuas
 vexere tigres indocili iugum
 collo trahentes; hac Quirinus 15
 Martis equis Acheronta fugit,
 gratum elocuta consiliantibus
 Iunone divis: Ilion, Ilion
 fatalis incestusque iudex
 et mulier peregrina vertit 20
 in pulverem, ex quo destituit decus
 mercede pacta Laomedon, mihi
 castaeque damnatum Minervae
 cum populo et duce fraudulento.
 iam nec Lacaenae splendet adulterae 25
 famosus hospes nec Priami domus
 periura pugnaces Achivos
 Hectoreis opibus refringit,
 nostrisque ductum seditionibus
 bellum resedit. protinus et graves 30
 iras et invisum nepotem,
 Troica quem peperit sacerdos,
 Marti redonabo; illum ego lucidas
 inire sedes, ducere nectaris
 sucos et adscribi quietis 35
 ordinibus patiar deorum.

HORATII CARMINUM

dum Ioneus inter saeviat Ilion
 Romanus, qualibet exsules
 in panto beati;
 di mi Paridisque busto 40
 insulte tum et catulos ferae
 celent stet Capitolium
 fulg nphatisque possit
 R is.
 horrenda 45
 extendat ora qua medius liquor
 secernit I open ab Afro,
 qua tullas rigat arva Nilus,
 aurum irrepertum et sic melius situm,
 cum terra celat, spernere fortior 50
 quam cogere humanos in usus
 omne sacrum rapiente dextra.
 quicumque mundo terminus obstitit,
 hunc tanget armis, visere gestiens,
 qua parte debacchentur ignes, 55
 qua nebulae pluviique rores.
 sed bellicosus fata Quiritibus
 hac lege dico, ne nimium pii
 rebusque fidentes avitae
 tecta velint reparare Troiae. 60
 Troiae renascens alite lugubri
 fortuna tristi clade iterabitur,
 ducente victrices catervas
 coniuge me Iovis et sorore.

LIB. III. CAR. IV.

67

ter si resurgat murus aëneus
auctore Phoebo, ter pereat meis
excisus Argivis, ter uxor
capta virum puerosque ploret.
non hoc iocosae conveniet lyrae:
quo, Musa, tendis? desine pervicax
referre sermones deorum et
magna modis tenuare parvia.

65

70

CARMEN IV.

Descende caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharaque Phoebi.
auditis, an me ludit amabilis
insania? audire et videor pios
errare per lucos, amoenae
quos et aquae subeunt et aurac.
me fabulosae Volture in Apulo
altriciis extra limen Apuliae
ludo fatigatumque somno
fronde nova puerum palumbes
texere, mirum quod foret omnibus,
quicumque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,

5

10

15

HORATII CARMINUM

ut tuto ab atris corpore viperis
 dormirem rsis, ut premerer sacra
 lauri lataque myrto,
 no. dis animosus infans. 20

vester, Ca ae, vester in arduos
 tollor Si seu mihi frigidum
 Praen u Tibur supinum
 seu l.

vestris am. ris 25

non me Philippis versa acies retro,
 devota non exstinxit arbos,
 nec Sicula Palinurus unda.

utcunque mecum vos eritis, libens
 insanientem navita Bosporum 30
 tentabo et urentes harenas
 litoris Assyrii viator ;

visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
 visam pharetratos Gelonos 35
 et Scythicum inviolatus amnem.

vos Caesarem altum, militia simul
 fessas cohortes addidit oppidis,
 finire quaerentem labores
 Pierio recreatis antro. 40

vos lene consilium et datis et dato
 gaudetis almae. scimus, ut impios
 Titanas immanemque turmam
 fulmine sustulerit caduco,

LIB. III. CAR. IV.

qui terram inertem, qui mare temperat 69
ventosum, et urbes regnaque tristia 45
divosque mortalesque turbas
imperio regit unus aequo.
magnum illa terrorem intulerat Iovi
fidens iuventus horrida brachiis, 50
fratresque tendentes opaco
Pelion imposuisse Olympo.
sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyriion statu,
quid Rhoetus evolansque truncis 55
Enceladus iaculator audax
contra sonantem Palladis aegida
possent ruentes? hinc avidus stotit
Volcanus, hinc matrona Iuno et
nunquam umeris positurus arcum, 60
qui rore puro Castaliae lavit
crines solutos, qui Lyciae tenet
dumeta natalemque silvam,
Delius et Patareus Apollo.
vis consili expertus mole ruit sua : 65
vim temperatam di quoque provehunt
in maius ; idem odere vires
omne nefas animo moventes.
testis mearum centimanus Gyas
sententiarum, notus et integras 70
tentator Orion Dianae,
virginica domitus sagitta.

LIB. III. CAR. V.

71

si non periret immiserabilis
 captiva pubes. signa ego Punicis
 adfixa delubris et arma

militibus sine caede, dixit,
 derepta vidi; vidi ego civium
 rotorta tergo brachia libero
 portasque non clausas et arva
 Marte coli populata nostro.

20

auro repensus scilicet acrior
 miles redibit. flagitio additis
 damnum: neque amissos colores
 lana refert medicata fuco,

25

nec vera virtus, cum semel excidit,
 curat reponi deterioribus.

30

si pugnat extricata densis
 cerva plagis, erit ille fortis,
 qui perfidis se credidit hostibus,
 et Marte Poenos proteret altero,
 qui lora restrictis lacertis
 sensit iners timuitque mortem.

35

hic, unde vitam sumeret inscius,
 pacem duello miscuit. o pudor!
 o magna Karthago, probrosis
 altior Italiae ruinis!

40

fertur pudicae coniugis osculum
 parvosque natos ut capitis minor
 ab se removeisse et virilem
 torvus humi posuisse voltum:

HORATII CARMINUM

donec labantes consilio patres 45
firmaret a nunquam alias dato,
 intere erentes amicos
 eg properaret exsul.
atqui sciet quae sibi barbarus
tortor para non aliter tamen 50
 dimov bantes propinquos
 et po itus l ein,
quam si cla nga negotia
diiudicata lite relinquere,
 tendens Venafranos in agros 55
 aut Lacedaemonium Tarentum.

CARMEN VI.

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
 aedesque labentes deorum et
 foeda nigro simulacra fumo.
dis te minorem quod geris, imperas: 5
hinc omne principium, huc refer exitum.
 di multa neglecti dederunt
 Hesperiae mala luctuosae.
iam bis Monaces et Pacori manus
non auspicatos contudit impetus 10
 nostros et adiecisse praedam
 torquibus exiguis renidet.

LIB. III. CAR. VI.

73

paene occupatam seditionibus
delevit Urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.
fecunda culpae saecula nuptias
primum inquinavere et genus et domos;
hoc fonte derivata clades
in patriam populumque fluxit. 20
motus doceri gaudet Ionicos
matura virgo et fingitur artibus;
iam nunc et incestos amores
de tenero meditatur ungui;
mox iuniores quaerit adulteros 25
inter mariti vina, neque eligit
cui donet impermissa raptim
gaudia luminibus remotis;
sed iussa coram non sine conscio
surgit marito, seu vocat institor 30
seu navis Hispanae magister,
dedecorum pretiosus emptor.
non his iuventus orta parentibus
infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit 35
Antiochum Hannibalemque dirum;
sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glebas et severae
matris ad arbitrium recisos 40

HORATII CARMINUM

portare fustes, sol ubi montium
mutaret as et iuga demeret
 bobus tis, amicum
 i gens abeunte curru.
damnosa non imminuit dies? 45
aetas pa n peior avis tulit
 nos n es, mox daturos
 proq osiore

CARMEN VII.

Quid fles, Asterie, quem tibi candidi
primo restituent vere Favonii
 Thyna merce beatum,
 constantis iuvenem fide,

Gygen? ille Notis actus ad Oricum 5
post insana Caprae sidera frigidas
 noctes non sine multis
 insomnis lacrimis agit.

atqui sollicitae nuntius hospitae,
suspirare Chloën et miseram tuis 10
 dicens ignibus uri,
 tentat mille vafer modis.

ut Proetum mulier perfida credulum
falsis impulerit criminibus, nimis
 casto Bellerophonti 15
 maturare necem, refert.

narrat paene datum Pelea Tartaro,
 Magnessam Hippolyten dum fugit abstinens;
 et peccare docentes
 fallax historias movet. 20
 frustra: nam scopulis surdior Icari
 voces audit adhuc integer.—at tibi
 ne vicinus Enipens
 plus iusto placeat, cave;
 quamvis non alius flectere equum sciens 25
 aequae conspicitur gramine Martio,
 nec quisquam citus aequae
 Tusco denatat alveo.
 prima nocte domum claude neque in vias
 sub cantu querulae despice tibiae, 30
 et te saepe vocanti
 duram difficilis mane.

CARMEN VIII.

Martiis caelebs quid agam Kalendis,
 quid velint flores et acerra thuris
 plena, miraris, positusque carbo in
 caespite vivo,
 docte sermones utriusque linguae? 5
 voveram dulces epulas et album
 Libero caprum prope funeratus
 arboris ictu.

HORATII CARMINUM

hic dies anno redeunte festus
 corticem pectus pice dimovebit 10
 amphora bibere institutae
 ule Tullo.
 sume, cyathos amici
 sospitas et vigiles lucernas
 perfer in : procul omnis esto 15
 t ira.
 mitte civis urbe curas :
 occidit Daci Cotisonis agmen,
 Medus infestus sibi luctuosus
 dissidet armis, 20
 servit Hispanae vetus hostis orae
 Cantaber sera domitus catena,
 iam Scythae laxo meditantur arcu
 cedere campis.
 negligens, ne qua populus laboret, 25
 parce privatus nimium cavere ;
 dona praesentis cape laetus horae et
 linque severa.

CARMEN IX.

Donec gratus eram tibi
 nec quisquam potior brachia candidae
 cervici iuvenis dabat,
 Persarum vigui rege beatior.

LIB. III. CAR. X.

77

donec non alia magis 5
arsisti neque erat Lydia post Chloēn,
multi Lydia nominis
Romana vigui clarior Ilia.
me nunc Thressa Chloē regit,
dulces docta modos et citharae sciens, 10
pro qua non metuum mori,
si parcent animae fata superstiti.
me torret face mutua
Thurini Calais filius Ornyti,
pro quo bis patiar mori, 15
si parcent puero fata superstiti.
quid, si prisca redit Venus
diductosque iugo cogit aëneo,
si flava excutitur Chloē
reiectaeque patet ianua Lydiae? 20
quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.

CARMEN X.

Extremum Tanain si biberes, Lyce,
saevo nupta viro, me tamen asperas
porrectum ante fores obiicere incolis
plorares Aquilonibus.

HORATII CARMINUM

audis. quo strépitu ianua, quo nemus	5
inter satum tecta remugiat	
venti tas ut glaciét nives	
p ine Iuppiter!	
ingra eri pone superbiam,	
ne cu... stro funis eat rota.	10
non te pen difficilem procis	
T ui	
o quamvi e mune ec preces	
nec tinctus viola pallor amantium	
nec vir Pieria pellice saucius	15
curvat, supplicibus tuis	
parcas, nec rigida mollior aesculo	
nec Mauris animum mitior anguibus.	
non hoc semper erit liminis aut aquae	
caelestis patiens latus.	20

CARMEN XI.

Mercuri,—nam te docilis magistro
 movit Amphion lapides canendo,—
 tuque testudo resonare septem
 callida nervis,
 nec loquax olim neque grata, nunc et 5
 divitum mensis et amica templis,
 dic modos, Lyde quibus obstinatas
 applicet aures,

LIB. III. CAR. XI.

79

quae velut latis equa trina campis
 ludit exsultam metuitque tangi,
 nuptiarum expers et adhuc protervo
 cruda marito.

10

tu potes tigres comitesque silvas
 ducere et rivos celeres morari;
 cessit immanis tibi blandienti
 ianitor aulae,

15

Cerberus, quamvis furiale centum
 muniant angues caput eius atque
 spiritus teter saniesque manet
 ore trilingui.

20

quin et Ixion Tityosque voltu
 risit invito, stetit urna paullum
 sicca, dum grato Danaï puellas
 carmine mulcea.

audiat Lyde scelus atque notas
 virginum poenas et inane lymphæ
 dolium fundo pereuntis imo,
 seraque fata,

25

quæ manent culpas etiam sub Orco.
 impia, — nam quid potuere maius! —
 impia sponso potuere duro
 perdere ferro!

30

una de multis face nuptiali
 digna periurum fuit in parentem
 splendide mendax et in omne virgo
 nobilis ævum,

35

surge. quae dixit iuveni marito,
 surg longus tibi somnus, unde
 non s, detur; socerum et scelestas
 lle sorores,

quae velut nactae vitulos leaenae
 singulos eheu lacerant: ego illis
 mollior eo te feriam neque intra
 austra tenebo.

me pater aeret caninis,
 quod viro ciemens misero peperci;
 me vel extremos Numidarum in agros
 classe releget.

i, pedes quo te rapiunt et aurae,
 dum favet nox et Venus, i secundo
 omine et nostri memorem sepulcro
 scalpe querellam.

CARMEN XII.

Miserarum est neque amori dare ludum neque dulci
mala vino lavere, aut exanimari metuentes
patruae verbera linguae,
 tibi qualum Cythereae puer ales, tibi telas-
operosaeque Minervae studium aufert, Neobule,
 Liparaci nitor Hebri,
 simul unctos Tiberinis umeros lavit in undis,
 eques ipso melior Bellerophonte, neque pugno
 neque segni pede victus;

deus *amabile* *per in apertum (locus)*
 catus ideum per apertum fugientes agitato 10
hand *to* *to* *to* *to* *to*
 grege cervos iaculari et celer alto latitantem
deer *to receive* *quid* *to* *banking*
 fruticeto excipere aprum

CARMEN XIII.

O fons Bandusiae, splendidior vitro,
 dulci digne mero non sine floribus,
 cras donaberis haedo,
 cui frons turgida cornibus
 primis et venerem et proelia destinat; 5
 frustra: nam gelidos inficiet tibi
 rubro sanguine rivos
 lascivi suboles gregis.
 te flagrantis atrox hora Caniculae
 nescit tangere, tu frigus amabile 10
 fessis vomere tauris
 praebes et pecori vago.
 fies nobilium tu quoque fontium,
 me dicente cavis impositam ilicem
 saxis, unde loquaces 15
 lymphae desiliunt tuae.

CARMEN XIV.

Herculis ritu modo dictus, o plebs,
 morte venalem petiisse laurum
 Caesar Hispana repetit Penates
 victor ab ora.

HORATII CARMINUM

unico gaudens mulier marito 5
prodeat iustis operata sacris,
et soror clari ducis et decorae
supplice vitta

virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae 10
iam virum expertae, male ominatis
parcite verbis.

hic dies vere mihi festus atras
eximet curas; ego nec tumultum
nec mori per vim metuam tenente 15
Caesare terras.

i, pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
fallere testa. 20

dic et argutae properet Neerae
murrheum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.

lenit albeacens animos capillus 25
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

CARMEN XV.

Uxor pauperis Ibyci,
 tandem nequitiae fige modum tuae
 famosisque laboribus :
 maturo propior desine funeri
 inter ludere virgines 5
 et stellis nebulam spargere candidis.
 non, si quid Pholoën satis,
 et te, Chlori, decet : filia rectius
 expugnat iuvenum domos,
 pulso Thyias uti concita tympano. 10
 illam cogit amor Nothi
 lascivæ similem ludere capreae :
 te lanæ prope nobilem
 tonsæ Luceriam, non citharæ decent
 nec flos purpureus rosæ 15
 nec poti vetulam faece tenus cadi.

CARMEN XVI.

Inclusam Danaën turris aënea
 robustaeque fores et vigilum canum
 tristes excubiae munierant satis
 nocturnis ab adulteris,

HORATII CARMINUM

si non Acrisium virginis abditae 5
 custodem dum Iuppiter et Venus
 risissent enim tutum iter et patens
 con. in pretium deo.

aurum pe dios ire satellites
 et perrumpere amat saxa potentius 10
 ictu fulmineo: concidit auguris

Argi
 demersa e diffidit n
 portas vir Macedo et subruit aemulos
 reges muneribus; munera navium 15
 saevos illaqueant duces.

crescentem sequitur cura pecuniam
 maiorumque fames. iure perhorru
 late conspicuum tollere verticem,
 Maecenas, equitum decus. 20

quanto quisque sibi plura negaverit,
 ab dis plura feret: nil cupientium
 nudus castra peto et transfuga divitum
 partes linquere gestio,

contemptae dominus splendidior rei, 25
 quam si quidquid arat impiger Apulus
 occultare meis dicerer horreis,
 magnas inter opes inope.

purae rivus aquae silvaeque iugerum
 paucorum et segetis certa fides meae 30
 fulgentem imperio fertilis Africae
 fallit sorte beatior.

quamquam nec Calabræ mella ferunt apes
 nec Laestrygonia Bacchus in amphora
 languescit mihi nec pinguis Gallicis 35
 crescunt vellera pascuis,
 importuna tamen pauperies abest,
 nec, si plura velim, tu dare deneges.
 contracto melius parva cupidine
 vectigalia porrigam, 40
 quam si Mygdoniis regnum Alyattei
 campis continuem. multa petentibus
 desunt multa: bene est, cui deus obtulit
 parca, quod satis est, manu.

CARMEN XVII.

Aeli vetusto nobilis ab Lamo,—
 quando et priores hinc Lamias ferunt
 denominatos et nepotum
 per memores genus omne fastos;
 auctore ab illo ducis originem, 5
 qui Formiarum moenia dicitur
 princeps et innantem Maricæ
 litoribus tenuisse Lirim
 late tyrannus:—cras foliis nemus
 multis et alga litus inutili 10
 demissa tempestas ab Euro
 sternet, aquæ nisi fallit augur

HORATII CARMINUM

annosa cornix. dum potis, aridum
compone lignum: cras Genium mero
curabis et porco bimestri
cum famulis operum solutis.

15

CARMEN XVIII.

Faune, Nympharum fugientum amator,
per meos fines 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.

5

ludit herboso pecus omne campo,
cum tibi Nonae redeunt Decembres;
festus in pratis vacat otioso
cum bove pagus;
inter audaces lupus errat agnos;
spargit agrestes tibi silva frondes;
gaudet invisam pepulisse fossor
ter pede terram.

10

15

CARMEN XIX.

Quantum distet ab Inacho
Codrus pro patria non timidus mori,
narras et genus Aeaci
et pugnata sacro bella sub Ilio:
quo Chium pretio cadum 5
mercemur, quis aquam temperet ignibus
quo praebente domum et quota
Paelignis caream frigoribus, taces.
da lunae propere novae,
da noctis mediae, da, puer, auguris 10
Murenæ: tribus aut novem
miscentur cyathis pocula commodis.
qui Musas amat impares,
ternos ter cyathos attonitus petet
vates; tres prohibet supra 15
rixarum metuens tangere Gratia
nudis iuncta sororibus.
insanire iuvat: cur Berecyntiae
cessant flamina tibine?
cur pendet tacita fistula cum lyra? 20
parcentes ego dexteras
odi: sparge rosas; audiat invidus
dementem strepitum Lycus
et vicina seni non habilis Lyco.

HORATII CARMINUM

spissa te nitidum coma, 15
puro te illem, Telephe, Vespero,
temperat Rhodæ:
mea Glyceræ torret amor meæ.

Non vides prociolo moveas prociolo,
Pyrrhe, Gaetulae catulos leaenae?
dura post paullo fugies inaudax
proelia raptor,
cum per obstantes invenum catervas 5
ibit insignem repetens Nearchum,
grande certamen, tibi praeda cedat
maior an illi.

interini, dum tu celeres sagittas
promis, haec dentes acuit timendos, 10
arbiter pugnae posuisse nudo
sub pede palmam
fertur et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa 15
raptus ab Ida.

CARMEN XXI.

O nata mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,
quocunque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.
non ille, quamquam Socraticis madet
sermonibus, te negleget horridus:
narratur et prisca Catonis
saepe mero caluisse virtus.
tu lene tormentum ingenio admoves
plerumque duro; tu sapientium
curas et arcanum iocoso
consilium retegis Lyaeo;
tu spem reducis mentibus anxiiis,
viresque et addis cornua pauperi
post te neque iratos trementi
regum apices neque militum arma.
te Liber et, si laeta aderit, Venus
segnesque nodum solvere Gratiae
vivaeque producent lucernae,
dum rediens fugat astra Phoebus.

HORATII CARMINUM

CARMEN XXII.

Mo' stos nemorumque, Virgo,
qu tes utero puellas
tes udis adimisque leto,

im esto, 5
quar los actis annos
verri litantis ictum
 .em.

CARMEN XXIII.

Caelo supinas si tuleris manus
nascente Luna, rustica Phidyle,
si thure placaris et horna
fruge Lares avidaque porca,
nec pestilentem sentiet Africum 5
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.
nam quae nivali pascitur Alcido
devota quercus inter et ilices 10
aut crescit Albanis in herbis
victima pontificum securas

LIB. III. CAR. XXIV.

91

cervice tinget: te nihil attinet
tentare multa caede bidentium
parvos coronantem marino
rore deos fragillique myrto.
immunis aram si tetigit manus
non sumptuosa blandior hostia,
mollivit aversos Penates
farre pio et saliente mica.

13

20

CARMEN XXIV.

Intactis opulentior
thesauris Arabum et divitis Indiae
caementis licet occupes
terrenum omne tuis et mare publicum,
si figit adamantinos
summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.
campestres melius Scythae,
quorum plaustra vagas rite trahunt domos, 10
vivunt et rigidi Getae,
immetata quibus iugera liberas
fruges et Cererem ferunt
nec cultura placet longior annua
defunctumque laboribus
aequali recreat sorte vicarius.

5

15

illic matre carentibus
 privignis mulier temperat innocens,
 nec dotata regit virum
 coniux nec nitido fudit adultero. 20

dos est magna parentium
 virtus et metuens alterius viri
 certo foedere castitas;
 et p[ro]p[ter] p[re]tium est mori.

o quisquis impias 25
 caedes et rabiem tollere civicam,
 si quaeret PATER URBIUM
 subscribi statuis, indomitam audeat
 refrenare licentiam,
 clarus postgenitis: quatenus—heu nefas!— 30
 virtutem incolumem odimus,
 sublatam ex oculis quaerimus invidi.

quid tristes querimoniae,
 si non supplicio culpa reciditur,
 quid leges sine moribus 35
 vanae proficiunt, si neque fervidis
 pars inclusa caloribus
 mundi nec Boreae finitimum latus
 durataeque solo nives
 mercatorem abigunt, horrida callidi 40
 vincunt aequora navitae,
 magnum pauperies opprobrium iubet
 quidvis et facere et pati
 virtutisque viam deserit arduae?

LIB. III. CAR. XXV.

93

vel nos in Capitolium, 45
 quo clamor vocat et turba faventium,
 vel nos in mare proximum
 gemmas et lapides, aurum et inutile,
 summi materiem mali,
 mittamus, scelerum si bene paenitet. 50
 cradenda cupidinis
 pravi sunt elementa et tenerae nimis
 mentes asperioribus
 formandae studiis. nescit equo rudis
 luerere ingenuus puer 55
 venarique timet, ludere doctior,
 seu Graeco iubeas trocho
 seu malis vetita legibus alea,
 cum periura patris fides
 consortem socium fallat et hospitem 60
 indignoque pecuniam
 heredi properet. scilicet improbae
 crescunt divitiae; tamen
 curtae nescio quid semper abest rei.

CARMEN XXV.

Quo me, Bacche, rapis tui
 plenum? quae nemora aut quos agor in specus
 velox mente nova? quibus
 antris egregii Caesaris audiar

LIB. III. CAR. XXVII.

95

o quae beatam diva tenes Cyprum et
 Memphin carentem Sithonia nive,
 regina, sublimes flagello
 tange Chloën semel arrogantem.

10

CARMEN XXVII.

Impios parrae recinentis omen
 ducat et praegnans canis aut ab agro
 rava decurrens lupa Lanuvino,
 fetaque volpes.

rumpat et serpens iter institutum,
 si per obliquum similis sagittae
 terruit mannos: ego cui timebo
 providus auspex,

5

antequam stantes repetat paludes
 imbrium divina avis imminens,
 oscinem corvum prece suscitabo
 solis ab ortu.

10

sis licet felix, ubicunque mavis,
 et memor nostri, Galatea, vivas,
 teque nec laevus vetet ire picus
 nec vaga cornix.

15

sed vides, quanto trepidet tumultu
 pronus Orion. ego quid sit ater
 Hadriae novi sinus et quid albus
 peccet Iapyx.

20

LIB. III. CAR. XXVII.

97

impudens liqui patrios Penates,
 impudens Orcum moror. o deorum 90
 si quis haec audis, utinam inter errem
 nuda leones!

antequam turpis macies decentes
 occupet malas teneraeque sucus
 defluat praedae, speciosa quaero 95
 pascere tigres.

vilis Europe, pater urget absens:
 quid mori cessas? potes hac ab orno
 pendulum sona bene te secuta
 laedere collum. 60

sive te rupes et acuta leto
 saxa delectant, age te procellae
 crede veloci, nisi herile mavis
 carpere pensum,
 regius sanguis, dominaeque tradi 65
 barbarae pellex. aderat querenti
 perfidum ridens Venus et remisso
 filius arcu.

mox, ubi lusit satis: abstineto,
 dixit, irarum calidaeque rixae, 70
 cum tibi invisus laceranda reddet
 cornua taurus.

uxor invicti Iovis esse nescis:
 mitte singultus, bene ferre magnam
 disce fortunam; tua sectus orbis 75
 nomina ducet.

LIB. III. CAR. XXIX.

99

iamdudum apud me est. eripe te morae; 5
ne semper udm Tibur et Aefulae

declive contempleris arvum et
Telegoni iuga parricidae.

fastidiosam desere copiam et
molem propinquam nubibus arduis; 10

omitte mirari beatæ
fumum et opes strepitumque Romæ.

plerumque gratæ divitibus vices
mundæque parvo sub lare pauperum
cenæ sine sulcis et ostro 15

sollicitam explicuere frontem.

iam clarus occultum Andromedæ pater
ostendit ignem, iam Procyon furit
et stella vesani Leonis,

sole dies referente siccos: 20

iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
dumeta Silvani, caretque

ripa vagis taciturna ventia.

tu, civitatem quis deceat status, 25

curas et Urbi sollicitus times,

quid Seres et regnata Cyro

Bactra parent Tanaisque discora.

prudens futuri temporis exitum
caliginosa nocte premit deus 30

ridetque, si mortalis ultra

fas trepidat. quod adest memento

HORATII CARMINUM

componere aequus; cetera fluminis
ritu feruntur, nunc medio aequore
cum pace delabentis Etruscum

35

in mare, nunc lapides adesos
stirpesque raptas et pecus et domus
volventis una non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos

40

irritat amnes. ille potens sui
laetusque deget, cui licet in diem
dixisse vixi: cras vel atra

45

nube polum pater occupato,
vel sole puro: non tamen irritum,
quodcunque retro est, efficiet neque
diffinget infectumque reddet,
quod fugiens semel hora vexit.

50

Fortuna saevo laeta negotio et

ludum insolentem ludere pertinax

transmutat incertos honores,

nunc mihi nunc alii benigna.

laudo manentem; si celeres quatit

pennas, resigno quas dedit et mea

virtute me involvo probamque

pauperiem sine dote quaero.

non est meum, si mugiat Africa

malus procellis, ad miseram precem

decurrere et votis pacisci,

ne Cypriae Tyriaeque merces

55

addant avaro divitias mari:
 tunc me biremis praesidio scaphae
 tutum per Aegaeos tumultus
 aura feret geminusque Pollux.

CARMEN XXX.

Exegi monumentum aere perennius
 regalique situ pyramidum altius,
 quod non imber edax, non Aquilo impotens
 possit diruere aut innumerabilis
 annorum series et fuga temporum. 3
 non omnis moriar multaue pars mei
 vitabit Libitinam: usque ego postera
 crescam laude recens, dum Capitolium
 scandet cum tacita virgine pontifex.
 dicar, qua violens obstrepat Aufidus 10
 et qua pauper aquae Daunus agrestium
 regnavit populorum, ex humili potens
 princeps Aeolium carmen ad Italos
 deduxisse modos. sume superbiam
 quaesitam meritis et mihi Delphica 15
 lauro cinge volens, Melpomene, comam.



Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

INTERMISSA, Venus, diu
rursus bella moves! parce, precor, precor.
non sum qualis eram bonae
sub regno Cynarae. desine, dulcium
mater saeva Cupidinum, 5
circa lustra decem flectere mollibus
iam durum imperiis: abi,
quo blandae iuvenum te revocant preces.
tempestivius in domum
Pauli, purpureis ales oloribus, 20
comissabere Maximi,
si torrere iecur quaeris idoneum:

namque et nobilis et decens
 et pro sitis non tacitus reis
 et centis per artium 15
 late sereret militiae tuae,
 et, quando potentior
 largi muneribus riserit aemuli,
 Albanos prope te lacus
 ponet marmoream sub — citrea. 20
 illic plurima naribus
 duces thura, lyraeque et Berecyntiae
 delectabere tibiae
 mixtis carminibus non sine fistula;
 illic bis pueri die 25
 numen cum teneris virginibus tuum
 laudantes pede candido
 in morem Salium ter quatient humum.

me nec femina nec puer
 iam nec spes animi credula mutui, 30
 nec certare iuvat mero,
 nec vincere novis tempora floribus.
 sed cur heu, Ligurine, cur
 manat rara meas lacrima per genas?
 cur facunda parum decoro 35
 inter verba cadit lingua silentio?
 nocturnis ego somniis
 iam captum teneo, iam volucrem sequor
 te per gramina Martii
 Campi, te per aquas, dure, volubiles. 40

OARMEN II.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
nititur pennis vitreo daturus
nomina ponto.

monte decurrens velut amnia, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore,

laurea donandus Apollinari,
seu per audaces nova dithyrambos
verba devolvit numerisque fertur
lege solutis;

seu deos regesve canit, deorum
sanguinem, per quos occidere iusta
morte Centauri, cecidit tremendae
flamma Chimaerae;

sive quos Elea domum reducit
palma caelestes pugilemve equumve
dicit et centum potiore signis
munere donat,

flebili sponsae iuvenemve raptum
plorat et vires animumque moresque
aureos educit in astra nigroque
invidet Oroa.

LIB. IV. CAR. III.

107

te decem tauri totidemque vaccae,
 me tener solvet vitulus, relicta
 matre qui largis iuvenescit herbis
 in mea vota,

35

fronte curvatos imitatus ignes
 tertium lunae referentis ortum,
 qua notam duxit, niveus videri,
 cetera fulvus.

60

CARMEN III.

Quem tu, Melpomene, semel
 nascentem placido lumine videris,
 illum non labor Isthmius
 clarabit pugilem, non equus impiger
 curru ducet Achaico

5

victorem, neque res bellica Deliiis
 ornatum foliis ducem,
 quod regum tumidas contuderit minas,
 ostendet Capitolio :

sed quae Tibur aquae fertile praefluunt
 et spissae nemorum comae
 fingent Aeolio carmine nobilem.

10

Romae principis urbium
 dignatur suboles inter amabiles
 vatam ponere me choros,
 et iam dente minus mordeor invido.

15

HORATII CARMINUM

o testi	aureae	
d	ne strepitum, Pieri, temperas,	
o	ne piscibus	
quod	roni, si libeat, sonum,	20
totum	is hoc tui est,	
quod	ror digito praetereuntium	
Roman	cen lyrae:	
quod	placeo, si placeo, tuum est.	

CARMEN IV.

Qualem ministrum fulminis alitem,
cui rex deorum regnum in aves vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo

olim iuventas et patrius vigor 5
nido laborum propulit inscium
vernique iam nimbis remotis
insolitos docuere nisus

venti paventem, mox in ovilia
demisit hostem vividus impetus, 10
nunc in reluctantes dracones
egit amor dapis atque pugnae;

qualemve lactis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem 15
dente novo peritura vidit:

LIB. IV. CAR. IV.

109

videre Raetis bella sub Alpibus
 Drusum gerentem Vindelici;—quibus
 mos unde deductus per omne
 tempus Amasonia securi
 20
 dextras obarmet, quaerere distuli,
 nec scire fas est omnia;—sed diu
 lateque victrices catervae
 consiliis iuvenis revictae
 sensere, quid mens rite, quid indoles
 25
 nutrita faustis sub penetralibus
 posset, quid Augusti paternus
 in pueros animus Neronae.
 fortes creantur fortibus et bonis;
 est in iuventia, est in equis patrum
 30
 virtus, neque imbellem feroces
 progenerant aquilae columbam;
 doctrina sed vim promovet insitam,
 rectique cultus pectora roborant;
 utcunque defecere mores,
 35
 indecorant bene nata culpa.
 quid debeas, o Roma, Neronibus,
 testis Metaurum flumen et Hasdrubal
 devictus et pulcher fugatis
 40
 ille dies Latio tenebris,
 qui primus alma risit adorea,
 dirus per urbes Afer ut Italas
 oeu flamma per taedas vel Eurus
 per Siculas equitavit undas.

HORATII CARMINUM

post hoc indis usque laboribus 45
 Re es crevit, et impio
 enorum tumultu
 s habuere rectos,

dixitque em perfidus Hannibal:
 cervi, n praeda rapacium, 50
 secta ltro, quos opimus
 fallere iumphus.

gena, ab Ilio
 iacta, horibus sacra
 natosque esque patres 55
 pertuli onias ad urbes,

duris ut ile usa bipennibus
 nigrae feracis in Alcido,
 per damna, per caedes, ab ipso
 ducit opes animumque ferro. 60

non hydra secto corpore firmior
 vinci dolentem crevit in Herculem,
 monstrumve submittere Colchi
 maius Echioniaeve Thebae.

merses profundo, pulchrior evenit; 65
 luctere, multa proruet integrum
 cum laude victorem geretque
 proelia coniugibus loquenda.

Karthagini iam non ego nuntios
 mittam superbos: occidit, occidit 70
 spes omnis et fortuna nostri
 nominis Hasdrubale interempto:

LIB. IV. CAR. V.

111

nil Claudiae non perficient manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli.

75

CARMEN V.

Divis orte bonis, optime Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
sancto concilio redi.

lucem redde tuae, dux bone, patriae:
instar veris enim voltus ubi tuus
affulsit populo, gratior it dies
et soles melius nitent.

5

ut mater iuvenem, quem Notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
dulci distinet a domo,

10

votis ominibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriiis icta fidelibus
quaerit patria Caesarem.

15

tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
peccatum volitant per mare navitae,
culpari metuit Fides,

20

HORATII CARMINUM

nullis j ar casta domus stupris,
mos maculosum edomuit nefas,
lau ili prole puerperae,
 cupa' na premit comes.
quis Pa i paveat, quis gelidum Scythen, 25
quis Germania quos horrida parturit
fetus, incol ni Caesare? quis ferae
 bellum et
condit quisque diem libus in suis,
et vitem viduas ducit ad arbores; 30
hinc ad vina redit laetus et alteris
 te mensis adhibet deum;
te multa prece, te prosequitur mero
defuso pateris et Laribus tuum
miscet numen, uti Graecia Castoris 35
 et magni memor Herculis.
longas o utinam, dux bone, ferias
praestes Hesperiae! dicimus integro
sicci mane die, dicimus uvidi,
 cum sol Oceano subest. 40

CARMEN VI

Dive, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
 Phthius Achilles,

ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
 cuspidē pugnax.

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

ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
 falleret aulam ;

sed palam captis gravis, heu nefas heu,
nescios fari pueros Aohivis
ureret flammis, etiam latentem
 matris in alvo,

ni tuis victus Venerisque gratae
vocibus divom pater annuisset
rebus Aeneae potiore ductos
 alite muros.

doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinea,
Dauniae defende decus Camenae,
 levis Agyieū.

spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poëtae :
virginum primae puerique claris
 patribus orti,

Deliae vela deae fugaces
 lynx cervos cohibentis arcu,
 Latine servate pedem meique
 is ictum, 35
 rite Latinae puerum canentes,
 rite mentem face Noctilucam,
 prospere frugum celeremque pronos
 Venerunt
 nupta iam lucas: ego dis amicum,
 saeculo festo referente lucas,
 reddidi carmen, docilis modorum
 vatis Horati. 40

CARMEN VII.

Diffugere nives, redeunt iam gramina campis
 arboribusque comae;
 mutat terra vices et decrescunt ripas
 flumina praetereunt;
 Gratia cum Nymphis geminisque sororibus audet
 ducere nuda choros:
 immortalia ne speres, monet annus et alium
 quae rapit hora diem.
 frigora mitescunt Zephyris, ver proterit aestas
 interitura, simul 45
 pomifer Autumnus fruges effuderit, et mox
 bruma recurrit iners. 50

damna tamen celeres reparant caelestia lunae:
 nos, ubi decidimus,
 quo pater Aeneas, quo dives Tullus et Ancus, 15
 pulvis et umbra sumus.
 quis scit, an adiciant hodiernae crastina summae
 tempora di superi?
 cuncta manus avidas fugient heredis, amico
 quae dederis animo. 20
 cum semel occideris et de te splendida Minos
 fecerit arbitria,
 non, Torquate, genus, non te facundia, non te
 restituet pietas;
 infernis neque enim tenebris Diana pudicum 25
 liberat Hippolytum,
 nec Lethaea valet Theseus abrumpere caro
 vincula Pirithoo.

CARMEN VIII.

Donarem pateras grataque commodus,
 Censorine, meis aera sodalibus;
 donarem tripodas, praemia fortium
 Graiorum, neque tu pessima munerum
 ferres, divite me scilicet artium, 3
 quas aut Parrhasius protulit aut Scopas,
 hic saxo, liquidis ille coloribus
 sollers nunc hominem ponere, nunc deum.

HORATII CARMINUM

sed	sed mihi vis, non tibi talium	
res	nimus deliciarum egens.	10
ga	ibus; carmina possumus	
dolere	stium dicere muneri.	
non	otis marmora publicis,	
per	itus et vita redit bonis	
post r	erles fugae	15
reiecit	balis minae,	
non incend	rtia — pia	
eius, qui domitus	ab Africa	
lucratus rediit,	clarius indicent	
laudes quam	Calabrae Pierides: neque,	20
si chartae sileant	quod bene feceris,	
mercedem tuleris.	quid foret Iliac	
Mavortisque puer,	si taciturnitas	
obstaret meritis	invida Romuli?	
ereptum Stygiis	fluctibus Aeacum	25
virtus et favor	et lingua potentium	
vatum divitibus	consecrat insulis.	
dignum laude virum	Musa vetat mori:	
caelo Musa beat.	sic Iovis interest	
optatis epulis	impiger Hercules,	30
clarum Tyndaridae	sidus ab infimis	
quassas eripiunt	aequoribus rates,	
ornatus viridi	tempora pampino	
Liber vota	bonos ducit ad exitus,	

CARMEN IX.

Ne forte credas interitura, quae
longe sonantem natus ad Aufidum
non ante volgatas per artes
verba loquor socianda chordis:
non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Caeaeque et Alcaei minaces
Stesichorique graves Camenae;
nec, si quid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.
non sola comptos arait adulteri
crines et aurum vestibus illitum
mirata regalesque cultus
et comites Helene Lacaena,
primusve Teucer tela Cydonio
direxit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus
dicenda Musis proelia; non ferox
Hector vel acer Delphobus graves
exceptit ictus pro pudicis
coniugibus puerisque primus.

vixere fortes ante Agamemnona	35
numquam omnes illacrimabiles	
ignotique longa	
nocturne quiescunt quia vate sacro.	
paullum	
celatae distat inertiae	
non ego te meis	36
comparatum silebo,	
impudens	
oblivionem	DI
rerum	scundis
ter	que rectus,
vindex avarae iraudis et abstinens	
ducentis ad se cuncta pecuniae,	
consulque non unius anni,	
sed quoties bonus atque fidus	40
iudex honestum praetulit utili,	
reiecit alto dona nocentium	
voltu, per obstantes catervas	
explicuit sua victor arma.	
non possidentem multa vocaveris	45
recte beatum: rectius occupat	
nomen beati, qui deorum	
muneribus sapienter uti	
duramque callet pauperiem pati	
peiusque leto flagitium timet,	50
non ille pro caris amicis	
aut patria timidus perire.	

CARMEN X.

O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae
mutatus Ligurinum in faciem verterit hispidam, s
dices, heu, quotiens te speculo videris alterum:
quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae!

CARMEN XI.

Est mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederæ vis
multa, qua crines religata fulges; s
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;
cuncta festinat manus, huc et illuc
cursitant mixtæ pueris puellæ; 20
sordidum flammæ trepidant rotantes
vertice fumum.

HORATII CARMINUM

ut tamen noris quibus advoceris
 gat tibi sunt agenda,
 (sem Veneris marinae 15
 prillem,

iure s is mihi sanctiorque
 paene proprio, quod ex hac
 luce ~~meus~~ ites
 annos. 20

Tele quem occupavit
 non tuae sortis iuvenem ella
 dives et lasciva tenetque ata
 compede vinctum.

terret ambustus Phaëthon avaras 25
 spes, et exemplum grave praebet ales
 Pegasus terrenum equitem gravatus
 Bellerophontem,

**semper ut te digna sequare et ultra
 quam licet sperare nefas putando 30
 disparem vitea. age iam, meorum
 finis amorum—**

non enim posthac alia calebo
 femina—condisce modos, amanda
 voce quos reddas; minuentur atrae 35
 carmine curae.

HORATHI CARMINUM

verum pone moras et studium lucri, 25
 ni memor, dum licet, ignium
 m am consiliis brevem:
 desipere in loco.

CARMEN XIII.

Audivere, Lyce, di mea vota, di
 audivere, Lyce: fis anus, et tamen
 vis formosa videri
 ludisque et bibis impudens
 et cantu tremulo pota Cupidinem 5
 lentum sollicitas. ille vireutis et
 doctae psallere Chiae
 pulchris excubat in genis.

importunus enim transvolat aridas
 quercus et refugit te, quia luridi 10
 dentes, te quia rugae
 turpant et capitis niveae.

nec Coae referunt iam tibi purpurae
 nec clari lapides tempora, quae semel
 notis condita fastis 15
 inclusit volucris dies.

quo fugit venus, heu, quove color? decens
 quo motus? quid habes illius, illius,
 quae spirabat amores,
 quae me surpuerat mihi, 20

LIB. IV. CAR. XIV.

123

felix post Cinarum, notaque et artium
 gratarum facies! sed Cinaræ breves
 annos fata dederunt,
 servatura diu parem
 cornicis vetulae temporibus Lycen,
 possent ut iuvenes visere fervidi
 multo non sine risu
 dilapsam in cineres facem.

25

CARMEN XIV.

Quae cura patrum quaeve Quiritium
 plenis honorum muneribus tuas,
 Augusta, virtutes in aevum
 per titulos memoresque fastos
 aeternet, o, qua sol habitabiles
 illustrat oras, maxime principum!
 quem legis expertes Latinae
 Vindelici didicere nuper,
 quid Marte posses. milite nam tuo
 Drusus Genaunos, implacidum genus,
 Brennosque veloces et arces
 Alpibus impositas tremendis
 deiecit acer plus vice simplici;
 maior Neronum mox grave proelium
 commisit immanesque Raetos
 suspiciis pepulit secundis,

5

10

15

HORATII CARMINUM

spectandus in certamine Martio,
devota morti pectora liberae
indomitas prope qualis undas
exercet Auster, Pleiadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.
sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis
diluvium meditatatur agris,
ut barbarorum Claudius agmina
ferrata vasto diruit impetu
primosque et extremos metendo
stravit humum sine clade victor,
te copias, te consilium et tuos
praebente divos. nam tibi, quo die
portus Alexandria supplex
et vacuam patefecit aulam,
Fortuna lustrò prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis deus arrogavit.
te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.

LIB. IV. CAR. XV.

125

te, fontium qui celat origines,
 Nilusque et Ister, te rapidus Tigris,
 te baluosus qui remotis
 obstrepat Oceanus Britannia,
 te non paventis funera Galliae
 duraeque tellus audit Hiberiae,
 te caede gaudentes Sygambri
 compositis venerantur armis.

48

50

CARMEN XV.

Phoebus volentem proelia me loqui
 victas et urbes increpuit lyra,
 ne parva Tyrrhenum per aequor
 vela darem. tua, Caesar, aetas
 fruges et agris rettulit uberes
 et signa nostro restituit Iovi
 derepta Parthorum superbis
 postibus et vacuum duellis
 Ianum Quirini clausit et ordinem
 rectum evaganti frena licentiae
 iniecit emovitque culpas
 et veteres revocavit artes,
 per quas Latinum nomen et Italiae
 crevere vires famaue et imperi
 porrecta maiestas ad ortus
 solis ab Hesperio cubili.

5

10

15

HORATII CARMINUM LIB. IV. CAR. xv.

custode rerum Caesare non furor
civilis aut vis exiget otium,
non ira, quae procudit enses
et miseras inimicat urbes.
non, qui profundum Danubium bibunt,
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanain prope flumen orti.
nosque et profestis lucibus et sacris
inter iocosi munera Liberi
cum prole matronisque nostris,
rite deos prius apprecati,
virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

CARMEN SAECULARE.

Phoebe silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, data, quae precamur
tempore sacro,

quo Sibyllini monuere versus 8
virgines lectas puerosque castos
dis, quibus septem placuere colles,
dicere carmen.

alme Sol, curru nitido diem qui
promis et celas aliasque et idem 10
nascaris, possis nihil urbe Roma
visere maius.

rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari 12
seu Genitalia.

HORATII

diva, producas subolem patrumque
 prosperes decreta super iugandis
 feminis prolisque novae feraci
 lege marita,

certus undenos decies per annos
 orbis ut cantus referatque ludos
 ter die claro totiesque grata
 nocte frequentes.

vosque veraces cecinisse, Parcae,
 quod semel dictum est stabilisque rerum
 terminus servet, bona iam peractis
 iungite fata.

fertilis frugum pecorisque tellus
 spicem donet Ceresem corona;
 nutriant fetus et aquae salubres
 et Iovis auras.

condito mitis placidusque telo
 supplices audi pueros, Apollo;
 siderum regina bicornis, audi,
 Luna, puellas:

Roma si vestrum est opus, Iliaque
 litus Etruscum tenere turmae,
 iussa pars mutare Lares et urbem
 sospite cursu,

CARMEN SAECULARE.

120

cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter, daturus
plura relictis :

di, probos mores docili iuventae, 45
di, senectuti placidae quietem,
Romulae genti date remque prolemque
et decus omne !

quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis, 50
impetret, bellante prior, iacentem
lenis in hostem !

iam mari terraque manus potentes
Medus Albanasque timet secures,
iam Scythae responsa petunt, superbi 55
nuper, et Indi.

iam fides et pax et honos pudorque
priscus et neglecta redire virtus
audet, apparetque beata pleno 60
copia cornu.

angur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
qui salutari levat arte fessos
corporis artus,

HORATII CARMEN SAECULARE.

si Palatinas videt aequus arces, 65
remque Romanam Latiumque felix
alterum in lustrum meliusque semper
proroget aevum.

quaeque Aventinum tenet Algidumque,
quindēcim Diana preces virorum 70
curet et votis puerorum amicas
applicet aures.

haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.

Q. HORATII FLACCI
E P O D O N
LIBER.

CARMEN I.

IBIS Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.
quid nos, quibus te vita si superstite 5
iucunda, si contra, gravis?
utrumne iussi persequemur otium,
non dulce, ni tecum simul,
an hunc laborem, mente laturo decet
qua ferre non molles viros? 10
feremus, et te vel per Alpium iuga
inhospitalem et Caucasum
vel Occidentis usque ad ultimum sinum
forti sequemur pectore.
roges, tuum labore quid iuvem meo, 15
imbellis ac firmus parum?

comes minore sum futurus in metu,
 q
 ut
 serp
 magis
 lat
 liber
 be
 non ut
 aratra
 peccave
 Lucana
 neque ut
 Circaea
 satis
 ditavit
 quod aut
 discinctus aut perdam nepos.

absentes habet :
 implumbus pullis avis
 m allapsus timet
 is, non, ut adsit, auxili
 us praesentibus.
 et omne militabitur
 iae,
 piuribus
 nitantur meus
 Calabris ante sidus fervidum
 mutet pascuis,
 superni villa candens Tusculi
 tangat moenia.
 me benignitas tua
 haud paravero,
 ut Chremes terra premam,
 20
 25
 30

CARMEN II.

Beatus ille, qui procul negotiis,
 ut prisca gens mortalium,
 paterna rura bobus exercet suis,
 solutus omni fenore,
 neque excitatur classico miles truci,
 neque horret iratum mare,
 forumque vitat et superba civium
 potentiorum limina.

5

ergo aut adulta vitium propagine
altas maritat populos, 10
aut in reducta valle mugientium
prospectat errantes greges,
inutilesque falce ramos amputans
feliciores inserit,
aut pressa puris mella condit amphoris, 15
aut tondet infirmas oves ;
vel cum decorum mitibus pomis caput
Autumnus agris extulit,
ut gaudet insitiva decerpens pira,
certantem et uvam purpuræ, 20
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, 25
queruntur in silvis aves,
fontesque lymphis obstrepunt manantibus,
somnos quod invitet leves.
at cum tonantis annus hibernus Iovis
imbres nivesque comparat, 30
aut trudit acres hinc et hinc multa cane
apros in obstantes plagas,
aut amite levi rara tendit retia,
turdibus edacibus dolos,
pavidumque leporem et advenam laqueo gruem 35
iucunda captat præmia.
quis non malarum quas amor curas habet

haec inter obliviscitur?
 quodsi mulier in partem iuvet
 doraeque dulces liberos, 40
 Sabinaque aut perusta solibus
 perniciose pro Apuli,
 sacrum vasis exstruat lignis focum
 lassi adventum viri,
 claudensque crateribus laetum pecus 45
 distenta cubera,
 et horna quicquid vina promens dolio
 dapes inemptas apparet:
 non me Lucrina iuverint conchylia
 magisque rhombus aut scari, 50
 si quos Eois intonata fluctibus
 hiemps ad hoc vertat mare;
 non Afra avis descendat in ventrem meum,
 non attagen Ionicus
 iucundior, quam lecta de pinguis
 oliva ramis arborum, 55
 aut herba lapathi prae amantis et gravi
 malvae salubres corpori,
 vel agna festis caesa Terminalibus
 vel haedus ereptus lupo. 60
 has inter epulas ut iuvat pastas oves
 videre properantes domum,
 videre fessos vomerem inversum boves
 collo trahentes languido,
 positosque vernas, ditis examen domus, 65
 circum residentes Lares!

LIBER. CARM. III.

135*

haec ubi locutus fenerator Alfius,
 iam iam futurus rusticus,
 omnem redegit Idibus pecuniam,
 quaerit Kalendis ponera.

70

CARMEN III.

Parentis olim si quis impia manu
 senile guttur frerit,
 edit cicutis alium nocentius.
 o dura messorum ilia!
 quid hoc veneni saevit in praecordiis? 5
 num viperinus his cruor
 incoctus herbis me fefellit? an malas
 Canidia tractavit dapes?
 ut Argonautas praeter omnes candidum
 Medea mirata est ducem, 10
 ignota tauris illigaturum iuga
 perunxit hoc Iasonem;
 hoc delibutis ulta donis pellicem
 serpente fugit alite.
 nec tantus unquam siderum insedit vapor 15
 siticulosae Apuliae,
 nec munus umeris efficacis Herculis
 inarait aestuosius.
 at si quid unquam tale concupiveris,
 iocose Maecenas, precor, 20
 manum puella savio opponat tuo,
 extrema et in sponda cubet.

HORATII EPODON

CARMEN IV.

L
is quanta sortito obtigit,
i discordia est,
Hibericis peruste funibus latus
et crura dura compede.
licet superbus ambules pecunia, 5
fortuna non mutat genus.
videsne, Sacram metiente te viam
cum bis trium ulnarum toga,
ut ora vertat huc et huc euntium
liberrima indignatio? 10
'sectus flagellis hic triumviralibus
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit,
sedilibusque magnus in primis eques 15
Othone contempto sedet.
quid attinet tot ora navium gravi
rostrata duci pondere
contra latrones atque servilem manum
hoc, hoc tribuno militum?' 20

CARMEN V.

At o deorum quidquid in caelo regit
terras et humanum genus,
nid iste fert tumultus? et quid omnium

voltus in unum me truces!
 per liberos te, si vocata partibus
 Lucina veris adfuit, 5
 per hoc inane purpurae decus precor,
 per improbaturum haec Iovem,
 quid ut noverca me intueris aut uti
 petita ferro belua! 10
 ut haec trementi questus ore constitit
 insignibus raptis puer,
 impube corpus, quale posset impia
 mollire Thracum pectora,
 Canidia, brevibus implicata viperis 15
 crines et incomptum caput,
 iubet sepulcris caprificos erutas,
 iubet cupressus funebres
 et uncta turpis ova ranae sanguine
 plumamque nocturnae strigis 20
 herbasque, quas Iolcos atque Hiberia
 mittit venenorum ferax,
 et ossa ab ore rapta ieiunae canis
 flammis aduri Colchicis.
 at expedita Sagana per totam domum 25
 spargens Avernoles aquas
 horret capillis ut marinus asperis
 echinus aut currens aper.
 abacta nulla Veia conscientia
 ligonibus duris humum 30
 exhauriebat ingemens laboribus,
 quo posset infossus puer

longo die bis terque mutatae dapis
 inen ctaculo,
 cum p et ore, quantum exstant aqua 35
 susj ento corpora ;
 exsect. edulla et aridum iecur
 amoris e t poculum,
 interminato tam semel fixae cibo
 intabuissent pupulae. 40
 non defuisse masculae libidinis
 Ariminensem Foliam
 et otiosa credidit Neapolis
 et omne vicinum oppidum,
 quae sidera excantata voce Thessala 45
 lunamque caelo deripit.
 hic irresectum saeva dente livido
 Canidia rodens pollicem
 quid dixit aut quid tacuit? 'o rebus meis
 non infideles arbitrae, 50
 Nox et Diana, quae silentium regis,
 arcana cum fiunt sacra,
 nunc, nunc adeste, nunc in hostiles domos
 iram atque numen vertite.
 formidolosis dum latent silvis ferae 55
 dulci sopore languidae,
 senem, quod omnes rideant, adulterum
 latrent Suburanae canes
 nardo perunctum, quale non perfectius
 meae laborarint manus.— 60
 quid accidit? cur dira barbarae minus

venena Medeae valent,
 quibus superbam fugit ulta pellicem,
 magni Creontis filiam,
 cum palla, tabo munus imbutum, novam 65
 incendio nuptam abstulit?
 atqui nec herba nec latens in asperis
 radix fefellit me locia.
 indormit unctis omnium cubilibus
 oblivione pellicum. 70
 a a, solutus ambulat veneficae
 scientioris carmine.
 non usitatis, Vare, potionibus,
 o multa fleturum caput,
 ad me recurre nec vocata mens tua 75
 Marsis redibit vocibus:
 maius parabo, maius infundam tibi
 fastidienti poculum,
 priusque caelum sidet inferius mari,
 tellure porrecta super, 80
 quam non amore sic meo flagres uti
 bitumen atris ignibus.
 sub haec puer iam non ut ante mollibus
 lenire verbis impias,
 sed dubius unde rumperet silentium 85
 misit Thyesteas preces.
 'venena magnum fas nefasque non valent
 convertere humanam vicem.
 diris agam vos; dira detestatio
 nulla expiatur victima, 90

1*

HORATII EPODON

quin, ubi perire iussus exspiravero,
 occurram Furor
 pe tus umbra curvis unguibus,
 qu eorum est Manium,
 et in assidens praecordiis 95
 F solinos auferam.
 vos , vicitim hinc et hinc saxis petens
 cor , caenas anus ;
 post , membra different lupi
 et Esquilinae alites, 100
 neque hoc parentes heu mihi superstites
 effugerit spectaculum.'

CARMEN VI.

Quid immerentes hospites vexas canis
 ignavus adversum lupos?
 quin huc inane, si potes, vertis minas,
 et me remorsurum petis?
 nam qualis aut Molossus aut fulvus Lacon, 5
 anica vis pastoribus,
 agam per altas aure sublata nives
 quaecumque praecedet fera.
 tu, cum timenda voce complesti nemus,
 proiectum odoraris cibum. 20
 cave, cave: namque in malos asperrimus
 parata tollo cornua,
 qualis Lycambae spretus infido gener
 aut acer hostis Bupalus.

LIBER. CARM. VII. IX.

141*

an si quis atro dente me petiverit, 15
inultus ut flebo puer?

CARMEN VII.

Quo, quo scelesti ruitis aut cur dexteris
aptantur enses conditi?
parumne campis atque Neptuno super
fusum est Latini sanguinis,
non ut superbas invidae Karthaginis 5
Romanus arces ureret,
intactus aut Britannus ut descenderet
Sacra catenatus via,
sed ut secundum vota Parthorum sua
urbs haec periret dextera? 10
neque hic lupis mos nec fuit leonibus
unquam nisi in dispar feris.
furorne caecus an rapit vis acrior
an culpa? responsum date!
tacent, et albus ora pallor inficit 15
mentesque percussae stupent.
sic est: acerba fata Romanos agunt
scelusque fraternae necis,
ut immerentis fluxit in terram Remi
sacer nepotibus cruor. 20

CARMEN IX.

Quando repostum Caecubum ad festas dapes
victore laetus Caesare

tecum *s* ita—sic Iovi gratum—domo,
b cenas, bibam
 son *s* cum tibiis carmen lyra, 5
h n, illis barbarum?
 ut *r* tus cum freto Neptunius
d ustis navibus,
 min *s* i vincla, quae detraxerat
s 10
 Roman. bitis—
 emanc *s* 1.
 fert vallum et *s* ma, miles et spadonibus
 servire rugos potest,
 interque signa turpe militaria 15
 sol adspicit conopium.
 at huc frementes verterunt bis mille equos
 Galli canentes Caesarem,
 hostiliumque navium portu latent
 puppes sinistrorsum citae. 20
 Io Triumphe, tu moraris aureos
 currus et intactas boves?
 Io Triumphe, nec Iugurthino parem
 bello reportasti ducem,
 neque Africanum, cui super Karthaginem 25
 virtus sepulcrum condidit.
 terra marique victus hostis punico
 lugubre mutavit sagum;
 aut ille centum nobilem Cretam urbibus,
 ventis iturus non suis, 30
 exercitatas aut petit Syrtes Noto,

LIBER. CARM. X.

143*

aut fertur incerto mari.
 capaciores affer huc, puer, scyphos
 et Chia vina aut Lesbia,
 vel quod fluentem nauseam coërceat
 metire nobis Caecubum :
 curam metumque Caesaris rerum iuvat
 dulci Lyaeo solvere.

35

CARMEN X.

Mala soluta navis exit alite,
 ferens olentem Maevium.
 ut horridis utrumque verberes latus,
 Auster, memento fluctibus !
 niger rudentes Euris inverso mari
 fractosque remos differat,
 insurgat Aquilo, quantus altis montibus
 frangit trementes ilices ;
 nec sidus atra nocte amicum appareat,
 qua tristis Orion cadit,
 quietiore nec feratur aequore,
 quam Graia victorum manus,
 cum Pallas usto vertit iram ab Ilio
 in impiam Aiakis ratem.
 o quantus instat navitis sudor tuis
 tibi que pallor luteus
 et illa non virilis eiulatio,
 preces et aversum ad Iovem,

5

20

15

Ionius udo cum remugiens sinus
 N... rinam ruperit.
 op... dsi praeda curvo litore
 po... mergos iuveris,
 libidinosus immolabitur caper
 et agna Tempestatibus.

20

CARMEN XIII.

Horrida tempestas caelum contraxit, et imbres
 nivesque deducunt Iovem; nunc mare, nunc silvae
 Threicio Aquilone sonant: rapiamus, amici,
 occasionem de die, dumque virent genua
 et decet, obducta solvatur fronte senectus.
 tu vina Torquato move consule pressa meo;
 cetera mitte loqui: deus haec fortasse benigna
 reducet in sedem vice. nunc et Achaemenio
 perfundi nardo iuvat et fide Cyllenea
 levare diris pectora sollicitudinibus;
 nobilis ut grandi cecinit Centaurus alumno:
 'invicte, mortalis dea nate, puer, Thetide,
 te manet Assaraci tellus, quam frigida parvi
 findunt Scamandri flumina, lubricus et Simois,
 unde tibi reditum certo subtemine Parcae
 rupere, nec mater domum caerulea te revehet.
 illic omne malum vino cantuque levato
 deformis aegrimoniae dulcibus alloquiis.'

5

10

15

CARMEN XIV.

Mollis inertia cur tantam diffuderit imis
 oblivionem sensibus,
 pocula Lethaeos ut si ducentia somnos
 arente fauce traxerim,
 candide Maecenas, occidis saepe rogando: 5
 deus, deus nam me vetat
 inceptos, olim promissum carmen, iambos
 ad umbilicum adducere.
 non aliter Samio dicunt arsisse Bathyllo
 Anacreonta Teium, 10
 qui persaepe cava testudine flevit amorem
 non elaboratum ad pedem.
 ureris ipse miser. quodsi non pulchrior ignis
 accendit obsessam Ilium,
 gaude sorte tua: me libertina neque uno 15
 contenta Phryne macerat.

CARMEN XV.

Nox erat et caelo fulgebat luna sereno
 inter minora sidera,
 cum tu magnorum numen laesura deorum
 in verba iurabas mea,
 artius atque hedera procera adstringitur ilex, 5
 lentis adhaerens brachiis:
 dum pecori lupus et nautis infestus Orion
 turbaret hibernum mare,

intonso ~~one~~ agitaret Apollinis aura capillos,
 nunc amorem mutuum, 10
 o mea multum virtute Neaera!
 quid in Flacco viri est,
 nos assiduas potiori te dare noctes,
 et ret iratus parem;
 nec semel offensae cedit constantia formae, 15
 si certus intrarit dolor.
 et tu, quicumque es felicior atque meo nunc
 superbus incedis malo,
 sis pecore et multa dives tellure licebit
 tibi que Pactolus fluat, 20
 nec te Pythagorae fallant arcana renati,
 formaque vincas Nirea,
 cheu translatos alio maerebis amores:
 ast ego vicissim risero.

CARMEN XVI.

Altera iam teritur bellis civilibus aetas,
 suis et ipsa Roma viribus ruit:
 quam neque finitimi valuerunt perdere Marsi
 minacis aut Etrusca Porsenae manus,
 aemula nec virtus Capuae nec Spartacus acer 5
 novisque rebus infidelis Allobrox,
 nec fera caerulea domuit Germania pube,
 parentibusque abominatus Hannibal,
 impia perdemus devoti sanguinis aetas,

ferisque rursus occupabitur solum. 10
barbarus heu cineres insistet victor et Urbem
eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini—
nefas videre—dissipabit insolens.
forte quid expediat communiter aut melior pars 15
malis carere quaeritis laboribus:
nulla sit hac potior sententia, Phocaeorum
velut profugit exsecrata civitas
agros atque lares patrios, habitandaque fana
apris reliquit et rapacibus lupis, 20
ira pedes quocumque ferent, quocumque per undas
Notus vocabit aut protervus Africanus.
sic placet, an melius quis habet suadere?—secunda
ratem occupare quid moramur alite?
sed iuremus in haec: simul imis saxa renarint 25
vadis levata, ne redire sit nefas;
neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
in mare seu celsus procurrerit Appenninus,
novaque monstra iunxerit libidine 30
mirus amor, iuuet ut tigres subsidere cervis,
adulteretur et columba miluo,
credula nec rivos timeant armenta leones,
ametque salsa levis hircus aequora.
haec et quae poterunt reditus abscindere dulces, 35
eamus omnis exsecrata civitas,
aut pars indocili melior grege; mollis et exspes
inominata perprimat cubilia.

vos, quibus t virtus, muliebrem tollite luctum,
 Etri eter et volate litora. 40
 nos m... eanus circumvagus: arva, beata
 petar a divites et insulas,
 reddit erem tellus inarata quotannis
 et imputata floret usque vinea,
 germinat et numquam fallentis termes olivae, 45
 suamque pulla ficus ornat arborem,
 mella cava manant ex ilice, montibus altis
 levis crepante lympha desilit pede.
 illic iniussae veniunt ad mulctra capellae,
 refertque tenta grex amicus ubera; 50
 nec vespertinus circumgemit ursus ovile,
 neque intumescit alta viperis humus.
 pluraque felices mirabimur: ut neque largis
 aquosus Eurus arva radat imbribus,
 pinguis nec siccis urantur semina glaebis, 55
 utrumque rege temperante caelitem.
 non huc Argoo contendit remige pinus,
 neque impudica Colchis intulit pedem;
 non huc Sidonii torserunt cornua nautae
 laboriosa nec cohors Ulixei. 60
 nulla nocent pecori contagia, nullius astri
 gregem aestuosa torret impotentia.
 Iuppiter illa piaae secrevit litora genti,
 ut inquinavit aere tempus aureum;
 aere, dehinc ferro duravit saecula, quorum 65
 piis secunda vate me datur fuga.

CARMEN XVII.

Iam iam efficaci do manus scientiae,
supplex et oro regna per Proserpinae,
per et Dianae non movenda numina,
per atque libros carminum valentium
refixa caelo devocare sidera, 5
Canidia, parce vocibus tandem sacris
citumque retro solve, solve turbinem.
movit nepotem Telephus Nereium,
in quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat. 10
unxere matres Iliae addictum feris
alitibus atque canibus homicidam Hectorem,
postquam relictis moenibus rex procidit
heu pervicacis ad pedes Achillei.
saetosa duris exuere pellibus 15
laboriosi remiges Ulixei
volente Circa membra: tum mens et sonus
relapsus atque notus in voltus honor.
dedi satis superque poenarum tibi,
amata nautis multum et institoribus. 20
fugit iuventas et verecundus color
reliquit ossa pelle amicta lurida;
tuis capillus albus est odoribus;
nullum a labore me reclinat otium;
urget diem nox et dies noctem neque est 25
levare tenta spiritu praecordia.
ergo negatum vincor ut credam miser,

#

HORATII EPODON

Sabella pectus increpare carmina
 caesa dissilire nenia.
 quis vis? o mare et terra, ardeo, 30
 quae atro delibutus Hercules
 Nec Sicana fervida
 vitæ flamma; tu, donec cinis
 iniunctus plus ventis ferar,
 calescit flamma Gelibis. 35
 quae quid hoc monet stipendium?
 effare, cum fide poenas luam,
 paratus expiare, seu poposceris
 centum iuencos, sive mendaci lyra
 volens sonari 'tu pudica, tu proba' 40
 perambulabis astra sidus aureum.
 infamis Helenae Castor offensus vice
 fraterque magni Castoris, victi prece,
 adempta vati reddidere lumina.
 et tu, potes nam, solve me dementia, 45
 o nec paternis obsoleta sordibus
 neque in sepulcris pauperum prudens anus
 novendiales dissipare pulveres.
 tibi hospitale pectus et purae manus,
 tuusque venter Pactumeius, et tuo 50
 cruore rubros obstetrix pannos lavit,
 utcumque fortis exsilis puerpera.
 'quid obseratis auribus fundis preces?
 non saxa nudis surdiora navitis
 Neptunus alto tundit hibernus salo. 55
 inultus ut tu riseris Cotyttia

volgata, sacrum liberi Cupidinis,
et Esquilini pontifex venefici
impune ut Urbem nomine implevis meo?
quid proderat ditasse Paelignas anus, 60
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:
ingrata misero vita ducenda est in hoc,
novis ut usque suppetas laboribus.
optat quietem Pelopis infidi pater, 65
egens benignae Tantalus semper dapis,
optat Prometheus obligatus aliti,
optat supremo collocare Sisyphus
in monte saxum; sed vetant leges Iovis.
voles modo altis desilire turribus, 70
modo ense pectus Norico recludere,
frustra que vincla gutturi neptes tuo,
fastidiosa tristis aegrimonia.
vectabor umeris tunc ego inimicis eques,
meaque terra cedit insolentiae. 75
an quae movere cereas imagines,
ut ipse nosti curiosus, et polo
deripere lunam vocibus possim meis,
possim crematos excitare mortuos
desiderique temperare pocula, 80
plorem artis in te nil agentis exitus?'

NOTES.

ODE I.

This Ode is introductory to the first three Books and should be compared with the concluding Ode of Book III.: in it Horace apologizes at some length for attempting lyric poetry and briefly dedicates his compositions to Maecenas.

Nauck suggests with much reason that the two first and two last lines were not in the original Ode, but were added at a later period when the poet determined to dedicate his writings to Maecenas. When they are omitted the Ode is left perfect as an introductory Ode, and the division of the stanzas becomes much more clearly marked, the first six beginning with the words *sunt quos, hunc, gaudentem, luctantem, est qui, multos*, shewing almost positively to anyone acquainted with Horace's fondness for placing guiding words in guiding positions that we have here what were originally the first words of three pairs of carefully balanced stanzas.

'Many and various are the pursuits and aims of men to which they cling tenaciously, glory, wealth, ease, war, sport: I, with the help of heaven, long to be a lyric poet, and if you, Maecenas, consider me one, I shall have attained the height of my ambition.'

1. *Maecenas*] C. Cilnius Maecenas, 'sprung from a royal lineage,' Etrurian origin, his ancestors being Lucumones or Lucumones at Arretium: cf. 3. 29. 1, *Tyrrhena regum progenies*. is the patron and protector (*praesidium*) not only of I but of Virgil, who also addresses him as *O decus, o merito pars maxima nostrae*, Georg. 2. 40. His name occasionally recurs in Horace, and a knowledge of the principal facts of his life is essential.

atavis] The order is *pater, avus, proavus, abavus, atavus, tritavus*.

2. *o et*] For a similar hiatus after the interjection *o* cf. 1. 35. 38, and 4. 5. 37, *o utinam*, Epod. 2. 25, *o ego*, Epist. 1. 19. 19, *o imitatores*.

3, 4. *sunt quos...tuvat*] Literally, 'there are (those) whom it delights,' i.e. 'some take a pleasure in...' *Sunt qui* may be followed by either the subjunctive or indicative; when it takes the subj. it means 'there are of such a (character) that'; when the indicative, it is more definite, and the two words almost coalesce into a pronoun='some.' Cf. the Greek use of *ἔστιν οὗ*, which is declined all through as if a single word.

4. *collegisse*] The phrase 'to have collected Olympic dust' needs no explanation when we consider the cloud of dust the chariots would raise in the arena, and how thickly it would cover the competitors. The perfect is used intentionally: men delight not merely in doing, but in *having done* a feat. Cf. 3. 4. 51 and 3. 18. 15.

5. *palma*] A wreath of wild olive (*κόρυμβος*) was the prize at Olympia, but a branch of palm was also carried by victors in all the games. The Romans introduced the practice in 298 a.c. and the use of the word is very common as synonymous with 'victory.' In Christian times the palm is a sign of those who have won the prize of martyrdom.

6. *terrarum dominos*] Either agreeing with *deos*, or acc. after *evahit*. In the former case it is difficult to see why the gods are specially spoken of as 'lords of earth,' in fact the words seem unnecessary, the phrase *evahit ad deos* being complete without them; in the latter we may translate 'exalts to heaven (as though they had become, or as thinking themselves) lords of the world,' or we may take *terrarum dominos* as = *reges* and suppose that Horace is referring to actual 'lords of earth,' such as Hiero, who contended at Olympia.

For *evehit ad deos* cf. 4. 2. 18, *quos Etes domum re-
ducit | palma caelestis*. *Eveho* is common in the sense of
'carrying up' or 'on high,' cf. Virg. *Aen.* 6. 180, *quos...ardens
evehit ad aethera virtus*.

7, 9. *hunc...illum*] Governed by a verb to be supplied from
the general sense of *juvat* and *evehit*, e.g. it delights, it makes
proud.

Of late years many scholars have advocated an entirely
fresh translation of this difficult passage. They place a full
stop after *nobilis*, make *terrarum dominos* the direct acc. after
evehit, and *hunc* and *illum* in apposition to it, the collective
word *dominos* being thus split up into its individual compo-
nents. *Terrarum dominos* in this case means the Romans in
opposition to the Greeks already mentioned. Translate: 'The
lords of the world it exalts to heaven, one if...another if...'
The awkward stop after *nobilis* at the end of the first line of
the second stanza is a great objection to this view, and, if
Nauck's theory of the original arrangement of the stanzas be
right, the objection to a full stop after *nobilis* is almost fatal.

8. *tergeminis honoribus*] 'triple magistracies,' i.e. the
curule aedileship, praetorship and consulship, the three great
offices which were the object of Roman ambition.

10. *Libycis*] The corn-land of Italy, which was continually
decreasing owing to the increase of parks, vineyards, olive-
yards, and pasture-lands, was yearly becoming more and more
inadequate to supply the requirements of Rome, which de-
pended largely for its supplies on Libya, Egypt, and Sicily,
much as England now becomes yearly more dependant on
America. Cf. 2. 15. 1 n.

12. *Attalicis condicionibus*] 'Terms such as an Attalus
could offer.' The wealth of these kings of Pergamus was pro-
verbial; Pliny relates that Attalus II. made a bid of 100 talents
for a single picture, cf. 2. 18. 5. The use of *condicio* is very
classical. The word should always be spelt with a *c*: it is not
from *condo*, as *deditio* is from *dedo*, but from *cum* and *dic* the
root of *dico*, *δελκρυμ*, &c. We give to both *condicio* and *con-
ditio* the same sound 'sh,' and hence the confusion of spelling.
The Romans would have pronounced the former with a *k*, the
latter with a *t* sound.

13. *dimoveas*] Notice the use of the 2nd person sing. in an
indefinite sense—'any one.' We should say here 'no one
would ever move...'

Cypria] Cyprus from its situation held an important position in regard to the traffic of the Mediterranean, hence 'Cyprian barks' would be well known.

13—15. Cypria—Myrtoum—Icaris—Africaum] Notice very carefully Horace's singular fondness for specializing general words such as 'ship,' 'sea,' 'waves,' 'wind,' by giving to each 'a local habitation and a name': the effect is to give definiteness and reality. Numerous instances occur in almost every Ode. The learned verse-makers of Alexandria had previously carried the practice to excess.

14. *pavidus*] Trembling because of his inexperience, which would make him exaggerate the dangers. Orelli says '*pavidus, frequens nautarum éribetor*'; but this is not so: the epithet is not a mere standard epithet for sailors, the point is that the man is afraid because he is *not* a sailor but a landsman, cf. Tac. Ann. 2, 23, *miles pavidus et casuum maris ignarus*. The epithets of Horace are never idle; no writer more carefully attaches a definite use to each. It is sufficient to point to the careful use of *fervidis, nobilis, mobilitium, proprio, patrios* in the first few lines of this Ode.

18. *indocilis pati*] See 1. 3. 25 and note.

pauperiem] 'humble circumstances,' cf. 1. 12. 43 n. and 3. 16. 37 n.

20. *partem solido demere de die*] *Solidus*, connected with *solus*, ὅλος, that which is whole, entire: hence *dies solidus*, that part of the day which should not be broken into, the working part of the day. Cf. Sen. Ep. 83, *hodiernus dies solidus est; nemo ex illo mihi quidquam eripuit*. The next two lines shew that the reference is to taking a long siesta at noon.

22. *stratus membra*] 'his limbs stretched.'

lene caput] 'the gentle source.' The water flows gently and soothes him to sleep.

23. *lituo tubæ*] The *tuba* was straight and used by the infantry, the *lituus* curved and used by the cavalry. Lucan 1. 237, *stridor lituum clangorque tubarum*, 'the shriek of horns and braying of trumpets,' illustrates their sound, and they are depicted in Smith's Dict. Ant.

25. *detestata*] 'abhorred.' Though the verb is deponent the participle has a passive sense. This is the case with many deponent verbs, e.g. *abominatus, modulatus, meditatus*.

sub Iove frigido] 'beneath the cold heaven.' Jupiter is the god of the bright sky, and *sub Iove* is = *sub dīvo* or *sub dīo*, §. 2. 5. This is clear from the etymology, Jupiter being = Diupater, and Diu being from an Indo-European root *div* (whence *dīvus*, *dies*, *Zevs*, *Δις* or *ΔιFos*, &c.) which indicates 'brightness.' Cf. too *Diespiter*, 1. 84. 5 and 8. 2. 29.

28. *teretes*] See 2. 4. 21 n. The cords are not loosely made but carefully and neatly twisted, 'shapely,' and therefore strong.

29. *me*] Notice the pronoun put first to indicate the transition from the pursuits of other men to that which Horace makes the object of his ambition.

hederae] Ivy was sacred to Bacchus, and in consequence, he being the god of inspiration (see 2. 19. 6 n.), the symbol of poets, cf. Virg. *Ecl.* 7. 25, *hedera crescentem ornate postam*.

doctarum frontium] 'poetic brows'—"this is the regular meaning of *doctus* in the Latin poets," Ellis, *Cat.* 85. 16 n.

32. *secernunt populo*] So 3. 1. 1, *Odi profanum vulgus et arceo*. The poet by his inspirations is separated from the vulgar throng to whom the world of imagination is unknown, but he is only so when the Muses are favourable, 'if neither does Euterpe restrain the pipes nor Polyhymnia shrink from tuning the Lesbian lyre.'

tibias] Plural, because two pipes, one of a higher the other of a lower pitch, were usually employed; see illustration in Smith's *Dict. Ant.*

34. *Lesboum*] Lesbos was the native place of Terpander (700—650 B.C.) and Alcaeus, and also the island 'where burning Sappho loved and sung.' Hence the lyre is called Lesbian after the birthplace of those 'lyric bards' among whom Horace desires to be ranked. For *barbitos* cf. 1. 82. 4 n.

36. *sublimi...*] The triple recurrence of this idea in this Ode here and lines 6 and 80 is somewhat awkward. Orrelli endeavours to distinguish between the three phrases, but at any rate there is a striking resemblance between them.

ODE II.

This Ode is addressed to Augustus as the almost divine protector and guardian of the Roman state. It commences with an account of the portents which indicated the wrath of

the gods at the murder of Caesar (on the Ides of March B.C. 44) 1—20, alludes to the civil war which followed 20—24, asks to what god the duty of expiating the guilt of Rome shall be assigned, and finally gives the preference to Mercury, who (line 40) is supposed to take upon him the form of Augustus. The Ode concludes with a prayer that Augustus may long live to guide and guard the state.

The mention of *magno triumpho* in line 49 has suggested the year 29 B.C. as the date of the composition of the Ode. In that year Augustus returned to Rome as sole master of the Roman world, and on the 7th and following days of Sextilis (thereafter called Augustus) celebrated his triple triumph over the Dalmatians, over Cleopatra at Actium, and over the Alexandrians. If however so late a date be assigned to it, the year 28 in which he actually received the title of *princeps* (cf. l. 50) would suit better. H. T. Plüss argues strongly for an earlier date, e.g. 36 immediately after the defeat of Sex. Pompeius, when the portents which followed the death of Caesar were past but not forgotten, and when Octavian first began to be regarded as the possible saviour of the state, cf. l. 25.

The whole Ode is to be compared with the brilliant passage of Virgil, *Georg.* I. 465 to the end, and the description of the portents with Shakespeare, *Jul. Caes.* Act 1, sc. 3.

1. *satis terris nivis...grandinis mist*] Nauek rightly calls attention to the clearly intentional repetition of the syllable *is*: it would seem as if Horace were endeavouring—somewhat theatrically—to imitate the wearisome *whistling* of the wind in stormy weather. Cf. 4. 13. 2 n.

Not employing rhyme as we do, the Roman poets, especially the earlier ones, delighted in 'alliteration, assonance, repetition of the same or similar words syllables and sounds': see Munro *Lucr.* Index s. v. 'alliteration'.

2. *rubente*] So Milton, *Par. Lost*, Bk 2. 178, 'should intermitted vengeance arm again His *red right hand* to plague us.'

3. *sacras arces*] *Arx* from *arceo* (Gk. ἀρκέω, ἀρκή), a place of defence. The northern summit of the Capitoline was technically called the *Arx*, as having been traditionally the first hill occupied as a 'stronghold.' On the southern summit was the

great temple of Jupiter Capitolinus, and the two summits would naturally be termed *aeores arces*. The god could hardly indicate his wrath more clearly than by striking with his thunderbolt the very temple erected in his honour.

4. *Urbe*] when used by itself is always the city, i.e. Rome: *urbs* and *gentes* include the whole world, cf. the well-known motto *urbi et orbi*.

4, 5. *terrui...terrui*] Horace is extremely fond of this method of connecting stanzas or sentences by the repetition of an emphatic word. He always avoids if possible coupling sentences together, so to speak, mechanically, by the use of such words as *et*, *nam*, *enim* &c. Cf. ll. 21, 23, *audiet...audiet*, 1. 3. 28, *ignem...post ignem*, 2. 4. 5, *movit...movit*, 2. 16. 33, *te...tibi...te*, 4. 2. 13, *cecideris...cecidit*. In other cases the emphatic word is placed at the end of the first clause and at the commencement of the second, 3. 2. 12, *mori*, *mors*, 3. 3. 60, *Trojas*, *Trojas*, 3. 16. 15, *muneribus*, *munera*, 4. 8. 11, *carminibus*, *carmina*, the connection of thought being thus made very close.

6. *saeculum...*] 'The grievous days when Pyrrha bewailed strange prodigies.' *Monstrum* = *monestrum*, *quod monet*: that which warns, a portent, prodigy.

7. *Proteus*] cf. Hom. Od. 4. 386, Virg. Georg. 4. 395, was the guardian of Neptune's herds of seals.

7, 8. *egit visere*] This use of the infinitive to express a purpose is of the extreme rarity: Dr Kennedy calls it 'a poetic Graecism occasionally used after verbs implying motion, purpose.' Cf. Virg. Aen. 1. 527, *populare penates venimus*, and Plant. Cas. 3. 5. 48, *ego huc missa sum ludere*. Horace is singularly fond of employing the infinitive after verbs which do not ordinarily admit it, but I can find no instance strictly parallel with this.

11. *superiecto*] sc. *terris*: 'the all-covering flood.'

13. *vidimus*] Notice how the verb, by its abrupt and prominent position, at once brings the mind from the days of the flood to what had actually happened in the sight of living men.

13 ff. *vidimus.....*] Most editors take this, 'we have seen the yellow Tiber, its waves hurled violently back from the shore of the Tuscan sea, advance to destroy....,' explaining it by reference to an old theory (mentioned by Herodotus, 2. 20,

but rejected by him, and by Seneca Nat. Quaest. 3. 26) to the effect that floods are due to the wind blowing violently against the mouth of a river and preventing the efflux of its waters. This is objectionable, first, because it is hard to conceive that so absurd a theory was widely prevalent; secondly, because even assuming this theory and assuming *litus Etruscum* to mean the shore of the Tuscan sea, it is absolutely impossible to conceive how the waves of the Tiber could be said to be hurled back from it. How can a river be driven back, not by the sea, or the wind, but by the sea-coast?

Let the student take a map of Rome and observe how the Tiber flows in a straight line past the Campus Martius until its course is checked by the island of the Tiber and an ugly bend; let him then notice that on the Etrurian side (*Tuscum litus*) are the lofty slopes of the Janiculum, and on the other (*sinistra ripa*) the low-lying districts of the Forum Boarium and the Velia, and then let him consider for himself the rendering, 'We have *seen* (as any citizen of Rome could have seen, without any theory as to the cause of floods) the yellow Tiber (yellow than ever with the flood), its waves hurled back with violence from the (steep) banks on the Etrurian side (against which the whole force of the stream would come), advance (as it naturally would when checked by the river-bend and the island) to destroy, &c. . . . Any citizen of London might see the same effect produced by the Thames being driven back from the lofty embankment of the Middlesex shore to flood the humbler dwellings of the Surrey side.

15, 16. *monumenta regis templaque Vestae*] Numa Pompilius built a circular temple of Vesta and a palace (*Regia*) attached to it at the foot of the Palatine. Being situated close to the low region called Velia (from *velum*, a sail), they would stand immediately in the way of the inundation.

17. *Iliae*] Ilia, or Rhea Silvia, is spoken of as the wife of the river into which she was thrown, and is represented as by the 'importunity of her complaints' (*nimum querens*) urging her husband to avenge the murder of her great descendant, that Julius whose name recalled her own.

19. *love non probante*] Jupiter had desired to warn Rome by the portents described 1—12, not ruthlessly to destroy it.

uxorius] Used of a husband who is too devoted to his

wife, here of the Tiber-god, who is too willing to listen to his wife's wishes.

The third line of a sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of *uxorius* admissible, cf. 1. 25. 11 and 2. 16. 8.

21. *cives*] Very emphatic, and so suggesting the full idea 'citizens against citizens,' which is also implied by the antithesis *que graves Persae melius perirent*. The poet shrinks from expressing what he suggests.

The whole history of the 1st century before Christ is the history of civil wars; these wars decimated the chief families at Rome: 'the ranks of youth were thinned by the crimes of their sires.' The proscriptions of Marius and Sulla, the battles of Pharsalia (a.c. 48), Philippi (a.c. 42) and Actium (a.c. 31), would be fresh in every memory.

22. *graves Persae*] The Persian empire, dating from Cyrus (a.c. 559), was destroyed by Alexander, but the Roman poets use the words *Persae* and *Medi* generally with reference to any Oriental people, but especially, as here, of the Parthians who occupied what had been the Persian empire. By defeating and destroying Crassus at Charrae (the Charran of the Acts) a.c. 53 and capturing the Roman standards, they had made a deep impression on the imagination of the Romans. Their progress was stopped by two defeats inflicted on them by Ventidius, the legate of Antony, a.c. 39 and 38, and the lost standards were finally recovered by negotiation, a.c. 20. Coins are extant with the legend, *SIGNIS PARTHICIS RECUPERTIS*, and the subject is referred to by Horace and other poets with wearisome iteration. Cf. *Epist.* 1. 12. 26, *Ov. Fast.* 5. 593, *Virg. G.* 4. 560.

25. *quem...*] 'What divinity is the people to invoke for (i.e. to aid) the fortunes of our falling power?'

26. *imperium*] Not 'empire' in the sense of a country ruled by an emperor, but in the sense of 'military sway,' the proper meaning of *imperium*. See however 4. 15. 14 n.

27. *virgines sanctae*] The vestal virgins, as guarding the eternal fire of Vesta, which was symbolical of the eternity of Rome, would be specially bound to pray for the safety of the state, of which they were regarded as an integral and essential portion. Thus when Horace wishes to say 'while Rome shall last,' he uses the expression *dum Capitolium...scandet cum tacita virgine pontifex*, 8. 80. 8.

27, 28. *minus audientem carmina*] Wickham well translates 'turning a deaf ear to their litanies.' *Carmen* (= *casmen*, from a root *κασ*, meaning to say) would be applicable to any formula of words chanted or recited.

29. *partes*] So frequently in the plural of that which is allotted to any one, 'task'; cf. Cic. ad Fam. 11. 5. 3, *tuum est hoc munus, tuas partes*, and Hor. A. P. 194, *Actoris partes chorus officiumque virile | defendat*.

31. *nube...*] from Hom. II. 5. 186, *νεφέλη ειλυμένος ὄμου*; to Apollo the Sun-god the phrase is especially applicable. The 'cloud' is not a dark but a radiant cloud; cf. Rev. 10. 1, 'another mighty angel... clothed with a cloud,' and the *νεφέλη φωτεινή* at the Transfiguration.

32. *augur*] i.e. as the god of Delphi and oracles. *Augur* is strictly one who interprets the cries of birds, from *avis*, and *garrire*, to chatter, Gk. *γῆρύω*.

33. *Erycina ridens*] 'sweetly-smiling queen of Eryx.' *Ridens* = *φιλομειδής*. Mt Eryx was celebrated for its temple of Aphrodite, probably built by the Phoenicians to their goddess Astarte (the Ashtoreth of the Old Testament), whom the Greeks identified with Aphrodite and the Romans with Venus.

35. *sive neglectum...*] 'Or if thou, our founder, dost regard thy neglected family and descendants.' *Auctor*, as the sire of Romulus. Augustus had built a temple to *Mars Ultor* in accordance with a vow made before the battle of Philippi. *Respicis* is used exactly as our English 'regard': it means to turn the head round to pay attention to anyone: e.g. to acknowledge the salutation of a passer-by, Juv. 3. 185, *ut te respiciat clauso Vciento labello*.

37. *Iudo*] In bitter irony: the god delights in war, so 3. 29. 50, *Fortuna* is described as *Iudum insolentem Iudere pertinax*. Cf. too the use of *spectacula Marti* in 1. 28. 17.

38. *leves*] Notice *lēvis*; it is identical with the Gk. *λεῖος*, (*λεῖφος*), while *lēvis* is identical with *ἐλαχύς*. So *lēvis*, 2. 7. 21, 2. 11. 6, 4. 6. 28.

39. *Mauri peditis*] Some would read 'Marsi' on the ground that the Moors and Numidians were all horsemen, but there is no reason to assume that foot-soldiers were never employed by them. Orelli takes *peditis* in the sense of 'unhorsed,' and urges that this adds to the force of the picture and gives a reason for the fierceness (*acer vultus*) the Moor exhibits, but I can-

not think that anyone would naturally give such a special meaning to *peditis* in reading the stanza.

41. *stive mutata...*] 'Or if thou, O winged son of kindly Maia, dost change thy guise and take upon thee on earth the form of a youth (i.e. Augustus), submitting to be called the avenger of Caesar (Julius).'

iuvenem] Augustus was born *n.c.* 63, but *iuvenis* includes the whole military age between 17 and 45. Virgil twice (*Ecl.* 1. 48; *G.* 1. 500) calls him *iuvenis*; the word seems specially chosen to suggest hope and expectation.

42. *ales*] because of the *petasus* and *talaria*, the winged cap and anklets he wore as the messenger of the gods.

45. *serus...redeas*] 'May it be long before thou dost return.' Notice the flattery of *redeas*: Augustus being an incarnate deity does not merely go to heaven, but *returns* to it as his original dwelling.

50. *pater*] i.e. *pa:er patriae*, the title of which Cicero was so proud (see Mayor on *Juv.* 8. 244, *Roma patrem patriae Ciceronem libens dixit*): it was only formally conferred on Augustus in *n.c.* 2, but had been long applied to him before in common talk, cf. 8. 24. 27 n.

princeps] See 4. 14. 6 n.

51. *Medes*] see 1. 22 n. The Median supremacy preceded the Persian, Astyages the last Median king having been overthrown by 'Cyrus the Persian,' but even Greek writers use the adjective as = Persian (e.g. in Thuc. *τῶ Μῆδικῶν* = the Persian war), and in Horace it = Parthian. No doubt it is not mere carelessness which makes the Roman poets speak of 'Medes' and 'Persians' instead of 'Parthians': by so doing they suggest a comparison between the exploits of Rome and the victories of Salamis and Marathon.

equitare] The Parthian light horsemen amid their sandy deserts were the dread of the heavy-armed Roman legionaries, who were entirely incapable of resisting their rapid and desultory attacks. Cf. 2. 18. 18, and note on 1. 19. 11. The word *equitare* conveys also a collateral notion of 'careering' as if in scorn, cf. 4. 4. 44.

52. *Caesar*] Emphatically placed last.

ODE III.

'O ship that conveyest Virgil to Greece, duly deliver up the precious life entrusted to thy care. Bold indeed was the man who first trusted himself to the sea, but his was only one of the

many impious attempts which men, such as Prometheus, Daedalus, Hercules, have made to transgress the limits which providence has appointed: the constant renews attempts prevents Jupiter from laying aside his thunderbolts of wrath.'

Intimacy with Horace see Sellar's Virgil, pp. 1 and Varius first introduced Horace to the Romans. He speaks of them with singular affection in *animae quales neque candidiores | terra tulit, devinctior alter*—'souls than which never did any second man is more closely knit to me.' In 6. 55 we have *optimus Virgilius*, a name which does not occur in any book. We only know of one visit of Virgil to Athens, in b.c. 19, on the return from which he died at Brundisium in b.c. 19. All the Odes of the first three Books are probably of much earlier date, and therefore this Ode would seem to refer to an earlier voyage, such as may well have been taken by the poet of the Aeneid to visit the scenes he wished to immortalize. Some editors feel the difficulty so much that they either suppose the Virgil mentioned not to be the poet, or even alter the name to Quintilius. For my own part I prefer to assume that Virgil visited Greece twice rather than to annihilate a link which connects Virgil with Horace as 'the half of life.'

1. *sic...*] The construction is *navis, quae... debes, reddas precor...*, *sic te... regat pater*: 'O ship that...owest, I pray thee duly deliver him up..., so may heaven direct...'

sic = so, i. e. on that condition, namely, that you duly deliver him up. Cf. our similar use of 'so help you God' in administering oaths: the Latins, however, throw the clauses with *sic* forward, instead of keeping them to the end. Cf. Virg. E. 9. 30, *Sic tua Cyrneas fugiant examina taxos... Incipe*, but 1. 28. 25, *ne parce... sic plectantur*.

For a similar invocation to a ship cf. Tennyson, In Mem. Canto 9 et seq., also Canto 17,

'So may whatever tempest mars
Mid-Ocean spare thee, sacred bark.'

diva potens Cypri] For the construction see 1. 6. 10 n. Venus is appealed to because having sprung from the foam of the sea (*Ἀφροδίτη, ἀφρός*) she was supposed to have an influence on the waves. So she is called *Venus marina*, 3. 26. 5 and 4. 11. 15.

2. *fratres Helenae*] Cf. Macaulay:
 'Safe comes the ship to harbour
 Through billows and through gales,
 If once the great *Twin Brethren*
 Sit *shining* on her sails.'

In thundery weather a pale-blue flame may sometimes be seen playing at the tips of the masts of ships, due to the fact that 'points' always tend to produce a discharge of electricity. The presence of this flame was held to indicate the presence of the Dioscuri and the safety of the ship. Italian mariners call it the fire of St Elmo. On coins, &c. Castor and Pollux are represented with a star on their foreheads.

For *lucida sidera*, cf. 4. 8. 81.

4. *obstrictis aliis praeter Iapyga*] 'Keeping all but Iapyx bound in prison.' For a description of the prison-house in which Aeolus guards the unemployed winds see Virg. *Aen.* 1. 52 et seq. Iapyx is to be let loose because blowing from the Iapygian promontory in Apulia he would waft the traveller from Brundisium to Dyrrachium, whence he would coast along past Corcyra and then down to the Gulf of Corinth. From thence he would pass by land to Athens, so that *Antibus Atticis* is not to be taken strictly; or else the ship might be dragged across the Isthmus of Corinth (cf. the word *διόλκος*) and so actually enter the Peiraeus. The voyage to Greece round C. Matapan would be very exceptional: the most common plan was to proceed from Dyrrachium by land.

aliis] 'others,' would usually be *ceteris*, 'the others,' 'the rest.'

5. *creditum*] Notice the same metaphor in *debes, reddas* and *incolumentum*.

9. *robur et aes triplex*] 'oak and triple brass,' cf. 8. 16. 2 n. For a similar metaphor, cf. Aesch. *Prom.* 242, *εὐδηρόφρων ἢ καὶ πῆτρας εὐργασμένος*.

10. *fragilem truci*] Notice how juxtaposition increases the force of the antithesis. So too *pelago ratem*, and cf. 2. 4. 6 n.

12. *praecipitatem*] (*prae-caput*, head foremost) coming down in sudden squalls. Cf. St Luke 8. 23, *κατέβη λαίλαψ*, and the word *καταρσίξω*.

13. *decertantem*] The preposition seems to give to the verb the additional force of fighting it *out to the end*. Horace seems to have a special fondness for these compounds, cf. 1. 9.

11, *deproeliantes*, 1. 18. 9, *debellata*, 8. 3. 55, *debacchentur*, 1. 33. 3, *decantes*.

14. *Hyadas*] Seven stars in the head of Taurus which portended rain or storm. The prose Roman term for them was *Suculae*, or the litter of little pigs, thus indicating a derivation from *ūs, ūs, sus*. The poets, as was to be expected, reject so natural and vulgar an etymology, and connect the word with *ŭeiv*, to rain.

15. *arbiter Hadriae*] 'lord of the Adriatic.' Cf. 2. 17. 19, *tyrannus*, and 8. 3. 5, *dux*, both used of the wind's 'mastery' over the sea. *Arbiter* = *ad-biter* from *ad* and *biter*, an obsolete word meaning 'to go,' from the same root as *βαίρω*. An 'arbiter' therefore = one who is present (so in Milton 'the moon sits arbitress'), then 'one who stands by to witness and judge.' Here used of the wind, with whom it rests to decide whether there shall be storm or calm at sea.

16. *tollere seu ponere volt freta*] The first *seu* is omitted for convenience, as often in poetry: cf. 1. 6. 19, 1. 32. 7, and similar omissions of *εἶτε* and *ὄτε* in Greek. Translate 'whether he wish to rouse or calm the sea.' The winds are said to calm the sea by a curious idiom which speaks of them as causing that which their absence causes. So Sophocles, Aj. 674, *δεινῶν ἀῆμα πνευμάτων ἐκοίμισε | στίνοντα πόντον*. *freta* = frith or firth.

17. *quem gradum*] 'what approach of death?' 'what form of death's approach?'

18. *siccis oculis*] i.e. without weeping. Others propose to alter *siccis*, urging that tears do not ordinarily accompany terror, but the ancients certainly in many respects had different modes of expressing the emotions to what we have. Wickham appositely quotes Hom. Od. 20. 349, *δακρυόφιν πίμπλαντο*, of the eyes of the panic-stricken suitors.

22. *prudens*] i.e. *providens*, 'in his providence.'

dissociabilis] Most adjectives in *-abilis* are passive, but not unfrequently the poets use them actively, and so here *dissociabilis* = *quae dissociat* 'dividing.' Cf. 2. 14. 6, *illacrimabilem Plutona*, 'who does not weep,' but 4. 9. 26, *illacrimabiles* 'unwept for.' So *sebilis* 4. 2. 21, 'weeping,' but 1. 24. 9, *sebilior* 'more wept for.' Virg. G. 1. 98, *penetrabile frigus*, 'piercing cold,' Lucr. 1. 11, *genitabilis aura* 'life-giving breeze,' see Munro ad loc.

25. *audax perpeti*] Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. *ἀνδρὶς ἄλφρα*. Its use is to limit or determine the exact sense of the adjective; a man may be bold in many ways, e.g. in fighting, talking, &c., but when the infinitive is added what was deficient in the adjective is completed, a full explanation (*ἐπεξηγησῆς*) is given. Dr Kennedy prefers to give it the name of the Prolicative Inf. because it *extends* the use of the adj. to which it is attached. The adjectives after which it is used in the Odes are: *sciens, nescius, metuens, timidus, audax, doctus, indoctus, indoctilis, dignus, callidus, catus, sollers, pertinax, efficax, praesens, celer, fortis, firmus, segnis, dolosus, blandus, largus, lenis, impotens, nobilis*. See Wickham's valuable appendix. For its use after verbs, see l. 15. 27 n.

27. *Iapeti genus*] 'son of Iapetus,' i.e. Prometheus, who stole fire from heaven, hid in the stem of the *ῥάβδῳ* or *ferula*.

28. *fraude mala*] Probably a reminiscence of the legal phrase *dolus malus*, which is used in the sense of 'malice prepense,' when a criminal act is committed with full knowledge of its criminality, and of deliberate purpose. Others take *fraus mala* as = a theft disastrous (in its results), as explained in the next line.

30. *nova febrim...*] 'a strange (hitherto unknown) troop of fevers brooded over the earth.' *Incubuit* is used of things pestilential, or abominable, e.g. ill-omened birds, thick darkness, plagues. Wickham, following Orelli, gives *ἐπίεσθη*, 'fell upon,' but *incubuit* (from *cubare, cubo*) has a further meaning of *resting*, or remaining over, so as not to be got rid of.

32. *semotique prius...*] 'and what was before the slow necessity of distant death hastened its approach,' i.e. men, though necessarily mortal, before this lived to a great age, afterwards only for a brief span. A belief in the longevity of primeval man seems universal.

34. *Daedalus*] (*δαίδαλος*, i.e. varied, or cunningly wrought) is the type of the over-ambitious man of science: 'over-flighty' in his ideas, we might say: the meaning of his name compels us to look for such an allegory in the legend.

36. *perrupit*] Final syllable made long by *ictus*. Notice the vigorous, rugged, laborious character of the line; accommodation of sound to sense. For similar instances of a syllable

lengthened where there is a strong ictus upon it, cf. 1. 13. 6, 6, 3. 5. 17, 3. 16. 26, 3. 24. 5. In all these lengthened is the final syllable of the 3rd rb.

ODE IV.

gives place to the joyous period of spring: now on for festivity. Life is short, and it is well to enjoy the ; soon in any case will the night of Death be upon us, measures.'

Of L. he was appointed *consul* *suffectus* by he had been a vigorous *partizan* of served as a *tribunus* *militum* und *utus* this may have been the origin of the *ima*

1. *solvitur*...] 'Keen winter relaxes his grasp with welcome change to springtime and the west wind.' *solvitur*: because winter binds the earth in bands of snow and ice: cf. 1. 10. *solutas*. For *vice* cf. 4. 7. 3.

2. *machinae*] 'windlasses' used to draw down to the sea (*trahere*) the barks which had been hauled up high and dry (*siccas*) for the winter.

5. *Cythera*] From the island *Κύθηρα* off the S.E. of *Laconia*, near which the goddess rose from the sea. The second syllable is shortened for convenience in Latin, great liberty being allowed with regard to the quantity of proper names.

7. *dum graves*...] 'While glowing Vulcan makes the toilsome smithy of the Cyclopes blaze.' Venus dances and Vulcan toils; everything is alive. The bolts are forged ready for Jupiter's use in the summer when thunder is more frequent.

Some consider that the use of *ardens* and *urit* close together is objectionable because of their similarity of meaning, and there is some authority for a reading *visit*. The word *ardens* suggests not merely a picture of Vulcan as the fire of the furnace is reflected on his face, but also the idea of 'eagerness,' cf. *Virg. Aen.* 2. 529, *ardens insequitur*.

Notice that *ardere* is intransitive, *were* active. *Cyclopes* (*Κύκλωπες*), one-eyed monsters, sons of Earth and Heaven, who forged the thunderbolts of Jove in *Aetna*, quite distinct in conception from the Homeric *Cyclopes*.

9. *attidum caput impedire*] 'to entwine the glossy head.'

10. *solutae*] Cf. l. 1. In winter frost binds up the soil: in spring *Zephyro patris se gleba resolvit* (Virg. Georg. 1. 44), the clod unbinds itself and crumbles under the influence of the west wind.

11, 12. *immolare agna*] 'It is fitting to sacrifice to Faunus whether he ask (us to sacrifice) with a lamb or prefer (us to sacrifice) with a kid.' We should say, 'either with a lamb if he ask it or a kid if he prefer it.'

The ablative after verbs of sacrificing, the victim being represented as the instrument with which the sacrifice is performed, is as common as the direct acc.: cf. *facere vitula* = to sacrifice with a calf: *vino libare*, &c.

13, 14. *pauperum tabernae regumque turres*] 'cottages of the poor and palaces of the great.' Observe the 'reverberating emphasis' (Verrall) of *pallida pulsat pede pauperum*.

pede] because it was customary to kick at a door especially when the visitor was impatient, cf. Plaut. Most. 2. 2. 23.

15. *vitae summa brevis...*] 'The total of our days is small and forbids us to commence hope for a distant future.'

inchoare] = to commence what will never be completed.

16. *fabulaeque Manes*] When a man is dead he becomes *fabula* 'a subject of talk,' 'a mere name,' and so the ghosts are here called 'empty names': that this is the meaning of *fabula* here is shewn from the imitation of Persius (Sat. 5. 152) *cinis et manes et fabula fies*. For the very bold apposition *fabulae Manes* cf. Lucan 1. 818, *Marcellusque loquax et nomina vana Catones*.

17. *exilis*] i.e. *exigilis* (from *exago*), what is drawn out, thin; here = 'shadowy,' 'unsubstantial.'

18. *regna vini sortiere talis*] At feasts a president was chosen by lot (*magister*, or *arbiter bibendi*, *συμμοσιάρχος*, *ἀρχεπικλives*, St John 2. 9, 'master of the feast'). *Tesserae*, or 'dice,' were used for this purpose, or *tali*, 'knuckle-bones': these had four marked sides, and the highest throw was when they all came up differently; it was called *jactus Veneris* (2. 7. 25), the lowest throw being *canis*.

ODE V.

'Who is thy lover now, Pyrrha? He little knows that thou art fickle as the sea: all smiles to-day, to-morrow storm. Poor inexperienced youth! I have gone through similar dangers and escaped, thank heaven.'

A slight Ode, but singularly beautiful in expression: it is in Horace's best manner as regards style; it is apparently perfectly simple because it is perfectly finished; *summa ars celavit artem*. Any one who disagrees would do well to attempt to omit or alter a single word, and see the effect. It is a curious fact that it is translated by Milton (Occasional Poems): it is not well translated, but even the best translation could only serve to bring out by contrast the felicity of expression in the original.

1, 2. *multa in rosa urget*] 'courts thee amid many a rose.'

3. *Pyrrha*] from *πυρρός* = 'the auburn-haired,' cf. *flavam*.

5. *simplex munditiis*] 'simple in thy elegance.' For the adj. *mundus* see 3. 29. 14 n. The word *munditiis* applied to a lady's toilette indicates the presence of elegance and taste without ostentation or extravagance. *munditiis capimur* says Ovid truly A. A. 3. 133. Milton's 'plain in thy neatness' savours rather of the Puritan than the poet.

6, 7. *aspera aequora*] 'the smooth surface ruffled.'

8. *emirabitur insolens*] *emirabitur* is only found here: it is a very strong form of *mirabitur*. *insolens* 'unused' i.e. to such fickleness. The line should be read over aloud once or twice placing some stress on the initial spondees: its full force will be at once clear.

9. *credulus aurea*] Notice the juxtaposition. 'Who now too fond (or trusting) enjoys the golden hours of thy love.' *Aureus* = golden, at its best, in perfection, cf. *aurea aetas* 'the golden age.' Schiller has 'der ersten Liebe gold'ne Zeit' and Shak. Cymbeline 4. 2, 'Golden lads and girls all must | Like chimney-sweepers come to dust.'

11, 12. *nescius aurae fallacis*] The metaphor from the sea is still kept up. 'Ignorant how treacherous is the breeze.' The breeze of course is her fickle favour. Cf. 3. 2. 20. *popularis aura* = the breeze of popular favour.

13. *intentata nites*] To inexperience her bright smiles are as alluring as the smiles of a summer sea. The brilliant phrase of Lucr. 2. 559, *placidi pellacia ponti*, is a close parallel.

me tabula] 'me the temple wall with votive picture declares to have hung up...'

Sailors who had escaped shipwreck were accustomed to dedicate their garments to Neptune, sometimes probably with a

picture of the event, though perhaps *tabula* only means 'tablet.' See too 8. 26, Int.

15. *potenti]* with *maris*, cf. 1. 6. 10 n.

ODE VI.

'Your exploits, Agrippa, would be a worthy theme for Varius: his poetry is Homeric. I am not capable of treating a subject such as that of the Iliad or Odyssey: one of my poor odes would but detract from your fame. Love and levity alone befit my inconstant muse.'

M. Vipsanius Agrippa was the great minister of Augustus in war, as Maecenas was in peace: Horace had probably been urged to address an ode to him, and finding the task un congenial substitutes this dexterous apology.

1, 2. *scriberis Varro...alite]* 'You shall be written about by Varius as valiant and victorious (by Varius) a bird of Homeric song.'

These lines present a distinct case of the use of the abl. of the personal agent *without* ab. Cf. 8. 8. 67, *metis excisus Argivis*, Epist. 1. 19. 2, *quae scribuntur aquae potoribus*, 'which are written by water-drinkers,' Virg. Aen. 1. 512, *uno graditur comitatus Achate* and Juv. 13. 124, *curentur dubii medicis majoribus aegri*. On the other hand Hor. Sat. 2. 1. 84, *judice laudatus Caesare*, may be explained (with Munro, see Mayor, Juv. 1. 13 n.) as = *judicio Caesaris*, and so too Od. 8. 5. 24, *Marte...populata*, presents no difficulty, *Marte* being = *bello*.

Orelli and others try to avoid this by saying that *Varro alite* is an abl. absolute: 'you shall be written of, Varius being a bird of Homeric song.' But, seeing that it is certain that Horace means to tell Agrippa that he 'shall be written about by Varius,' it is incredible that he should say to him 'you shall be written about'—by whom Agrippa is left to guess—and then add parenthetically 'Varius being a great poet,' and insert moreover into the middle of the parenthesis a description of Agrippa as 'valiant and victorious.' Such a style of expression is, so far as I know, peculiar to Mr Jingle. Wickham, who adopts this view of the construction, translates: 'It shall be told, but by Varius, thy bravery and victories, for he is a bird of Maeconian song.' It will be observed however

that, notwithstanding
la

1. 1
1. 7. 1, etc.
20. 1, etc.
my inviti
Vari
writer.
ducit.
commis
Virgil.

ding the violence which he does to the English
aliged after all to say 'by Varius.'
iti, an obvious correction, which only makes
r this use of the dative, though common with
ve e.g. *scriptum est mihi* (the *est* of course
y for it), is otherwise inadmissible.

A peculiarly Horatian use of the future.
itten of,' i.e. if you will take my advice. So
alii—others shall praise, i.e. if they wish; 1.
is—you shall drink, i.e. if you will accept

1. 1
1. 7. 1, etc.
20. 1, etc.
my inviti
Vari
writer.
ducit.
commis
Virgil.

roduction) was an epic
acer, | ut nemo, Varius
tius Tuca having been
Aeneid after the death of

2. Maeonid] i.e. Homeric, see 4. 9. 5 n.

3. quam rem cunque] This tmesis with *quicumque* is
common with Horace, e.g. 1. 27. 14. See 1. 32. 15 n.
navibus] e.g. the defeat of Sex. Pompeius b.c. 36.

5, 6. gravem Pellidae stomachum]

Μῆνιν ἀειδε θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην. Hom. II. 1. 1.

By rendering *μῆνις* 'wrath' as *stomachus* 'bile,' and *πολύ-τροπος* as *duplex* 'cunning,' it is clear that Horace intends humorously to depreciate the epic style which he refuses to attempt.

7. cursus duplicis Ulixid]

Ἄνδρα μοι ἔνεπε Μοῦσα πολύτροπον ὃς μάλα πολλὰ
πλάγχθη. Hom. Od. 1. 1.

Ulixid] The gen. is from the hybrid form *Ulixews*, which is declined as if it were of the 2nd declension. Cf. too *Achilli*, 1. 15. 84, *Penthei*, 2. 19. 14, *Alyattai*, 3. 16. 41.

8. Pelopis domum] The disasters of the house of Pelops were the stock subject for tragedies, numbers of which dealt with the crimes or misfortunes of Pelops, Atreus, Thyestes, Agamemnon, Aegisthus, Clytemnestra, Orestes, Electra, &c.

9. tenues grandia] 'too vast a theme for our slender verse.' *Tenues* is of course in agreement with the nom. to *conamus*, and *grandia* in apposition with the accusatives

stomachum, cursus and *domum*, but it is impossible except by a paraphrase to bring out the force of the two adjectives in their strongly contrasted and forcible position, see 2. 4. 6 n.

10. *lyrae potens*] So 1. 8. 1, *potens Cypri*, 1. 5. 15, *potens maris*, 8. 29. 41, *potens sui*, *Carm. Sæc. 1. silvarum potens*. Horace is extremely fond of adjectives with the genitive: adjectives especially which indicate power or abundance naturally take it; e.g. 4. 8. 5, *divite artium*: and cf. the common phrases *veti compos, mentis compos*.

12. *culpa deterere ingeni*] 'to tarnish through defect of ability.'

Notice that Horace and Virgil adopt the contracted forms *ingeni* (2. 18. 9), *imperi* (4. 15. 14), Ovid the open one *ingenti*. Cf. too 1. 12. 84, *Pompili, Tarquini*; 4. 6. 44, *Horati*.

18. *tunica tectum adamantina*] Cf. the Homeric expressions *χαλκοθώραξ* and *χαλκοχιτών*. *Tunica*, the close-fitting under-garment worn under the loose *toga*, is aptly applied to a coat or shirt of mail.

15. *ope Palladis...*] Diomedes, by the assistance of Pallas, actually wounded (hence *superis parem*) Aphrodite and Ares. *Hom. Il. 5. 881*.

16. *parem*] = equally matched with.

17. *nos*] Cf. 1. 1. 29. The antithesis is at once made clear by the prominent position of the pronoun, which is thereby contrasted with the writers already alluded to.

proelia...] 'combats of maidens fiercely attacking the young men (*acrium in juvenes*) with pared nails' (i.e. not wishing to hurt). Others translate *sectis*, 'out to a point' (so as to be dangerous). Wickham aptly remarks 'who shall decide?'

19. *vacui*] i.e. *sive vacui*. Cf. 1. 8. 16. Translate: 'whether fancy-free, or fired by a spark of love, easy as is my wont.'

ODE VII.

'Many fair and favourite places are there on earth, none that I love so fondly as Tibur. Do you Planous, whether as now in camp or, as you will be soon, we trust, at Tibur, remember that it is occasionally true philosophy to forget care in wine? Think of the example of Tencer in his troubles.'

L. Munatius Plancus (i.e. splay-footed), consul B.C. 42 and founder of Lugdunum (Lyons), an accomplished trimmer during the civil wars, who however seems to have enjoyed considerable influence with Octavian, who received the title of Augustus on his proposal B.C. 27.

At Tibur. Plancus seems to have been suffering from melancholy and to have wished to quit Italy. By his use of *tenebit*, in contrast to the usual *tenent* in line 20, Horace really addresses an invitation to Plancus to come to Tibur. of which he has already sung the praises.

cept to the future. Plancus is very fond of this use of *tenent* without *tenent* without *tenent* without *tenent* without such a request. Plancus proposes it. Moreover this seems to be the case in the earlier and later portions of the Ode.

1. laudabunt] Cf. 1. 6. 1, = 'others shall praise' (for all I care), i.e. let others praise.

2. bimaris] The two harbours of Corinth, Cenchreae on the Saronic Gulf, Lechaemum on the Corinthian Gulf, are well known.

4. Tempe] Notice *Tempe*, neuter plural, like *τείχη*.

5. sunt, quibus...] 'Some there are whose sole task it is to celebrate in continuous song the city of the ever-virgin Pallas, and to place upon their brow an olive-wreath plucked from every side.' For *sunt quibus*, see 1. 1. 3 n.

Palladis urbem] Ἀθήνη, Ἀθήναι. intacta = ἀδμύς.

6. carmine perpetuo] The poem would start with the earliest period and give the history of Athens 'in unbroken succession' (the exact meaning of *perpetuus*).

7. undique decerptam] Orrelli gives to this the meaning, 'plucked from every spot of Attic soil,' i.e. the poet adorns his poem with accounts of every famous place in Attica. This is correct but not general enough: 'gathered from every side,' means not only from every place in Attica, but also from every famous incident in Attic history.

olivam] It was by producing the olive that Athena became the patron-goddess of the city: hence the poet's wreath is composed of olive in this case.

9. aptum dicet equis Argos] 'will tell of Argos as fit for horses.' ἰππέβορον, Hom. *Argos* is neut. sing.: the acc. and abl. plural *Argos* and *Argis* are also very common.

dites] Cf. Soph. El. 9: φίσκω Μυρίνας τὰς πάλυξρόους ἐρᾶν.

10. me] Prominent and emphatic.

patiens Lacedaemon] The adjective 'Spartan,' as equivalent to 'enduring,' has become English. The Spartan discipline was traditionally ascribed to Lycurgus. *optima* = ἐπιβόλας, Il. 2. 841.

12, 13. Albunee, Anio, Tiburni] V. Class. Dict., or for a fuller description Burn's Rome and the Campagna. A full knowledge of the history and topography of Tibur is essential for understanding the Odes.

12. resonantis] 're-echoing,' i.e. to the roar of *praeceps Anio*.

13, 14. uda mobilibus pomaria rivis] 'orchards watered by restless rivulets.' Below the falls the main stream would seem to have divided into a quantity of small rills.

15. albus...] 'As the south wind is often bright (or clear) and sweeps the clouds from the darkened sky, and does not from its womb bring forth unceasing rains' *Albus* is emphatic: the S. wind is usually black and cloudy; sometimes however it is white, and drives the clouds away. Cf. Milton's account of the Deluge, Par. Lost, Bk. xi. 788,

'Meanwhile the south wind rose and with black wings,' &c.

17. sapiens] i.e. 'if you are wise.'

19. molli] Usually and naturally taken as an adj. = 'mellow:' Schütz however takes it as Imperative from *mollire*.

seu te...] 'Whether the camp glittering with ensigns possess you, or (as I hope will be the case) . . . shall possess you.'

21. Teucer...] This bringing home of a general idea or remark by adducing a special instance from mythology or history is frequent in Horace.

patrem] His father Telamon refused to receive him because he brought not back his brother with him from Troy. Cf. Soph. *Ajax passim*.

22. tamen] i.e. notwithstanding his troubles.
 uda Lyaeo] 'moist (i.e. heated, the word being used awkwardly with *tempora*) with wine.' *Udus* or *uvidus*, like *madidus* and in Gk. *βεβρεγμένος*, is one of the many conventional phrases found in all languages to express the condition of intoxication. Its opposite is *siccus* ('a tee-totaller'), 1. 18. 3 and 2. 19. 18.

Lyaeus, *Λύαιος* (λύω), i.e. the Releaser, in Latin *Liber*, aptly so called here with reference to Teucer and his troubles.

23. populea] The poplar was sacred to Hercules, whose many wanderings would occur to Teucer.

25. quo nos] 'Whithersoever fortune, kinder than my sire, shall guide us, we will go . . .'

feret fortuna] *Fero* is the derivation of *fortuna*.

27. duce et auspice] An *Imperator* alone had the right of taking the auspices. During the Republic an *Imperator* always led the army into the field and so was *Dux* also. Under the Empire the chief of the state was perpetual *Imperator*, and the generals who conducted his campaigns were merely *Duces*. *Duce et auspice* is however used perfectly generally here, as we might say 'guide and guardian.'

Teucro . . . *Teucro*: the substitution of the personal name for the pronoun indicates proud self-confidence, and the repetition of the name emphasizes this. Some editors however put a colon after *auspice*, rendering 'naught need ye despair of with Teucer for your guide, for to Teucer hath unerring Apollo promised . . .,' which entirely alters the emphasis of the passage.

29. ambiguum...] 'That in a new land shall arise a Salamis of doubtful name.' *Ambiguum*, because thereafter when Salamis was mentioned it would be 'doubtful' whether the old or the new town was referred to. Cf. Boston in Lincolnshire and Boston in America.

32. iterabimus] 'We will once more essay.' He had just crossed the sea once from Troy. Cf. for these concluding lines Tennyson's *Ulysses*,

'Souls that have toil'd and wrought and thought with me,
 Come, my friends
 'Tis not too late to seek a newer world.'

ODE VIII.

'Say, Lydia, why you are so eager that your love should be the ruin of Sybaris, by keeping him from all the manly exercises in which he used to excel.'

1, 2. *per te deos oro*] = *per deos te oro*. The peculiar order is idiomatic and usual. So too in Gk. Soph. Phil. 468, *πρὸς τὸν σε παρὸς* *ἰκνοῦμαι*.

2. Sybarin] A fit name for such a love-sick youth. For the history of the luxurious and effeminate town which has provided us with the word 'sybarite' see Class. Dict.

properes] Some read *properas*, thus making this a direct question instead of an indirect one, subordinate to *dic*: this is however impossible, owing to the *oderit* which follows, and which can scarcely be anything but the subjunctive. In l. 6 *equitat* is a direct question, because to continue with indirect ones would be wearisome.

3, 4. *apricum Campum*] On sunny afternoons the broad expanse of the Campus Martius was the regular resort of all who desired air and exercise. For *Campus* = Campus Martius cf. S. 1. 11 n.

4. *patiens*] i.e. by nature.

5. *militaris*] 'as a soldier,' i.e. in martial exercises. Riding was especially considered such an exercise, cf. S. 24. 54. *aequales*, 'those of the same age,' *ἐμῆλικες*.

6. *Gallica*...] 'nor guide the mouth of a Gaulish steed with jagged bit.' Gaulish horses were celebrated. *Lupatus* is an adjective, but the plural *lupati* or *lupata* is used for a 'bit.' From the name which indicates an instrument furnished with teeth like those of a wolf, and our knowledge of the Roman character, we may infer how they treated their horses. The word *temperat* would be euphemistic.

8. *Tiberim*] A plunge in the Tiber concluded the daily exercise.

olivum] oil, used by the wrestlers. *oliva* = the olive-tree: cf. Gk. *ἐλαιον* and *ἐλαία*.

10. *neque iam*...] 'Why no longer has he his arms black and blue with (the use of) weapons, winning fame by often
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sending the *discus* and often the javelin clear beyond the limit (attained by his rivals).'

gestat] Frequentative, from *gero* = to wear: we cannot use the expression in English, and it is rare in Latin.

11. The *discus* (from *δύσειν* 'to fling') was a flat circular stone. The statue of the Discobolos by Myron is famous. Unlike the game of quoits, the object was merely to hurl it as far as possible, hence *finem* is not the mark, or thing aimed at. *Disco* and *jaculo* explain *armis*.

12. *expedire* could only be used of a clear free throw, 'to send clear away.'

13, 14. *marinae filium Thetidis*] In post-Homeric legends (e.g. *Ov. Met.* 13. 162) Thetis is said to have hidden Achilles at Scyros, disguised as a maid, to keep him from Troy, where he was destined to glory and the grave. Note that the Greeks do not represent Achilles as a grim and grisly warrior, but as of fair and almost feminine aspect.

14. *sub lacrimosa* ...] 'When the tearful fall of Troy drew near.' *Sub* with the acc. is used of approach to a thing which is imminent, e.g. *sub noctem*, towards nightfall, cf. next Ode, l. 19.

15, 16. *virillis cultus*] 'manly attire.'

ODE IX.

'Tis storm and winter outside: heap up the fire and bring forth the wine. All is in the hands of the gods, who will soon restore fine weather. Meantime to make the best of the present is wisest, and for those who are young to enjoy the days of their youth.'

1. Soracte, 26 miles north of Rome, is said to be plainly visible from the city, the Ode however represents the writer as in the country, probably at Tibur, from whence the mountain would be a much nearer and more imposing object, and naturally referred to as by its appearance indicating the probable state of the weather.

stet nive candidum] = 'stands out clear with its white mantle of snow.' For *laborantes* cf. 2. 9. 7 n.

4. *acuto*] (*acus, acer*) 'sharp,' 'piercing.'

6. *reponens*] Wickham gives 'piling again and again.' Perhaps *re* may be used in the very common sense of 'duly': it was a duty to keep up a good fire on such a day.

benignius] The comparative indicates that it is to be 'with more than ordinary liberality.' *Benignus* is the opposite of *malignus* 'grudging' (l. 28. 28).

7. *depromis*] from the cellar, or better from the *diota*.

quadrimum] The poorer wines, such as the Sabine, could not be kept to a great age, as the finer vintages, such as the Falernian, could.

8. *Thaliarche*] An invented name. Orelli says *Θαλιαρχος = εμυροσταρχος*, for which see l. 4. 18. But Plüss, who remarks that such invented names should always be in harmony with their setting, is clearly right in explaining it as 'one in the fresh bloom of youth.' Horace throughout speaks in a didactic tone as an older to a younger man.

diota] A jar with two ears (*δι; οὖς*), therefore meaning the same as *amphora* (*ἀμφι φέρει*), a jar with two handles.

9. *simul*] = *simulac*. 'As soon as they have laid to rest the winds now fighting to the death on the boiling ocean.' Cf. *Dan.* 7. 2, 'the four winds of heaven strove upon the great sea.'

13. *quid sit futurum cras...*] Cf. l. 11. 8. Both lines are a concise epitome of one portion of the Epicurean philosophy, of which Horace was at any rate a professed disciple.

14. *quam Fors...*] 'Whatever sort of day chance shall give, add to the profit account.' *lucro appone* = put down to the side of gain, add as an item on the credit side.

16. *puer*] while young, in youth.

neque tu] By a frequent Latin idiom, when a person is described as being told to do two things, the pronoun is inserted in the second case with a view of enforcing the personal emphasis of the command. *Epist.* 1. 2. 68, *hunc frenis hunc tu composesse catenis*. Here in connection with *puer* the pronoun enforces the command by recalling attention to the fitness with which it is addressed to *Thaliarchus*—'you are young: of course you must dance.'

17. *virenti*] Youth is always spoken of as green. The metaphor is of course from spring-time (*ver = quod viret*).

18. *morosa*] = 'crabbed.' *morosus* is one who consults only his own disposition (*mores*): its opposite is *moriger*, one who consults that of others.

nunc...nunc (l. 21): mark the emphatic position of these two words: 'now' = 'in the days of thy youth' and cf. Ecclesiastes 12. 1.

areae] Lit. a threshing-floor, then a broad open space in a city.

20. *composita hora*] 'at the trysting-hour.'

21. *nunc et...*] 'Now too the pleasant laugh from an inmost corner, which betrays the lurking maiden, and the token snatched from her arm or finger that mischievously resists.'

24. *male pertinaci*] Orelli says 'not resisting,' but this use of *male* seems confined to adjectives which have a distinctly good sense, e. g. *male fidus* = faithless, *male gratus* = ungrateful, such phrases being instances of oxymoron. I therefore much prefer the natural and much more pointed rendering 'mischievously resisting,' i. e. resisting to plague or tease the lover. See too l. 17. 25 n. and Sat. 1. 4. 66 *rauci male* 'confoundedly hoarse.'

ODE X.

An ode to Mercury, detailing his various attributes, of which Nauck gives the Greek list, *λόγιος, ἀγώνιος, δικάτορος, μουσικός, κλέπτης, ἐριούσιος, χρυσόραπις, ψυχοπαμπός*.

1. *facunde*] i. e. as being the god of speech. Cf. Gk. *ἑρμηνεύω*, 'to interpret.' Acts 14. 12, 'And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker.' As such he is also the patron of poets, *viri Mercuriales*, 2. 17. 29, and their protector, 2. 7. 18.

2. *feros cultus hominum recentum*] 'the brute manners of newly-created men.' Notice that *recent* bears exactly the opposite meaning to that we usually assign to 'recent.'

3, 4. *voce et more*] 'by the gift of language and the institution of...'

3. *decorae*] Because true physical beauty is impossible without proper physical exercise.

6. *nuntium*] 'herald.'

7, 8. *callidum condere*] 'skilled in hiding,' epexegetic inf., and cf. 8. 11. 4, *resonare callida*. *Condo*=*cum* and *do* (the same root as *τίθημι*), to put together, store up, hide. Cf. *ad-do*, *de-do*, *circum-do*, *man-do*, &c.

9. *te...*] 'At you, once upon a time, while in the very act of terrifying you, young scamp that you were, with threatening words, unless you should have restored....., at you Apollo was fain to laugh, robbed of his quiver (in the very midst of his lecture).'

nisi reddidisset] contain the very threat of Apollo in partially oblique narration. Apollo's words would be *nisi reddideris*.

11. *dum terret*]—while he was trying to frighten you. *Dum* takes the present ind. even with reference to past actions; cf. 1. 22. 9, *dum canto*, 1. 84. 2, *dum erro*, 8. 7. 18, *dum fugit*, 8. 11. 28, *dum mulces*.

13. *quin et...*] He is the guide of good men on earth and good souls below. Cf. the Gk. epithets *ῥημνιστής* and *ψυχορρομῆς* as applied to him. For *quin et*='nay even,' cf. 8. 11. 21 n.

14. Priamus] When he went to beg the body of Hector from Achilles, II. 24. 884. The *dives* is not unmeaning, but suggests the valuable presents he took with him.

17. *reponis*] Cf. last Ode, l. 6, 'duly placing.'

18. *virga*] The *κηρόκευος*, or *caduceus*, so well known in all representations of the god.

coarces] 'keep together' (*cum-arceo*). The ghosts (*levis turba*) were prone to wandering.

ODE XI.

'Do not, Leuconoe, consult the astrologers. It is better to enjoy the present and allow the future to take care of itself.'

1. *ne quaesieris*] The use of the perfect subj. is somewhat more polite and less imperative than that of the present.

2, 3. *Babylonios tentaris numeros*] 'Make trial of Babylonian astrology.' Amid the decay of real belief, superstition was at this period rife at Rome, and especially a belief in the

reading of the stars (cf. 2. 17. 17—24). The study of astronomy, and its false sister astrology, was especially practised by the Chaldaeans: cf. S. Matt. 2. 1, 'There came wise men from the east, &c.' *Numeri* are the calculations entered into in casting horoscopes and the like: hence the name *mathematici*. They were continually banished from Rome, but in vain (*genus hominum . . . quod et vetabitur semper et retinebitur*, Tac. H. 1. 22), v. Dict. Ant. s. v. *Astrologia*.

5. *oppositis debilitat pumicibus mare*] 'makes the sea spend its strength on the confronting rocks.' The rocks are called *pumices* because they were eaten into holes like those in pumice-stone.

6. *sapias, &c.*] 'Be wise, strain wine, and, the course of life being short, cut down distant expectations.' Wine was strained through linen or snow. *spatium* doubtless refers to the old metaphor of life being a sort of race-course. *reseco* is to cut back, prune, reduce to reasonable limits.

7. *fugerit*] The fut. perfect, to express suddenness of completion. Not 'it will be going,' but 'it will be gone.'

invida] 'grudging.' Cf. for the whole line the imitation of it in Persius, Sat. 5. 153:

vive memor leti! fugit hora, hoc, quod loquor, inde est.

8. *carpe diem*] Either 'pluck the flower of to-day's joys,' or 'snatch at the present day before it escape.' For the sense cf. 1. 11 Int. and Epist. 1. 4, 13,

omnem crede diem tibi diluxisse supremum:

'And live each day as if thy last.'

ODE XII.

Inspired by some great national event, perhaps the defeat of the rebellious Sex. Pompeius B.C. 36, the poet's feelings find vent in song:—'Whom dost thou choose to tell of, Olio, in strains that like those of Orpheus shall have power even over stubborn nature? What man or hero or god? Surely of Him first, who is the Sire of gods and men the great Lord of the Universe, even Jupiter high above all beyond all comparison. Then of those—gods or heroes or men—who as his vassals have wrought his will in the world-old contest of order against

anarchy, gods by aiding him against the rebellious Titans (cf. the lists of gods here and in §. 4) or subduing the raging of the sea, men by performing each his appointed task, in the founding and confirming of that which is the counterpart of his heavenly empire—the Roman state. And of these the greatest and the last is Caesar, the greatest O Jupiter but still thy vassal. Yea, though he conquer Parthia or furthest India and extend his sway over the wide world, yet he is thy subject, for thou even thou art Lord of heaven and earth (cf. *ts* l. 57, *tu* l. 58, *tu* l. 59).'

The above summary is digested from a long dissertation of over 50 pages by H. T. Piüss on this Ode: he proves, I think, conclusively that this is not a mere courtly Ode in which Augustus on earth is compared with Jupiter in heaven, but something much higher and nobler.

1. quem virum...] Imitated from Pindar, Ol. 2. 1,

ἀναξίφθρυγγες ὕμνοι
τίνα θεόν, τίς ἦρωα, τίνα δ' ἀνδρᾶ κελαδέσμεν;

2. sumis celebrare] Verbs of wishing or resolving naturally take an infinitive. A slight and poetic extension of this liberty allows *sumere* (in the sense of 'to choose') to do the same. See l. 15. 27 n. and cf. Epist. 1. 3. 7, *scribere sumis*.

3, 4. iocosa imago] 'laughter-loving,' or 'sportive echo.' Cf. *Vaticani montis imago*, l. 20. 7. Echo is a phantom voice (*imago vocis*).

7. unde vocalem...] 'Whence the woods in random haste followed the music of Orpheus.' The final syllable of *temere* is always elided.

9. materna] i.e. of Calliope. Καλλιόπη, the Muse 'of the beautiful voice.'

11. blandum et...] 'Persuasive too to draw after him with his tuneful strings the listening oaks.' *ducere*: epexegetic inf. For Orpheus cf. Shakespeare, Henry 8, Act 3, Sc. 1,

'Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing;

To his music plants and flowers
 Ever sprung; as sun and showers
 There had made a lasting spring.'

auritas] Lit. 'long-eared.' Here, I think, in the sense of 'with ears pricked up.' The oaks are represented as with every leaf pricked up to catch each note. Most commentators think the word unworthy of comment: it seems to me difficult.

13. *solitis*] Two instances will suffice. Virg. Ecl. 3. 60, *A Jove principium*, and Aratus, *ἐκ Διὸς ἀρχώμεσθα*.....
 τοῦ γὰρ καὶ γένος ἐσμέν (quoted by St Paul, Acts 17. 28).

14. *hominum ac deorum*] Cf. Virg. Aen. 1. 230, *O qui res hominumque deumque | aeternis regis imperiis*.

It is to be noticed that Jupiter is rarely spoken of as on a level with the other gods: here the difference is so great as to be almost one of kind, not merely of degree. In line 50 even Jupiter is made in turn partly subordinate to the Fates.

15. *varisque...*] 'And regulates the heaven with changing seasons': *mare, terrae, mundus* 'sea, earth, and sky' together make up the universe; for this sense of *mundus* cf. Virg. Ecl. 6. 34; Munro Lucr. 1. 73 n.

17. *unde*] = *a quo*, from whom. So 3. 17. 2, *hinc* = 'from him,' and Virg. Aen. 1. 6, *genus unde Latinum* = from whom the Latin race.

18, 19. *secundum—proximos*] The point depends on the difference between these two words. *Secundus* (from *sequor*) is used of that which follows, and implies that there is, if not a connection, at any rate no strongly marked gap between two things; *proximus*, on the other hand, merely means 'next,' and would be compatible with the existence of the widest possible gap between two things. So Virg., Aen. 5. 320, of a race, says of 'a bad second,' *Proximus huic, longo sed proximus intervallo*. In Macaulay's famous instance of 'Eclipse first and the rest nowhere,' the second horse would be *proximus*, but not *secundus*.

21. *procellis audax*] Some put a full stop after this and make it go with *Pallas*, but the run of the verse seems against this. For Bacchus, as a courageous divinity, see 2. 19. 28: he is not only the god of wine, but the god of immortal youth and vigour.

22. *Virgo*] The huntress Diana.

26. *hunc equis...*] Hom. II. 8. 237, Κάστωρά θ' ἰκπύδαμον
καὶ πύξ ἀγαθὸν Πολυδέεσσαν. Hor. Sat. 2. 1. 26, *Castor gaudet
equis, oco prognatus eodem pugnis.*

27. *quorum...*] Of. 1. 8. 2 n.

29. *defuit saxis agitatus umor*] The wind has driven
the spray and surge high on to the rocks: now it drips from
them again.

31. *et minax...*] 'And the threatening wave, because
such is their pleasure, sinks back on the bosom of the deep.'

33. *quietum*] 'peaceful.' Numa Pompilius was the legen-
dary author of most civil and religious, as Romulus was of
most warlike observances.

34, 35. *superbos Tarquini fasces*] 'The proud sway of
Tarquin'—the sway of Tarquin the Proud; a good instance of
hypallage; cf. 3. 1. 42 n. Horace does not wish to mention
Tarquinus Superbus as a hero; he mentions him indeed, but
he is thinking of the glorious deeds connected with his ex-
pulsion. Then the thought of the great author of Roman
freedom, Brutus, suggests the name of him who refused to
survive the loss of that freedom, Cato.

35, 36. *Catonis nobile letum*] The suicide of Cato at
Utica, after the battle of Thapsus (B.C. 46), is continually
referred to with indiscriminate praise by the poets and philo-
sophers of the succeeding century. For the frequency of
suicide under the empire, see Marivale, Hist. c. 64. 'Cato's
glorious death' served as a ready excuse for numerous cowards,
who found or fancied themselves unable to 'bear the slings and
arrows of outrageous fortune.'

37. *Scaurus*] The reference is to M. Aemilius Scaurus,
consul B.C. 115 and 107, and censor B.C. 109. His character
was none of the best (see Mommsen bk 4. c. 4) and he accepted
bribes from Jugurtha in B.C. 111, but there is no need to discuss
whether he deserved the praise bestowed on him: his name is
merely used as a typical one for 'a fine old Roman.'

38. *Faullum*] Consul with C. Terentius Varro; at the
fatal battle of Cannae (B.C. 216) he refused to fly.

39. *insigni Camena*] 'the muse that gives renown.' Notice
that in praise of these national heroes, he receives the aid of
the national Camenae, not of the foreign and imported *Mœgææ*.

Naevius, who was proud of the genuine national character of his poetry, in writing his own epitaph, says,
*mortales immortales flere si foret fas
 flerent divae Camenae Naevium poetam.*

It is a remarkable defect in Roman poetry that it is to so great an extent an imitation of Greek models and not the result of native inspiration.

41. *incomptis capillis*] Barbers were introduced at Rome B.C. 300. The elder Cato is called *intonsus*, 2. 15. 11. These bearded ancients are a type of manly vigour.

43. *saeva paupertas et...*] 'Stern poverty and a farm handed down from father to son, with a modest homestead.'

The words *avitus apto cum lare fundus* give a very fair definition of the condition which the Romans could call *paupertas*. It is here that of a small yeoman or 'statesman,' as they are termed in the north of England. See 3. 16. 37 n.

45. *crescit...*] A faultless line. The comparison expresses the sure, silent and steady growth of the fame of the name Marcellus. *occulto aevo*—'by the silent lapse of time.' *aerum* = *aifav*, from root *i*, indicating 'to go' = that which passes away.

46. *Marcelli*] This family traced its origin to that Marcellus who won the *spolia opima* for the 3rd and last time B.C. 222, and conquered Syracuse B.C. 212. For the history of the young Marcellus see Dict. He married Julia, the daughter of Augustus, B.C. 25. Virgil's famous lines, *Aen.* 6. 860—886, must be compared.

47. *Intum sidus*] 'the star of the Julian line.'

The word 'star' is used generally in the sense of 'fortune' in reference to the astrological idea of a ruling star, and specially with reference to the comet (*Julium sidus*) which appeared about the period of Caesar's death, and indicated his reception into heaven.

51. *Caesaris*] i. e. Augustus.

tu...] 'Reign thou, and may Caesar be second to thee.' *Reges* is not so much a prayer as an ascription of praise. The use of *secundus* here after what has been said in ll. 18, 19 is difficult. Perhaps Horace means to say: "there is indeed none who is 'second' to thee, but, if to any being that epithet can be applied, may it be to Caesar."

54. *egerit...*] referring to the well-earned (*justus*) triumph in which the captives would be led through the streets of Rome.

55. *subjectos...*] 'The Seres and Indi who dwell close beside the coasts of the rising sun.' *Subjectus* here seems merely to indicate close proximity. The Seres lie close up to the extremest east, which is just above or beyond them.

57. *te minor...*] i.e. so long as he acknowledges thee as supreme. Cf. 3. 6. 5, *Dis te minorem quod geris imperas*, and 3. 1. 6 n.

59. *parum castis*] = unholy. *luct*: for the use of 'groves' for idolatrous worship and rites, cf. the whole history of the children of Israel. Spots struck by lightning were held to be accursed.

ODE XIII.

'Jealousy and rage consume me, Lydia, when I hear you continually dwelling on the charms of Telephus, and see on shoulder or lip the trace of your fierce quarrels and frenzied reconciliations. Believe me, such passionate love does not last. Happy they whom a peaceful affection unites till death.'

1, 2. *Telephi...Telephi*] Lydia dwells with fond iteration on the beloved name. Cf. 2. 14. 1 n.

2. *roseam*] 'rosy' (Wickham's 'lustrous' is wrong), so of Venus, Aen. 1. 402, *rosea cervix refulsit*.

ceres] smooth and white as wax.

3. *vae meum*] 'Alas, my heart boils and swells with angry bile.'

4. *iecur*] the seat of the affections and passions. *difflit* = hard to deal with, irritable, savage. *bilis*, cf. Gk. *χολή* and *χόλος*, both meaning bile and anger, and the word *μεγαχολικός*.

6. *manet*] So Orelli's 4th edition '*cum antiquissimo codice Bernensi*.' The reading *manent* is an ignorant correction *metri gratia*, see 1. 3. 36 n.: the plural after two disjunctive particles cannot stand.

7. *furtim*] He tries to conceal it, but in vain: cf. *rara*, 4. 1. 34 n.

8. *mācerer*] The *a* is long, but *mācer*: so *sōpio*, *sōpor*, *fido*, *fides*, but on the contrary *rēgis*, *rēgo*. 'By what slow-consuming fires I am inwardly wasting away.'

9. *uror*] Being put prominently forward, this word serves to connect this and the last sentence, which ended with

ignibus. 'Yes, I burn whether quarrels rendered immoderate through wine have scarred those snowy shoulders, or your frenzied lover has left a memento with his tooth upon your lips.'

13. *non...*] *non* is not put for *ne*. - 'You would not, if you were to listen enough to me, hope that he will be yours for ever...' Cf. Pers. Sat. 1. 6, *non, si quid turbida Roma elevet, accedas*, where Prof. Conington says *non=ne*, but the mistake is corrected in an excellent additional note at the end.

14. *dulceta barbare*] Note the antithetical juxtaposition. Their sweetness makes the barbarity grosser. Cf. 2. 4. 6 n.

16. *quinta parte sui nectaris*] Some say *quinta* is merely used vaguely for a 'considerable' part. Others, with more reason, that Horace is referring to the Pythagorean division of all things into four elements, earth, air, fire and water, and a certain 'fifth existence' (*quinta essentia, πεμπτή οὐσία*, quintessence), of a higher nature which informed and animated the rest, and that therefore here Horace means 'the best part of her own sweetness.'

17. *ter et amplius*] A slight variation from the ordinary phrase *terque quaterque*.

20. *suprema citius die*] 'sooner than the day of death' is put by a natural inaccuracy for 'sooner than on the day of death.'

ODE XIV.

'Take heed, O ship, lest you drift out to sea again. Observe how shattered you already are by storms, and hasten eagerly into harbour and stay there.'

The ship is the State, which is spoken of as shattered by the storms of civil war, and in danger of drifting back into the same dangerous waters. As to date, the Ode would refer to any of the early years of the sole rule of Augustus, and it is mere guesswork assigning to it a special and definite time of composition.

Quintilian, 8. 6. 44, refers to this Ode as an instance of '*Ἀλλογορία quae aliud verbis aliud sensu ostendit...navem Horatius pro re publica, fluctuum tempestates pro bellis civitibus, portum pro pace et concordia dicit*. It is obvious

however that the allegory must not be pressed too closely in all its details, or a definite allusion looked for in such words as *Pontica* and *Cycladas*.

For the comparison of the State to a ship, and of statesmen to pilots, cf. Aesch. S. c. Theb. 1, and innumerable passages of Cicero to be found in Diet. under the word *gubernare*.

2, 3. fortiter occupa portum] 'By a strong effort hasten to reach harbour (before it is too late).' For *occupo* cf. Gk. use of *φθέρεω* with a participle, and 2. 12. 23, *interdum rapere occupat* = is the first to snatch.

3. nonne vides...] 'Mark you not how the side is stripped of oars, and the mast damaged by the swift Afric wind, and how the yard-arms groan...?' It is better to understand *sic* after *nudum*, than with Orelli to make *latus*, *malus* and *antennas* all nominatives to *gemant*. For the zeugma in *vides ut...gemant* cf. 3. 10. 5 n.

6. antenna = *antenna* = *ἀνταρρωμένη*. It is from words such as this that we infer that the pres. part. passive in *μαρος* was common originally to both Latin and Greek. Cf. *Vertumnus*, *alumnus*, and 3. 18. 4 n.

funibus] Cf. Acts 27. 17, *βοηθείαις ἐχρῶντο ὑποσυνύπτες τὸ πλοῖον*, 'undergirding the ship.' Ropes were passed round the hull and tightly secured on deck, to prevent the timbers from starting especially amidships where in ancient vessels with one large mast the strain was very great. The technical English word is 'frapping,' but the process is now antiquated.

7. carinae] The plural is rare: it may be that the poet is thinking of the two sides of the keel which the ropes would hold together. Some MSS. seem to read *cavernas*, which is said to be 'the ribs.' Cf. Virg. Aen. 2. 19.

8. imperiosus] 'too tyrannous.' The very shape and size of the word is expressive.

10. di...] Cf. Ov. Her. 16. 112, *accipit et pictos puppis adunca deos*. Representations (statues or pictures?) of the gods were placed in the stern, for the sailors to invoke in seasons of danger or difficulty.

11. Pontica pinus] The forests of Pontus afforded ample material for ship-building. The suggestion that there is a reference to Sextus Pompeius the son of the conqueror of Mithradates of Pontus, is far-fetched and incredible.

13. *nomen inutile*] The reputation of Pontic timber would be of no avail to the ship in storm; so, the reputation derived from early history would be of no avail to Rome amid the billows of civil strife.

14. *pictis*] Emphatic: it is no empty decoration which can afford confidence in danger.

15. *tu...*] 'Do thou take heed, unless thou art destined to be the sport of the winds.' For *debere ludibrium* 'to owe a laughing-stock,' cf. Gk. *γέλωτα ἐφλισκάνειν*.

17. *nuper...*] i.e. during the actual occurrence of the civil wars.

18. *nunc...*] now that they are over and threaten to revive. *desiderium* = 'object of my yearning' or 'affection,' cf. Cic. Fam. 14. 2. 2, *mea lux, meum desiderium*.

19. *nitentes*] Cf. 3. 28. 14, *fulgentes Cycladas*. The epithet alludes to the effect produced by the sun glistening on their marble rocks. Cf. Byron:

'The isles of Greece, the isles of Greece!

Eternal summer gilds them yet,
But all, except their sun, is set.'

20. *Cycladas*] From *κύκλος*, because they were in a circle round Delos.

ODE XV.

A mythical Ode, in which Nereus is represented as predicting the fall of Troy to Paris when carrying off Helen.

1. *pastor*] 'the shepherd,' i.e. Paris. See *Class. Dict.* for his exposure on Mt Ida, and being brought up by a shepherd.

2. *perfidus hospitam*] Antithetical juxtaposition, see 2. 4. 6 n.: the fact that she was his hostess made the perfidy specially perfidious. So too 3. 3. 26, he is called *famulus hospes*, and cf. Aesch. Ag. 401, *ἦσχυσε ξενίαν τράπεζαν κλοπαῖσι γυναικῶσι*.

3. *ingrato...*] 'Nereus o'erwhelmed the swift winds with a distasteful calm that he might recite the deadly decrees of fate

irgrato refers to the indignation of the winds and also hints at the vexation caused to Paris by the delay: for its reference to the winds cf. Virg. Aen. 1. 55, *illi indignantes.....* of the imprisoned winds.

4. *canaret*] Continually used of prophetic utterance, see Dict. It indicates stately, measured speaking. Cf. use of *carmina*, 1. 2. 28, and Car. Saec. 25, *cecinnisse*. We must remember too that oracles were usually delivered in hexameter verse.

5. *Nereus*] Cf. Hesiod, Theog. 233;

Νηρέα τ' ἀφενδέα καὶ ἀληθέα γέινεο Πόντος.

mala avi] 'Evil are the omens with which thou conductest home a bride whom.....' For *avis*=an omen cf. *augur*, *auspex*, and their derivation, and the Gk. ἰδεξιμῶν τῶν ἔρων, also S. 3. 61, *aitte lugubri*, 4. 6. 24, *potiore aitta*.

For the evil forebodings aroused in Troy itself by the rape of Helen, see an incomparable passage Aesch. Ag. 406, beginning: *ἄγουσα δ' ἀντίφρων Δίῳ φθοράν.....*

7. *conjurata*] 'Having bound themselves by an oath to...'

9. *adest*] The prophetic present: the bard 'rapt into future time' sees what is destined to take place already taking place.

10. *quanta moves ..*] 'What grievous disasters thou art arousing for the race of Dardania.' *quanta funera* can scarcely be the same as *quot funera*=how many deaths. Perhaps the phrase is a brief expression for 'how many and how grievous deaths.'

Dardanae] Wickham has a good note, that 'the poets, and especially Horace, use the names of nations and tribes as adjectives instead of the fuller derivative forms in *-ius* or *-icus*.' Cf. 2. 9. 1, *Medum flumen*, 2. 18. 8, *venena Colcha*, 8. 7. 8, *Thyna merce*, 4. 4. 38, *Metaurum flumen*, 4. 12. 18, *Sulpicii horrets*, Virg. Aen. 6. 877, *Romula tellus*.

11. *agris, alyis* (from *αἰσῶ* to flash, or *αἰξ* a goat). For a full description of it see Il. 5. 785, &c. See also Dict. Ant. s. v. for representations of Athena wearing it.

12. *currus et rabiem*] Notice the combination of the abstract and the concrete, 'prepares her chariot and wrath.' Orrelli remarks that this is a favourite usage with Tacitus,

cf. Ann. 1. 68, *vulgus trucidatum est donec ira et dies permansit*. For Horace's phrase cf. Hymns Ancient and Modern, 156:

'His chariots of wrath the deep thunder-clouds form.'

13. *nequiquam*] 'Vainly confident in Venus' guardianship shalt thou comb thy love-locks, and apportion on the unwarlike lute the songs that ladies love.'

Cf. Hom. II. 3. 54:

οὐκ ἂν τοι χραίσμη κίθαρις τὰ τε δῶρ' Ἀφροδίτης,
ἢ τε κόμη τό τε εἶδος, δὲ' ἐν κοίτῃσι μιγείης.

Veneris praesidio] Because he had awarded her the golden apple in the famous judgment of Paris. Cf. Tennyson's *Oenone*.

14. *pectes caesarium*...] Notice the feminine softness and beauty Horace has imparted to these two lines. In all great poets the language used is, perhaps unconsciously, modified so as almost in its sound to correspond to the feelings or events they describe: a comparison between Milton's rugged power in describing Satan and Hell, and his melodious softness in portraying Eve and Paradise, well illustrates this.

15. *carmina divides*] Orelli explains this, 'divide the song between the voice and instrument.' But when we think of the Latin use of *modi*, *numeri*, and the English 'measure,' there would seem little doubt that the phrase means 'to set songs to a measure, or, to music.' The rendering, 'will divide songs to women,' i.e. sing one to one and another to another lady, is simple but intolerable.

16. *thalamo*] Cf. II. 3. 381, of Venus saving Paris from the fight, *ἐκάλυψε δ' ἄρ' ἠέρι πολλῆ | καὶ δ' εἶσ' ἐν θαλάμῳ εὐώδει κηώντι*. Translate, 'in your bridal chamber.'

18. *celerem sequi*] Notice the infinitive. The phrase is added to distinguish this Ajax, *Οἰήτος ταχὺς* *Atas*, from the greater Ajax, son of Telamon.

19. *tamen heu serus*...] 'For all that (i.e. though guarded by Venus and thy cowardice), though late, thou shalt in the dust defile those adulterous locks.'

20. *crines*] Some read *cultus*: but 'adulterous locks' is a forcible and bold phrase for describing the curled and glossy locks of the adulterer Paris, soon to be disordered and dabbled with blood. So 4. 9. 13, *comptos adulteri crines* (also of Paris).

21, 22. *exitium genti*] 'Ulysses, ruin to thy race': the dative after a noun is rare, but in this case the noun is put, with great addition to the force, for the adjective *exitialis* which would naturally have the dative. Let the student insert here, 'ruin of thy race,' or 'ruinous to thy race,' and observe how weak they are compared with Horace's phrase.

22. *non...respicias?*] The sudden question gives vividness and reality = 'Look round! do you not see...?'

24. *Teucer te*] So Orelli's 4th edition with strong MSS. authority. The scornful force of the repeated *te* is clear—'thee...thee the coward!' Orelli's old reading *Teuc̄r et* makes the first foot a trochee: this is allowable in this metre in Greek but in Latin is only found l. 86 *ignis* where Lachmann considers that it is a proof that this is one of Horace's earliest Odes.

24, 25. *sciens pugnae*] Homer's *μάχης εἰς εἰδός*. For the gen. after adjectives expressing knowledge, cf. *citharae sciens*, 8. 9. 10, *rudis agminum*, 8. 2. 9, *repulsa nescia*, 8. 2. 16, *imbrium divina*, 8. 27. 10, *docilis modorum*, 4. 6. 48.

26. *Merionen*] Charioteer of Idomeneus.

27. *nosces*] 'Thou shalt learn to know,' 'Thou shalt become acquainted with,' in a threatening sense. Notice distinction between *nosco* and *novi*.

furit reperire] 'rages (i.e. furiously longs) to discover.' For the Epexegetic Inf. see l. 8. 25 n., and for its use after verbs Kennedy Lat. Pr. § 142. It can be used after all verbs which express ability, desire, daring, fear, endeavour, or neglect, and in poetry, as here, after verbs which contain any of these ideas. Instances are 2. 4. 28, *trepidavit claudere*, 2. 12. 28, *occupat rapere*, 2. 18. 21, *urges summoveo*, 8. 7. 22, *fuge suspicari*, 4. 4. 62, *dolens vinci*, l. 87. 80, *invidens deduci*. See Wickham's Appendix.

29. *quem tu...*] 'From whom thou shalt fly, as the stag, forgetful of the pasture, flies from the wolf he has seen on the opposite side of the valley, timid, with panting head uplifted.'

31. *sublimi*] Wickham refers to the Gk. *μετέωπος*, and *πνεῦμα ἔχει ἀνω*, and says, 'the breath is stopped midway, can't get down, but stays at the entrance of the lungs.' That *sublimis anhelitus* means breath stopped at the top of the larynx, I cannot conceive: the explanation may be scholarly and scientific, but it is neither poetic nor sensible. Let any

one stand before Landseer's 'Monarch of the Glen,' and say what his idea of *sublimi anhelitu* applied to a startled stag is.

32. non hoc] *Litotes*, cf. l. 18. 9 n.: 'not this'='something very different.'

33, 34. *iracunda classis Achillei*] The anger which made Achilles separate his ships and men from those of the other Greeks. For the gen. cf. *Ulixei*, l. 6. 7 n., and for the hypallage, 3. l. 42 n.

ODE XVI.

'Fair lady, do what you choose with my scurrilous verses: they were written in a passion, and passion is ungovernable. Prometheus in making man is said to have added, among other qualities, a portion of the wrath of the lion. Passion has ever proved ruinous: I too was urged by it to make my libellous attacks, which I am now eager to recant.'

This ode is a *καλωφθία* or recantation, cf. *recantatis*, l. 27. The most famous palinode is the one referred to by Horace *Epod.* 17. 42,

*infamis Helenae Castor offensus vice
fraterque magni Castoris victi prece
adempta vati reddidere lumina.*

It was written by Stesichorus when deprived of his sight for libelling Helen; it was certainly thorough enough, for it begins by denying that Helen ever went to Troy (*Plat. Phaedr.* 243 a).

Whether the *criminosi iambi* are to be found in the extant writings of Horace or not is a question that can never be settled, and will probably therefore be always debated. *Epodes* 5 and 17 are most frequently referred to.

8. *pones*] 2nd para. fut. for a polite imperative. *ponere modum*=to put a limit to them, i.e. destroy them. There is also a suggestion that the iambics had been without *modus*, limit, measure, moderation.

Iambis] Archilochus is said to have invented the iambic, and to have employed it in his well-known lampoons. Cf. *Hor. A. P.* 79, *Archilochum proprio rabies armavit iambo.*

Hence iambs became much used in such scurrilous poetry. Catullus (86. 5) has *truces vibrare iambos*, on which Ellis remarks '*vibrare* aptly expresses the sharpness and speed of the iambus, which made it so useful a weapon for launching (*ἀίρειν*) against an enemy.'

3, 4. *sive flamma sive*] Orelli quotes with approval some observations of Lachmann to the effect that the third line of an Alcaic stanza ought not to end with two dissyllables, but fails to note that there is a definite exception to this rule when, as here, the first dissyllable is repeated at the commencement of the fourth line, in which case the peculiar emphasis naturally thrown on the repeated word at once restores to the third line its sonorous character. Cf. 1. 26. 7, *necte flores | necte*, 2. 13. 27, *dura navis | dura*, 2. 14. 11, *sive reges | sive*, 2. 19. 7, *parce Liber | parce*.

5. Dindymene] The goddess who dwells by Mount Dindymus in Phrygia, i.e. Cybele.

non adytis ..] 'Nor does its Pythian inhabitant equally shake (or terrify) the mind of his priests in (or perhaps 'by means of') his inmost shrine.' *adytis* goes in construction partly with *incola*, partly with *quatit*.

The *ἀδυρον* (unenterable place) was a small cavern in which was a deep cleft in the rock, over which was placed the tripod on which the priestess sat, cf. Munro's note on Lucr. 1. 788. For the effects of inspiration on the priestess, cf. Virg. Aen. 6. 47 et seq.

The spelling with *y* shews that this is not a word of Latin development, but a Greek word borrowed, and reproduced in Latin letters. The Latin had no symbol for the Greek sound *υ* (which is intermediate between the Latin *u*, pronounced as *oo* in 'boot,' and short *i*), and therefore at a late period, as is shewn by its late position in the alphabet, introduced the letter *Y*, the Greek *Υ*, which is therefore only found in Latin in pure Greek words, e.g. *lyra*, *amystide*, *Cybele*, *tyrannus*, *lynxas*, &c. but *lacruma* or *lacrima*.

7. *acuta*] 'shrilly-sounding,' 'piercing.'

8. *geminant*] 'clash'; well illustrated by Lucr. 2. 635, where the Corybantes are said *pulsare aeribus aera*, for which Horace uses the curious phrase *geminare aera*, i.e. to strike cymbal against cymbal.

9. *tristes ut irae*] The *ut* goes after *aeque*, the words *non acuta sic geminant Corybantes aera* coming in some-

what parenthetically and by way of illustration rather than forming part of the main thought and construction.

irae] In plural, 'outbursts of passion.'

Noricus] The district of Noricum (about the Tyrol) was celebrated for its iron.

11, 12. *tremendo Iuppiter...*] 'nor heaven itself falling with dread confusion.'

Jupiter, the god of the sky (see note on l. 1. 26), is put for the sky itself, and *ruens* (as in Virgil, *G.* 1. 324, *ruit ardens aether*) expresses that heaven itself seems to be rushing in thunder, and lightning, and rain, down upon the earth.

The peculiar rhythm *Iuppiter ipse ruens* (which would make the 2nd half of an Ovidian pentameter) is rare in the fourth line of alcaics, doubtless as hurrying the line too much along. Here it is used effectively to express the quick descent of the deluge.

13. *fertur Prometheus...*] This stanza must be taken either by supplying *esse* after *coactus*, and joining *coactus esse* and *apposuisse* by *et*, or else by making *coactus* a participle and *et = etiam*, 'along with' or 'among the rest.'

Prometheus is by no means always the rebellious Titan of Aeschylus, but he and his brother Epimetheus figure as two allegorical figures, Fore-thought and After-thought, in many stories. In the story here alluded to After-thought had used up all the qualities, with which living creatures after being moulded in clay (*principi limo*) were to be endowed, before he came to man at all, and then Fore-thought being called in to remedy this was compelled (*coactus*) to take a small portion of their qualities from each animal, the result of which is that man possesses a composite character shewing traces of the various qualities which specially belong to different animals. See *Plat. Prot.* 320 D et seq.

13, 14. *principi limo*] 'our original clay.' Cf. *Gen.* 2. 7, 'And the Lord God formed man of the dust of the ground.'

16. *stomacho*] Cf. 1. 6. 6.

17. *irae*] Notice how the prominent repetition of the word connects the stanzas. Cf. 1. 2. 4 n.

18. *et altis...*] 'And for towering cities (ethic dative) have proved the first causes of their perishing from their foundations.'

ultima] 'furthest back,' and therefore 'earliest,' 'first,' 'primary.' *steter* would in prose be *extiter* but is much more emphatic, meaning not only 'have turned out,' 'have proved,' but also suggesting the ideas of unconquerable strength and stability. The simple verb *sto* is always very emphatic and powerful: its brevity gives it force, cf. the well-known *Stat Fortuna Domus*.

altis...funditus perirent] cf. Hom. Il. 18. 772, ἄλκῃε γὰρ ἀκρῆ | Διὸς ἀλκῆν.

21. *aratum*] The walls of a new city were marked out with the plough, and so the utter destruction of a city is symbolized by the plough being driven over its walls.

insolens] 'arrogant.' The word indicates that extravagance of conduct which marks those who find themselves in a position to which they are 'unaccustomed.'

24. *celer*] 'headstrong.'

25. *furentem*] Cf. Ep. 1. 2. 62, *Ira furor brevis est*—'Anger is a short attack of insanity.'

25, 26. *mitibus tristia*] *mitis* is often used of smooth, mellow wine, and *tristis* of that which is rough and bitter to the taste (cf. Virg. G. 1. 75, *triste lupinum*). Translate: 'change sour for sweet.'

26, 27. *dum fas*] *dum* with the subjunctive is never temporal, but nearly always = *dummodo*. Cf. S. 8. 37, *dum...seviat*.

'Provided that, if I recant my abuse, you become.....'

ODE XVII.

'Tyndaris, come and visit my farm. Even Faunus often quits his native haunts to guard this spot; here the goats browse in safety while he plays his pipe. Indeed all the gods love and guard me: here you will find rural abundance with full horn, repose, music and revelry without riot.'

The Sabine farm here described was presented to Horace by Maecenas about B.C. 84. He frequently refers to it with great affection, e.g. 2. 18. 14, *unicis Sabinis*, and 3. 1. 47.

1. *Id* a Sabine mountain overhanging Horace's
rays described as *ὄρεβάρης* (and here Horace
the Latin Faunus with the Greek Pan,
he plays on the Pan-pipe), and his native
mountains of Arcadia, especially Lycaeus.
2. *l* accepts in exchange': so too 2. 12. 23, *permutem*. Notice the difference of the construction
in the last lines of the preceding Ode.
3. *Ad* 'wards off,' from *de* and *fendo*=to strike
aside.
- aest* by the laws of euphony
become the fierce summer heat.'
4. *usque* 'constituit' is used here in almost
the same sense.
- 5, 6. *latentes arbutos*] i.e. concealed amid the other
shrubs. For the fondness of g... the leaves of the arbutus
cf. Virg. Ecl. 3. 82, *Dulce sati... vor, depulsis arbutus haedis*.
- 6, 7. *devias...* 'the wand... ladies of an unsavoury
lord.' The expression is very... iar even in Latin, and
worse in English.
- For the terms *uzores, mariti*, applied to animals, cf. Virg.
Ecl. 7. 7, *Vir gregis ipse caper*, and Theoc. 8. 49, *ὦ τράγε τὰς
λευκὰν αἰγῶν ἄρεπ*.
9. *Martiales*] A standard epithet of wolves. It was a
she-wolf that suckled the famous offspring of Mars.
- haediliae*] 'young kids,' the word being formed from *haedus*
like *porcilia* from *porcus*. The reading has the authority of
Porphyrius, and confirms the conjecture of Bentley *haeduleae*.
The old reading was *Haediliae* (gen.) which was explained as
an unknown place near Horace's farm infested with snakes.
10. *utcumque*] 'whenever.' Cf. 1. 35. 23, 2. 17. 11, 3. 4. 29.
Tyndari] A purely fictitious name, as is *Cyrus*, l. 25.
fistula] The Pan-pipe. Virg. E. 2. 82, *Pan primus calamos
cera conjungere plures | Instituit*.
11. *Usticae*] Unknown; probably a valley. *cubantis*=
'low-lying': cf. Theoc. 13. 40, *ἡμέτωπ ἐν χώρῳ*.
13. *pietas*] Dutiful affection, the feeling a son should

bear to his father; hence the standing epithet *pius* applied to Aeneas because of his devotion to Anchises.

13, 14. *dis est cordi*] 'is dear to the gods.'

14. *hic tibi copia...*] 'Here abundance with horn of plenty shall flow for thee to the full (i.e. shall pour forth her treasures till you are satisfied) rich in all the glories of the country.'

16. *ruris honorum*] would include fruit, flowers, and the like; the gen. is partly dependent on *copia*, partly on *opulenta*, cf. 4. 8. 5, *dives artium*.

For the legends connected with the *benignum cornu* (cf. our use of *cornucopia*) see *Class. Diet.* under the words 'Achelous' and 'Amalthea.'

18. *side Teſa*] 'strings of Teos,' i.e. such as were struck by Anacreon of Teos, the poet of love and wine, and therefore aptly introduced here.

19. *laborantes in uno*] 'lovesick for the same man.' *Laboro* is like the Gk. *roveiv*, to be in difficulties: *in uno* expresses the fact that the cause of the troubles of both was to be found *in* one man.

20. *vitream*] 'glassy-green': all sea-nymphs are represented as of the colour of sea-water. So they are called *caeruleae*; the Gk. word is *δάλως*.

21. *innocentis Lesbii*] 'harmless Lesbian.' The Romans imported wine from Lesbos and also from Chios, cf. *Epod.* 9. 34, *Chia vina aut Lesbia*. *Innocens* is used in the sense in which an Irishman would say of whiskey, 'There's not a headache in a hogshead.'

22. *duces*] 'quaff': the word indicates to take a long deep draught (*duco* = I draw), and always implies drinking with gratification. Cf. *σῶν, ἔλακω*, and 3. 3. 34, 4. 12. 14.

22, 23. *Semeleſus Thyoneus*] Bacchus' mother was called both Semele and Thyone, but the word *Thyoneus* is here obviously used with reference to its derivation (*θύων, Thyias*) = the god of rage and revelry.

25. *suspecta*] i.e. of infidelity, and therefore afraid of the jealous rage of headstrong Cyrus.

male *ditans*
in

=very badly matched. *male* with adjectives sense, intensifies that bad sense, just as with a *good* sense it neutralizes it, see 1. 9. 24

m
is

m] You have never deserved such treatment, re has your poor innocent dress. Cf. use of 3. 7.

ODE XVIII.

'You vines at other hand, many instances warn us of the dangers of intemperance. Bacchic orgies have their risks: self-love, self-glorification, and bad faith too often follow in their train.'

1. *nullam severis*] For use of perf. subj. in polite prohibitions cf. 1. 11. 1.

The line is closely imitated in metre and sense from Alcaeus, of whom we possess the fragment

μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπελώ.

Vare] Unknown. He may be the same as the Quinctilius (*Varus*) of 1. 24, q. v.

2. *Tiburis et moenia Catilli*] For Tibur see 1. 7. 13. Catillus is said to have been the son of Amphiaraus and to have been the father of three sons, Tiburtus, Coras, and Catillus, who founded Tibur and called it after the eldest.

Horace uses the form *Catillus* for convenience: *Virg. Aen.* 7. 672 has *Catillus*. So we have both *Porsēna* and *Porsenna*.

3. *siccis*] V. note on *adus*, 1. 7. 22. The word seems rather conversational and commonplace than poetical.

4. *mordaces*] Cf. Aesch. Ag. 108, *θυμοβόρος λύπη*, 'cark-ing, soul-consuming anxiety.' Cf. the Homeric phrase *δὲ θυμὸν κρέβων*, 'eating his heart,' and 2. 11. 18, *curas edaces*.

aliter] 'by any other means,' i.e. than by avoiding becoming one of the *sicci* or total abstainers.

5. *gravem militiam crepat*] 'keeps harping on the hardships of campaigning.' *crepat* = *παραγῆ*. We use the phrase, 'to rattle on about a thing.'

7. *at, ne quis...*] 'But lest any one transgress that use of his gifts which modest Liber allows, the combat . . . warns us, and so does . . .' The word *transgredit* suggests the idea of *lightly* transgressing, cf. its use l. 8. 24 = 'lightly cross.'

For this quarrel at the marriage of Pirithous king of the Lapithae with Hippodamia see *Class. Dict.* The struggle of the Centaurs and Lapithae is frequently treated in Greek art, as for instance in the sculptured metopes of the Parthenon designed by Phidias, and now in the British Museum, and in one of the pediments of the temple of Zeus at Olympia. Cf. 2. 12. 6.

8. *super mero]* 'over the wine,' or perhaps 'after': it is very difficult to find a parallel to the use of *super* here. Others say 'on account of,' and compare 8. 18. 7, *super urbe curas*.

9. *non levis]* i.e. very severe. An instance of the well-known rhetorical figure Litotes or Meiosis, by which a mild and negative form of expression is intentionally used instead of a very strong affirmative one. It is very frequent in Thucydides, e.g. *ὄχι ἤσσον* = very much more, *ὄχι ἀρτίως* = *ἀξίωτατος* and cf. St Paul's famous 'Shall I praise you in this? *I praise you not,*' 1 Cor. 11. 22. Cf. 1. 24. 17, *non levis*, l. 87. 82, *non humilis*, 2. 7. 10, *non bene*, 2. 12. 17, *nec dedecuit*, 2. 19. 15, *non leni*, 4. l. 14, *non tacitus*.

Estus, i.e. the god to whom the cry *εὐεὶ* is addressed. *Sithoniis*, i.e. Thracians, cf. 1. 27. 2.

10. *cum fas...*] 'When men in their eagerness (or passion) distinguish right and wrong only by the narrow limit that lust determines,' i.e. lust or passion induces men to neglect the broad distinction between right and wrong, and persuades them that there is very little difference between the two, in fact that in many cases they shade absolutely into one another.

11. *discerno* = *dis*, apart, and *cerno*, *κρίνω*, I separate.

candide] not 'in the brightness of thy youth,' for Bacchus has been addressed as *pater* l. 5, but 'open-hearted,' as Schütz takes it, comparing *Epod.* 11. 11, *ingentum candidum*, *Epod.* 14. 5, *candide Maecenas*, *Sat.* 1. 10. 86, *candide Furni*, *Ep.* 1. 4. 1, *candide iudex*, *Sat.* 1. 5. 41, *animae candidiores*.

Bassareu] from *βασσάρα*, a fox-skin worn by Bacchantes.

12. *quatiam]* = 'arouse' or 'disturb,' at the same time the word has reference to the *brandishing* of the thyrsus.

nec varis . . .] 'nor recklessly bring to light things concealed beneath varied leaves.' For *sub divum* see 2. 3. 23 n.

He refers to certain sacred chests or arks containing the vessels, &c. for the mysteries, only produced on certain solemn occasions, at other times covered with leaves.

13. tene] = 'check.' He suddenly appeals to Bacchus to restrain the exciting Phrygian music, which he represents himself as actually hearing, and which too soon leads to frenzy.

Berecynthio] i.e. such as were used in the worship of Cybele on Mt Berecynthus in Phrygia: in her orgiastic rites, which were well known at Rome, the exciting music of the pipe was especially used (cf. S. 19. 18, *B. tibiae*, and 4. 1. 22), but also timbrels and horns. Cf. *Dindymene*, 1. 16. 5.

14. tympana] From *τύπτω*, 'timbrels.'

15. plus nimio] A very frequent phrase = Gk. *ὑπερῶς*, 'more than too much.'

16. arcanique Fides...] 'Faith prodigal of secrets, more transparent than glass.' There is much power in describing Faith which is unfaithful as Faith notwithstanding: the antithesis between what it is and what it ought to have been is made very vivid.

ODE XIX.

'Venus is determined that I should again be the victim of love; and it is Glycera who inflames my passion. Venus attacks me with all her power and forbids me to sing of wars or anything but what concerns herself. Quick, slaves, quick! an altar and a victim! let us endeavour to appease the imperious goddess.'

1. *saeva*] because of the noted cruelty and imperiousness of love.

2. *Semeles*] Orelli thinks the Gk. form of the genitive ought to be preferred, though the MSS. give *Semelae*, a Latin form.

4. *snitils*...] 'To devote myself again to the amours that (I had hoped) were done with.'

7. *grata protervitas*] 'charming recklessness' or 'petulance.'

8. *lubricus adspici*] *Adspici* is the epexegetic infinitive, necessary to explain the epithet *lubricus* as applied to a face. As a road is too slippery and glassy for the feet to stand on, so her face is too dazzling and deceptive for the eyes to rest on.

9. *tota ruens Venus*] cf. Eur. Hipp. 448, *Κόρη γὰρ ἐὼ φεγγέρον, ἢ πολλὰ βυβῆ*.

11. *versis animosum equis*] 'courageous with retreating steed.' The sudden onset of the Parthian light cavalry, and the showers of arrows they had been trained to pour into the enemy while riding away (*sagittas et celerem fugam Parthi*, 2. 18. 17) had been fatally experienced by the heavy-armed Roman legionaries on the sandy plains of Charrae and never forgotten.

Cf. Virg. Georg. 3. 81, *Fidentemque fuga Parthum versis-que sagittis*. We use the expression 'a Parthian arrow' of a sarcasm launched by a person just retiring and to which it is therefore impossible to reply. Cf. Shak. Cymb. 1. 5. 20, 'or like the Parthian I shall flying fight.'

12. *quae nihil attinent*] 'things of no concern': the words are humorous: the lover has weightier matters than wars and politics to think about.

13. *vivum caespitem*] Fresh-cut, living turf, to form an impromptu altar, cf. 3. 8. 1.

14. *verbenas*] A technical word of uncertain derivation, applied to all boughs or green things used in religious rites. Servius on Virg. Aen. 12. 120 says *verbenas vocamus omnes frondes sacratas, ut est laurus, oliva, vel myrtus*.

16. *mactata*] 'She will come with lessened violence when we have sacrificed a victim.'

macto is an active verb from the root *mag* (cf. *magis*, *major* = *magior*, *μακρῶς*) and means (1) to increase or magnify, hence *mactare deos extis*, to honour the gods with entrails, (2) to sacrifice, as here, the word having become confined to the religious meaning of honouring by sacrifice.

ODE XX.

An invitation to Maecenas to come and see him at his Sabine farm. The wine he can offer will be poor, but had been specially bottled by himself in honour of an interesting event in Maecenas' life.

1. *potabis*] 'You will drink if you accept my invitation' = Please come and drink. For the fut. cf. 1. 7 Int.

Sabinum] Wine grown in the immediate neighbourhood, of a light character such as an invalid suffering from a tendency to fever like Maecenas could drink, cf. Marquardt *Privatleben der Römer*, 2nd ed. p. 449.

2. *Grasca testa*] For use of Greek wines cf. 1. 17. 21. The jar would retain some of the aroma of the nobler vintage (*Quo semel est imbuta recens servabit odorem | testa diu*, Epist. 1. 2. 69) and impart it to the Sabine wine. Cf. the practice of keeping whisky in old sherry casks.

ipse] marks the care he had bestowed on it.

3. *conditum levi*] 'stored up and smeared' (with pitch). Cf. 3. 8. 9 n. Pitch was used for thus securing the cork from the effects of mildew and the like, just as we use wax or a leaden capsule.

4. *plausus*] He was cheered on entering the theatre after an illness. Cf. 2. 17. 25.

5. *eques*] It has been well pointed out that there is force in this reference to the fact that Maecenas remained contented with the comparatively humble position of an *eques* (see 3. 16. 20 n.), when the poet is inviting him to his own humble roof. Bentley's suggestion of *clare* for *care* spoils the whole friendliness and pleasantness of the Ode, and is on a par with many of the suggestions of that eminent and eccentric scholar.

paterni] Cf. 1. 1. 1 and 3. 7. 28. The Tiber is called *Tuscus alveus*.

6, 8. *locosa imago*] See note on 1. 12. 3.

7, 8. *Vaticani montis*] Wickham's note is 'The theatre of Pompey, which was the only one finished at this time, stood at the S. end of the Campus Martius, so looking across the Tiber on the Janiculum and Vatican hills.'

9. *Caecubum, &c.*] For these wines see any *Dict. of Ant.* The *Caecubus ager* is in Latium, so is *Formias*. *Cales* and the *Falernus ager* are in Campania.

domitam] = 'pressed.'

10. *tum bibes*] This certainly correct reading is accepted in Orelli's 4th edition on the authority of Porphyrius for the hopeless reading of all the MSS. *tu bibes*. 'You shall first have some Sabine,' says Horace, 'specially bottled in your

honour, and then I will give you some Caecuban and Calenian: I must warn you however that if you want Falernian or Formian you will be disappointed'; just in the same way one might offer a distinguished friend some Léoville or La Rose after dinner and modestly apologize for the absence of Latour or Lafite of '58.

With *tu bibes*, *tu* is strongly contrasted with *mea*, the luxury of Maecenas' own palace with what he will find at Horace's farm. The fut. *bibes* is however inexplicable, for to explain it as concessive = 'you shall,' or 'may on another occasion elsewhere drink' is impossible immediately after Horace has used *potabis* in the exactly opposite sense 'you shall drink on this occasion at my house.'

11. *temperant*] *Temperare* is the regular word for mixing or mingling anything in due proportion, cf. *Epod.* 17. 80 *desiderique temperare pocula*. Strictly speaking the person who mixes the wine with water *temperat pocula* 'mixes the cup,' but here the vines are said to do so because they produce the wine with which it is mixed.

ODE XXI.

An Ode in honour of Apollo and Diana to be sung by a chorus of youths and maidens. Orelli is probably right in considering the Ode too slight to have been written for any great public occasion: the other commentators amuse themselves by guessing what the occasion may have been, the best conjecture being that of Franke, who suggests the year 28 B. C. when the temple of Apollo on the Palatine was dedicated (see 1. 31) and quinquennial games instituted in memory of the battle of Actium in honour of Apollo and Diana. For the whole Ode cf. 4. 6 and the *Carmen Saeculare*.

2. *intonsum*] In Homer *ἀερεκβμης*: he is represented as eternally youthful. His statues are numerous: note especially the Apollo Belvedere.

Cynthium] Cynthus is a mountain in Delos.

3. *Latonam*] or Leto was the mother of both Apollo and Artemis in the island of Delos, Zeus being their father.

5. *volucres virginis*, in strong contrast with *vos* l. 9 =
 'r
 ...] Because she was a huntress: her favour-
 subsequently specified.
 Cf. *Odyss.* 23. 195, ἀπέκοψα κόμην τανυ-
ο comae, 4. 7. 2.
6. *Alba* mountain in Latium near Tusculum and
 the *Alba*.
7. *n* dark, gloomy, introduced to contrast the dark
 timber thus with the fresh green of *Cragus* and thus
 give pi *cia*, *Erymanthus* in Ar-
 cadia.
11. *insign* *Apollinem*, *umerum* being = 'as
 to his shoulder.
fraterna] *Mercury* (cf. l. 10) and given to
Apollo.
13. *hic ...]* could not only bring plagues (cf. *Hom.*
Il. 1. 42—52) but *avert* them; in Greek tragedy he is con-
 stantly invoked as *Haide* or the Healer. Cf. *Carm. Saec.* 63.
 For *princeps* see 4. 14. 6 n.
15. *Persas atque Britannos]* i.e. the remotest barbarians
 of the East and West. The Britons were as yet only known
 from the hurried expeditions of Julius Caesar.
16. *aget]* 'shall drive away.'

ODE XXII.

'The just and innocent need no protection, *Fuscus*, through whatever dangers their path leads them. At any rate I know that a monstrous wolf did not attack me while I was wandering in the woods thinking of *Lalage*. In any climate I shall feel safe and contentedly sing my lady's charms.'

Of *Aristius Fuscus* our principal knowledge is derived from Horace, *Ep.* 1. 10. 3, where he says,

paens gemelli
fraternis animis, quidquid negat alter et alter,
annuimus pariter vetuli notique columbi.

He seems to have been a man of studious tastes, and distinguished as a critic (*grammaticus*).

1. *integer vitae*] 'He who is blameless in (respect to) his life.' So Ovid *Met.* 9. 441, *integer aevi*. The grammarians call it the gen. of respect. For *integer* cf. 2. 4. 22 n.

sceleris] is a simple partitive genitive, *purus* being = having no share in. Cf. Eur. *Hipp.* 949, *καθὼς ἀρχήματος*.

2. *Mauris*] Merely pictorial.

5. *Syrtes aestuosas*] Orelli prefers the rendering 'the scorching desert that borders the Syrtes' and compares *aestuosa Calabria*, 1. 81. 5. It seems simpler to take *Syrtes* in its ordinary sense and translate, 'the boiling or stormy Syrtes,' and to compare 2. 6. 8, *Barbaras Syrtes ubi Mauris semper* | *Aestuat unda*.

6. *inhospitalem*] Aesch. *Prom. Vinct.* 20 calls the Caucasus *ἀράθρωτος τόπος*.

7, 8. *fabulosus Hydaspes*] This river (the Jelum) is a tributary of the Indus: it was on its banks that Alexander defeated Porus (B. C. 327). It is called *fabulosus* as being in the unexplored East about which numberless stories would be current at Rome.

8. *lambit*] 'washes.'

9. *namque*] He proves his general statement by an instance that had occurred to himself. He attributes the same almost sacred poetic character to himself, 8. 4. 9, where the birds cover him with leaves for protection. So too 2. 17, and the *di me tuentur* of 1. 17. 13.

10. *et ultra...*] 'And wandered beyond my boundaries in utter carelessness, a wolf fled from me though unarmed, a monster such as neither...'

11. *curis expeditis*] *Cares* harass and hamper us (*impediunt*), hence, *curis expeditis*, when the bonds of care are unloosened, a man is at ease, careless: it was in such a moment of perfect freedom and poetic abstraction that Horace ran into danger. For *expedio* see also 4. 4. 75 n.

14. *Daunias*] That part of Apulia near Mt Garganus; so called from Daunus who there founded a kingdom. The word is formed on the model of Gk. adjectives feminine.

15. *Iubae tellus*] i.e. Mauretania or Numidia. Juba I., king of Numidia, committed suicide after the battle of Thapsus. He was deposed by Augustus, a.c. 30, and replaced by Augustus, who annexed Mauretania instead: the latter date is the date of the Ode. Gaetulian lions are referred to by the poets, but that does not prove that *tellus* is here = Gaetulia.

16. *...trix*] Oxymoron.

17. *...emptis*] 'lifeless plains.' He refers to the frigid description of the five zones, two frigid, two temperate, and one torrid. See 1. 233—239. For *pigris* cf. *iners*, 1.

19. *...ever lowe*] 'That quarter of the world over which hangs an ungenial sky.' For the use of *latus*, cf. 8. 24. 38.

22. *in terra ... us negata*] i.e. uninhabitable. According to Virgil, 1. c., only the temperate zones alone were habitable.

23. *dulce ridentem*] *dulce* is really a cognate acc. As you can say *dulcem risum ridere*, you can say more briefly *dulce ridere*. So 3. 27. 67, *perfidum ridere*, 2. 12. 14, *lucidum fulgentes*, 2. 19. 6, *turbidum laetatur*, and Hom. Il. 2. 270, ἠδὲ γελᾷν.

ODE XXIII.

'You avoid me like a timid fawn, Chloe, that is frightened at every sound. Yet I am no tiger or lion, and you are old enough to quit your mother's side.'

4. *siluae*] Notice this trisyllabic form. We must remember that the Romans pronounced V like a semi-vowel.

5. *nam seu...*] 'For whether the arrival (=first breath) of spring has shivered among the quivering leaves...'

5, 6. *veris adventus*] implies the thought of the gentle zephyr which accompanies it. Cf. Lucr. b 736:

it ver et Venus et veris praenuntius ante pennatus graditur Zephyrus.

Bentley and other editors object to these exquisite lines because, they say, when 'spring arrives' the trees are not yet in leaf. Keller actually prints for *veris adventus, vespis ad ventos*—a correction the mechanical ingenuity of which is as marvellous as it is misplaced.

5. *inhorruit*] beautifully expresses the shivering and quivering of the leaves as the breeze rustles through them. Wickham's translation is excellent: 'if through the light-hung leaves hath run the shiver of spring's approach.'

8. *tremit*] Sc. *hinnuleus*. For the thought cf. Spenser,

'Like as a hind...
Yet flies away of her own feet affear'd;
And every leaf that shaketh with the least
Murmur of wind, her terror hath encreas'd.'

9. *atqui*] A very favourite word of Horace in beginning a stanza, and expressing a strong objection, remonstrance or antithesis, cf. S. 5. 49, S. 7. 9.

tigris aspera] 'enraged tigress.'

10. *frangere*] Epex. inf. after *persequor*, implying desire, see l. 15. 27 n.

11. *matrem...*] 'To cling to your mother, already of age for a husband.'

ODE XXIV.

Probably addressed to Virgil by Horace on the unexpected death of their common friend Quintilius Varus. Virgil's grief seems to have been excessive. Horace's consolations partake of the nature of those commonplaces referred to by Tennyson, *In Memoriam*, canto 6, but they are expressed in language of singular beauty.

Of Quintilius (probably Quintilius Varus, cf. l. 18. 1) our chief knowledge is that he died in a.c. 24, and was a native of Cremona, but his name is, like a fly in amber, enshrined in this Ode for immortality.

1. *desiderio...*] In its strict sense, 'regret for loss.'

P. H.

nudor] 'shame, moderation,' almost equivalent to *modus*.

is] 'so dear a life.' The Gk. use of *κόρα* in *φιλον κόρα* is similar.

o. 1-
5.
Orelli.
on Quinc
For
rura man
sodalis |
For
unbroken sleep.

e] Usually the muse of tragedy, here of dirges.
mirationis cum maerore conjunctae exclamatio,
the sleep that knows no waking lies heavy

Virg. Ecl. 1. 47, *Fortunate senex, ergo tua*
and Hor. Sat. 2. 5. 102, *ergo nunc Dama*

id for *p. sopor*, of the
. 5,

*soles o.
nobis a
nox es*

*possunt:
dit brevis lux,
dorrienda.*

For *urget* cf. 1. 4. 9. 27, *illacrima*....., so too *premet nox*, 1. 4. 16.

I cordially agree with those who wish that Horace had omitted the first stanza, with its weak and affected invocation of the muse, and begun with this bold, vigorous, and effective fifth line, which would have been all the more effective if placed at the beginning of the Ode.

6. Pudor] *Αἰδώς*. The personification of that noble shame which makes men sensitively shrink from all that could raise a blush upon the cheeks of modesty.

6, 7. *Iustitiae soror, Fides*] Wickham well remarks, 'in calling Good-Faith the sister of Justice, Horace implies that the two go together, and therefore that both were present in Quinctilius.'

7. *in corrupta*] 'in corruptible.' Adjectives formed from the passive participle are frequently used in the same sense as the more awkward ones ending in *-bilis*.

So Virg. G. 8. 5, *illaudatus* = detestable. Livy, 2. 1, *inviolatum templum* = an inviolable temple. *invictus* is more often = invincible, than unvanquished.

8. *quando ullum inveniet parem*] 'When shall (she) ever find a peer?' Cf. Milton's *Lycidas* 8,

'For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.'

inveniet] Notices the singular after several subjects. See 2. 18. 88 n.

11. tu frustra...] 'Vainly devout thou claimest from the gods Quinctilius, entrusted to them on no such terms,' i.e. you have frequently prayed the gods to keep Quinctilius, but you did not mean that they should thus keep him wholly and for ever.

For creditum cf. 1. 8. 5. Others take this word as = 'lent,' i.e. to you by the gods, but such an idea seems rather religious than Horatian. *frustra* seems to go with both *pius* and *poecis*.

18—15. quod si.....non] 'And yet if you were to rule a lyre which even the trees obey more persuasively than Thracian Orpheus, the life-blood would not revisit the shadowy form.'

Wickham with the MSS. gives *quid si.....num...* = 'what think you, if you were to..... would the life-blood.....?' This seems weaker and less forcible than the downright *quod si* and the emphatic and direct *non*. Nauck, who so reads, punctuates better: *Quid? Si...* For Orpheus see 1. 12. 11 n.

16. virga] See note on 1. 10. 18.

17. non lenis...] 'Not easily persuaded to open the barriers of fate,' cf. Prop. 4. 11. 2, *Panditur ad nullas janua nigra preces*. The gate of death only opens to admit, never to give egress. *non lenis*, litotes: *recludere*, epexegetic.

18. nigro compulerit gregi] 'Has folded with the children of darkness.' The dat. is perhaps of place whither, cf. Virg. Aen. 5. 451, *it clamor caelo*, and 1. 28. 10, *Orco demissum*.

20. quidquid...] 'Whatever the laws of heaven forbid us to amend.' *jus* = human law, *fas* = divine law. Therefore *est nefas* = heaven forbids.

ODE XXV. .

A coarsely expressed Ode addressed to Lydia, who Horace says will soon be an old woman without the charms, but retaining the passions of her youth, and destined to meet with the same haughty contempt she now employs towards her lovers. It has no merit, and may be omitted with advantage.

2. iactibus] So Orelli's 4th edition *cum optimis codicibus*: the reading is better than the old *ictibus*, for it is easier to 'throw' something at a chamber-window to attract attention than to 'strike' or 'beat' it.

3, 4. *amat limen*] 'keeps close to the threshold.' Cf. Virg. Aen. 5. 163, *litus ama* = 'keep close to, or hug the coast.'

6. *audis minus et minus iam*] Accommodation of sound to sense: the words form a sort of *diminuendo*.

7. *me...*] 'Though I your lover am tortured through the long nights, my Lydia, do you sleep?'

9. *invicem...*] 'In your turn you shall bewail the haughtiness of men a despised hag in a deserted alley.'

11, 12. *sub interlunia*] 'towards the new moon.' It has always been an article of popular belief that changes of the moon are accompanied by changes of the weather. For the division of *interlunia* see l. 2. 19 n.

15. *tecur ulcerosum*] 'your diseased heart.'

17. *laeta quod...*] 'Because joyous youth revels rather in green ivy and dusky myrtle, (but or and) dedicates withered leaves to winter's friend the Hebrus': i. e. because young girls are preferred to old women, as fresh foliage is to faded. *virente* and *pulla* describe the foliage of the ivy and myrtle when fresh and unfaded. For the metaphor cf. our phrase the 'sere and yellow leaf,' and Aesch. Ag. 79, τὸ δ' ὑπέργηρων φυλλᾶδος ἤδη κατακαρφομένης.

Notice *quod...gaudeat* = 'because (as you will say regretfully to yourself)...youth rejoices': it is virtually oblique narration.

dedicet Hebro, apparently = 'flings away,' cf. next Ode l. 2, the *Hebrus* being selected as a river in a waste and wintry country (cf. *Thracio vento* above), and a special river being named to give local colouring, see l. 1. 13 n. Still the phrase is very strange and the emendation *Euro* ('the reading *Hebro* is due to aspiration of an original *Evro*,' Nauck) deserves careful consideration and is adopted in Orelli's 4th edition.

Notice what Prof. Mayor calls 'the co-ordination of contrasted clauses' in *gaudeat* and *dedicet*: in English we should insert 'but,' the Romans however love to set the contrasted clauses side by side without any adversative particle. The Greeks would use *μήν* and *δέ*.

ODE XXVI.

'I am the friend of the muses, and therefore will throw sorrow and anxiety to the winds, utterly untroubled by the "Eastern question." Help me rather, O Muse, to weave a chaplet of verses for Lamia, for he is worthy.'

Lamia is also mentioned l. 86. 7; he is generally supposed to be L. Aelius Lamia, who was *praefectus urbi* A.D. 82, and must have been very young when Horace wrote: from the very slight and unimportant nature of the Ode it is possible he was so.

The date is approximately determined by the political allusion. Wickham in his introduction says: 'Phraates IV. to whom Orodes I. had resigned his throne in B.C. 88, after some years of tyranny, provoked his subjects to the point of rebellion. He was expelled, and Tiridates, another member of the Arsacid house, was put on the throne in his place. After a short time Phraates was restored (Justinus adds by the intervention of the Scythians), and Tiridates fled to seek the protection of Augustus,' cf. 2. 2. 17, and 3. 8. 19. B.C. 80 is the probable date of this event.

2, 8. *tradam ventis portare*] 'I will give to the winds to carry.' The infinitive seems epexegetic or complementary, further defining the phrase *tradam ventis*. The gerundive construction would be found in prose. Virgil is very fond of this inf. after *do, dono*, cf. Aen. 1. 819, *dederatque comam diffundere ventis*; 5. 248, *dat ferre talentum*; 5. 262, *donat habere*; 5. 306, 538, 572.

8. *quis sub Arcto...*] 'supremely indifferent who it is that is feared as king of the cold region beneath the Bear, what it is that terrifies...' The reference is to the king of the Dacians, cf. 3. 8. 18, and for the dread of the Dacians 3. 6. 14; Sat. 2. 6. 58, *numquid de Dacis audisti?*; Virg. G. 2. 497, *conjurato descendens Dacus ab Istro*.

Others take *quis* as = *quibus* (dat.) 'who the king is feared by,' but such a use of the dative is confined to the perf. pass. and the neuter of the gerundive, e.g. *factum est mihi, ludendum est mihi*, the *est* of course smoothing the way for it: see too 1. 6. 1 n. Possibly however *quibus metuatur* might = 'to whom he is an object of fear.'

6. *integris*] The haunts of the Muses are unpolluted by mortal presence: the poet alone may approach them. Cf. Lucr. 1. 926, *juvat integros accedere fontes*.

7, 8. *necte flores, necte*] See note on 1. 16. 8.

9. Pimplea] From Pimple, a town or fountain in Pieria.

9, 10. *mei honores*] 'The honours (of song) which I can confer.'

10. #

10vis] 'strings before unheard.' Because first to write lyrical poetry in Latin, cf. 3.

See 1. 1. 34 n. *sacrare*: because *caelo Musa* 'ste' and so 'make immortal.'

Greek word, *πλήκτρον*—the striking thing.

ODE XXVII.

A playful scene at a wine-party.
 'Come, my co. at table: that is barbarous. Keep your *plures* and do not shout so. What! would you have me drink more? Well, I will, if Megilla's brother will give as a toast the name of his sweetheart. Are you hesitating? Surely you need not be ashamed: no doubt she is a lady. Alas, poor wretch, you deserved a better fate: you have fallen into the clutches of a harpy.'

1. *natis...*] 'Destined (as it were) by nature for purposes of pleasure.'

2. *Thracum*] gen. plural. For the drinking habits of the Thracians cf. 1. 36. 14 and 1. 18. 8. One of the metopes of the Parthenon contains a representation of a Centaur using a large diota as a weapon of offence. It is given in Smith's Class. Dict. as an illustration to the word Centaur. The manner of Mr Bardell's decease is strictly classical.

tollite] 'away with.'

3. *verecundum*] 'who loves moderation.' Cf. *modici Liberi*, 1. 18. 7. It may also refer to the fresh, blushing face of the youthful divinity.

4. *prohibete*] 'keep apart from.'

5. *lucernis*] The feast therefore was intended to be kept up late. Cf. 8. 8. 14, *vigiles lucernas perfer in lucem*.

acinaes] A Persian word for a short, straight sword, or dirk. The Persians seem to have worn these even at banquets: at Rome it was illegal to wear a weapon at all within the city.

6. *immane quantum discrepat*] 'Is utterly at variance with.' For *immans quantum* cf. *θαυμαστόν ἔστω, ἀμύχανον ἔστω*. The phrase is strictly a sentence = 'it is enormous how much,' but is used as equivalent to a simple adverb, 'enormously.'

It is used by Tacitus, *mirum quantum* by Livy, *nimum quantum* by Cicero.

impium] as violating the respect due to the god Bacchus.

8. *cubito presso*] At meals the Romans reclined upon couches, resting on the left elbow, which sank deep (*presso*) into the cushions.

9. *voltis*] An imaginary question supposed to be addressed to the company, who are loudly clamouring that he should drink his share (*partem*).

severi] 'strong to the taste,' 'potent,' cf. 2. 3. 8 n.

10, 11. *Opuntia Megilla*. A purely fictitious name. The town of Opus was the capital of the Opuntian Locrians. Horace insists that he will only drink if a toast is given: it was customary to drink a lady's health in as many glasses (*cyathi*, ladies) as there were letters in the name. Cf. Martial, l. 71,

*Laevia sex cyathis, septem Justina bibatur,
quinque Lycas, Lyde quattuor, Ida tribus.*

11. *quo beatus...*] 'What is the wound, what the shaft of which he is the happy victim?'

beatus goes with both *pereat* and *vulnere*; notice the oxymoron in *beatus vulnere*, and the double meaning of *perire*, to perish and to be in love, to be dying of love for. *Vulnus* applied to love is extremely common, cf. Lucr. 1. 85, *asterno devictus vulnere amoris*.

13. *cessat voluntas?*] 'Are you unwilling and reluctant?' Horace suddenly turns to the *frater Megillae*.

14. *quae te cunque...*] 'Whatever Queen of Beauty enslaves you, she' The whole is of course sarcastic: it is hinted that he is in love with a slave, cf. 2. 4. 1, *ingenuo* therefore is emphatic, 'it is no low-born love that leads you wrong.'

15. *erubescendis*] *erubesco* is intransitive = 'to blush' but can take an acc. in the secondary sense of 'to blush for' (cf. 2. 13. 26 n.), and can therefore have a gerundive = 'that is to be blushed for,' 'ashamed of.'

18. *ah miser...*] He is supposed to have whispered the
hearing it exclaims *Ah miser . . .* in a tone
sion.

Wickham well compares the use of the Greek
used when a person finds out that what
all along to be the case is really so. 'How
dis was causing your struggles'; I always
master had got hold of you and now I find it is
and Herod. 3. 64, *ἔλεγεν ἄρα* (of what an oracle
Soph. Phil. 978, *ὅδ' ἦν ἄρα | ὁ ξυλλαβῶν με,*
'so it was' took me,' Hom. Il. 16. 33.

21. T *Asian wis* s were celebrated.
23. *vix il* ly will Pegasus disentangle
you from the i
The Chima II. 6. 181,
πρὸ *ν, μέσση δὲ χίμαιρα.*

Here *no* for any man-destroying monster,
from which even more than human aid such as that of Belle-
rophon on Pegasus cannot afford deliverance.

ODE XXVIII.

A most difficult Ode. It is a dramatic fragment the clue
to which is wanting, because we have no exact knowledge (1)
of the scene Horace had in his mind's eye, (2) whether it is a
monologue or a dialogue, (3) if it is a dialogue, who are the
speakers and where one speech ends and the other begins.

I have judged best to append (1) a close literal translation,
(2) an explanation of allusions, &c. (3) a short statement of
the chief theories about the ode.

'Thee, Archytas, who didst measure the sea and earth and
innumerable sand the petty gift of a little dust by the Matine
shore confines, nor does it aught avail thee to have attempted
the dwellings of the sky, and in thought to have sped through
the vault of heaven, doomed after all to die. Perished also
has the sire of Pelops though he feasted with the gods, and
Tithonus translated to the sky, and Minos though admitted
to the secret councils of Jupiter, and Tartarus possesses the
son of Panthous once more consigned to Orcus, although by

taking down his shield (and so) bearing witness to his life at Troy he had (proved that he had) yielded nothing but sinews and skin to gloomy death, in thy judgment no mean expounder of nature and of truth. But all one night awaits, all must *once* tread the path of death. Some the Furies present as a spectacle to fierce-eyed Mars, sailors (on the other hand) the greedy sea destroys. Old and young flock together to the grave: cruel Proserpine avoids no head. Me too the south wind, raging comrade of the setting Orion, o'erwhelmed with the Illyrian waves. But thou, O sailor, do not grudgingly refuse to bestow a particle of shifting sand on my bones and unburied head: so, whatever Eurys shall threaten against the Italian waves, may the woods of Venusia be lashed and thou be safe, and may rich gain, from whence it may, stream down on thee from favouring Jupiter and Neptune, guardian of sacred Tarentum. Dost thou deem it a light thing that thou art committing a crime which will hereafter bring injury upon thy innocent children? Nay, haply even on thyself awaiteth the debt of justice and disdain in return for disdain: I will not be left with my curses unavenged, and thee no expiatory sacrifices shall free. However hurried thou art, 'tis but a brief delay: cast but three handfuls of earth and then thou mayest hasten on thy journey.'

2. Archytas. A distinguished mathematician (*mensorem maris...*) of Tarentum: lived about a.c. 400. He was of the Pythagorean school of philosophy, cf. lines 10—12. Some infer from this Ode that he was drowned and unburied, others that his tomb was a noted spot on the Matine coast, see note on *munera*.

3. *pulveris...*] There is an obvious contrast between his boundless genius and narrow tomb. Cf. Shakespeare, Henry IV. Part 1, Act 5, Sc. 4,

'When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough.'

Matinum] Probably the shore at the foot of Mt Garganus.

4. *munera*] is technically used of the due and dutiful bestowal of burial upon a corpse, and seems to make the fact that Archytas is spoken of as buried certain. Those who make Archytas the speaker in line 36, where he asks for

burial, are compelled to translate here 'the gift of a little dust,' as though it meant 'the want of the gift of . . .,' and confident as—keep you here on the coast, it being impossible for you to enter Elysium until you receive the 'three handfuls' of earth.

5. *aeris*...] For this description of Archytas' soaring genius of the brilliant panegyric on Epicurus in Lucr. 1. 78,

*ergo vivida vis animi pervicit, et astra
processit longe flammantia moenia mundi
atque omne immensum peragravit mente animoque . . .*

6. *morituro*] Notice the force this derives from its position, cf. *morituro*, 2. 8. 4.

7—9. *Pelopsis genitor, Tithonus, Minos*] See Class. Dict. and for Tithonus Tennyson's poem of that name.

10. *Panthoiden*] See Class. Dict. under 'Pythagoras.' Even he, notwithstanding his theory of *μετεμψύχωσις* or the transmigration of souls, and the fact that he had enjoyed several lives, first as a peacock, then as Euphorbus (=Panthoides) at Troy, then as Homer, then as Pythagoras, and finally as Q. Ennius (cf. Persius, Sat. 6. 10. 11), has finally been compelled to succumb to the great law of mortality. There is something sarcastic in Horace's style here, and some have been induced to think that the whole Ode is intended as a scoff at the philosophical system of Pythagoras. For *Orco* = *in Orcum* see 3. 23. 1, *caelo* n.

11. *clipeo reflexo*] Pythagoras had proved the identity of his soul with that of Euphorbus, by at once selecting the shield of Euphorbus from a quantity of other armour.

13. *nervos atque cutem*] Contemptuous words to express the mere mortal envelope of the more lasting and transmigrating soul.

14. *indice te*] Because Archytas was a disciple of Pythagoras. However the Ode is taken, I have little hesitation in saying that any rendering which makes *te* refer to any one but Archytas is impossible. Since *te* in line 1 no one else has been mentioned; Archytas was a Pythagorean, and therefore *te* in line 1 and *te* here must be identical.

non sordidus] i.e. 'most distinguished,' cf. St Paul's 'no mean city,' Acts 21. 39. *Litotes*.

16. *semel*] once, and once for all.

17. *spectacula*] To Mars war is an amusement (cf. l. 2. 37, *ludo satiata longo*) and slaughter a *spectaculum*.

20. *caput*] Cf. Virg. *Aen.* 4. 698,

*nondum illi flavum Proserpina vertice crinem
abstulerat, Stygiusque caput damnaverat Orco.*

Therefore *caput* does not merely = 'man,' 'life,' but refers to the legend that Proserpine marks out the victims of Death by symbolically cutting a lock from their heads, as was done with sacrificial victims.

fugit] The scoriastic use of the perfect, 'is not wont to avoid any head,' cf. l. 84. 16, *sustulit*.

21. *me quoque*] These words from their emphatic position are clearly guiding words. It is most natural to contrast them with the emphatic *te* of l. 1. 'You, Archytas, are dead . . . and I too.'

deveni Orionis] The setting of Orion early in November was a period always accompanied by storms. So 8. 27. 18, *Pronus Orion*.

rapidus] From *rapio*, 'sweeping, raving.'

23. *at tu, nauta...*] Here of course *tu* refers to *nauta*, but that cannot show that *te* in line 14 does so too, 9 lines before *nauta* is mentioned. As to *nauta* see theories at end.

malignus] 'grudging': the opposite of *benignus*, liberal.

24. *capiti inhumato*] The hiatus, especially where the vowels are the same, is extremely harsh. It is perhaps an affectation of simplicity like Virgil's *stant et juniperi et castaneae hirsutae*, *Ecl.* 7. 53. Instances of hiatus with proper names, such as *Threicio Aquilone*, *Epod.* 13. 3, and *Actaeo Aracyntho*, Virg. *Ecl.* 2. 24, are of course quite distinct, being a clear imitation of Greek models, see 2. 20. 18 n.

25. *particulam harenae*] The three handfuls of earth, which constituted a legitimate burial and saved the dead soul from wandering on the shores of Styx, cf. Virg. *Aen.* 6. 825.

sic] See l. 3. 1. So = on condition that you do this, may...

27. *plectantur*] 'belashed,' i.e. by storms. Cf. Gk. *πλάσσει*.

28. unde] Orelli takes *unde*=*a quo*, i.e. *Jove*. Others, 'from whatever quarter it can,' i.e. I can do you no service, but may you get gain from wherever it is possible.

30. negligis...te committere] H. Schütz and Nauck rightly take *te* with *committere* and not with *negligis*: 'doest thou deem it a light thing that thou art incurring.....?' *negligis committere*? would mean 'Doest thou hesitate to incur?' which is the exact opposite of what is wanted.

31. fraudem] *ἄγος*, a deed which pollutes, and must be expiated.

32. debita iura] The debt to justice which you will incur and have to discharge.

33. te ipsum] contrasted with *negligis*. The penalty may come not only on them, but on yourself even.

36. ter pulvere] Cf. Soph. Ant. 431, *χαίρει γεραιῶν ἄντ' τὸν νέκυν στέφει*.

One great difficulty with regard to this Ode is the question whether Archytas is to be considered as having been buried or not. Those who hold that he was not make the ode a dialogue, begun by a sailor who finds the corpse, and concluded by Archytas who asks for burial. Of these some assign only lines 1—6 to the sailor: in this case the *te* of line 14 must refer to the sailor. I have already in the notes urged reasons against this, and it also involves the absurd assumption that Archytas addresses an unknown sailor as a strenuous supporter of the Pythagorean philosophy! Can any assumption be more groundless? Others make Archytas begin to speak at line 17, others at line 21, the latter being much the more natural position for a break. Against all these theories there are these objections, (1) lines 3 and 4 which certainly on the face of them say that Archytas is buried, must not be taken as meaning that, for Archytas says, line 36, that he is not buried. Wickham says the sailor sees the corpse over which the sand has been blown, and assumes that it has been buried, and the sand has been duly placed there as a last dutiful rite (*munus*) bestowed on the dead, a mistake of the sailor which Archytas afterwards corrects. I cannot believe this. (2) What instance is there of such a dialogue in any Ode of Horace? (3. 9 is not in point.) (3) What authority is there for the fact that Archytas was drowned? cast ashore on the Matine beach?

and unburied? (4) Assuming that he was, why should Horace write this curious Ode about a man he cared nothing about, who had died 400 years before, and, according to accepted theories (see *Virg. Aen.* 6. 329), would even if unburied have completed his 100 years of wandering on the banks of Styx 800 years before? (5) Is it natural to put the philosophic reflections of the opening lines in the mouth of a wandering sailor?

The simplest explanation seems to be, that there was at any rate a so-called tomb of Archytas on that *Matine* shore with which Horace from his boyhood would be well acquainted (cf. reference to *Venusia* l. 16), and that he makes this the dramatic scene of his ode, which is a monologue, the speaker being the spirit of some traveller who had been shipwrecked on the coast near Archytas' tomb and been left unburied. Horace may actually have seen such a case. In this case the argument would run thus, the opening reflections being suggested by the proximity of the tomb. 'Yes, we must all die! Even for you, Archytas, six feet of earth must suffice. So it has been even with the greatest: even your own highly honoured teacher is dead. All end at the same goal, though they reach it by different paths, some in war, others by shipwreck. I too have been drowned: (then suddenly breaking off at the thought of the sad fate of the unburied,) but do thou, O sailor (any sailor who might be passing along the shore, or on the sea close in), kindly perform for me the last offices: they will not long delay you.'

This view, to which I had been compelled by a study of the text almost in defiance of all the commentators I had seen, is, I have since found, almost identical with that of Nauck, Schütz and others.

ODE XXIX.

'Are you really, Iccius, intending to join the expedition to Arabia? What can you hope to gain? Surely the world must be upside down when the philosophic Iccius sells his carefully formed library to buy armour.'

Iccius is also referred to *Epist.* 1. 12 as the steward of Agrippa's Sicilian estates. The expedition referred to is one made by Aelius Gallus into Arabia Felix in B.C. 24. It was

unsuccessful, so that *non ante devictis* and *catenas* were rather premature.

1, 2. *beatīs gazis*] 'rich treasures.' The word *gaza* is Persian. Arabia Felix or Sabaea was celebrated for its rare and precious perfumes, cf. the visit of the Queen of Sheba to Solomon, 1 Kings 10. 1. For its 'treasures' cf. also 2. 12. 24, *plenas Arabum domos*, 3. 24. 1, *intactis opulentior thesauris Arabum*, and Ps. 72. 15, 'unto him shall be given of the gold of Arabia.'

To the Romans the whole East was the land of untold wealth, a sort of Eldorado such as the Spaniards hoped to find in Mexico and Peru: in both cases the first explorers were dazzled by the vast collections of useless wealth which had been formed by a few despotic potentates, while the inhabitants starved. Cf. Milton, *Paradise Lost*, 2. 3,

'Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold.'

4. *regibus*] 'Emirs,' 'princes.'

5. *nectis catenas*] The whole of this stanza is in a tone of playful irony: Horace exaggerates the expectations of Iccius. He speaks of him as forging fetters, and hoping to bring home the captives of his bow and spear in heroic fashion.

quae tibi...] 'What barbarian maid will be your slave when you have slain her betrothed?'

Cf. Judges 5. 30, 'Have they not sped? have they not divided the prey: to every man a damsel or two...?'

7. *puer...*] 'What page from court with perfumed looks will be set to hand your cup?'

For these Eastern cup-bearers cf. Nehemiah 2. 1, and Daniel 1. 3. They were usually of noble birth and personal beauty.

For *capillis* cf. Tennyson's 'long-haired page' in the *Lady of Shalott*.

9. *Sericas*] The Seres are the remotest people of the East. Notice how Horace started with Arabia, soon got to Parthia (*Medo*), and has now made Iccius reach China. Perhaps the exaggeration is intended.

10. *quis negat...*] 'Who would deny that descending streams can flow backwards up steep mountains...?'

Wickham well suggests that *arduis montibus* is an ablative absolute on the analogy of *adverso flumine* &c. It may possibly be the dative.

The phrase is an ordinary one to express that the order of nature is inverted. Cf. Eur. Med. 440,

*ὄνω ποταμῶν ἰσθμῶν χωρεθεὶ παγαί,
καὶ δίκαια καὶ πάντα πάλιν στρέφεται,*

and Cicero, ad Att. 15. 4. 1, merely uses the words *ὄνω ποταμῶν* when he wishes to express that all is topsy-turvy.

Notice the juxtaposition of the antithetical words *arduis promes*, and the accommodation of sound to sense in l. 11 with its heavy and uphill movement.

13. τῷ] Emphatic: 'thou, the philosopher.'

coemptos undique] He was not merely an ordinary student of philosophy, but a keen collector of philosophical works. For the *p* in *coemptos* cf. 2. 4. 10 n.

14. *Panaetii*] A celebrated Stoic philosopher, the friend of Scipio and Laelius. Died about 111 B.C.

Socraticam domum] 'the Socratic school,' i.e. the works of the Socratic school. The phrase would include all those philosophers who were influenced by Socrates, and, chief among them, Plato. Socrates never founded a 'school' properly so called; his teaching encouraged the philosophic spirit of enquiry generally, and did not establish definite dogmas; hence among the followers of Socrates are to be found philosophers of the most varied views, the Peripatetics, the Cynics, the Cyrenaics, and others.

15. *Hiberis*] made of Spanish steel.

ODE XXX.

'Venus, quit thy favourite haunts and visit Glycera who prays thy presence, and bring with thee thy joyous troop of attendants.'

1. *Cnidus*, in Caria: here was the famous statue of Venus by Praxiteles, of which the Medicean is said to be a copy.

2. *sperne*] Cf. 1. 19. 9.

3, 4. *decoram in aedem*] *Aedes* in the singular usually = 'a temple,' in the plural = 'a house.' It may be that Glycera is supposed to have fitted up a mimic shrine for Venus, and

Horace wrote a mimic ode of invocation (*ᾠσμα κλητικόν*) for his view is supported by the words *thure* ms to think 'house' a safer rendering.

[zontis] 'with loosened girdles.' For the in *Gratiae properentque Nymphæ* see 2. 19.

7. p mis...] 'Youth that without thee (i. e. Love) loses all.'

8. M [] accompanies Venus as the god of speech: silent wo rarely successful.

In B.C. 28 Augustus, in of the victory of Actium, dedicated a temple to Apollo alatine, and at the same time a library which contained only the works but the busts of eminent Greek and Roman writers. This latter circumstance naturally caused considerable excitement and emulation in the literary world, and is continually referred to by them. Cf. Epist. 2. 1. 216, 2. 2. 94, 1. 3. 17, and Suet. Aug. 29.

'What shall the poet pray for to his patron god Apollo on this great day? Not for large estates and wealth. Let wealth and luxurious living be for prosperous merchants, who think themselves the very favourites of heaven because their ships have made many successful voyages. I am satisfied with simple fare, and ask but for a healthy mind and healthy body, an old age free from dishonour and charmed by poetry.'

1. *dedicatum*] = 'in his new temple.' The Romans can say not merely *dedicare aedem*, but *dedicare deum*; Wickham well says, 'perhaps from the image of the god which was installed in his shrine.' In this case we know that there actually was such an image, a statue by Scopas which Augustus brought from Greece (Plin. 36. 5. 4). Propertius describes it (3. 23. 5), and a copy of it, the 'Apollo Citharoedus,' is in the Vatican, and is represented in Smith's *Hist. of Greece*, p. 551, 580.

2. *novum*] Cf. 1. 19. 15, *bimi meri*. New wine was used in libations.

4. *Sardiniae*] Both Sardinia and Sicily supplied Rome with corn. Cf. note on 1. 1. 10.

segetes feraces] 'Fruitful crops' or 'fruitful corn-lands.'
seges = either the land sown, or the crop.

5. *aestuosa*] 'sultry.' Cf. 1. 22. 5.

grata Calabriae armenta] *grata*, as being in good condition, and pleasant to contemplate. Nearly every one has experienced the feeling of pleasure produced by the sight of fine contented cattle in a rich pasture. The cattle in Calabria were driven up to the hills in summer, and down to the valleys in winter.

6. *aurum aut ebur Indicum*] Gold and ivory are taken as typical of Oriental wealth and luxury generally. So the navy of Tharabiah (1 Kings 10. 22) brought to Solomon every three years 'gold, and silver, and ivory.'

7. *quae Liris...*] 'which Liris eats away with his gentle waters, that silent stream.' The beauty of the description of a slowly-flowing river is, in the Latin, incomparable. *quiesca*: of the slow movement of the stream, *taciturnus* of the consequent silence of its waters, cf. the opposite *loquaces* 8. 18. 15.

9. *premant*] 'prune': repress the luxuriant growth of.

Calena] The epithet is transferred from the vine to the pruning-knife. The grammatical term for this is 'hypallage' (cf. 8. 1. 42 n.). *Cales* is in Campania.

10. *dives et...*] 'And let the wealthy merchant drain from golden goblets the wines acquired in exchange for (*reparata*) Syrian merchandise.' *Cutulii* are said to be vessels used in sacred rites by the pontiffs and vestal virgins: this word and *exsiccat* (drain to the dregs) are purposely used to bring out the luxury and greed of the merchant-prince.

12. *Syra merce*] So 8. 29. 60, *Tyriae merces*. The phrase would include all those products of the East which came through Syria, and especially through the great emporium of Tyre.

18. *dis carnis ipsius*] *kar' elpawelaw* Orelli. The irony is strongly brought out by *quippe* = 'because forsooth.'

ter et quater] 'Three or four times': so in Gk. *δὲ καὶ ἑσάκις*.

15. 16. *olivae, cichorea, malvae*] i. e. the ordinary products
of

n. . . e. to the digestion.

Mayest thou grant me (for the present), O
I pray, joy what I have both with sound health, and,
old age: unimpaired, and (in the future) to pass an

This rendering: Horace has two wishes: (1) for
the present, for both of body and mind (cf. *Juv. 10. 356,*
ovandum est ut mens sana in corpore sano), (2) when old age
comes, that he should accompany it, and that
enjoyment of pure ad been the happiness
of his life.

Wickham's He translates, 'Be thy
boon to me enjoy the good the gods
provide me and mind among them)
and to sp ..' This is so harsh
that Horat it, though at may have
some MS.

ODE XXXII.

'We are summoned. If ever, my lyre, in lighter moments
I with thy aid have sung anything which may survive, come
now inspire me with a Latin song, such as Alcaeus sang of
old, the warrior-bard. O thou that art the glory of Phoebus,
the delight of Jupiter, the solace of toil, assist me whenever
I summon thee.'

1. *poscimus*] Horace had evidently been asked to write an
Ode or Odes on some subject of national interest (*Latium*
carmen); this Ode is an appeal to his lyre by the memory
of their past success in lighter subjects to aid him in this.
Whether Augustus or Maecenas made the request, and whether
the noble national lyrics at the commencement of Book 3 are
the answer, is matter of conjecture. *Poscimus* seems to
imply that those who summoned Horace had the right or
claim to do so.

The reading *poscimus* (followed by a comma and govern-
ing *quod*) is utterly weak, and the reading *poscimus* is strongly
supported by many passages in Ovid, e.g. *Poscimus, Aonides,*
Fasti, 4. 721.

si] This use of a clause beginning with *si* in appeals is very frequent. Cf. Carm. Saec. 37, *Roma si vestrum opus est... date...*, and S. 18. 5, *Fauns...lentis incedas...si*.

1, 2. *vacui sub umbra iustinus*] Notice how each word brings out the idea of light sportive poetry. *Sub umbra*: grottoes or groves are of course the haunts of poets. *Iustinus* is commonly used of the composition of playful verse, cf. 4. 9. 9, *si quid olim iustit Anacreon*, and cf. 2. 18. 26 n.

2. *quod et...*] Notice that this clause does not refer to *Latinum carmen*, but to *si quid*.

3. *dic*] 'utter': the instrument is said to speak.

4. *barbitis*] Masculine here as in late Greek. The word has the almost unique privilege of possessing three genders, $\bar{\beta}\alpha\beta\bar{\iota}\tau\bar{\iota}\varsigma$ and $\tau\bar{\omicron}\beta\alpha\beta\bar{\iota}\tau\bar{\iota}\varsigma$ being also found, an instance which shows how illogical it is to apply the masculine and feminine genders to things without life almost as clearly as the fact that the German words for a knife, spoon, and fork are of three different genders.

5. *Laetio primum...*] It is implied though not expressed that Horace hopes his ode will equal those of Alcaeus. See too 1. 1. 84, note.

modulate] See 1. 1. 25, note.

civi] is emphatic. Alcaeus (flor. 611 B.C.) took a most active part in political life. He was driven into exile by the popular party: he fought both against the Athenians, and Pittacus the tyrant of Mitylene. Cf. 2. 18. 28.

6. *qui ferox...*] 'Who, fierce warrior though he was, yet amid the clash of arms or if he had moored his storm-tossed bark on the dank beach....'

7. *sive*] is omitted before *inter arma*, cf. 1. 3. 16.

religo seems to have the force of 'binding so as to hold back': so too *re* in *retinaculum*, 'a mooring-rope.'

9, 10. *illi haerentem*] 'clinging to her side,' cf. Virg. Aen. 10. 780, *haerent Evandro*.

11. *nigris oculis nigroque*] When the Roman poets repeat a word they are very fond of putting it in such a position that the ictus falls differently on it in the two positions. *Nigris* of course allows the first syllable to be long or short, but in

consequence of his fondness the poets often absolutely alter word when they repeat it. The best instances are, τὰ μὴ καλὰ καλὰ πέφαται. Lucr. 4. 1259, i. Hom. Ἄρες Ἄρες. Virg. *vāls vāls*. And hence to this one Virg. Aen. 2. 663, *natum ante*

....

There is no other clear instance of the use of *f*. All the MSS. give it here. It seems to be of time contained in the participle *vocanti* *Vocanti cunque* = 'to me calling whenever,' 'call.' Nauck says that it is = 'wann (es) auch (sei),' and seems to have regarded it as an *h* in the numerous instances in this Book where *h* uses *quicunque* as two words, 6. 3, 7. 25, 9. 14, 16, 2, 27. 14.

mihī salve: 'hail, I pray thee', lit. 'for me' = accept my salutation. Schütz renders 'sei mir gegrüsst.' Cf. II. 23. 19, χαῖρέ μοι, ὦ Πάτροκλε; Aen. 11. 97, *salve aeternum mihi, maxime Palla*.

ODE XXXIII.

'Lest you grieve too much at the thought of Glycera's cruelty, Tibullus, and ceaselessly lament being outshone by a rival, remember that it is a common case: Lycoris loves Cyrus, Cyrus loves Pholoe, and Pholoe thinks Cyrus detestable. Venus delights in cruel sport to yoke together those who will never make a pair. The very same thing has happened to myself, as to you.'

For the intimacy of Horace and Tibullus (for whom see *Class. Dict.*) see carefully *Epist.* 1. 4, *Albi, nostrorum sermonum candidus iudex*, and the panegyric which follows. Tibullus' poetry is full of the plaintive laments referred to in l. 2.

1. *ne doleas*] cf. 2. 4. 1 n. *plus nimio*: cf. 1. 18. 15. The phrase put between *doleas* and *memor* goes partly with both.

2. *immitis Glycerae*] Notice the play of words: *immitis* = bitter, and *γλυκερά* = sweet. Cf. *dulce loquens Lalage* (λαλεῖν), 1. 22. 24. Such plays on words are especially frequent in tragedy, cf. Ajax 480.

αἰατ' τίς ἄν ποτ' φθ' ἔπιώνυμον
τοῦμόν ξυνόισεν βρομα τοῖς ἐμοῖς κακοῖς;

And Shakespeare makes John of Gaunt on his deathbed speak of himself as—

'Old John of Gaunt, and gaunt in being old.'

8. *decantes cur*] 'Sing to satiety (asking) why her pledge is violated and For *decantes* cf. 1. 8. 18 n.

elegos] $\epsilon\epsilon\lambda\epsilon\gamma\epsilon$ =cry alas!

5. *insignem tenui fronte*] Cf. Epist. 1. 7. 26, *nigros angusta fronte capillos*, where Horace is speaking of beauty in a man. A small forehead, or at any rate a forehead that appears small owing to the growth of the hair, is no doubt an addition to beauty.

8. *iungentur...*] 'Sooner will roes mate with wolves than Pholoe commit herself with a lover she holds vile.'

9. *turpi*] does not assert that Cyrus is 'vile,' but that he is so in the opinion of Pholoe.

10. *sic visum Veneri*] 'Such is the pleasure of Venus.' The phrase indicates that it is a case where it is of no avail arguing or appealing, the matter having been settled by a high and arbitrary power: cf. Ov., Met. 1. 866, *sic visum superis*, Virg. Aen. 2. 428, *Dis aliter visum*, also 2. 17. 15, *sic placitum*.

10, 11. *impares formas*] The predilection of tall men for short women and *vice versa* is supposed to be an established fact.

Venus delights to yoke together indissolubly (*juga aenea*—a yoke there is no breaking, cf. 8. 9. 18, see too 8. 16. 2) those who though thus yoked to each other can never make 'a pair' (for that implies that they are well matched) but must ever remain *impares*. *Saevo cum joco* 'in cruel jest'; cf. n. on *ludo* 1. 2. 37.

18. *ipsum me...*]

'I myself, woo'd by one that was truly a jewel,
In thralldom was held, which I cheerfully bore,
By that common chit, Myrtale, though she was cruel
As waves that indent the Calabrian shore.'

MARTIN.

ODE XXXIV.

under
God, God
down the
and meek.

A very
acquaintance
curus. T...
in almost
Natura of
gods did
apart, a
5. 101),

at little belief in the gods and was the disciple
wisdom 'falsely so called,' now am driven to
I heard thunder, when the sky was cloudless,
shakes the universe and is indeed the voice of
power is visible in all things, who "hath put
from their seat and hath exalted the humble

1st Ode. Horace was at any rate fairly
led to favour the philosophy of Epi-
and has been brilliantly described
of in poetry, the De Rerum
its sal points was that either
that they lived wholly and entirely
care (*securum agere ævum*, Sat. I.

'The gods who haunt
The lucid interspace of world and world,
Where never creeps a cloud or moves a wind
* * * * *
Nor sound of human sorrow mounts to mar
Their sacred everlasting calm!'

TENNYSON'S Lucretius.

The Epicureans urged that many things, which the vulgar
believed to declare the presence of God, were but the results
of the ordinary action of independent natural forces. Among
many other arguments one of the most popular was: if thunder
be the voice of God, why does it never thunder except when
there are clouds about and it can therefore be explained on
natural grounds? Cf. Arist. *Nubes* 370—430 and also *Lucretius*
Book 6, where the whole subject is discussed and the actual
question put (6. 400),

*denique cur nunquam caelo jacit undique puro
Juppiter in terras fulmen sonitusque profudit?*

Horace had however actually heard thunder *caelo puro*: he
cannot understand or account for it: it flashes across him
that perhaps

'There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.'

1. cultor] 'worshipper.'
2. insanientis sapientiae] A good instance of oxymoron, see 8. 11. 85 n. *Sapientia* is the regular word for wisdom, meaning thereby philosophy; the philosophy here is of course that of Epicurus.
- 2, 8. dum erro] = 'while I strayed.' See 1. 10. 11 n.
3. consultus] Cf. the common phrase *juris consultus*; it indicates one who is an 'adept' or 'professor.'
5. Dispiter] Cf. note on 1. 1. 25. The word is archaic, and its employment an affectation, cf. 4. 4. 41, *adorea*, 4. 15. 8, *duellis*, 4. 6. 88, *Noctiluca*, 4. 11. 8, *spargier*. For the gen. *dies* cf. *paterfamilias*.
6. nubila] is emphatic as opposed to *per purum*. 'Who usually cleaves the clouds with flashing flame lately through a cloudless sky . . .'
9. bruta tellus, vaga fumina] See 8. 4. 45 n.
10. Taenari] 'Cape Matapan' in Laconia. Close to was the entrance to the under world. Cf. Virg. G. 4. 467,
Taenarias etiam fauces, alta ostia Ditis.
11. Atlanteusque finis] 'Atlas the boundary of the world': cf. Eur. Hipp. 8, *τέρμονες τ' Ἀτλαντικοί*. Beyond the Straits of Gibraltar was almost an unknown region to the ancients.
12. valet ima...] See Introduction to Ode. Orrelli also compares Job 5. 11. Construe 'He hath power to change the lowliest with the loftiest, and God maketh the great man weak, bringing to light things hidden in gloom.'
14. apicem] Technically this was a conical cap worn by the *flamines*. It is used however to express anything worn as a sign of imperial power, as equivalent to *tiara* or *diadema*. Cf. 8. 21. 20, *regum apices*. The Romans had no word for 'a crown' = a royal crown, because having abolished kings for ever they abolished also the symbols of their power.
15. stridore] i. e. *alarum*. Fortune is represented as winged and swooping down unexpectedly and snatching from one what she carries to another.
16. sustulit] The aoristic use, cf. 1. 28. 20. *posuisse*, 'to have placed,' i. e. to place and let it rest there.

ODE XXXV.

Antium, thou all-powerful goddess Fortune,
 I supplicates and the sailor, thee the nations
 and mothers of princes and even kings in all
 their glory fear lest thou shouldst overthrow their prosper-
 ity. Before thee marches Destiny with all the symbols
 of her immutable power: with thee are Hope and Good Faith,
 faithful, even when thou hast ceased to smile and the vulgar
 herd of flatterers has deserted thee, O fortunate. O do thou
 guard the Emperor in his attack Britain and our armies
 in the East: may these legitimate wars expiate our unholy
 civil contentions, may Roman swords no longer be whetted
 but against a foreign foe.'

The Fortune of this Ode is not a fickle and capricious
 goddess; not as 3. 29. 49,

*Fortuna saevo laeta negotio et
 ludum insolentem ludere pertinax,*

but symbolizes that unknown mysterious power which regulates
 at will the changeful phases of human life. At line 29 this
 general conception is specialized and the prayer is addressed
 to that *Fortuna populi Romani* of whose power the Romans
 were strongly reminded whenever they recalled the history
 of the growth of their world-wide empire.

Wickham aptly quotes and happily renders Plutarch's
 description of this Fortune (de Fortuna Romanorum, c. 4),
 'even as Aphrodite, when she crossed the Eurotas, laid aside
 her mirror and her ornaments and her cestus, and took spear
 and shield to adorn herself for Lycurgus' eyes, so when, after
 her sojourning with Persians and Assyrians, with Macedonians
 and Carthaginians, she (Τύχη) approached the Palatine and
 crossed the Tiber, she laid aside her wings and took off
 her sandals and left behind her her ball, the symbol of fickleness
 and change.'

1. *gratum*] *sc. tibi*, as 1. 30. 2, *dilectam Cyprón*.

Antium] On the coast, capital of the Volsci. There were
 two statues of Fortune there, which were consulted by a method

of drawing lots (*per sortes*). So too at Praeneste: cf. Stat. Silv. 1. 8. 80, *Praenestinae sorores*.

2. *praesens*] 'ready and able.' *praesens* implies not merely 'presence,' but also to be present with the wish and ability to assist. Hence the inf. after it. *vel* = 'even.'

3. *mortale corpus*] 'frail mortals.' The phrase seems used instead of 'men,' to express the weakness and frailty of humanity.

5. *ambit*] Literally, 'to go round canvassing' (hence *ambitio*), then 'to court,' 'worship.'

6. *dominam aequoris*] 'as mistress of the ocean.'

7, 8. *Bithyna, Carpathium*] Pictorial. Cf. 1. 1. 18 n. *Carpathium pelagus*, between Rhodes and Crete.

7. *lacetis*] 'challenges,' 'braves.' The word expresses the hardihood and effrontery of the sailor. Cf. Ov. Met. 1. 184, *Fluctibus ignotis insultare carinae*, and Odes 1. 8. 21—25.

11. *regumque matres*] Anxious for their sons who had gone to battle. Cf. the lament of Atossa the mother of Xerxes in the Persae of Aeschylus, and the anxiety of the mother of Sisera, Judges 5. 28, 'The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariots?'

12. *purpurei*] Not an idle epithet. It implies that kings even in their royal apparel fear Fortune.

Purple is of course the distinguishing mark of kingly rank, cf. Virg. G. 2. 495, *purpura regum*, and the peculiar epithet *πορφυρογέννητος* applied to children born to reigning emperors of the Byzantine court. Purple-striped togas were the sign of rank at Rome during the republic. Subsequently garments wholly of purple (*holoverae*) were reserved to the Emperor alone. For the whole history of purple see Mayor's most learned note on Juv. 1. 27, ed. 2.

13. *iniurioso*...] 'Lest with aggressive foot thou shouldst overthrow the standing pillar of the State, lest the thronging populace should rouse even the hesitating to arms, to arms, and break their sceptre.'

iniurioso] *ἰβριστικῶς*. The word combines the ideas of insult and injury: the *pede* increases the idea of insult. *columna* is merely used as an emblem of stability and dignity.

14. *particulr* This second clause merely repeats with fresh
 ea of the first.

mob. Ci s] = those at first doubtful whether to join the
 the actual cry raised, and its repetition by
 ionic representation of its repetition by the
umphe repeated 4. 2. 49.

17. *te s* r anteit...] Wickham gives a good summary
 of Lessing's cism on this passage. It is to the effect that
 the poet has passed on the painter's art; a painter por-
 trayed De to shew who she was by
 symbols, r ways. Some imagine
 that Hor actually existing picture
 or representation d ancient Etruscan mirror
 from Perugia lit. rpa (= Atropos, or Des-
 tinity) in ail v. a hammer, symbolizing
 an imm n. For *Necessitas* personified=
 'Ανάγκη, authority is strong for *serva*, but
 can Necessity be the of Chance?

antleit] is scanned as a disyllable, cf. *antehac*, 1. 37. 5.

18. *clavos trabales*] Nails such as are placed in beams.
 For the symbolical use cf. Cic. Verr. 5. 21, *ut hoc beneficium,*
quemadmodum dicitur, clavo trabali figeret, 3. 24. 5, *adaman-*
tinus clavos.

19, 20. *severus uncus.....*] 'stubborn clamp and molten
 lead,' i.e. materials for building with greatest fixity. The
 method of uniting stones by means of iron bars fastened in
 with lead is well known.

21, 22. *albo panno*] Typical of guileless innocence.
 Servius on Virg. Aen. 1. 292, informs us that offerings to
 Faith were made with the hand wrapped in a white cloth.

22. *nec comitem abnegat*] sc. *se*, 'nor refuses her com-
 panionship.' This stanza is without doubt awkwardly ex-
 pressed. Horace says that 'Faith accompanies Fortune when-
 ever in changed attire (indicative of misfortune) she in hostile
 mood quits a (formerly) powerful mansion.' Now the phrase 'to
 follow, or accompany Fortune' always means to vary or change
 in conduct according as Fortune changes: in fact we find in
 Ov. Pont. 2. 8. 7 the sarcastic remark,

et cum Fortuna statque caditque Fides

and we say in English, 'friends and fortune fly together'; but Horace means the exact opposite, he means that *fides* does not vary in calamity. What he intends to say is, 'when a man is unfortunate he has to quit his great mansion taking his ill-fortune with him, but Faith accompanies his ill-fortune and remains with him notwithstanding his ill-fortune;' but he has said it very obscurely and awkwardly.

Schütz supplies *te* with *comitem*; Faith follows Fortune (now become misfortune) and therefore also the unfortunate when she and they quit the great mansion: but this is equally awkward, and for *comitem abnegat* = *comitem se abnegat* cf. Virg. Aen. 2. 591, *confessa deam*, Ov. A. A. 1. 127, *Si qua repugnat nimum comitemque negat*.

26. *diffugiunt...*] 'When casks are drained to the lees friends scatter, too treacherous to bear their share of the yoke.' The Greek proverb, *ἄνι χύτρα ἴν φιλία*, excellently illustrates the passage.

29. *iturum*] Augustus never visited Britain, but proposed to do so in 84 B.C. and 27 B.C. The latter is probably the date of this Ode.

29, 30. *ultimos Britannos*] So Virg. Ecl. 1. 67, *penitus toto divisos orbe Britannos*, and Tacitus' singular phrase, Agric. 30, *Britannos terrarum ac libertatis extremos*. The poets seem rarely to mention Britain except as a type of remotest barbarism. Cf. 1. 21. 15, 3. 4. 33, *B. hospitibus feros*, 4. 14. 48, *remotis Britannis*.

30, 31. *recens examen*] 'recently levied troop.' *examen* = *exagmen* = *exagimen* (*ἐξαγόμενον*), a force led out: a swarm of bees: the tongue of a balance (*quod exigit*, gives the exact weight).

32. *Oceano rubro*] = *Erythracum mare*, the Indian Ocean, including the Red Sea and the Persian Gulf.

33, 34. *catricium fratrumque*] Hendiadys, cf. 2. 7. 9 n. 'the scars inflicted by brethren on brethren.' At the same time I think that the Roman poet speaking of Roman disgrace purposely uses a phrase that rather suggests than expresses the fact, cf. 1. 2. 21 n.

For the civil wars see 1. 2. 21, note.

34, 35. *dura aetas*] 'an age of iron.'

35. nefasti] This word is usually applied to days when no work is done, cf. 2. 13. 1 n. Here it is put for nefas, 'fable, impious.' Both words have the same meaning, but their meanings got differentiated (cf. queen, ...] 'O mayest thou on a new anvil reforge thy arms (for use) against the Massagetae and Arabians.
39.] blunted, i.e. in civil strife. Be careful not to take ... together, but *distingas* it.

ODE XXXVI.

An Ode written in honour of the return of Plotius Numida from Spain. There shall be sacrifices and festivity in honour of the event: Damalis shall attend the feast, the cynosure of every eye, but Damalis will wholly devote herself to Numida the hero of the hour.

Of Plotius Numida nothing is known: he probably returned with Augustus after his expedition against the Cantabri, B.C. 25.

1. *tibibus*] Referring to the *fidicenes* or harpers, who with *tibicenes* were employed in religious ceremonies.

2. *debito*] 'due,' the calf had been vowed in case of Numida's safe return: now the vow had to be discharged; Horace was *voti reus*. Cf. 2. 7. 17, *obligatam redde Jovi dapem*.

4. *Hesperia*] = Spain, cf. 2. 1. 32 n.

5. *caris multa...*] 'Shares many a kiss with his dear comrades, but for none has a larger share than...'

The modes of expressing the emotions vary: Englishmen do not kiss one another, but the practice is common still among many nations.

8. *actae non alio...*] 'of boyhood passed with none other for his leader.' *puertiae* is by syncope (*συγκοπή*, a striking together) for *puertiae*, cf. *surpuerat* for *surrupuerat* 4. 13. 20.

lamnas for *laminas* 2. 2. 2. For the use of *res* by boys at play = 'a leader' cf. Epist. 1. 1. 59, *pueri ludentes 'res eris' aiunt 'si recte facies.'*

9. *mutataeque simul togae*] Boys about the age of 14 or 15 ceased to wear the *toga praetexta* and assumed the *toga virilis*. It was done at the Liberalia in March; friends and relatives celebrated the event together. For *Lamia*, see 16.

10. *Cressa nota*] a mark of white chalk. It is said to have been a Thracian custom to count their happy days with white, their unhappy with black pebbles, but the symbolism of 'black and white' for 'bad and good' is too natural to need any special origin.

Cressa] = 'Cretan.' From Crete or the neighbouring island of Cimolus chalk came. For the phrase cf. Catull. 107. 6, *O lucem candidiore nota*. Sat. 2. 8. 246, *creta an carbone notandi*.

12. *morem in Sallum*] For the Salii, the leaping or dancing priests of Mars (*a saltu nomina ducta*, Ov. Fast. 8. 38), who had charge of the Ancilia, see Diet. of Ant. They formed a close guild, and, like many other guilds, ended by being principally celebrated for their feasts (see next Ode, l. 3). The 'Luperci' formed another guild of a very similar character.

13. *neu multi...*] 'Nor let Damalis the strong drinker surpass Bassus in the Thracian amystia.' Damalis = δαμαλις, *juvenca*, cf. 2. 5. 6. For *Threicta* cf. 1. 27. 2.

multi meri] is the descriptive genitive used in a somewhat curious manner. Cf. Cic. ad Fam. 9. 26, *hospes non multi cibi sed multi joci*, and 8. 9. 7, *multi Lydia nominis*.

14. *amystis* (from *a* and *μῶς*, not to close the lips), 'a drinking without taking breath.' Cf. Eur. Cycl. 417:

ἰδέξαι' ἔσπασεν τ' ἀμυστω ἐλκίσας.

For a similar convivial practice, cf. the laws of 'sooning,' known to most Oxford men. In Germany I have frequently seen a game played which consists in drinking flagons of beer at a breath; the winner is he who has his empty flagon down on the table soonest.

15, 16. *rosae, apium, liliu[m]*] materials for garlands. For *breve* cf. 2. 8. 13 n.

17. *omnes in...*] 'All on Damalis will fix their languishing

clausa. huc

alis will not be separated from her new love
an the wanton ivy.'

ambitiosus used in its primary sense = *qui ambit*.
Ihor cf. Catullus' exquisite lines, 61. 33,
entem amore revinciens
t tenax hederā huc et huc
rborem implicat errans.

ODE XXXVII.

An Ode to the arrival at Rome of the news of Cleopatra's death, which was brought in the autumn of B.C. 30 by M. Tullius Cicero, the son of the orator. No mention is made of the death of M. Antonius, because the defeat of a Roman citizen earned no triumph, cf. 3. 8. 18 n.

The Ode seems to bear traces of having been written hastily in a moment of enthusiasm. Its vigour and power are undeniable, but in his more finished Odes Horace would hardly have admitted such lines as 5 and 14.

For the bitter Roman hatred of Cleopatra see Propertius 4. 11 (Paley's edition); for the battle of Actium Propertius 5. 6, and Hor. Ep. 9, and Virg. Aen. 8. 675. These passages are all of the utmost interest but are too long to quote.

1. nunc est bibendum...] This commencement is copied from Alcaeus, *νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν
πίνην ἐπειθὴ κάθηται Μύρσιλος.*

The general meaning of this stanza is 'Now drinking, now dancing, now public thanksgiving are fitting.' Horace expresses the idea of fitness in the first place by a gerund, in the second by a gerundive, in the third (probably for mere variety's sake) by the idiomatic phrase 'twere time' (i.e. 'if we were wise' or the like). The first *nunc* goes with *bibendum* ('now for a drink'), the second with *pulsanda*, and the third with *ornare*.

For *tempus erat* cf. Ov. Tr. 4. 8. 24 and Martial's biting epigram, 4. 33,

Plena laboratis habeas cum scrinia chartis,

Emittis quare, Sosibians, nihil?

'Edent heredes' inquit 'mea carmina.' Quando?

Tempus erat jam te, Sosibians, legi.

where in the fourth line *jam* clearly goes with the *inf.* and is strikingly emphatic, while *tempus erat* is simply equivalent to 'it is right' or 'fitting'—'we ought to be reading you now.'

All editors join the first *nunc* with *est* ('now is the time to drink') and are consequently obliged to join the third with *tempus erat*, but *nunc erat* thus following *nunc est* and bearing the same sense is extremely ugly. Wickham compares the imperf. with the use of *ἤρξα* (see l. 27. 19 n.) 'now was (as we thought all along and now proves to be the case) the time': Orrelli says that *tempus erat* is—'it was long since time,' 'however soon we begin it cannot be too early'; but this takes no account of *nunc*.

2. *Sallaribus*] See last Ode l. 12. For the luxury of priestly feasts cf. too 2. 14. 28, *mero Pontificum potiore cenis*.

5. *depromere*] Some say that the *de* indicates 'down,' the *apotheca* or store-room for the wine being in the upper part of the house, where the wine mellowed more quickly, but *depromere* is generally used merely in the sense of 'to bring forth' or 'out.'

5, 6. *Caecubum avitis*] The wine is choice and old.

6. *Capitolio*] The very sign and pledge of Rome's greatness, cf. 3. 8. 42, *stat Capitolium fulgens*. Orrelli quotes Lucan 10. 62,

Terruit illa suo, et fas, Capitolia sistro.

6, 7. *Capitolio regina*] Notice the juxtaposition of these words *invidias causâ*. The Romans abhorred the word *rex*, how much more *regina*, and in connection with their national temple!

7. *dementes ruinas*] 'mad ruin,' i.e. the ruin she hoped for in her madness. Hypallage, cf. 3. 1. 42 n.

9. *contaminato...*] 'With her filthy herd of men hideous with disease, mad enough to hope for anything and intoxicated with good fortune.'

The reference is to her Oriental eunuch slaves: they are called *viri* in bitter irony. *Impotens* is the Gk. *ἀκράτης*, which is the opposite of *ἐγκράτης* = one who has command over himself. The word is well applied to an Eastern sovereign in whom the possession of uncontrolled power had raised uncontrollable and impossible desires. For the epegetic *inf. sperare*, and also *tractare* l. 27, and *deduci* l. 81, cf. 1. 3. 25 n.

18. *vix una scapes...*] Cleopatra's fleet really got away: that of Antony consisting of 800 vessels was almost wholly destroyed.

14. *lymphatam*] 'delirious,' 'distracted.' This curious word is said to be equivalent to *νεμφάλας* = nymph-caught, *lymphæ* and *nymphæ* being identical, and the nymphs having the power of causing madness.

15. *varos*] Opposed to the imaginary fears of delirium.

17. *adurgens*] Octavian did not follow Cleopatra until the next year, but the poet for dramatic effect represents the whole series of actions as absolutely continuous. For *accipiter... columbas* cf. *Il.* 22. 189, *φόνε κίεας... εἰμυρε μὲν τρήμους τελέειας*.

20. *Haemonia* = Thessaly, so called from Haemon, father of Thessalus.

21. *fatale monstrum*] Horace speaks of Cleopatra as not human, but a hideous and portentous creature sent by destiny (*fatale*) to cause horror and alarm.

Notice *monstrum quas*. The construction is called *ὑπὲρ τὸ σημαϊόμενον*. The writer thinks rather of the sense than the grammar: it is a very natural and common license.

quas generosius] 'Who anxious for a nobler end neither shuddered at the sword with womanly fear' Cf. Shakespeare, *Ant.* and *Cleopatra*, Act 5, sc. 2,

'Give me my robe, put on my crown: I have
Immortal longings in me, &c. . . .'

and Tennyson, *Dream of Fair Women*,

'I died a Queen.'

23, 24. *latentes oras*] Cleopatra had at one time the idea of transporting her fleet into the Red Sea, and flying to some distant shore.

24. *reparavit*] A very difficult word. Its simplest translation is 'to acquire (*parare*) in the place of (*re*),' cf. *reparata*, l. 31. 10. She did not endeavour to acquire with her fleet some hidden distant realm in place of Egypt which she had lost. Beware of the translation 'repaired to.'

27. *ut atrum...*] 'That she might deeply drink (*combibe*) in her body the fatal poison, more fiercely proud when (once) she had resolved to die, grudging, be sure, the fierce Liburnians, the being conducted, a queen no longer, in insulting triumph, woman though she was, not lowly enough for that.'

This fine stanza cannot be translated: the series of nominatives in apposition each with special force in its special place cannot be rendered into English without paraphrasing and sacrificing the forcible brevity of the Latin.

28. *venenum*] i.e. of the asp. For *atrum* = 'deadly' 3. 4. 17, *atris viperis*.

30. *Liburnis*] The Liburni in their light coasting vessels were of the greatest service at Actium. Cf. *Epod.* 1. 1.

scilicet] (*scire-licet*), 'of course,' 'no doubt.' Her purpose was so clearly shewn that we may assume that none would dare to question it.

31, 32. *superbo triumpho*] She is said frequently to have repeated to Octavian 'ὄ θριαμβέσσομαι.'

ODE XXXVIII.

The time is autumn (l. 4); the scene represents Horace alone, about to sup, attended by a single slave, whom he bids make the simplest preparations, for they will suffice.

1. *Persicæ apparatus*] 'Persian pomp' or 'luxury.' Notice the assonance in *apparatus* here and *allabores* in a parallel position in stanza 2. The *ad* in both words suggests the idea of excess, of something 'added' to what was enough.

2. *philyra*] φιλύρα, the lime tree. Its inner bark was used to sew flowers on for chaplets, which were thence called *sutiles*. Cf. *Ov. Fast.* 5. 835,

tempora sutilibus cinguntur tota coronis.

3. *mitte sectari*] 'Give up anxiously seeking in what spot lingers the last rose of summer.'

mitte] = *omitte*.

5. *nihil*] is peculiar; the negative part goes in sense with *curo*, and the noun part is the acc. after *allabores*. Translate, 'I care not that you anxiously endeavour to add anything to simple myrtle.'

For *curo allabores* cf. the common construction *volo factas*.

5, 6. *allabores sedulus*] Notice that these words go together.

7. *arta*] 'close-leaved,' 'thick.'

BOOK II.

ODE I.

'Pollio, you are writing the history of the recent civil wars, quit therefore, for a while, your other pursuits, poetical oratorical and military. The subject is a stirring one; I can almost picture to myself your vivid description—the din and tumult of Pharsalia, Africa exulting in the outpouring of Roman blood, the whole world witness to our fatal dissensions. But I must break off, the theme is too serious for my sportive muse.'

C. Asinius Pollio (for whose life see the very good account in Smith's Dict.) was like Maecenas a liberal patron of literature, and the friend both of Virgil and Horace (Sat. 1. 10. 65): Horace takes the opportunity of his commencing (v. notes) a history of the civil wars to send him this complimentary ode into which he very cleverly introduces (ll. 9—16) allusions to Pollio's various distinctions.

1. *ex Metello consule*] 'from the consulship of Metellus'; the use of *ex* = 'from' or 'after' is very common. Q. Caecilius Metellus Celer was consul B.C. 60, the year in which Caesar Pompey and Crassus formed the so-called first Triumvirate, and Pollio had selected that date for commencing the history of that portion of the civil wars which culminated in the establishment of the Empire under Augustus.

2. *belli causas*] e.g. the disaster which befel Crassus at Carrhae (B.C. 53), and the death of Julia the daughter of Caesar and wife of Pompeius, which broke the last link between them (B.C. 54).

vitia] either 'crimes,' i. e. acts of cruelty, or, which is more probable, 'faults,' i. e. in the carrying on of the war.

modos] 'phases,' the various ways in which it was conducted.

3. *ludum Fortunae*] Fortune 'makes sport' of human life (cf. S. 29. 50, *ludum insolentem ludere pertinax*), and had especially done so in the tragic death of all three triumvirs. For *ludus* cf. l. 2. 37 n.

graves principum amicitias] A poetical phrase for the triumvirate. *graves* = 'ruinous,' i. e. to Rome.

5. *uncta cruoribus*] 'stained with streams of blood.' *cruor* (from *caro*) is always used of blood from a wound. The plural is very rare, but cf. Virg. *Aen.* 4. 687, *atros siccabat veste cruores*, 'she kept endeavouring to staunch the stream of blood which kept bursting out afresh,' where the force of the plural is obvious: here it seems used with reference to the various occasions on which Roman blood had been shed, e.g. at Pharsalia, Thapsus, Philippi.

6. *periculosae plenum opus aleae*] *opus* is in apposition to the whole of the accusatives which have gone before, 'a task full of risk and danger.' Why Pollio's task was so difficult Horace at once explains, for the words *et incedis...* are really an explanation. The historian of disasters which were so recent is compared to a man who after a conflagration incautiously advances among the débris the surface of which alone has cooled, at the risk of being himself burnt, or causing the flame to burst out again.

No doubt the expression *incedis...doloso* is proverbial and general (cf. Callim. *Ep.* 46. 2, *ἔρε πῦρ ὑπὸ τῆ στροδῆ;*, and Propert. l. 5. 5, *ignotos vestigia, ferre per ignes*), and the explanation given above is adequate, but I have always been convinced that in using it Horace had in mind one of the special phenomena of his native land, and I have little hesitation in saying that this is so since finding the following passage in Macaulay, *Hist. Eng.* c. 6. 'When the historian of this troubled reign (James II.) turns to Ireland, his task becomes peculiarly difficult and delicate. His steps—to borrow the fine image used on a similar occasion by a Roman poet—are on the thin crust of ashes beneath which the lava is still glowing.'

7. *tractas*] Notice the present: Pollio's work was only begun (cf. ll. 9—11), 'you are taking in hand,' v. note on l. 21.

9. *paulum*] 'for a short (time),' 'for a while.' *paulum* is the accusative of duration from an obsolete adjective *paulus*, *tempus* being understood, but it is practically used as an adverb.

tragoediae] A Greek word for a Greek thing represented in Latin letters. The Romans imported 'tragedy' from Greece where it was a native development, and they also imported its name (*τραγῳδία*) at the same time, as was also the case with comedy (*κωμῳδία*, *comœdia*). The fact that the Romans represented φ by *cs*, is one among many similar instances which show that our pronunciation of Latin and Greek is incorrect, for, whereas we pronounce φ quite differently from *cs*, it is obvious that the Romans considered that the sound of *cs* reproduced the sound of φ . The derivation of *τραγῳδία* is generally supposed to be *τράγος* and *ὄδιον* = 'the song of the goat,' because a goat was the prize at the Bacchic festivals at which the first rude 'tragedies' were sung or performed.

Virgil also (Ecl. 8. 10) alludes to Pollio's tragedies as *Sola Sophocleo tua carmina digna cothurno*, 'thy poems alone worthy of the buskin (i.e. tragic dignity) of Sophocles.'

11. *ordinaris*] = *ordinaveris*, 'shall have set in order,' i.e. duly arranged in your history, cf. St Luke 1. 1, 'Forasmuch as many have taken in hand to set forth in order (*ὑποτάξασθαι*) a declaration of those things....'

grande...cothurno] 'thou shalt resume thy glorious task on the Cecropian buskin,' i.e. you shall resume the writing of those tragedies which are worthy of the dignity of the Athenian stage. *Cecropio*, because at Athens all the great Greek tragedies were produced. *cothurno*: the tragic actors wore high-heeled buskins, like modern ladies, to add to their height and dignity; comic actors wore the low *soccus* or slipper.

18. *insigne praesidium*] in apposition to *Pollio* = 'O thou illustrious defence.' *maestis rebus* alludes to Pollio's skill in forensic eloquence, or, as we might say, 'at the bar,' *consulenti curiae* to his success as a speaker in the senate, as a parliamentary orator—a very different style of eloquence. *consulenti* = 'deliberating' not 'consulting you,' as it would be absurd to speak of a great body consulting one of its members however distinguished. For *curiae* = 'the senate' cf. 3. 5. 7.

16. *Delmatico triumpho*] In B.C. 89, he had obtained a triumph for defeating the Parthini, an Illyrian people on the borders of Dalmatia.

17. *iam nunc...*] Here Horace suddenly represents himself as reading Pollio's history, in which he knows beforehand events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing that which is described.

cornuum...litui] Both these instruments are illustrated in Smith's Dict. of Ant. q. v. *litui strepunt* = 'the clarions bray.'

18. *perstringis aures*] A very difficult phrase of which I can find no clear explanation. *Stringere* connected with *σπαγγέω* and 'strangle' means (1) to squeeze tight, (2) to grate or scrape the surface or edge of anything, the two notions being perhaps connected thus: when you draw anything like a bough through a narrow aperture where it is 'squeezed tight,' the effect is to 'strip' or 'scrape' it, cf. *stringere ramos* = to strip boughs of their leaves and make them into oars, *stringere gladium* = to draw a sword quickly from its tight-fitting scabbard. *praestringere aciem* is used of the effect of a flash of light which passes quickly over the surface of the eye and dazzles it. So here *perstringere aures* seems used of a loud harsh sound which scrapes or grates upon the ear dulling and deafening it. The word is neglected in dictionaries, and this passage is neglected by the editors.

19. *iam fulgor...vultus*] 'Now the flash of arms scares in (or into) flight the horses and the faces of the horseman'—a singularly bold but effective sketch of a cavalry rout dashed off by a master hand in half a dozen words.

fugaces is no doubt proleptic; the sudden flash of weapons in front of them frightens the horses so that they take to flight. Cf. Job 39. 22, 23, of the horse,

'He mocketh at fear and is not affrighted,
Neither turneth he back from the sword:
The quiver rattleth against him,
The glittering spear and the shield.'

20. *equos equitumque*] Notice the effect of assonance: so in English 'warrior and war-horse,' and Tennyson, Charge of the Light Brigade, 'While horse and hero fell.'

equitum vultus. The commentators explain this by reference to a story (Plut. Caes. 45), that at the battle of Pharsalia,

which Horace is thinking of, Caesar ordered his soldiers to strike at the *faces* of the young Roman nobles who formed the cavalry and that they fearful for their beauty turned and fled. The phrase needs no such learned and unnatural explanation. Horace says not 'horsemen,' but 'faces of horsemen,' because he wishes to bring vividly before our minds the one point which remained most clearly stamped on his recollection in the similar rout at Philippi, the pale panic-struck faces of men flying for their lives: it is a brilliant dramatic touch, not a recondite allusion to an obscure story.

21. *audire magnos...*] *audire* which governs both *duces* and *cuncta subacta* can by itself mean either 'to hear' or to 'hear of,' with *cuncta subacta* it can only mean the latter, and there is consequently a strong presumption that it is to be taken in the same way with *duces*. 'I seem to hear of mighty generals begrimed with the glorious dust of battle and of a whole world subdued &c.' i.e. I seem in imagination already to hear the reading or recitation of your history of these events. Nowadays we should expect 'already I seem to be *reading* your description....' but it is to be borne in mind that before the invention of printing public reading or recitation was one of the best possible methods of making known a new work (cf. the story of Thucydides hearing Herodotus recite his history at Olympia, and for the practice of recitation, Juv. Sat. 1. 1, and Mayor's exhaustive note). *Sordidos* is to be taken predicatively being thus strictly parallel to *subacta*.

Orelli prefers to take *audire* in two senses, and translates 'I seem, so vivid is your writing, to hear great generals,' i.e. haranguing their troops or the like, but to my mind this double use of *audire* in two such distinct senses is absolutely impossible, and I know no parallel case. Moreover, if the grammatical difficulty be avoided, the addition of the phrase *non indecoro pulvere sordidos* precludes Orelli's interpretation as a matter of taste; it is quite correct to say 'I seem to hear of great leaders begrimed with the dust of battle,' but it is as absurd to say 'I hear great leaders begrimed &c.,' as it would be to say 'I heard Mr Gladstone in evening dress.'

28. *cuncta terrarum*] 'all things in the world'—a variety of the possessive genitive. The construction must not be confounded with our inaccurate phrase 'all of,' or 'the whole of,' in which a partitive genitive is used even where an entire thing is referred to. Cf. 4. 12. 19, *amara curarum* and Tac. Hist. 5. 10, *cuncta camporum*.

24. *atrocam animum Catonis*] 'Cato's stubborn soul,' cf. l. 12. 85 n.

25. *Iuno...*] The transition is natural and easy from the death of Cato to the thought how amply Carthage and Jugurtha had been avenged for all they had suffered at the hands of Rome by the sight of Roman carnage. *Iuno* was the tutelary deity of Carthage, cf. *Virg. Aen.* 1. 16,

quam (i.e. Carthage) *Iuno fertur terris magis omnibus unam posthabita coluisse Samo; hic illius arma, hic currus fuit,.....*

The construction is *Iuno* (1st subject) *et deorum quisquis...tellure* (pronominal clause serving as a 2nd subject) *rettulit* (main verb, in the singular though there are two subjects cf. 2. 13. 88 n.), *victorum nepotes* (direct object of *rettulit*) *inferias* (in apposition to *nepotes* = as an offering at his tomb) *Jugurthae* (dative of remoter object).

26. *cesserat*] The gods were supposed to quit doomed cities. Cf. *Virg. Aen.* 2. 851, *Excessere omnes adytis arisque relictis | Di*, and the account of Josephus (*Bell. Jud.* 6. 5. 3) that immediately before the capture of Jerusalem by Titus the gates of the temple had burst open of themselves, and that a voice more than human had been heard exclaiming 'Let us go hence' (*μεταβαλωμεν ἐρεῦθεν*), a story also referred to by *Tac. Hist.* 5. 13, *audita major humana vox, Excedere Deos*. Carthage was sacked by P. Scipio Africanus Minor B.C. 146. *impotens*] in its simple meaning 'powerless,' i.e. to save.

27. *Jugurthae*] very emphatic by its position. As *Plüss* remarks, Horace could not better illustrate the 'mockery of fortune' than by describing the great Romans who fell at *Thapsus* as sacrificed to the manes of *Jugurtha*!

29. *pinguior*] 'fatter,' i.e. more fertile than it was before. For the phrase cf. *Aesch. Persae*, 806, where the Persians who fell at *Plataea* are spoken of as *φθλον πλάσμα* (a fattening) *Βωρωῶν χθονί*, and *Virg. Georg.* 1. 491, *dis sanguine nostro | Emathiam et latos Haemi pinguescere campos*.

30. *sepulcris*] with *testatur*, 'bears witness by its tombs,' *impia proelia*] *pius* expresses the regard due by a child to a parent (cf. *pius Aeneas*), then that due from one relative to another, from one citizen to another. Hence civil wars were strictly *impia*, 'unhallowed,' a violation of the law of nature.

31. *Medis*] i.e. Parthians (cf. 1. 2. 22 and 1. 2. 51 n.), who would naturally rejoice to hear 'the din of the downfall of Italy.'

Hesperiae] 'Western,' i.e. Italian, in contrast with the Eastern empire of the Parthians just referred to. So too 3. 6. 8, where the Parthians are mentioned in the next line, and 3. 5. 38, where it is contrasted with *Græcia* in l. 35. On the other hand 1. 36. 4 *Hesperia* = Spain, Numida being described as returning to Rome from 'the furthest West.' In each case the meaning is clear from the context.

34. *Dauniae*] Daunus was a legendary king of Apulia, but the adjective is applied to the whole of Italy, cf. 4. 6. 27.

35. *non...nostro*] Notice the assonance of these lines and the powerful effect produced by the repetition of the vowel *o*, and the combination *or*. The peculiar rhythm of l. 36 adds to the effect. Before breaking off from his warlike theme Horace seems to desire to shew by the very sound and shape of his verse, how discomposing and dangerous such subjects were liable to become to his gentle muse.

37. *ne retractes*] I somewhat prefer Wickham's method of making this dependent on *quaere* (= 'lest you resume') to that of Orelli, who makes it a direct prohibition and places a colon after *neniae*.

locis] i.e. such light themes as e.g. 2. 4.

38. *Ceae munera neniae*] 'a task which belongs to the Cean dirge.' Simonides the lyric poet of Ceos (556—467 n.c.) was especially celebrated for his dirges (*θρήνοι*) and epitaphs; his epitaph on those who fell at Thermopylae is best known.

40. *leviøre plectro*] 'with lighter quill,' i.e. in a style and on a subject that shall be less grave. The opposite phrase is *graviøre plectro*, Ovid *Met.* 10. 150, or *majorẽ plectro*, 4. 2. 33; *plectrum* (*πλήκτρον*) is 'the striking thing' from *πλήσσω*.

ODE II.

'Gold, Crispus, lacks lustre unless it be used wisely and well; so used it can confer even lasting renown, as it shall do on Procleius. To hold the desires in subjection is to possess a wider empire than if you were lord of Africa and Europe.

The very tendency to avarice must be eradicated, for, like dropsy, it grows by being indulged. True wisdom denies the name of happy to the greedy tyrant, and hails him alone a king who casts not even a lingering look on piles of gold.'

The Ode is addressed to Caius Salustius Crispus, of whom a full account is given in Tac. Ann. 3. 80. He was the grand-nephew of the historian Sallust, who adopted him, and was one of the intimate friends of Augustus, but, though possessed of great abilities, studiously held aloof from all public offices, preferring, like Maccenas, the real though private influence of a friend to the titular distinction of a magistracy. He died A. D. 20.

1. nullus] A somewhat awkward stanza. Horace wishes to say that as gold has no lustre when still in the mine, so Crispus can see no charm in wealth except it is used, but he has partially sacrificed clearness to brevity.

avaris] The earth guards its wealth like a miser. The epithet is added as leading up to the attack on avarice which follows.

2. lamnae] *lamina* is any thin piece of metal; the word is here used contemptuously for precious metal in a useless uninteresting shape, a mere piece of silver or gold. For the synopated form cf. 1. 36. 8 n.

inimice nisi] These words go together. Grammatically they might go with *nullus color est*, but they would give no sense.

3. nisi...usu] This phrase has two meanings, one literal the other metaphorical: (1) all metals become dull by disuse, and bright by use; (2) wealth has no brilliancy unless employed.

5. extento aevo] does not mean 'through long ages' but 'his span of life being extended beyond the grave,' i.e. Proculus by his noble deed shall win an immortality of fame, a life beyond life, as is made clear in ll. 7, 8. Cf. too Virg. Aen. 10. 468, *famam extendere factis*.

Proculus] C. Proculus Varro Murena was a Roman knight who divided his property between his brothers who had lost their own in the civil wars. One brother was the Licinius, to whom 2. 10 is addressed.

6. *notus animi*] Orelli and Wickham unite in saying that this is put for *notus propter animum*, but they avoid all explanation, and only compare 4. 13. 21, which is clearly not to be so taken, *vid. loc.* *animi* is a simple gen. of quality: 'Proculus shall live in fame (*vivet notus*) beyond the span of life, (Proculus) of fatherly affection for his brothers.' Possibly Prop. 4. 7. 64 *historiae pectora nota suae* is an instance of *notus* with gen.

7. *metuente solvi*] 'on pinions that dread to flag,' or, 'droop.' For the construction cf. Virg. G. 1. 246, *Arctos Oceani metuentes aequore tingi*, also 3. 11. 10, *metuitque tangi*, 4. 5. 20, *culpari metuit* and 1. 15. 27 n. *solvi* (like *λύσθαι*) is used of that relaxation of nerve tension which is produced by any cause such as fatigue, sleep, cold, &c. Cf. Virg. Aen. 12. 951, *solvuntur frigore membra*.

9. *latius regnes...*] Note the indefinite use of the 2nd person singular, 'thou' meaning 'any one.' *spiritus* is here used like the Gk. *θυμός* from *θύω* to breathe or blow fiercely (cf. 'typhoon') for the fierce passionate part of our nature. The phrase *avidus spiritus* represents as one complex quality what Plato resolved into two simple ones, *θυμός* και *ἐπιθυμία*, 'passion and lust'; in the subjugation of these two to 'reason' (*νοῦς*) he placed true wisdom or Virtue. Cf. *Virtus* below and v. Phaedrus *passim*.

I cannot refrain from quoting in general illustration George Eliot's golden lines:

'Let thy chief terror be of thine own soul;
There, 'mid the throng of hurrying desires
That trample o'er the dead to seize their spoil,
Lurks vengeance, footless, irresistible
As exhalations laden with slow death,
And o'er the fairest troop of captured joys
Breathes pallid pestilence.'

Daniel Deronda, ad in.

10. *quam...uni*] 'than if you were to unite (under your empire) Libya with distant Gades and either Carthaginian were to acknowledge your single sway.' The second clause illustrates and amplifies the first, *jungas* being explained by *servat uni*, and *uterque Poenus* repeating the idea of Libya and Gades in a new form, referring to the Carthaginian settlements on either side of the straits, in Africa and Spain.

remotis] Cf. 2. 6. 1 n.

13. *crescit indulgens sibi*] 'grows by self-indulgence,' i.e. by indulging the thirst which accompanies it. 'The patient

must abstain as much as possible from all drink.' Buchan.
hydrops = ὕδρωψ.

15. *aquosus*...] 'The watery faintness from the pale frame.' Faintness and torpor accompany dropsy, and *edus* describes the pale flabby appearance of the patient.

17. *redditum*...Phraaten] see 1. 26, Int. The family of the Arsacidae to which Phraates belonged had no connection with the Persian dynasty or its founder Cyrus, but for the confusion, see 1. 2. 22 n.

18. *disidens*...] 'Virtue disagreeing with the mob separates from the ranks of the happy and teaches the people not to use words wrongly.' *Virtus* here stands for the opinion of all those who are wise and virtuous. In his use of *beatus* Horace has in mind not only its strict sense of 'happy' but its popular use as = 'wealthy' (cf. 4. 9. 45); curiously enough the English word 'wealth,' which originally meant 'general well-being,' (as in the Litany 'in all time of our wealth'), has been confined to the special sense of well-being as regards worldly goods and gear.

plebi populum] *plebs* from *pleo* (cf. *compleo*, *plenus*) originally meant those who having no civic privileges merely served to fill up the state; *populus* on the other hand comprises all members of the state. Here there seems little distinction between the words.

19. *falsis vocibus*] To call a rich man *beatus* was a misuse of the word. It was a similar misuse when the Greeks called the richer citizens *ἀριστοι*, 'the best.' Cf. Thuc. 8. 82.

21. *regnum...deferens uni...quisquis*] 'by conferring empire on him and him alone whosoever...'

diadema] διάδημα, the blue band worked with white which went round the turban (τιάρα) of the Persian king, 'a diadem,' 'crown,' cf. 1. 84. 14 n.

22. *proprium*] Like *tutum* = 'sure,' 'abiding,' *proprium* is much stronger than *suis* and expresses that which is a permanent possession and not merely hired, borrowed, or held for a season. Horace wishes to express that the reward of virtue is a crown 'that fadeth not away.'

He is very fond of this use of *proprium*, and Sat. 2. 2. 184 and Ep. 2. 2. 170—176 should be compared.

23. *quisquis...acervos*] 'whosoever views huge heaps of treasure (and passes by) without one backward glance.'

ODE III.

'Cultivate, Dellius, a calm and equable frame of mind, neither unduly elated in prosperity nor depressed in adversity. Enjoy the gifts of nature and of wealth: enjoy them, for all must soon be left behind: rich and poor alike we are hastening towards one common end, the bourn from which no traveller returns (*aeternum exilium*).'

All we know of Dellius is that he was nicknamed *Desultor bellorum civilium* from the frequency with which he changed sides during the civil wars, *desultor* being a circus-rider who leaps from the back of one horse to another, while going at full speed.

The Ode is a poetical expression of the Epicurean doctrine 'Live while you live,' deeply touched with its profound sadness, the key-note of the whole being struck in the emphatic *morituro* of l. 4. Compare Eccl. 11. 7, 8, 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun: but if a man live many years, and rejoice in them all; yet let him remember the days of darkness; for they shall be many. All that cometh is vanity.'

1. *rebus in arduis*] 'when life's path is steep,' Wickham.
2. *non secus*] 'and equally so.'
3. *insolenti*] 'unusual,' and so 'excessive,' 'extravagant': the epithet is emphatic, it is not all gaiety, but extravagant gaiety, that is to be chastened by the thought of death.
4. *morituro*] The adj. in this striking position gives the reason for the advice that has been given. Cf. l. 28. 6, *morituro*.
5. *seu...seu...*] These clauses go strictly with *morituro*, 'since you must die all the same whether...or...'
6. *in remoto gramine*] 'on some retired lawn.'
8. *interiore nota Falerni*] 'with an inner brand of Falernian.' *interiore* because the oldest wine would be in the farthest corners of the cellar. *nota* because the *amphoras* were

branded with the name of the consuls of the year. Falernian, from the *Falernus ager* in Campania, was a noted vintage of a 'heady,' 'fiery' character, cf. 1. 27. 9, *severi Falerni*, 2. 11. 19, *ardentis F.*, and Juv. 4. 138, *cum pulmo Falerno arderet*, and kept for a long time, 2. 8. 8.

9. *quo...quid*] 'To what purpose else...why...?' i.e. if we are not to enjoy them, why is nature so lavish of her beauties?

There is a well-supported reading *quo* for *quid* which would seem to have had its origin in an idea that this stanza was grammatically connected with the next, and that *quo...quo* merely anticipated *huc* in l. 18. 'Bring hither, boy, to the place where...where...' But as Orelli observes this is very prosaic, and moreover the hiatus in *quo obliquo* and the shortening of *quo* would be a license utterly without parallel in Horace. For *quo* = 'to what purpose,' cf. Epist. 1. 5. 12, *quo mihi fortunam si non conceditur uti?*

pinus ingens albaque populus] Wickham admirably remarks, 'The double contrast between the slight poplar white in the wind and the gloom of the heavier pine is indicated, after Horace's manner, by one epithet with each of the pair of substantives.'

10. *consociare amant*] 'love to intertwine a hospitable shade.' For the epexegetic inf. here and in l. 12 cf. l. 15. 27 n.

11. *obliquo*] 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 six words *obliquo.....rivo* are a perfect specimen of Horace's power of concise, clear and accurate word-painting. For *trepido* see n. on 2. 4. 24.

13. *nimum breves...*] 'The too short-lived flowers of the lovely rose.' For *breves* cf. l. 86. 16, *breve lilium*, and 2. 14. 24, *brevem dominum*. Notice the pathos of the epithet thus introduced in an ode on the short life of man.

'Gather ye rose-buds while ye may,
Old Time is still a flying;
And this same flower that smiles to-day,
To-morrow will be dying.'

15. *res*] 'circumstances,' 'fortune.' I much prefer some such general rendering to the translation 'property'; the suggestion that he may become poor some day is wholly out of place here.

sorum fila] The fates are represented as three sisters, Clotho (the spinner), Lachesis and Atropos, who sit and spin the thread of each human life: when they sever the thread the man dies. Cf. Milton, *Lycidas* 75.

'Comes the blind fury with the abhorred shears
And slits the thinspun life.'

17. *cedes coemptis saltibus*] 'You add farm to farm but will quit them.' It is impossible to express the force of *coemptis* except by paraphrase. *saltus* are glades or stretches of pasture surrounded by woods and hills such as covered Calabria and Lucania.

domo] *domus* is used specially of a town mansion, *villa* of a country seat.

18. *flavus*] The stock epithet for the Tiber, cf. 1. 2. 13, *flavum Tiberim*. It was so called because of the quantity of sand it carries down.

lavit] Horace does not use the form *lavare* in the Odes.

21. *divesne...*] The construction is *nil interest divesne (sis)...an...moreris*—'it makes no difference whether you are rich or.....lodge under the canopy of heaven,' and then in apposition to *dives* and *pauper*, and reserved till last for emphasis, *victima ..Orci...* 'seeing that you are a victim of the unpitying grave.'

I have inserted the words 'seeing that you are' before 'victim' in translation for the sake of clearness, though to insert explanatory words is generally a sign of mistranslation; but in constructions like this one Latin suffers from not possessing a present participle of the verb 'to be,' and is compelled to make clear the way a word is to be taken by assigning it a very marked position, as here: in English it is impossible to do so naturally. In Greek after *victima* we should have *ὅτι* or *ὅτι* *δύναται*, cf. 3. 16. 80 and 4. 1. 6 n.

Inachus was a mythical king of Argos; he here typifies remote antiquity and lofty lineage.

23. *sub divo*] 'beneath the open sky' = *sub Jove*, 1. 1. 25 n. So too 1. 18. 13, *sub divum*, 'into the open air,' 'into the light.' The phrase is archaic.

moreris] *commorari* is the more usual word for staying in a place for a time, e.g. at an inn, but I think *morari* is here used in a similar sense: life is represented as a merely temporary sojourn.

25. cogitur] *cogo*, from *coago* = 'to drive together.' Horace has probably the same idea in his mind as in l. 24. 18 (*sigro compulerit gregi*) of the dead being collected like a flock of sheep.

26. versatur sors exitura] The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn which was shaken about (*versatur*) until one lot leapt out (*exire*). Hence in Gk. *ράλος* (a lot), from *ράλλω* 'to shake.' So S. l. 16, *omne capax movet urna nomen. serius octus*] 'sooner or later.'

28. cumbae] i.e. the well-known bark of Charon, described in Virg. *Aen.* 6. 410—415, and cf. Prop. 3. 18. 24, *scandenda est torvi publica cumba senis*.

ODE IV.

'Lest you be ashamed, Xanthias, of being in love with a slave-girl, let me tell you many a great hero has done the same,—Achilles, Ajax, Agamemnon. And then who knows but your auburn-haired Phyllis may have been a princess once? Be sure there was nothing disreputable about the mother of such a paragon, such a — nay, you may let me praise her without suspicion; I am close on forty.'

The Ode is of course satirical throughout, and the style mock-heroic: Xanthias Phocæus is a *nom-de-plume*, and as he usually does in such cases, Horace selects a Greek name (*Φωκεύς* = inhabitant of Phocis), cf. 2. 5. 20, *Cnidiusve Gyges*, and 8. 12. 6, *Liparæi nitor Hebri*.

1. ne sit] It is more usual when *ne* is used in prohibitions to employ the perfect subj. (cf. 1. 11. 1, *ne quaesieris*), and it is therefore better here to take it = 'lest,' cf. 1. 83. 1; 4. 9. 1.

sit tibi pudori] *pudori* is 'Dat. of the Purpose, which is usually found with a second Dat. of the Recipient, cf. *odio esse alteri, emolumento esse alicui, &c.*' Pub. School Gram. § 129.

2. Xanthia] *Xanthia*, voc. 1st Decl. insolentem] 'arrogant though he was.' For the character of Achilles cf. A. P. 122,

*impiger, trucundus, inscorabilis, acer,
jura neget sibi nata, nihil non arroget armis.*

For Achilles and Briseis see Class. Dict.

4. movit...movit] Cf. 1. 2 4 n.

5. Telamone natum] The words are added to distinguish him from the other Ajax, the son of Oileus, for whom cf. 1. 15. 18.

6. captivæ dominum] The antithesis is made clearer by the juxtaposition of the antithetical words. In a non-inflecting language, such as English, the order of the words in a sentence being of necessity more simple for the sake of clearness, it is comparatively rarely that this placing contrasted words side by side can be effected. Other instances are 1. 6. 9, *tenues grandis*, 1. 13. 14, *dulcia barbæ*, 1. 15. 2, *perfidus hospitam*, 1. 29. 10, *arduus pronos*, 1. 37. 6, *Capitolio regina*, 3. 5. 9, *Medo Marcius*, 4. 4. 31, *imbellem feroces | progenerunt aquilas columbam*.

Tecmessæ] *Τεκμησσα*. 'Before *gm, gn*, a vowel seems always to have become long by nature, as *igmen, agnus*. In genuine Latin words not compounded the other mutes do not precede *m, n*. Thus the older writers, such as Plautus, wrote *ερεκμα* (*δραχυμή*),...*cuctinus* (*κύκνος*),...*Tecmessa*. The learned poets, copying the Greeks, did not object to *cycnus, Tecmessa, &c.*' Public School Lat. Gram. § 218.

7. arsit...virgine rapta] 'was fired with love for a captive maiden,' i.e. Cassandra. For construction of *virgine*, cf. 3. 9. 5 n.

9. barbaræ...] This stanza amplifies the idea of *medió in triumpho*, and by dwelling on the details of Agamemnon's victory brings out more forcibly the contrast with his own subjugation by one of his own prisoners. The word *βάρβαρος* was applied by the Greeks to all foreigners: it is an imitative word signifying a person who jabbars or talks what is unintelligible, and originally only signified 'not Greek,' but subsequently, as the Greeks began to surpass their neighbours in civilisation, the secondary sense of 'uncivilised' which we attach to our word 'barbarous' began to accompany it.

10. *Thessalo victore*] abl. abs. The 'conqueror' is Achilles who led the Myrmidones from Thessaly.

ademptus Hector] 'the loss of Hector.' The Latin idiom has a considerable dislike to verbal nouns, and substitutes for a verbal noun followed by a genitive (e.g. *ademptio Hectoris*), a simple noun and a past participle passive in apposition (e.g. *ademptus Hector*). Cf. the phrase *ab Urbe condita* 'from the foundation of the city,' *ante Christum natum*, 'before the birth of Christ,' and *Livy* 21. 1 § 4, *angebant ingentis spiritus virum Sicilia Sardiniaque amissae*, 'the loss of Sicily and Sardinia.' For *ademptus tradidit* cf. 3. 6. 44 n.

In *ademptus* from *adimo*, the *p* is added between *m* and *t* as an 'auxiliary consonant' to make the word more easy of pronunciation. It is almost impossible to pronounce *ademtus* several times without slipping in a *p* sound. In this and similar words the spelling with *p* represents rather the actual pronunciation than the correct form of the words. Cf. *sumo sum-p-tum*, and 1. 29. 18, *coemptos*, 2. 5. 14, *dempserit*, 2. 11. 28, *comptum*, 1. 4. 1, *hiemps*.

11. *fessis*] After a ten years' struggle.

leviora tolli] Lit. 'lighter to be destroyed,' i. e. 'an easier prey.' *tollī* is epexegetic, cf. 1. 8. 25 n.

12. *Fergama Graia*] v. note on l. 6. *Πέργamos* in the sing. is feminine, in the plural *Πέργama* neuter. Such nouns are called Heteroclitite from having a second form of declension (*ἑτέρα κλίσις*).

13. *nescias an*] is a poetical variation of the common use of *nescio an* in hesitating affirmation, e.g. *nescio an hoc sit maximum* = 'I don't know whether this is not the biggest.'

If Horace had written *nescis an...*, it would mean, 'you don't know whether her parents are not an honour to you.' He however puts this more indirectly and hesitatingly, thereby making the irony more subtle and delicate: 'you could not be sure (were you to examine the question), Xanthias, whether the noble parents of your golden-haired Phyllis do not lend a lustre to their son-in-law.'

Some supply *si* before *nescias* and make ll. 15, 16 the apodosis: 'should you be ignorant...let me assure you her race is royal.' Such an omission of *si* however needs justification, and moreover *si nescis* would be needed.

15. *genus*] nom. case, supply *est*. Wickham says, that it is governed by *maeret*, 'mourns her royal race and the cruelty of her household gods,' but it will be observed that this involves

taking *regium* as a mere attribute and *iniquos* predicatively, which is harsh, and indeed, as Nauck remarks, 'impossible.'

penates] the gods of the stores (*penus*) which were naturally kept in the inmost part of the house; of. the words *penetralia*, *penitus*, *penetro*.

17. *crede non illam*] Much stronger and more pointed than *ne crede illam*. 'Be sure that she at any rate has not been wooed by you from among the base rabble.' The *non* is placed immediately before *illam* to shew that however possible such a supposition might have been in an ordinary case, in *her* case it is absolutely inadmissible. Notice the effect of *illam* and *tibi* in juxtaposition.

scelesti] Doubtless Xanthias belonged to the ranks of those gilded youths who concisely designate all the rest of the world (*plebs*= 'those who merely fill up') as 'cads' (*scelesti*). His own phrase is ironically turned upon himself. For the application of epithets implying moral qualities to various classes of society cf. such words as *οἱ ἀριστοί*, *optimates*, aristocracy, *οἱ φαῦλοι*, *οἱ κακοί*, &c. Cf. 2. 2. 19 and note.

21. *teretesque suras*] 'shapely ankles.' *teres*, from *tero*, Gk. *τριβω*, 'to rub, polish, finish,' denotes, says Munro (Lucr. 1. 35), 'that the thing to which it is joined is of the proper shape,' e. g. *cervix teres*; *tunica teres*= a tunic of even fineness; *oratio teres*= a style of speaking that is polished and finished.

22. *integer*] from *in* and *tango* (*tetigi*), indicates that which is free from all taint or blemish, or which is complete and whole. 'I praise myself heart-whole...', cf. 3. 7. 22.

fuge suspicari] sc. *cum*: 'avoid suspecting one whose age has been only too eager to conclude its eighth lustre.' For the inf. cf. 1. 15. 27 n.

23. *octavum claudere lustrum*] Horace was born Dec. 8, B. C. 65, cf. 3. 21. 1, *consule Manlio*. *lustrum* (from *luo*), means the expiatory sacrifice performed by the censors at the end of every fifth year after taking the census; hence *lustrum* is put for 'a space of five years.' The technical phrase *condere lustrum* which was used of the censors is judiciously varied by Horace. See too 4. 1. 6, *circa lustra decem*.

trepidavit] A favourite word with Horace, used, 2. 8. 12, of a stream hurrying down its bed. It expresses eager, excited, quivering (cf. *tremo*) motion, cf. 4. 11. 11. See also 2. 11. 4 n. For *claudere*, cf. 1. 15. 27 n. Verba expressive

of eager desire naturally take an infinitive after them, cf. *fuge* = 'be eager to avoid.' Cf. too 2. 11. 4.

The exact value of the two concluding lines in fixing the date of the Ode, of which the commentators made much, I leave the judicious reader to determine, but cf. Dickens, Sketches by Boz, 'Mr Augustus Minns was a bachelor of about forty as he said—of about eight and forty as his friends said.'

ODE V.

'Lalage is too young yet for the trials and troubles of love: her delight is still in childish frolics. Why covet the unripe grape? Wait awhile and she will seek you of herself, and be dearer to you than ever was Pholōs, or Chloris, or Gyges.'

1. *ferre iugum valet*] The nom. to *valet* is *Lalage*, or *juventa* to be extracted from *juventa* in l. 6. The application of the term *juventa* to a young girl, though frequent in ancient poetry, is not in accord with modern taste. The metaphor is kept up throughout the first eight lines, and is repeated in ll. 15, 16. Cf. *δέμαλις* and *τόρις* in Gk.

2. *munia comparis aequare*] 'match the labours of a mate or yoke-fellow,' i. e. draw even with one in the plough.

5. *circa est*] lit. 'is around' = 'is occupied with.' This use of *circa* is very frequent in Quintilian and some post-Augustan writers, but otherwise rare. *εἶναι περί τι* is very common in Gk. = 'to be engaged about anything.'

6. *nunc...nunc*] 'at one time.....at another.'

8. *sallito*] from *salix* = 'a willow, or osier-bed.' *prægestientis* is a very strong word: *gestire* (from *gestus*) 'to use passionate gestures' is in itself a very emphatic word for 'desiring,' and *præ* in the sense of 'exceedingly' makes it more so. Horace wishes to express how she is given up heart and soul to her gambols without one thought of love or anything else.

10. *iam...colore*] 'soon shall you see (*tibi*) autumn marking the clusters with blue, (when she comes) gaily-dressed in brilliant hues.' *lividos* is proleptic. *purpureo* may be either 'brilliant' (cf. 4. l. 10 n), or 'purple,' though in connection

with *varius* I prefer the former. *lividus* is the colour of bruised flesh or people who are bilious, here the 'bluish-green' of the grape when just turning.

This view, which is Nauck's, takes the words very simply in their natural order—a most important point in considering a debateable passage in the Odes. Otherwise it is necessary to take *distinguet colore* together and render 'many-coloured autumn shall mark the now pale clusters with a purple hue.'

13. *currit...aetas*] 'Her time of life, now so wild, hastens along.' *ferox* keeps up the metaphor of *nondum subacta ceruice*; she is still too young to be broken in, wild, untamed.

14. *dempserit, apponet*] The bodily frame naturally increases in strength up to a certain age (say forty or forty-five in a healthy man), after which strength and activity gradually decrease. Hence it is very common to speak of the years up to this period as 'gained' or 'added' (*apponere*), and those which follow as 'lost' or 'subtracted' (*demere*). Cf. A. P. 175,

*multa ferunt anni venientes commoda secum
multa recedentes adimunt.*

Horace says that the lover (who is possibly himself, and at any rate not young) must consider that each year that passes, though a loss to himself, yet brings ample compensation in the additional charms it confers on Lalage. For the *p* in *dempserit* cf. 2. 4. 10 n.

15. *proterva fronte*] Lalage is again spoken of as a *juvenca*.

17. *dilecta...*] The construction is *dilecta (a te, tantum) quantum non Pholoë fugax (dilecta fuit)*, 'beloved as much as was never coquettish Pholoë.'

19. *ut pura.....mari*] 'as the cloudless moon is reflected in the nightly ocean.'

22. *mire...vultu*] 'The difference (i.e. between Gyges and a girl) hard to detect by reason of his flowing locks and half-girlish face would marvellously deceive even shrewd strangers.' *discrimen* = 'that which makes a distinction,' from *dis* and *cerno*, 'to distinguish' (cf. Gk. κρῖνω); hence the word is frequently used for a 'critical moment'—a moment which makes all the difference as to the result.

ODE VI.

'O Septimius, thou who wouldst go with me to the world's end, if I live to old age, may Tibur be the dwelling of my declining years. But if (or 'since') the fates cruelly forbid that, then I will seek genial Tarentum. That is an earthly Paradise, thither do I summon thee to my side, there amid poetry and friendship (cf. n. on *vatis amicti*) shall my life end, there shall thy tears bedew my funeral urn.'

H. T. Pflüas, who calls attention to the depth of feeling which underlies the Ode, suggests that it was written either during severe illness or under the strong expectation of an early death. Could he, says Horace, look forward to old age (*senectus* l. 6.) he would prefer no place to Tibur, but if that may not be, as he hints it may not (*si prohibent* not *prohibeant* or *prohibebunt*), then he calls upon Septimius to accompany him to Tarentum,

'For I will see before I die

The sunny temples of the South.'

Septimius is very possibly the same man to whom Horace gave a letter of introduction to Tiberius, v. Epist. 1. 9.

1. Gades] For Cadix put for the extremity of the universe cf. 2. 2. 11, *remotis Gadibus*. The pillars of Hercules were considered the end of the world, cf. 1. 84. 11, *Atlantæus finis*, and Eur. Hipp. 3, *τέρματός τ' Ἀτλαντικοῦ*. So Pind. Nem. 4. 69, *Γαδείρω τὸ πρὸς ῥόφον οὐ πέρατον*, 'what lies beyond Gades towards the darkness cannot be traversed.' The Atlantic was totally unexplored and unknown to the ancients, as indeed it remained up to the time of Columbus. Of some islands off the W. coast of Africa they did indeed know, but they were only known as the 'Islands of the Blessed,' 'of the Hesperides,' or by other equally mythical names.

aditure] 'Thou who wouldst go,' i.e. should necessity arise. Cf. 4. 8. 20, *donatura, si libeat* and n.

2. Cantabrum...iuga] The Cantabri inhabited the N.W. portion of Spain; occupying a mountainous and inaccessible district they maintained that guerilla warfare for which Spain has always been celebrated, and continually harassed the

important settlements on the E. and S. coasts. Augustus
 person in B.C. 27, and stayed there until
 nal subjugation of the Cantabri was accom-
 ar-minister Agrippa B.C. 19. Livy (27. 12)
 was the first province entered by the Romans
 lued, and the interest taken in the war is
 's frequent allusions to it. Cf. 3. 8. 22,
mitus catena, 4. 14. 41, *Cantaber non ante*
 o Virgil, wishing to select a special instance
 robbers who continually threaten the peaceful
 farmer. *domabi* Hiberi, Georg. 3. 408, *aut impacatos a tergo*
horreb is no ab. that the Ode must have
 been w a time Aug. was in Spain, or the
 allusion w unnatural and out of place. But cf. n.
 on l. 7.

luga ferre] A metaphor from breaking in oxen, but which
 also refers to the custom of making a conquered enemy, 'pass
 under the yoke' (*sub jugum mittere*).

3. *barbaras Syrtis*] The epithet alludes partly to the bar-
 barous character of the inhabitants, partly to the dangerous
 character of the coast itself. Cf. 1. 22. 5, *Syrtis aestuosas*.

5. *Tibur*] Tivoli; v. *Class. Dict.*, and for a full description
 Burn's 'Rome and the Campagna.' For the same sentiment
 with regard to Tibur, cf. 1. 7. 1—21.

Argeo colono] *Argēo* is a representation of *Ἀργεῖο* in Latin
 letters, long 'e' answering to 'ei.' Tiburtus, son of Catilus, is
 said to have come with Evander from Greece. *colono* is what
 Kennedy calls a 'Recipient Dative, instead of an Ablative of
 the Agent,' but it is only used after the Past Part. Pass. or
 after gerundives. Cf. below, *Laconi Phalantho*, and cf. 1. 6.
 1 n.

7. *sit modus...*] Martin gives the general sense:

'O may it be the final bourn
 To one with war and travel worn.'

The genitives go both with *modus* (= 'a limit') and with
lassus, for which latter cf. *Virg. Aen.* 1. 178 *fessi rerum*, the
 gen. seeming to be dependent on the sense of 'having had
 enough of' which the word contains; it is an extension of the
 use of the Partitive Genitive.

The commentators explain *viarum* of the marches Horace
 had to go through when he was *tribunus militum* B. C. 42, and

militia of the campaign he then served, and then proceed to raise a difficulty as to how his allusion to that date can be reconciled with his allusion to B.C. 27 in line 2: the difficulty is however entirely of their own creating. Horace is here speaking quite generally of the ordinary labours of life, possibly, of course, thinking of his own, but certainly not specially alluding to them. Anyhow the Ode cannot have been written any time near B.C. 42, for, putting aside the reference to the Cantabri, (1) all the other Odes in the Book were certainly written much later, (2) the whole tone of the Ode represents Horace as no longer very young.

10. *pellitis ovibus Galaesi*] The Galaesus was a river near Tarentum: its rich pastures supported a choice breed of sheep, whose wool was so valuable that they were 'covered with skins' (*pellitas*) to protect it from injury.

11. *regnata Phalantho*] 'ruled over by Phalanthus.' *regnare* = 'to reign,' an intransitive verb ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous participle of *rego*, *rectus*) the past part. is allowed to be used passively. Cf. Virg. *Aen.* 6. 794, *regnata Saturno*, and 8. 29. 27, *regnata Cyro*. For the foundation of Tarentum circ. B.C. 700, see *Class. Dict.* s. v. Phalanthus.

13. *ille...ille* (l. 21) ...*ibi* (l. 22)] Notice carefully the guiding words.

14. *angulus terrarum*] 'corner of the world.' *terrarum* is used in exactly the same manner as in the phrase *orbis terrarum*. By the word *angulus* Horace does not so much wish to imply that Tarentum was in a 'corner of the world' as that it was a snug nook for retirement. For the last syllable of *videt* lengthened, cf. l. 8. 86 n. *videt mihi*, lit. 'smiles to me' = takes my fancy.

non Hymetto mella decedunt] 'the honey does not give way before that of Hymettus. Neither Latin nor Greek have a use of the pronoun similar to the word 'that' in the above sentence: they are therefore obliged either to say 'the honey does not give way before the honey of Hymettus,' or to take a short cut (*compendium*, whence the phrase *comparatio compendiaris* applied to this idiom) and avoid such roundabout method by saying 'the honey does not give way before Hymettus.' So below *baca Venafro*, and Hom. *Il.* 17. 51, *κομὰι Χελρῆσσι ὀμοῖαι*, 'locks like those of the Giacea.' Cf. also 2. 14. 28,

mero... dentificum potiore cenis, and 3. 6. 46, *aetas parentum*

used of one who quits the footpath to make
 nce = 'to yield to.' Probably however here,
 of the word *certat* immediately after, the
 vanquished competitor quitting the arena.
 berry,' *par excellence*, i. e. the berry of the

18. Iuppiter] i. e. the god of the atmosphere, cf. 1. 1. 25 n.
 brumas] *di*
 generally 'win'
 Aulon] a wine (sea) | For *Falernis* cf. 2.
 3. 8.

21. *te mecum*] The two words are side by side, even as
 the two friends were to be
ille locus] i. e. entum. The words
et beatæ arces or the words *ille locus*,
arces referring to l. ... district and *beatæ*
 to its fertility.

22. *calentem*] i. e. when the ashes were being removed
 from the pyre to the urn. It was customary to sprinkle them
 with perfumes and wine (cf. Virg. *Aen.* 6. 226), the poet
 naturally prefers 'the homage' of a tear. Notice *tu* emphatic.

23. *debita*] not 'due by custom,' for custom ordained the
 sprinkling with perfumes, but 'due to our friendship,'—'the
 tributary tear.'

24. *vatis amici*] I have little doubt that in the summary
 at the beginning I have not unduly pressed the meaning of
 these two most emphatic concluding words, which the com-
 mentators seem entirely to neglect. Horace has a double
 claim (cf. *debita*) on Septimius' tears (1) their long friendship,
 (2) the fact that that friendship had been hallowed by the
 presence and favour of the Muses. Theirs had not only been a
 'fair companionship,' but they had also 'with singing cheered
 the way.' (Tennyson, *In Mem. c. 23.*)

ODE VII.

'Pompeius, with whom I once saw service under Brutus,
 with whom I have often joined in revelry, who has thus restored
 you to your civil rights? How I remember being in the

NOTES.

reut of Philippi with you, when I ran aw
and Mercury spirited me away safe home,
sucked back into the tempest and tumult of th
offer a sacrifice to Juppiter for your return, and
hold a reckless revel beneath the laurels here. On
I should scorn to be sober.'

1. saepe] i. e. during the two years before the 3
Philippi.

tempus in ultimum deducte] 'Led down into utte
peril when Brutus was our leader.' There seems a pl
words in *deducte...duce. tempus* here means 'a specia
'critical period of time,' the notion of 'peril' attaches to
from the adjective *ultimum*, which implies danger. Cf. Cic.
Phil. 5. 17. 46, *tempore summo reipublicae* = 'at an extreme crisis
of the commonwealth.'

2. Bruto] M. Brutus, the murderer of Caesar, commanded,
along with Cassius, at Philippi (B. C. 42).

3. redonavit Quiritem] 'given thee back a full citizen.'
After Philippi a large proportion of the republican party were
pardoned by Octavian, Horace among them: Pompeius, how-
ever, seems still to have remained in arms with the relics of
the beaten faction; possibly he joined his namesake, Sex.
Pompeius, whose piratical career only ended in B. C. 85. Any-
how he had only just been amnestied.

Quirites signifies a Roman citizen in full possession of his civil
rights, or, according to the legal phrase, *capite non deminutus*.
Hence in public documents the phrase, *populus Romanus Quiri-*
tium, and among the jurists, *ius Quiritium*. The word was only
applied to Roman citizens in a civil capacity, never to soldiers;
hence the point of Caesar's beginning a speech to the mutinous
10th legion with the word *Quirites*. The word deserves study in
a good dictionary.

5. sodalium] used of 'comrades in enjoyment' in connec-
tion with the lines which follow.

6. morantem...fregi] 'I have often with (the aid of) wine
defeated a wearisome day.'

Wickham explains *fregi* of 'breaking the continuity of
business hours,' comparing 1. 1. 2, *partem solido demere de
die*, but the interpretation seems forced and gives no sense to
morantem. Orelli simply says *fregi, breviorum reddidi*, which

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Frangere, however, is very common in the sense of 'defeat,' 'break the back of,' and so taken in a similar sense: the day threatened to be dull, wearisome, but Horace had a remedy quite strong enough to counteract its threats and make it move along very fast and so Maack, 'to shorten.'

conatus...] lit. 'garlanded as to my locks glistening with Arabian unguent,' i.e. wearing a garland on my locks, &c. *Arabum* is a corruption of the Indian name for a plant from which an unguent was extracted. It is called 'Syrian' because all Indian products were brought to the sea-coast through Arabia and bought by Roman merchants in Syria, so that all Indian merchandize is indiscriminately called 'Syrian.' Cf. 2. 11. 16, *Assyriaque nardeo*.

9. *Philippus et celerem fugam*] 'Philippi's hurried rout.' A good instance of *Hendiadys* (*ἑνὶ δὲ δὲ*) or the use of two words or phrases simply put side by side, instead of a single complex phrase in which the words qualify each other. Cf. 1. 35. 23, *victricium fratrumque*, 'wounds inflicted by brethren,' 3. 4. 4, *fidibus citharæque*, 3. 4. 42, *Titanas immensæque turmam*, *Caes. B. G. 4. solitudinem et siles*.

10. *sensit*] a favourite word of Horace, meaning 'to feel to one's cost,' 'to feel anything painful.' Cf. 4. 4. 25, *sensere*, of the conquered tribes, 'feeling to their cost' the power of Rome. So 3. 27. 22, *sentiant motus*, of those at sea, 3. 5. 26, *lora sensit iners*.

relicta non bene parmula] Horace always speaks of his short military career as of something he can look back upon as too curiously absurd to be talked of gravely; that he is half jesting is clear here, as Wickham well observes, from the ironical use of the diminutive *parmula*, 'my poor shield.' *non bene* is also used in jest = 'not over bravely:' in serious writing *non bene* would = 'most disgracefully,' by litotes, cf. 1. 18. 9 n.

Horace is probably induced to tell this tale against himself by the fact that he is imitating the example of Alcaeus, Archilochus, and Anacreon (v. Orelli ad loc.).

For the disgrace of throwing away the shield cf. the use of the word *ἄψαρκτος* and the Spartan mother's advice to her son, 'Return either with your shield or upon it.'

11. *cum...mento*] The description in these lines is of course sober earnest, all the more telling preceded and followed as it is by ironical jesting.

minaces] 'those but late so threatening touched with their chin the disgraceful dust.' The *solum* is called *terpe*, because when they 'bit the dust' they were defeated, and to a certain extent all defeat is disgraceful.

Orelli prefers to take *tetigers mento* as if referring to the abject prostration of suppliants, with their faces in the dust, rather than as an Horatian reproduction of phrases such as $\delta\delta\delta\delta\ \lambda\alpha\sigma\iota\alpha\tau\epsilon\ \gamma\alpha\iota\alpha\varsigma$, Hom. II. 2. 418, and *hucum semel ore memordit*, Virg. Aen. 10. 849. He quotes a passage of Appian to prove that certain leaders did, after the battle, 'come as suppliants' (*ἐλάττω προσηύσαν*) to Antony: but this is really too recondite and unimportant. What Horace wishes to do is not to commemorate the cowardly behaviour of some of his fellow-soldiers after the battle—to do which would be at once unpoetical and ungenerous—but to tell us in five thrilling words how in that fierce fight those 'grim warriors bit the dust.'

18. *sed me]* Wickham well points out the strong opposition to *tecum*. Note too the emphatic position of the two words at the beginning of two stanzas.

Mercurius celer] as the special patron of poets, cf. l. 10. 1 n.

denso aere] 'In a thick cloud.' So in Hom. $\phi\acute{\epsilon}\rho\iota\ \pi\omicron\lambda\lambda\eta$. *aer* from being constantly opposed to *aether*, the pure upper air (so too in Greek $\delta\acute{\eta}\rho$ and $\alpha\lambda\theta\acute{\eta}\rho$), was frequently used as = 'cloud,' 'mist.'

Horace is here satirizing Homer, who represents his divinities as rescuing a defeated hero by this somewhat unfair device whenever convenient, e.g. II. 8. 890. Orelli's note '*vera est parrasia*' is hardly more necessary than the 'This is sarcasm' of Artemus Ward.

15. *resorbens]* 'sucking back.' The metaphor is from a shipwreck: the breakers had cast Horace safe upon the shore; a back eddy had sucked his friend back amid 'the raging surf' (*frcta aestuosa*), cf. $\acute{\alpha}\nu\alpha\pi\omicron\upsilon\beta\delta\epsilon\acute{\iota}$, Hom. Od. 12. 105.

17. *ergo]* i. e. since after so many dangers you are safe at home.

obligatam redde] 'duly offer the banquet as you are bound.'

reddo is frequently not 'to give back,' but 'to give what is due,' but in fact the two senses are but one: Pompeius had doubtless bound himself by a vow (*voto se obligare*) to offer a

feast to Jove, and so when he 'duly offered' it, he was but 'giving back' to the god what the god had given him.

obligatam = lit. 'that is bound on you,' i.e. to which you are bound: the word is a technical one with regard to religious obligations, e.g. Cic. Leg. 2. 16. 41, *voti sponsio quia obligamur deo*, cf. too the possible derivation of *religio* from *religare*.

21. *oblivioso*...] Here Horace represents the feast to which he invites his friend as actually realized, and himself as urging on the attendants to their various duties.

oblivioso, 'that brings forgetfulness,' i.e. of care, cf. *Liber, Lyaeus*. It is the *ὄλιον λαθικηδέα* of Alcaeus.

levia] Notice the quantity of the *e*, and cf. 1. 2. 38 n. It is the same word as the Greek *λείως* or *λείφος*, whereas *lēvis* = *legvis* the Greek *ἐλαχός*.

Massico] From *Mons Massicus* in Campania.

22. *cfboria*] Cups made to imitate the pod of the Egyptian bean; cf. Athen. 11. 54, τὰ Αἴγυπτιᾶ κισβώρια. Bücheler brilliantly suggests that Septimius had after Philippi joined Antony in Egypt and remained there and that this Egyptian word for a 'goblet' is used designedly.

23. *conchis*] Shells, or vessels made to imitate shells, were used to contain unguents. So Martial, 3. 82. 27, speaks of a *murex aureus* as used for this purpose.

quis...myrto] 'Whose task is it speedily to fashion garlands with pliant parsley or with myrtle?' *propero*, 'to hasten,' is intransitive, but is frequently used transitively in the secondary sense of 'to make hastily,' cf. 2. 13. 26 n.; *deproperare* has the additional meaning of 'completing.' *apium* was used both by the Greeks (e.g. in the garland given as a prize at the Nemean games) and Romans for chaplets, cf. Virg. E. 6. 66, *Floribus atque apio crines ornatus amaro*. For *udo* cf. Theocr. 7. 69, *πολυγάμπυ τε σελίνω*, 'with easily bent parsley.'

25. *curatve*] For position of *ve* see 2. 19. 28 n.

quem...btbendí] 'Whom shall Venus declare lord of the revel?' At feasts a president was chosen by lot, see 1. 4. 18.

27. *Edonis*] The Edoni were a Thracian people near the Strymon. The Thracians were notorious for their orgiastic worship of Bacchus or Dionysus. Cf. 1. 27. 1.

28. *furere*] lit. 'to be mad' = 'to hold furious revel.' So too 3. 19. 18, *insanire*.

ODE VIII.

An Ode to Barine, fair, fickle and forsworn. This Ode has the peculiar interest of being perhaps the only Ode of Horace of which there is an adequate English rendering—that by Sir Charles Sedley (see Selected Translations, by C. W. Cooper).

1. *ulla...unquam*] 'had any punishment, Barine, for faith forsworn ever marred your beauty.' The ancients believed that the gods specially punished perjury by the infliction of some personal disfigurement: the fact that Zeus did not blast the perjured (*ἔρλοποι*) with his thunder is used as an argument against his existence by the Socrates of Aristophanes, v. Nub. 899. Orelli aptly quotes Ov. Am. 8. 8. 1,

*esse deos, i, credis; fidem jurata sefellit:
et facies illi, quae fuit ante, manet.*

iuris pelerati] *jus* is never used by itself for 'an oath,' but from the analogy of its use in the word *jurjurandum*, Horace has invented this phrase, which is at once so clear and effective that it is a distinct addition to the Latin language. For the oxymoron, cf. 8. 11. 35 n.

8. *nigro uno*] Both these adjectives go with both *dente* and *ungui*; *uno* is emphatic, *one single*.

5. *crederem*] Notice the marked contrast between the long protasis, and the emphatic monosyllabic apodosis. Had I, he means to say, one atom of hope that you might possibly keep your word, then I would, spite of everything, then and there, unreasonably and unhesitatingly believe.

tu] emphatic.

obligasti] See note on 2. 7. 17. *simul* = *simul ac*, 'as soon as.'

6. *caput*] It was customary to 'swear by the head' (cf. St Matt. 5. 36), i. e. invoking a curse on the head if the oath were broken: hence Horace's selection of the word here. But he is not uninfluenced by the recollection how very charming was that same 'perjured head,' 'wreathed' though it was 'with broken vows' (*votis obligatum*).

enitescis...cura] 'you shine forth in still more radiant beauty, and advance the cynosure of all our youth.'

enitescis and *prodis* are admirably used of Barine's soft
as she appears: they are words that might
g moon as she 'unveils her peerless light,'
suggest the comparison.

y emphatic. Not only does perjury do you
lutely 'suits you'!

10. *fallere* to deceive, or 'cheat,' i.e. 'to swear falsely
by.' Cf. Virg. *Aen.* 6. 324, *Di cujus jurare timent et fallere*
numen. Cf. common phrase *fidem fallere* = 'to break a
pledge.'

et toto...ca heaps together words
of weight and usefulness of the oaths
Barine had brought

13. *hoc*] i.e. the fact of your perjury. Notice the climax
of thought, not only does Barine not suffer for her perjury, but
it absolutely does her good, nay the deities even smile approba-
tion of it.

inquam] Just as we insert 'I assure you' parenthetically
when we think what we are saying may appear incredible.

15. *ardentes*] burning arrows were frequently used in war:
Cupid's are so called, because where they hit they kindle 'the
fire' of love. Cupid sharpening his arrows is a favourite sub-
ject on antique gems.

17. *adde, quod*] = *accedit quod*, though somewhat more
poetical; 'then too there is the fact that.' This seems better
than to make *Barine* the vocative to be understood with
adde. For the phrase see Dict. s. v. *addo*.

pubes crescit, servitus crescit] Notice how Horace by simply
putting these two statements side by side expresses the com-
pleteness of Barine's empire: to say 'new youths are growing
up,' is identical with saying 'you have new slaves growing up,'
the two phrases are interchangeable.

21. *te...*] Barine was the dread of three classes, timid
mothers, thrifty fathers, and anxious brides.

For *juvencis* see Intr. to 2. 5. It is used here half satirically
where you might expect such a word as 'darling.'

23. *tua aura*] 'the breath of your love,' or perhaps 'the
effulgence of thy beauty,' cf. *enitescis* and Virg. *Aen.* 6. 204,
auri per ramos aura refulsit.

ODE IX.

'Rain, storm, frost do not last for ever, but your grief, Valgius, for Mystes seems eternal. And yet, bethink you, even Nestor ceased to lament his son, nor did his sisters bewail Troilus for ever. Cease then these womanly tears, and let us find relief for our private sorrows in singing of the glorious exploits of Augustus.'

The date of the Ode has been considered doubtful, though it would seem sufficiently fixed by the accurate language of the concluding stanzas. Wickham says, 'it is impossible in these poetical references to Augustus' exploits to disentangle anticipation from history, or the hyperbolic dress of historical fact': but though this may be true as a general remark, it is totally inapplicable to such definite words as 'the triumphs Augustus Caesar has just won over Armenia and the Parthians,' especially when we know as a fact that Augustus went to the east, B.C. 21, and in A.C. 20 sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus at Carrhae, receiving the personal submission of Phraates (cf. Epist. 1. 12. 26). Horace when he wrote the last two stanzas obviously had in his mind the lines of Virgil, G. 8. 30,

*addam urbes Asiae domitas, pulsumque Niphatem,
Adentemque fuga Parthum versisque sagittis
et duo rapta manu diverso ex hoste tropaea.*

Now although Virgil wrote the Georgics B.C. 37—30, there is little doubt that he subsequently revised them, and that these lines were added to them shortly before his death in B.C. 19. Nor need we wonder that Horace reproduces almost the phraseology of Virgil seeing that the Ode is addressed to one who was the common friend of both: let us, he says, forget grief in following Virgil's example, and singing of 'Caesar' and 'Niphates,' and 'the Parthian' and 'trophies.'

C. Valgius Rufus was himself a poet, but is only known to one of the small poetic circle that gathered
Cf. Sat. 1. 10. 82,

*s et Varius, Maecenas Virgiliusque
us et probet haec Octavius.*

ing 'shaggy,' i.e. 'rough,' 'disordered,' representing continuous wet weather on the fields.

2. Caspium, Armenia, Gargani] Cf. 1. 1. 13.

3. i her 'uneven,' 'gusty,' or 'that make uneven' (of r sense being supported by Horace's applicat. (Epist. 1. 1. 94) to a bad haircutter, *curatus* *pillos*.)

5. s to the rigidity of ice. Cf. 1. 9. 3, *ino*.
inera; *ima recurrit iners*. The epithet is *inera* to the general notion of torpor and absence of vitality which is always associated with extreme cold, but also because frost stops all outdoor work. Cf. too 1. 22. 17, *pigris campis* of the Arctic regions.

7. laborant] 'strain beneath the north winds.' The word refers to the groaning and creaking of the timber as if in pain. Cf. 1. 9. 3, *silvae laborantes*, of the snow-laden branches. Garganus is a mountain in Apulia.

8. viduantur] 'are widowed of,' i.e. 'are despoiled of.'

Notice how throughout these two stanzas Horace has selected illustrations from nature which admirably fall in with the idea of grief, 'rain,' 'disorder,' 'storms,' 'lifelessness,' 'winds,' 'groans,' 'desolation.'

9. tu] 'But you.' The adversative force is brought out in the Latin by the prominent position of the *tu*.

urgere sebilibus modis] 'pursue unweariedly with mournful measures.'

urgere is a favourite word with Horace. Cf. 2. 10. 2 and 2. 18. 20. It here indicates that Valgius will not let the subject of Mystes' loss go; he is 'continually pursuing' it.

10. Myster] The name is Greek (*μύστης* = initiated). Probably he was a favourite Greek slave (such a one as the

anagnostes or *reader*, whom Cicero laments, ad Att. 1. 12); the name is found in inscriptions applied to slaves.

Vespero] From *Vesperus* the evening star personified, the usual term being *Hesperus*. Both words are identical with the Greek *ἠσπερος*, what is the rough breathing in Greek appearing in Latin as either 'h' or 'v.' The same star when it appears in the morning is called 'Lucifer' and *Φωσφόρος*. Cf. Tennyson, In Mem. c. 120,

'Sweet Hesper-Phosphor, double name
For what is one.'

12. *rapidum*] Here used not as a merely ornate epithet, but in close connection with *fugiente*. Lucifer flies before the Sun when he comes forth as a giant 'to run his course.'

13. *ter aevo functus*] 'who had passed through three generations.' The phrase must not be pressed too closely. *aeuum* appears to mean a space of about 30 years, 'a generation.' Men may on the average be said to have children at about the age of 30 (one generation), grandchildren (the second generation) at 60, and great-grand-children (the third generation) at 90. Hence a man of 90 may be fairly said to have passed through three generations. Anyhow Horace is only copying Homer's celebrated description of Nestor, II. 1. 250,

ἤδη δὲ μὲν γενεαὶ μέρων ἀνθρώπων
'Ἐφθίλατο.....μετὰ δὲ τριτάτῳ εὐδασσεν.

14. *Antiochum*] slain by Memnon. *amabilem* = 'though so loveable,' so below *impudem* = 'though cut off in the flower of his youth.'

16. *Troilon*] slain by Achilles. Virg. Aen. 1. 475 speaks of him as

infelix puer atque impar congressus Achilli.

Phrygiae sorores] i.e. Cassandra, Polyxena, &c. 'Phrygian' is put for 'Trojan.' The historical Phrygia would not include Troy.

17. *semper*] Notice the emphatic position. Horace has been dwelling all through not on the folly of sorrow but of ceaseless sorrow. Cf. *semper*, l. 1; *usque*, l. 4; *menses per omnes*, l. 6; *semper*, l. 9; *omnes*, l. 14; *semper*, l. 17; *tandem*, l. 18.

desine mollium querellarum] 'cease these womanly laments.' *Desine* is allowed to take a genitive on the analogy of

Greek words, such as *λήγειν*, *παύεσθαι*, &c. Kennedy calls it 'akin to the partitive genitive' (Pub. Sch. Gram. § 135). Cf. 4. 9. 36 n.

The rule for the spelling of words like *querella* is, that if the antepenultimate is short, the 'l' is doubled; if long, left single; so *loquella*, but *suadela*, *tutela*, see Munro, Lucr. 1. 39 n.

19. *tropaea*] See Introduction. *Tropaeum* = *τροπαίον*, a memorial set up by the victors at the spot where the enemy's line was broken or turned back (*τρέπω*).

20. *rigidum Niphaten*] 'frozen Niphates,' a mountain of Armenia. Later writers speak of it as a river, probably from its connection here with *Medum flumen* and the epithet *pulsus* applied to it by Virgil.

21. *Medumque flumen...vertices*] Notice the change of construction to the accusative and infinitive; 'and that the Persian stream (i.e. the Euphrates)...rolls its eddying waves less proudly and the Geloni within fixed limits career over their narrowed plains.'

For *Medus* referring to the Parthians see n. on 2. 1. 31. The same event is alluded to by Virgil in similar terms, Aen. 8. 726, *Euphrates ibat jam mollior undis*, and G. 4. 560, *Caesar dum magnus ad altum | fulminat Euphraten bello*.

For the phrase *minores volvere vertices* cf. R. C. Trench, *The Alma*:

'Alma, roll thy waters proudly,
Proudly roll them to the sea.'

23. *Gelonos*] The Geloni were a nomad tribe of Scythians who, like the modern Cossacks, roamed over the wide steppes (*campis*) by the Tanais or Don, and doubtless made frequent raids on horseback (*equitare*) into Roman territory. Cf. 3. 8. 23, 24.

ODE X.

An Ode to Licinius on the virtue of moderation, as the true lesson to be derived from philosophy and experience (see n. on line 5). It is too simple to need an epitome.

Licinius Murena, afterwards called A. Terentius Varro Murena, was the brother of the Proculeius of 2. 2. 16, and of

Terentia, wife of Maecenas. According to a statement of Dion Cassius 54. 3 (*ἀκράτῳ καὶ κατακοπεῖ ῥαπηνεῖα πρὸς πάντας ἀμολῶς ἐχρήσθη*, 'he employed an intemperate and nauseous freedom of speech to all without distinction'), he must have been singularly wanting in the virtue which Horace, perhaps designedly, here selected for praise. Anyhow he joined Fannius Caepio in a conspiracy against Augustus B.C. 22, and was put to death. Cf. too 8. 19. 11.

1. *rectus*] The adj. *rectus* is used by the writers on moral philosophy as almost synonymous with *honestus*, to indicate 'that which is in accordance with the moral standard' (*regula*, from *rego*), 'what is morally right.' *Rectum* is used as a noun in Latin as a translation of the Stoic word *κατ' ὀρθότητα* = 'a morally right act performed with a knowledge that it is so': for instances, see Dict. s. v.

The whole Ode is a good instance of Horace's happy power of combining the lessons of philosophy with those of practical common-sense and experience. For other philosophical terms in it cf. *auream mediocritatem*, *sobrius*, *bene praeparatum pectus* and *sapienter*.

altum urgendo] For *urgere* cf. n. on 2. 9. 9: 'by ever strenuously making for the deep (i.e. open) sea.'

8. *nimum...iniquum*] 'by too closely hugging the dangerous shore.' To keep too close in shore involves risks from breakers, rocks, &c. The excess of caution or boldness is equally unwise. Cf. n. on next line.

5. *auream mediocritatem*] 'the golden mean.' The term 'golden' is used exactly as we talk of 'a golden rule.' Cf. too for this metaphorical use the phrase *aurea actas*, and 1. 5. 9, *qui nunc te fruitur credulus aurea*.

mediocritas is an attempt of Horace to reproduce in Latin, unadapted though it is for the expression of philosophic terms (cf. Lucr. 1. 136—139 and Munro, ad l.), the Gk. *τὸ μέτρον, τὸ μέτρον*.

From observation of the advantages of moderation had sprung up such proverbial sayings as that which was inscribed over the temple of Delphi, *Μηδὲν ἄγαν*, 'nothing in excess'; but it was Aristotle who first embodied the general idea into a philosophic conception, and made it the first principle of a system of moral philosophy. He shewed exhaustively that all

the virtues, courage (cf. stanza 1), temperance (of. stanza 2), &c., lying between two extremes, which are erring on the side of excess, the other of 'rage' is the 'mean' or virtuous state, lying courage, i. e. recklessness, on one side, and vice, i. e. cowardice, on the other. V. Arist. *ethic.* iv. in Sir Alexander Grant's ed. defined by Cic. de Off. 1. 25 as *illa mediocritas, quae est inter nimium et parum.*

6. *diligit tantum*] 'guards himself by choosing.' Orelli and others place a comma after *diligit*, but Nauck points out that the natural division is after *tantum*, this, and also that it destroys the causal connection of the two clauses

*caret... in opibus tecti,
caret invidiosus sobrius aula.*

caret...] 'avoids the squalor of a down-dwelling, avoids too in his temperance the envy of a palace excites.' As in stanza 1 Horace has depicted courage as a mean between two extremes, so here he depicts 'temperance' as a mean equally removed from (*caret... caret*) squalor and extravagance. The term *sobrius* is undoubtedly used with reference to the Greek *σωφρων*, with which it is probably identical, and which is the term used by Aristotle to indicate the man who is 'temperate in all things,' as opposed to the man who indulges himself without restraint (*ἀκόλαστος*); Aristotle adds that this particular virtue has not two opposites, 'as men who are inclined to take too little pleasure do not exist,'—an observation which, had he lived to see the development of the so-called virtues of Stoicism and asceticism, he would have been able to modify.

For *invidendus* = 'that is to be envied,' cf. S. 1. 45, *invidendis postibus*. For the sense cf. Prov. 30. 8, 'give me neither poverty nor riches.'

9. *saepius*] 'more frequently,' i. e. than smaller pines. The point of the stanza will be at once made clear by noticing that the emphatic words are *ingens*, *celsas* and *summos*.

18. *infestis, secundis*] Datives. 'Hopes for adversity, fears for prosperity, the opposite lot'; cf. Sall. Cat. 40, 2, 3, *quem exitum tantis malis sperarunt*. So Nauck. Others make them abl. absolutes: 'things being adverse,' 'prosperous,' but an abl. abs. construction contained in a single word seems very strange: *rebus angustis*, l. 21 on the other hand is perfectly simple.

metuit] Used not of cowardly fear, but of a just and reasonable fear, which begets prudence, temperance, and the like.

14. bene praeparatum] i. e. by the precepts of philosophy. So Seneca de Vita Beata 8, *sapientis in utrumque paratus artifex vitae*. Horace is here inculcating a virtue for which we have no special name, but which is equally removed from foolish over-confidence and unreasonable despondency.

15. informes] So Virg., Georg. 8. 354, speaks of Scythia as *aggeribus nivis informis*, 'ugly' or 'shapeless with heaps of snow.'

16. Iuppiter] cf. 2. 6. 18 n. and for the thought Theoc. 4. 41,

θαροῦν χρῆ, φίλε Βάττε· τάχ' αἰθριον ἔσσει' ἄμεινον.

ἐλπιδες ἐν ζωῆσιν, ἀέλπιστοι δὲ θανόντες.

χὼ Ζεὺς ἄλλοκα μὲν πέλει αἰθριος, ἄλλοκα δ' ὕει.

idem] 'but yet he also.' *idem* gets this adversative sense, because it heightens and intensifies the contrast when you say that two opposite actions are done by the same person. Cf. l. 22, and 2. 19. 28, 3. 4. 68.

17. si male nunc] i. e. *si male est nunc; κακὰς ἔχει*. Cf. 3. 16. 48, *bene est*.

olim] 'some day,' see 4. 4. 5 n.

18. quondam] Rare in this sense of 'sometimes.' Cf. Virg. Aen. 2. 367.

cithara...musam] 'wakes with the lyre his (previously) silent muse.' For the metaphor in *suscitat*, cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre, awake.'

19. arcum tendit Apollo] 'stretches his bow,' i. e. keeps it strung. Cf. 3. 4. 60—65. For Apollo as a destructive deity (? connected with ἀπόλλυμι), see Class. Dict.

21. rebus angustis] 'in straitened circumstances.' Abl. absolute.

22. appare] 'shew thyself.' *apparere* is here used not in the sense of 'to appear,' as opposed to 'to be in reality,' but as the Gk. φαῖνεσθαι is often used = 'to shew or display oneself' in any character.

sapienter idem] 'you will yet if you are wise.' *sapienter* is the technical word used by the Stoics for 'the ideal wise

man.' 'the perfect philosopher,' hence *sapiens* often = 'a philo-

s] For the metaphor from sailing, cf. stanza in, 'i.e. make smaller. The Gk. phrase is *ta.*
 ado] 'too favourable.' Excessive prosperity by the ancients to be fraught with danger. lot of Aesch. Agamemnon, and the general s,' and especially our own Litany, 'in all time od Lord, deliver us.'
 secundo (fr following, 'is accurately used of a wind right at

ODE XI.

'Cease, Hirpinus, from your cares about wars and wealth: "we need but little here below, nor need that little long." Fading flowers and waning moons warn us against the wearisome uselessness of endless calculations. Come and be happy while you may.'

For the whole tenor of the Ode, cf.

'Live while you live,' the Epicure will say,
 'And give to pleasure every fleeting day';
 'Live while you live,' the sacred Preacher cries,
 'And give to God each moment as it flies.'
 Lord, in my life let both united be;
 I live to pleasure while I live to Thee.

DODDRIDEX.

1. *Cantaber*] See n. on 2. 6. 2, and for *Scythes* (*Σκίθης*), n. on *Gelonos*, 2. 9. 23, and 3. 8. 23.

2. *Hirpine Quinti*] Nothing is known of him.
quid...cogitet] 'what he plots.' Oblique interrogation dependent on *quaerere*.

Hadria divisus obiecto] These words are remarkable. They can hardly be intended to assign a reason why Hirpinus should

be less anxious (as Wickham with others takes them, 'the broad barrier of Hadria is between us'), for as a matter of fact the Scythians were separated from Italy not only by the Adriatic but also by an immense tract of country by no means easy to traverse. It is possible therefore that Horace purposely exaggerates, or adopts Hirpinus' own exaggerated description of the situation. 'Though the Cantabri are eager for war,' he says, 'and the Scythian hordes only separated from us by the barrier of the Adriatic, yet why, even then, be so anxious?'

8. *remittas*] lit. 'to unloose or slacken anything that has been in a state of tension,' here used of relaxing the strain on his mind: 'cease so anxiously to enquire.'

4. *trepides...aevi*] 'worry thyself about the requirements of life that needs but little.' For *trepido* cf. 2. 4. 24 n. and the use of *πρωϊσθαί*, of nervous, fluttering, excessive anxiety. *is* denotes the aim and end to which that anxiety is directed, and for *usus aevi* cf. Cic. Verr. 2. 4. 5, *usum provinciae supplere*, Livy 26. 48, *quae belli usus poscunt suppeditare*.

For what Epicurus considered necessary, cf. his saying quoted by Diog. 10. 11, 'For myself I can be pleased with bread and water, yet send me a little cheese that when I want to be extravagant I may be'—an admirable satire on our use of the word 'epicure.'

6. *levis*] 'beardless,' 'smooth-faced.' Cf. 1. 2. 88 n. and 4. 6. 28, *levis Agyciu*, 'O ever-youthful Apollo.'

arida canitie] 'wisened hoary age.'

9. *non semper...*] Cf. Hymns Ancient and Modern:

'Yet birds and flowerets round us preach;
All, all the present evil teach
Sufficient for the day.'

11. *aeternis...fatigas*] *consiliis* is governed both by *minorem* and *fatigas*. 'Why do you weary with eternal schemes your mind which is less than (i. e. incapable of dealing with) them?'

aeternis seems used in two senses (1)='ceaseless' (2)='that are concerned with an infinite future,' as if you were going to live for ever.

13. *platano*] The plane was a favourite tree in pleasure-gardens because of the shelter afforded by its broad-spreading leaves (*πλάτανος*, *πλατύς*), 'the broad-leaved tree', cf. Plat.

Phaedr. 229 A and 230 B. Ovid, Met. 10. 95, calls it *genialis*,
it.'

and vivid.

'carelessly just as we are.' Cf. Hom. II. and Plato, Gorg. 506 D, *οὐτως εὐκῆ*. For the Fast. 1. 421, *sicut erat*, 'just as she was.' is of doubtful quantity and always elided

in I-

e.....ca
roses.'

a] 'and our gray locks crowned with scented

16. Assyri
Syrio, 2. 7. 8.

cf. n. on *Malabathro*

17. Eufus] Bacchus was so called from the cry *εὐφαί* used in the Bacchic festivals.

18. edaces] 'carking,' 'consuming.' Cf. 1. 18. 4, *mordaces sollicitudines*.

quis puer...] See n. on 2. 7. 23, *puer* = *παῖς*, 'a slave.'

octus] 'with more than ordinary speed.'

19. restinguet...Falerni] For *Falerni* cf. 2. 3. 8 n. Its 'fire' needed to be 'quenched' with 'water from the stream hard by' (*praetereunte lympa*).

21. quis devium...] 'Who will lure from her home that coy retiring maiden Lyde?'

22. *dic age...maturet*] 'go, bid her hasten.' *age* is merely used like an interjection and does not affect the construction; *maturet* is dependent on *dic*, it is the subjunctive of Oblique Petition after a verb of commanding or entreating.

23. *in comptum...nodum*] 'Her hair bound back into a neat knot after the fashion of a Laconian maiden.' Anyone who has seen a Greek statue will know the simple elegance with which the Greek women dressed their hair. Horace probably selects the Laconians because of their known simplicity.

incomptum is the reading of many MSS. but gives no satisfactory construction, as it is impossible to take the two accusatives *comas* and *nodum*, both after *relegata*, and if *in-*

comtum nodum be taken with *maturet* the sense is absurd, 'go bid her along with an ivory lyre quickly form a knot'!

Bentley seeing the excellent sense given by the adj. *incomptus* in connection with Horace's hasty summons, boldly proposes to read *incomptam...comam religata nodo*, a reading adopted by Schütz and Keller.

ODE XII.

'You would not, I am sure, Maecenas, desire that I should attempt to tell of the wars of the Romans and the contests of gods and heroes on the peaceful lyre, and besides you yourself will recount Caesar's triumphs better in a prose history. 'Tis my more fitting task to describe the charms of Lycymnia—Lycymnia one single curl of whom you would not barter for the wealth of Arabia, so powerful are her kisses, her coquetry, and her love.'

Doubtless Horace had been urged by Maecenas to compose an ode or odes on some national theme, some subject in which the deeds of Augustus might be introduced as a climax (for an instance see 2. 1. 6), and this Ode is his apology for refusing to do so—a refusal for which he atones by selecting Lycymnia (i. e. Terentia) as a perfect instance of a theme more befitting his Muse.

1. *nolis...tuque...dices*] 'you would be unwilling (i. e. on general grounds of taste, inappropriateness, and the like)...and (there is also a special reason, viz.) you will yourself tell...'

The fact that *nolis* corresponds to *tuque dices* renders it impossible to give it the imperative sense 'Be unwilling' or 'Do not desire,' as in that case *tuque dices* would have to be altered into *nam tu dices*, or something of the sort.

longa feras bella Numantiae] Both adjectives are emphatic: 'long' wars need an epic poem, 'savage' combats do not suit the lyre. Numantia was taken B. C. 188, by P. Scipio Africanus the younger, after it had been besieged eight years.

2. *dirum Hannibalem*] The best MSS. read *durum*, but I cordially agree with Orelli's preference for *dirum*, the epithet applied to Hannibal, 8. 6. 86, and 4. 4. 42, and which is

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te, and, to my mind, necessary here. Two
invasion of Hannibal there still lived in
of his name': he was still 'Hannibal the
name that epithet was indissolubly united.
Horace, especially here, where he is selecting
of great wars and warriors' names and epi-
on every tongue, venture on such a parody
alter it to *durus*? It would be equally pardon-
at the 'Grand Duke.' to the victories of G. Duilius at
ever built, B.C. 260, and
Siculum mare...] Refe... atian Islands, B. C.

Mylae, with the first fle
to that of Lutatius C
242. Cf. S. G. 34.

3. *Poenno purpureu*
tives is remarkable, oc
purple': it is probably
stigmatized as an affectation.

mollibus aptari citharæ modis] 'be set to the lyre's gentle
measures.' By *aptari citharæ modis* Horace expresses the
fitting or adjustment of a subject to such metres as may con-
veniently be sung to the accompaniment of the lyre.
mollibus, so l. 6. 10, *imbellis lyrae*. Horace in both cases
selects the epithet to assist his excuse, not because he wishes
to characterize lyric poetry as universally 'unwarlike, mild
and gentle.' Admirably adapted no doubt it is for dealing
with lighter themes such as love and revelry, but Horace was
well aware of its capability to sound a graver note. Cf. next
Ode, l. 26, *et te sonantem plenius aureo | Alcææ plectro dura*
navis | dura fugæ mala, dura belli, and for admirable instances
such Odes of his own as e.g. the first six in Book 3, and for his
deliberate estimate of the lyric art the dignified self-conscious-
ness of the closing Ode of the same Book.

5. *nimum mero*] 'too indulgent in wine.' Hylæus was
one of the Centaurs; for the battle between the Centaurs and
Lapithæ, cf. l. 18. 7 n.

7. *telluris iuvenes*] = γῆγενες 'the Earthborn.' For
account of this attempt, cf. 2. 19. 20—24 and notes.
unde periculum...domus] 'at the danger of whose at
the bright abode of ancient Saturn shook with fear.' u
lit. 'whence,' i.e. 'from whom,' 'at whose hands.' peric

is the direct acc. after *contremisit*, which takes an acc. from the general sense of 'fearing' contained in it: it is strictly intransitive (cf. 2. 18. 26 n.) = 'to quake or shake with fear,' and as expressing the physical effect of fear is admirably applied to the heavens. For a similar use, cf. Psalm 104. 8, 'The earth shall tremble at the look of him,' 114. 7, 'Tremble thou earth at the presence of the Lord.'

fulgens] because the sky is the abode of light and brightness, cf. 8. 8. 33, *lucidas sedes* = 'the halls of light,' i.e. heaven.

9. *tuque...*] See n. on l. 1. I entirely dissent from Orelli's view that *tu* here is indefinite, i.e. that 'you' = 'any one': his objection is based on the general grounds that we know nothing of any such purpose of Maecenas, that it is in itself improbable, and that it is improbable that Horace would refer to it, but on the other hand, considering (1) that the Ode is addressed to Maecenas, (2) that *tu* is from its position eminently emphatic, (3) that the vocative *Maecenas* follows within six words, if *tu* does not refer to Maecenas, language must cease to be an intelligible medium for the conveyance of thought. To assume that Maecenas had at some time such intention is surely not impossible; to assume that 'you will describe, O Maecenas,' means 'some one else will describe, O Maecenas,' is absolutely impossible.

pedestribus historiis] *pedestris* is apparently used by Horace to represent the Gk. *πεζός λόγος*, or *πεζή λόγος*; Prose keeps along the ground, Poetry soars into the air. The English word 'prose' (from *prorsus*) expresses that which 'goes right on,' as opposed to 'verse' (*versus verto*).

historiis] *ιστορία*, 'an enquiry,' then 'a history.' Cf. Herod. 1. 1, *ιστορίας ἀπόδειξις ἦδε*, 'this display of the results of my enquiry,' on the other hand Thuc. 1. 1, *Θουκυδίδης ἐπέγραψε*. In 8. 7. 20, *historias* = 'stories,' 'legends.'

11. *per vias*] especially up the 'Sacred Way' to the summit of the Capitol. *colla* is used with reference to the chains on their necks, cf. Epod. 7. 7, *intactus aut Britannus ut descenderet | sacra catenatus via*. The allusion is to the triple triumph of Augustus on his return from the East a.c. 29.

13. *me...*] in strong contrast to *tu*.

dominae...Licymniae] 'The Queen of hearts Licymnia.' It is not improbable that under the *nom-de-plume* of Licymnia Horace refers to Terentia the wife of Maecenas. The fact that

the two names are identical in scansion makes this very probable that the fictitious one substituted. So too Catullus (*Prologia*, Tibullus *Delia* for *Plania*). Moreover *Lycymnia* (l. 20) takes part in the festival of Diana must have been a Roman lady. *Domina* (master of slaves) = 'one who holds hearts in

14. *fulgentes*] 'brightly sparkling.' For *lucidum*, cf. l.

15. *bene fidum*] 'firmly faithful,' the adverb confirms the force of *fidus*, as *male* would obliterate it (*male fidus* = 'utterly unfaithful'), Cf. l. 17. 25 n.

17. *quam nec dedecuit*] 'In whom it has not been unbecoming...'

'Not unbecoming,' = 'most becoming,' Litotes, cf. l. 18. 9 n. At the same time the peculiar turn of the expression seems to refer to the fact that *ferre pedem choris*, and *certare joco*, were not usually considered 'accomplishments' in a Roman lady; it needed *Lycymnia's* special tact and grace to excuse them.

ferre pedem choris] 'to move her feet in the dance.' Cf. Virg. Georg. 1. 11, *ferre simul Faunisque pedem Dryadesque puellae*.

18. *dare brachia*] i.e. in dancing. *nitidis* = 'in festal attire.'

20. *Dianae celebris*] 'Diana with her throng of worshippers.'

21. *quae tenuit...*] = *ea, quae tenuit*, an adjectival phrase put for a noun, and parallel to *Mygdonias opes*, both being governed by *permutare* = here 'to take in exchange,' as at 8. 1. 47.

Achaemenes] The legendary ancestor of the Persians. Eastern potentates have always been the accepted types of vast wealth, cf. l. 29. 1 n.

22. *Mygdonias*] *Mygdon* was a prince of 'fertile Phrygia' mentioned by Hom. *Il.* 8. 186.

24. *Arabum*] Cf. l. 29. 1 n. and Int.

plenas] 'full,' because hitherto unified by the Romans.

25. dum] This stanza goes closely with the preceding one: 'he would not barter a lock of hair for the whole world, while, i.e. so long as he was under the fascination of her caresses'—what he might do in calmer moments Horace wisely does not say.

26. aut facili.....occupet] 'or with yielding sternness refuses the kisses which for all that even more than her suitor she loves to have stolen from her (and) sometimes is herself the first to snatch.'

facili saevitia is an instance of oxymoron. Some MSS. read *occupat* which would then be parallel to *negat*. *occupo* is used like the Greek *φθάω* followed by a participle—'to anticipate some one in doing something.'

Orall gives for *occupet φθάωι δν*, and therefore must translate 'would rejoice...would be the first to snatch,' which is to me unintelligible. It gives excellent sense to make the subjunctives dependent on *quas=quamvis ea*—'she refuses the kisses *although* she longs for them, *although* she is herself sometimes the first to snatch them.'

ODE XIII.

An Ode suggested by one of his trees nearly falling on his head. 'Verily I could believe the fellow guilty of any crime who first planted thee, accursed log, that didst nearly crush me to death! Crushed by a falling tree! yes, take all the precautions we may, death ever comes from a quarter we had never guarded against. Narrowly indeed have I escaped a voyage to the world beneath, and an introduction to my lyrical predecessors, who amid the Elysian fields sing their songs of love and war to the listening throng of ghosts, and even cast a spell on Cerberus and teach the damned to forget their tortures.' The same event is also alluded to 2. 17. 22, 3. 4. 27, 3. 8. 8. The subject is treated here with an attractive blending of jest and earnest.

1. ille...produxit] The construction is obvious if it be observed that *quicumque primum* (i.e. *quicumque primum te*

posuit) is parenthetical. Wickham well remarks that *ille* is emphatic and that *quicumque primum* has increased force from its parenthetical position 'that wretch (who he was and when it was, I don't know, but this I do know that he) both on.....'

nefasto die] The technical meaning of *nefastus dies* is explained by Ovid, *Fast.* l. 47:

*ille nefastus erit per quem tria verba silentur:
fastus erit per quem lege licebit agi.*

He rightly takes the derivation of the word to be from *ne* 'not,' and *fari* 'to speak,' and explains it as a day on which the magistrate did 'not utter' the three technical words, *do, dico, addico*, which indicated that he was prepared to sit for the administration of the laws; it therefore indicates a day on which for any reason law could not be administered, but as many of these days were 'ill-omened days' (e.g. the anniversary of Cannae) the term *nefastus dies* was gradually used for 'a day of evil omen,' a usage which would be encouraged by the natural tendency to connect the word with *nefas* rather than *ne-fari*. So cf. 2. l. 35, *nefasti* = 'guilt,' and see *Dict.* s. v.

3. *nepotum*] indefinite = 'posterity.'

5. *illum*] emphatic: cf. n. on l. 1, and cf. *ille*, l. 8. *Et* = 'even.'

crediderim] 'I can well believe.' The perfect subjunctive of verbs such as those of 'believing' or 'affirming,' is elegantly used to express a certain modesty or diffidence in expressing a belief or making an affirmation. The Roman writers felt that for fallible men such words as *credo, affirmo, dico*, were not to be used lightly, and loved to modify them in such phrases as *crediderim, pace tuâ dixerim, hoc pro certo affirmaverim*. It is perhaps a pity their example has not been more largely followed.

6. *penetralla...hospitis*] Both words are emphatic: it is not only murder, but the murder of a guest, and it is in the inmost part of the house, the most sacred spot in it, specially under the guardianship of the *Penates*, or 'Gods of the interior.' The horror of the scene is increased by the addition of the epithet *nocturnus*.

8. *venena Colcha*] Some MSS. read *Colchica*, but it seems better to admit an open vowel at the end of one stanza before

a vowel at the commencement of the next (although this is objectionable where there is no pause), rather than to admit the very harsh elision which would be necessary if *Colchica* be read. The adjective *Colchus* is analogous in form to such adjectives as *Medus*, *Maurus*, *Thynus*, *Dardanus*, *Romulus*, cf. l. 15. 10 n. Poisons are called 'Colchian' because Medea came from Colchis.

11. *caducum*] 'destined to fall': *domini*, 'thy owner,' and therefore the tree must have been on Horace's Sabine farm.

13. *quid quisque...horas*] 'no man has ever been sufficiently guarded, hour by hour, what he personally is to avoid.' *cautum est* is used impersonally, 'it has been guarded by a man,' *quid vitet* is the direct question *quid vitem?* put as a dependant clause; *quisque* is added because each individual carefully selects what he himself should avoid, though the result too often is that while *A* carefully avoids *C*, and *B*, *D*, yet *D* turns out to be what *A*, and *C* what *B* should have avoided, or some unregarded force *E* ruins both alike. Cf. ll. 15—20.

14. *Bosporum*] For the dangers of the Bosphorus cf. S. 4. 80, *insanientem navita Bosporum | tentabo*; at its entrance were the so-called Symplegades or Clashing Rocks. What the 'Carthaginian sailor' is doing in the Bosphorus need not much trouble us: Horace merely remembers that in the days when Carthage existed its seamen were bold and venturesome, and he mentions the Bosphorus quite vaguely as a type of any dangerous strait; nor does it seem improbable that, although *Poenus* is not equivalent to Tyrian or Phoenician, yet he is influenced in his choice of the word by the knowledge of the early reputation for seamanship of those Phoenicians from whom the *Poeni* or Carthaginians were directly descended.

Thynus (cf. S. 7. 8) has been suggested as the correct reading: it gives excellent sense in connection with the Bosphorus, but is pure conjecture.

16. *caeca*] 'hidden,' 'obscure,' i. e. not obvious.

timet] Notice the last syllable lengthened by ictus. Cf. l. 8. 86 n. *altunde*: emphatic, cf. *improvisa*, l. 19.

17. *miles*] Obviously from the next clause, 'the Italian soldier.'

sagittas...Parthi] The soldier fears 'the arrows and swift flight of the Parthian' because the flight was only a manoeuvre

which enabled them to discharge their arrows without danger
 antry who could not follow them, cf. 1. 19.

dungeon in the Mamertine prison on the
 Servius Tullius, and called after him Tul-
 frequently spoken of simply as *Robur*, 'the
 Tac. Ann. 4. 29, *robur et saxum aut parrici-*
itari, Lucr. 5. 1080, *verbera, carnifices, robur*,
 for state prisoners, e. g. Jugurtha and the
 irators. The connection with *catenas* here
 meaning of 'strength,'

improvisa] E 'But it is the unforeseen violence
 of death that ever will, &c.'

21. Proserpina, the first syllable is short, but 1. 28. 20 it
 is long, as it is in other writers.

22. Aeacum] Aeacus, Minos and Rhadamanthus, having
 been just and righteous rulers during life, were appointed
 judges of the dead.

23. discretas] Some MSS. give *descriptas*. Elysium was
 separated from Tartarus, cf. Virg. 8. 670, *secretosque pios*.

24. Aeolis] Because both Sappho and Alcaeus, though
 Lesbians, used the Aeolic dialect. So 4. 9. 12, *Aeolia puella*.
Sappho is acc. = Σαρφῶ.

26. sonantem...dura] 'chaunting in fuller tone with golden
 quill the illa...'

sonantem governs *dura*. Many intransitive verbs are allow-
 ed in poetry to be used transitively in a secondary sense: so
 here *sonare* = 'to describe sonorously,' *ludere* 1. 82. 2 and 4. 9. 9
 = 'to write sportively,' *deproperare* 2. 7. 24 = 'to make hastily,'
contremuit 2. 12. 7 = 'shook with fear of,' *palluit* 8. 27. 28
 'paled for fear of,' *ludit* 4. 9. 9 'wrote sportively,' *arsit* 4. 9. 18
 'was hotly in love with,' *silebo* 4. 9. 81 'pass over in silence.'

plenius, i. e. in comparison with Sappho's plaintive feminine
 laments; Alcaeus' strains had a fuller, manlier ring.

27. plectro] πλῆκτρον (from πλῆσσω) 'the striking thing,'
 'quill.'

dura navis dura] Cf. 1. 16. 8 n.

28. *fugae belli*] *Of. l. 82. 5 n. : fugae = 'exile.'*
29. *sacro digna silentio*] 'things worthy of reverend silence.' What Horace means by a 'reverend silence' in connection with poetry he best explains himself, *S. l. 2—4, Favete linguis: carmina non prius [audita Musarum sacerdos | ...canto, 'keep a religious silence: I the Muse's priest sing hymns unheard before.'*
32. *densum umeris*] 'thick-packed, shoulder to shoulder.'
bibit aure] 'drinks in with the ear,' i. e. listens eagerly to. *Of. Ovid, Trist. 3. 5. 4, auribus ista bibi; Virg. Aen. 4. 359, auribus hausi.*
33. *carminibus stupens*] 'dazed by the strains.'
34. *demittit aures*] The effect produced on Cerberus is a sort of stupor (*stupens*); he does not listen, for to listen he would 'prick his ears' (*of. aures acutas 2. 19. 4*), but he is lulled into forgetfulness of his duties as a watch-dog, 'he lets his dark ears droop.'
- centiceps*] *Herodotus, Theog. 312, speaks of Cerberus as κύρα τετρακεφαλίδην; Sophocles, Trach. 1098, as τετρακεφαλός, and he is generally so represented. It is a pure matter of poetic caprice or convenience how many heads he has.*
36. *Eumenidum*] *Εὐμενίδες*, 'the kindly' or 'gracious goddesses,' i. e. the Furies, so called euphemistically from a desire to avoid ill-omened expressions. *Of. such phrases as πόρος εὐχαιρός, εὐφροσύνη (=night), &c. They are depicted with anaky tresses, of. Virg. Georg. 4. 482, implexae crinibus angues Eumenides. recreantur = 'find rest' or 'relief.'*
37. *quin et...*] 'nay even..., ' *cf. 3. 11. 21 n.*
Prometheus] 'This form of the legend, which makes Prometheus still undergo punishment in Tartarus (*of. 2. 18. 85, Epod. 17. 67*) is known to no other extant author.'—*Wickham.* For the usual account see *Class. Dict.*
- Pelops parens*] *Tantalus.*
38. *laborum decipitur*] 'are cheated of their toils.' The genitive seems dependent on the sense of 'forgetfulness' or 'freedom' contained in *decipitur*; without knowing it they become forgetful of or free from their agonies. Some good MSS. give *laborem*, which would be an acc. of respect, but seems less elegant.

Prometheus et Falopis parens...decipitur] The verb is in the singular in accordance with Horace's favourite practice of putting a singular verb even after two nominatives, if the last one be singular. Cf. 2. 1. 28, 2. 11. 2 *Centaber et Scythas cogitet*, 3. 11. 22 *Istion Tityosque risit*, 2. 18. 26 *pellitur et uxor et vir*, 3. 2. 7 *matrens et virgo suspirat*, 4. 5. 22 *nos et les edomast*; but see 2. 16. 7 n.

39. Orion] The great hunter still follows the same pursuit in the under world.

40. timidus lyncas] λέγξ, λυγός, masc. or fem.

ODE XIV.

'Alas, Postumus, life is fast slipping away: from death neither piety nor prayers nor costly hecatombs can win a respite; even the strongest and most daring of the sons of earth the river of death imprisons, yea, the river we must all cross, rich and poor alike: thither, for all our care and caution, we must all wend our way, quitting all that we hold most dear, leaving to a reckless heir the wealth of which we called ourselves the owners.'

For the whole tenour of the Ode cf. 2. 8 and Introduction.

1. Postume, Postume] Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology, q. v.); the peculiar emphasis is, however, to be determined by the context in each case. Here the object is to intensify the idea of sadness; so too *occidit, occidit*, 4. 4. 69. Cf. also the effect of such expressions as 'vanity of vanities, saith the preacher, all is vanity,' and for the special effect of the repetition of a proper name, St Matt. 23. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets, &c.,' St Luke 10. 41, 'Martha, Martha.' Cf. too 3. 3. 18 *Ilion, Ilion*. On the other hand cf. 2. 17. 10 *ibimus, ibimus* (strong resolution), 1. 18. 1 *Telephi...Telephi* (fondness), 1. 35. 15 *ad arma...ad arma*, 4. 2. 49 *io Triumphe...io Triumphe*, 4. 13. 1 *audivere Di...Di audivere* (exultation), 4. 18. 10 *te quia...te quia* (derision).

2. *labuntur*] This word, which is frequently used either of the motion of a stream or of the heavenly bodies (*labentis signa*), expresses motion which, without being hurried, is unceasing (*ohne Hast doch ohne Rast*, Munro, *Lucr.* 1. 3), and is constantly and admirably applied to the silent flight of time. *Of. Ov. Fast.* 6. 771, *Tempora labuntur tacitisque senescimus annis*, and see *Dict. a. v.*

5. *non, si] non, se. afferet.* 'No, not if with three hecatombs of bulls each day that passes you should essay to appease the tearless Pluto...' Many MSS. read *tricensis*, but this from *triginta* would have the first syllable long.

6. *illacrimabilem*] 'who never weeps,' i.e. can never be moved to pity. For the active use of the adj. cf. 1. 3. 22 n.

8. *Geryonen*] A Spanish giant with three bodies, whose oxen were carried off by Hercules.

Tityon] Tityos. *Of. 3. 4. 77, incontinentis nec Tityi facer* | *reliquit ales*, and 4. 6. 2, *Tityosque raptor.* He was a son of Earth, and insulted Latona. Geryon and Tityos are selected as symbols of enormous strength subdued by death notwithstanding.

tristi compescit unda] 'confines with melancholy stream.' *Of. 2. 20. 8, nec Stygia cohibebor unda.* With its slow and weary windings nine times interposed it formed the boundary of Tartarus. *Of. Georg. 4. 478, tarda que palus inamabilis unda* | *alligat et novies Styx interfusa coercet.* So too *Aen. 6. 488.*

9. *scilicet*] from *scire* *Host* = 'surely,' 'doubtless,' is frequently used, as here, where an incontrovertible statement is repeated with fresh emphasis and particularity; 'with melancholy stream, yes, the stream that all must traverse...' *Of. 1. 37. 80.*

10. *quicumque...vescimur*] 'whoever feed on the bounty of earth,' a reproduction of the Homeric phrase for men, *Il. 6. 142, βρωτων ελ δρωρης καρτων εδουω.*

11. *sive reges sive*] see 1. 16. 3 n.

12. *coloni*] from *colo*, 'husbandmen,' *reges* = 'kings,' or possibly 'rich men.' *Of. 1. 4. 11.*

13. *carebimus*] 'we shall keep free from.'

14. *fractis fuctibus*] 'the breakers.'

anos.....Astrum] Autumn is the most
 the year in Italy, owing partly to the preva-
 wind (*Auster*), that blows from Africa and
 t. 2. 6. 18, *plumbeus Auster* | *Auctumnusque*
vestus acerbas, 'the leaden South wind and
 t makes the fortune of undertakers.'

16. *corporibus*] is governed partly by *nocentem*, partly by
metuimus.

17. *ater*] general epithet of things infernal. Cf. *atras*
aures in the li

flumine lan, used of the Styx by
 Virg. l. c. *Cocytus*—

For the rivers of l " Lost, 2. 576:
 'Abhorred Styx, the wood dly hate;
 Sad Acheron of sorrow t id deep;
 Cocytus named of lamen... loud
 Heard on the rueful stream. roe Phlegethon,
 Whose waves of torrent fire andame with rage.
 Far off from these a slow and silent stream
 Lethe, the river of oblivion, rolls.'

18. *Danae genus*] For the daughters of Danaus, see Class.
 Dict. and 3. 11. 23 to end.

19. *damnatus longi laboris*] It is usual after verbs of con-
 demning, acquitting, and the like, to have a genitive of the
 charge, e. g. *damnatus furti*, which is explained by some such
 word as *crimine* being omitted; but here *longi laboris* is obvi-
 ously not the charge but the sentence, 'condemned to endless
 toil.' Livy has a similar phrase *damnatus voti*, 'condemned to
 pay the thing vowed,' and Wickham quotes Cic. Verr. 2. 3. 11,
damnare octupli, suggesting that it is probably a genitive of
 estimation or valuing. For *longi*, see n. on 2. 16. 30.

20. *Sisyphus*] For him and his sentence see Class. Dict.
 The word is a reduplicated form of *σοφός* = 'cunning.'

21. *Inquenda*] By its pointed position in strong contrast
 with *visendus* at the commencement of the preceding stanza.
placens] a perfect epithet. Hom. Il. 9. 836, *Δοχον θυμάρτα*.

23. *invisas cupressos*] The cypress is called 'hateful,' not
 because the tree itself is ugly but because it was sacred to
 Pluto, and is constantly associated with death: it is called
funebri, Epod. 5. 18, *feratis*, Virg. Aen. 6. 216.

24. *brevem dominum*] 'their short-lived lord.' For the use of *brevis*, cf. 2. 3. 13, *breves flores rosae*. For a similar satire on the application of such terms as 'ownership' to men who are after all but tenants with short leases subject to summary eviction at any moment cf. Epist. 2. 2. 170—180.

The phrase *brevis dominus* is in fact a sort of oxymoron: legally the *dominus*, or owner, is supposed to be the possessor in perpetuity, as opposed to one who is only a tenant or holder under a short lease; *brevis dominus*, 'an owner for a short time,' is therefore strictly a contradiction in terms.

25. *Caecuba*] sc. *vinea*, from a district in Latium near Fundi.

dignior] i.e. because he uses and enjoys it, the epithet being added with 'a certain bitterness,' as Wickham remarks. Cf. Eccl. 2. 9, 'Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth.....but know thou, that for all these things God will bring thee into judgement.'

26. *centum*] any indefinite number. Cf. 2. 13. 34, *belua centiceps*.

27. *superbo*] Hypallage, cf. 3. 1. 42n.: the epithet is transferred from the drinker to the wine: 'he will proudly' or 'in his pride stain the pavement.' At the same time the epithet *superbus* may be applied to the wine itself, as we speak of a 'generous,' 'noble' wine. The phrase *tinget pavementum* implies that the banquet was riotous and reckless, much wine being spilt.

28. *pontificum potiore cenis*] 'superior to that of priestly banquets': for the use of *comparatio compendiaria*, see n. on 2. 6. 14.

The *pontifices* (see Dict. of Ant.) formed one of the *collegia* or 'guilds' at Rome, and, as such bodies frequently do, owed their principal reputation to the magnificence of their banquets, cf. 1. 37. 2, *Saliaribus dapibus*.

ODE XV.

'Soon little land will be left for agriculture, and huge villas with their fishponds, shrubberies and gardens, will take

the place of vineyards and oliveyards. Far different were the
ancestors, of Romulus and rugged Cato:
individuals were poor, the commonwealth rich,
modest, the public dwellings and temples

The Ode is probably one of those written for a political
purpose at the request of Augustus, who about 29 and 28
B.C. having assumed the functions of the censorship, made
strenuous endeavours as legislative enactments to re-
store the raj of Rome (v. Merivale,
c. 33), and naturally applied to Horace, as to a sort of Poet
Laureate, in the hopes that his verses might excite popular
enthusiasm on their behalf. In the present case however
Horace seems to have found the theme unpoetic and uncon-
genial, the Ode bearing in its stiffness and constraint every
mark of being 'made to order' (*invita Minerva*). On the
other hand the first six Odes of Book 3 are brilliant exam-
ples of what Horace could do under the same circum-
stances.

1. iam...relinquent] The decline of the number of small
holdings in Italy, and the almost total extinction of the
yeoman class, which had formed the strength of the Roman
legions, was at this time at Rome—as it almost must be when-
ever and wherever it occurs—a most difficult and perplexing
political problem. Among the causes which brought it about
may be reckoned (1) the destruction of property, and death or
ruin of thousands of small proprietors during a century of
civil war, (2) the increasing number of wealthy capitalists at
Rome who purchased large estates which they turned into
parks, preserves, pastures and the like, (3) the vast increase in
the number of slaves, acquired by foreign conquest, which
made it possible for such great estates to be kept up, (4) the
fact that owing to large imports of agricultural produce from all
quarters of the world, much of the land in Italy could not be
cultivated so as to leave any margin of profit.

regiæ moles] 'princely piles.' *mole* = 'anything huge.'
Building and land being cheap, the Roman 'villas' seem to

have covered an incredible space of ground. Cf. Pliny's account of his own two, Ep. 2. 17, and 5. 6. Tac. Ann. 3. 53, makes Tiberius speak of *villarum infinita spatia*.

8. Lucrino lacu] The Lucrine lake close to Baiae is selected as the best known instance of a large lake.

4. stagna] 'ponds,' i.e. fishponds, *piscinae*. The Roman epicures made a special study of fish; the literature of the empire teems with allusions to the subject; in Cicero's time even men of talent and position such as Crassus, Hortensius and Lucullus devoted their retirement to the rearing of mullet, &c. Cf. Cic. ad Att. 1. 19, and 2. 1.

platanus caelebs] 'The unwedded plane.' For *caelebs* cf. 4. 5. 8 n. The plane was useless for training vines upon because of its broad (cf. *πλατύς*) shady leaves.

5. evincet] 'will drive out,' cf. 4. 5. 22, *edomitt*.

violaria...narium] Horace selects the 'violet,' 'myrtle,' &c., because owing to their scent and fragrance they were used at banquets; they are typical of luxury as contrasted with usefulness.

The phrase *copia narium*, literally 'wealth of the nostrils,' is a bold invention of his own to express 'abundance of sweet scents,' or 'sweet-scented plants,' such phrases must be judged not by strict grammatical rules, but by their general clearness and expressiveness.

8. domino priori] Ethic dative.

9. laurea] *laurea* is the fem. adj. from *laureus*; *arbor* must be supplied. It is called *spissa ramis* because it can be cut into any shape and when so cut grows very thick and compact.

10. ictus] 'darts,' i.e. of the sun's rays; the particular meaning to be given to the word is determined by the addition of the epithet *fervidos*.

non ita] 'not so' = 'far differently.' Litotes.

11. praescriptum] sc. *est*, 'was it ordained.'

intonsi Catonis auspiciis] 'by the example of unshaven Cato.' It was the special duty of the leader or general of an expedition to take 'the auspices': the army was said to follow 'the leadership and auspices' of their general; hence here *auspicia* = 'leading,' 'guidance,' 'example.' The Cato referred to is not the younger Cato (as l. 24), but Cato the Censor (see Dict.), who died B.C. 149, after a long life spent

in attempting to stem the tendencies of the age. He is called an outward sign of his conservative views wear a beard after the old Roman fashion, 4. 103, *barbato regi*, 'a primitive monarch,' *consule*, 'an ancient consul,' and 16. 31 with *tribuni* were introduced at Rome B.C. 300.

comes.' It was the duty of the censors to *censere*) the value of each citizen's property, to taxation, partly that he might be registered in the 'class' for voting in the *comitia centuriata*. Hence

14. *communis* rare use of the neut. adjective, probably in imitation of common Greek phrase for 'the public treasury,' τὸ κοινόν.

decempedis] reg instrument used by the *agrimensores* in less here the size of the rule is intended of the portico which required it, but is somewhat practical and inelegant. Notice very emphatic, as in l. 13.

16. *excipiebat]* 'caught.' *excipio* as distinguished from *capio*, signifies 'to be ready to receive'; it was specially used of hunters who received the game as it was driven out of cover. Cf. 3. 12. 11, *alto latitantem fruticeto excipere aprum*. Here the word signifies that, whenever there was a breath of cool air during the sultry summer day, the colonnade was waiting ready to catch and secure it.

Arcton] τῆς Ἀρκτοῦ, the constellation of *Ursa Major*, then the wind that blows from that quarter, the north wind.

17. *fortuitum...caespitem]* 'the chance turf,' i.e. such as a man might come across anywhere. Horace is probably referring to a cottage roofed with turf, such as were doubtless common in country districts in his own time, cf. Virg. *Ecol.* 1. 68, *pauperis et tuguri congestum caespite culmen*.

What he exactly means by saying 'the laws did not permit men to despise' it is impossible to say, for the whole stanza lacks reality and sincerity; Horace would have been the last man in the world to desire a restoration of the 'mud-cabin' era, or to wish to be catechized as to the historical accuracy of such a phrase as 'the laws did not permit.'

20. *novo]* 'new out.' Others take it in the sense of 'novel,'

and say that the 'novel stone' is 'marble,' referring to the well-known boast of Augustus, Suet. Aug. 28, *urbem...marmoream se relinquere quam latericiam accepisset*, but this seems forced and unnatural.

For the restoration of temples by Augustus when Censor a.c. 28, cf. S. 6, Int.

ODE XVI.

'Repose is what all men pray for when in difficulty, but repose, Grosphus, neither gold nor purple can purchase, for neither wealth nor position can get rid of the cares and worries of the mind. Contentment is the great remedy; and indeed considering the short span of life why should we be so ambitious, so bustling, so eager for change? Go where we will, do what we will, care clings to us. Try then to be cheerful, make the best of things, and do not expect perfect happiness: remember that though Achilles' career was glorious it was brief, Tithonus on the other hand was immortal but miserable: so too you abound in wealth, and I am poor, but as a compensation I have my gift of song.'

Pompeius Grosphus is also mentioned Epist. 1. 12. 22 where he is recommended to the friendship of Iocius,

utere Pompeo Grospho et, si quid petet, ultro defer; nil Grosphus nisi verum orabit et equum.

1. otium] No single word accurately represents the various meanings to be assigned to this word here: its force must be inferred from the various ideas with which it is contrasted, e.g. storm l. 1, war l. 5, anxiety of mind l. 11, ambition l. 17, &c.

patenti] Emphatic. The sailor is out of sight of land, a position which the ancients, unaided by the mariner's compass (cf. l. 4), always considered dangerous.

2. prensus] 'caught,' i. e. by a storm. Cf. Virg. Georg. 4. 421, *deprensis olim statio tutissima nautis*, where Servius explains *deprensus* as a nautical term.

simul...condidit] see 2. 8. 5 n.

3. certal 'with trusty light,' i.e. only an occasional vague light of them, or else 'with their trusty light,' i.e. light sailors trust for guidance do not shine. 7. 20, 'and when neither sun nor stars in aid, and no small tempest lay on us (cf. the *prensus* found in some MSS.), all hope that was then taken away.'
5. bello furiosa Thrace] So Virg. Aen. 3. 13 calls Thrace *Mavortia tellus* Thrace = Θράκη.
Medi] Cf. 51 n.
7. non g 12—15, 'It (wisdom) cannot be gotten, nor be weighed for the price thereof.' *purpura*: 'purple' is classed with 'gems' and 'gold' because of its well-known costliness: in Aesch. Ag. l. 949 the adjective ἀργυρώητος is used of it, and in l. 969 *ἀάργυρος*.
10. *summovet*] This word is technically used of the lictors who cleared a way for the consul, or of the same officers making a disorderly crowd 'move on.' Cf. Livy 3. 48, *i lictor, summove turbam*, and see Dict.
- tumultus] 'disturbances,' a continuation of the metaphor of *summovet*.
11. *curas...volantes*] 'cares that flit (even) round fretted roofs'; 'cares' are readily thought of as winged (cf. l. 23, and Theogn. 729 *φρονίδες ἀνθρώπων ἑλαχον πρὸς κοικίλ' ἔχουσαι*), and are then spoken of as bats or similar ill-omened birds (Wickham says 'harpies,' which is incredible) that haunt even the dwellings of the wealthy. *laqueata tecta* (cf. 2. 18. 2) are roofs much carved and panelled, such as are only found in the dwellings of the great, the 'ciled houses' of Haggai 1. 4. The derivation is *lacus* = 'a hollow.'
13. *vivitur parvo bene, cui*] lit. 'it is lived on little well to him to whom (*ei, cui*),' i.e. 'he lives well on little, for whom...'
- vivere parvo* in this sense is found Sat. 2. 2. 1. After *vivitur parvo* it is easy to supply from the dat. *cui*, a dat. *ei*, the construction being exactly parallel with 3. 16. 43, *bene est cui deus obtulit*, 'well it is with him to whom (*ei, cui*).' *parvo* and *bene* form a sort of oxymoron: 'to live well' is not 'to live sumptuously.'

paternum...salinum] The 'silver salt-cellar' is his one piece of family plate: salt being a necessary accompaniment of all food, salt and the salt-cellar have always been regarded with special respect. *splendet* = 'is spotless,' i.e. kept carefully cleaned and polished. *tenetis* = 'humble.' Cf. for the whole Pers. Sat. 3. 25, *rure paterno | est tibi far modicum, parvum et sine labe salinum | quid metuis?*

15. *leves*] 'like infants' slumbers pure and light.'

cupido sordidus] 'ignoble greed.' *cupido* is always masc. in Horace. *timor* and *cupido* are opposed as 'fear of loss' and 'greed of gain.'

17. *brevi fortes*] Antithetical; the shortness of life does not check daring attempts. The same antithesis occurs l. 3. 37, *nil mortalibus ardui est*, 'mortal though we are we deem no task too difficult.'

laculamur multa] 'do we aim at many things,' i.e. form many ambitious projects. For some nobler lines on the same theme, cf. Milton's *Lycidas* 'Were it not, &c.' ll. 67—84.

18. *quid terras...mutamus*] 'why do we exchange (i.e. take in exchange for our own) countries, &c...?' *alio sole* is used with a slight inaccuracy = 'another climate.'

20. *fugit*] Notice that this is *fugit*: 'has (by becoming an exile) escaped himself.' Cf. Epist. l. 11. 27, *caelum non animam mutant qui trans mare currunt*, and Milton, *Par. Lost*,

'The mind is its own place and of itself
Can make a Heaven of Hell, a Hell of Heaven.'

21. *vitiosa cura*] 'morbid'—*e mentis vitio orta*, Orall.

aeratas naves] 'ships with their brazen prows'; the adjective is added to shew that care is no respecter of persons; no position however dignified, not even the pomp and pageantry of a great expedition, can terrify it. Horace repeats almost the same words S. l. 39, *neque | decedit aerata triremi et | post equitem sedet atra Cura*, where from the context it is plain that he is speaking of a private vessel, a sumptuous pleasure-yacht, but here the immediate connection with *equitum turmas* 'squadrons of horse' compels us to take it differently, and the plural *naves* points in the same direction. A close comparison of the two passages will shew considerable diversity of idea underlying identity of expression.

22. *turmas equitum*] The knights are selected because, the wealthier classes, care might have been the proverbial gaiety of expensive cavalry *aves* and *equites* are also specially chosen ed, cf. next line.

are] 'let it (*animus*) scorn to be careful in *praesens animus* is the nominative to *oderit*, and *ultra est=id quod ultra est* the accusative after *curare*. necessary to render *curare* 'to be careful' because of *cura* above, but the English phrase must be used with the same m 41, 'Martha, Martha, thou art careful things.' *oderit* must be of *temperet* which follows: it takes an ill. expressing 'unwillingness.'

lento] 'quiet.' *lentus* (from root *len*=soft) which when applied to things means 'clinging,' 'sticky,' 'tough,' 'pliant,' &c., when applied to persons or qualities means 'dull,' 'phlegmatic,' 'easy-going,' 'quiet'; it is opposed to such words as 'nervous,' 'excited,' 'energetic,' cf. Virg. Ecl. 1. 4, *tu, Tityre, lentus in umbra*, Cic. de Or. 2. 190, *lente ferre*, 'to take easily,' see Kennedy, Virg. E. 1. 4 n.

29. *abstulit...*] These lines give examples of the general truth *nihil.....beatum*.

Achilles had the choice of a brief but glorious career, or of one that was inglorious and long, cf. Hom. Il. 9. 412. The adjectives *clarum* and *cita* are therefore both emphatic.

30. *longa*] 'long' used by a rhetorical artifice for 'eternal'; in referring to any well-known tale of horror the effect produced may be enhanced by a studied moderation in the use of descriptive terms; the imaginative faculties are excited, not crushed and exhausted. When a modern preacher speaks of a punishment lasting for 'billions of aeons' he is not, I think, even rhetorically so effective as when Horace speaks of the *longus labor* (2. 14. 19) of Sisyphus, or as here of the *longa senectus* of Tithonus. Cf. too 3. 11. 38, *longus somnus*= 'the sleep of death,' 4. 9. 37, *longa nocte*= 'eternal night.' So too Ecl. 12. 5, 'man goeth to his long home.' Cat. 40. 8; Luc. 1. 457; Aen. 6. 716, *longa oblitvia*.

Tithonum] Aurora who loved him asked for him immortality, but failed to ask that it might be accompanied with

eternal youth, and therefore it was his lot to grow older and more wasted (*minuit*) for ever, 'immortal age beside immortal youth.' Tennyson's fine poem 'Tithonus' should be compared.

81. *et mihi...*] 'And so, to come to ourselves, you are rich, I poor, but I may have something given me you have not,' and then this is illustrated in the next two stanzas.

82. *hora*] 'the hour,' i.e. time at some particular hour, sooner or later.

83. *te*] governed by *circum*. It is put prominently forward, as is *tibi*, in emphatic contrast to *mihi*.

te...tibi...te] For Horace's fondness for joining clauses by the repetition of emphatic words, cf. 1. 2. 4 n.

84. *mugiant*] an instance of *zeugma*, as the word can only refer to *vaccæ* and not to *greges*.

Others take *greges Siculaeque vaccas* as an instance of *hendiadys*, and for the use of *greges* (= *armenta*) compare *Epod.* 2. 11, *mugientium greges*.

hinnitum] The penultimate syllable is long, and the final syllable elided before the vowel at the beginning of the next line.

85. *apta quadrigis equa*] To keep such a stud as to be able to compete in the four-horse chariot races was, as it is now to keep racers, a sign of great wealth, and perhaps extravagance. Cf. Aesch. *Pro.* 466, *ἱπποῦς ἀγαλμα τῆς ὑπερπλοῦτου χλιδῆς*, Thuc. 6. 15, and the phrase *οἰκίη τεθριπποτρόφος*, 'a family that could keep a four-in-hand,' Herod. 6. 35.

equa: the ancients believed in the superior fleetness of mares (cf. Virg. *Georg.* 1. 59), but modern experience has not justified their verdict.

bis Afro murice tinctas] The reference is to the *δύβαφα*, or 'twice-dyed purple robes,' so renowned in antiquity. 'The dye was obtained from two kinds of univalves: (1) the smaller *bucinum*, *μυζες*, "whelk," which was picked off the rocks; (2) *purpura*, *πορφύρα*, caught in the sea and thence called *pelagia*. To produce the true Tyrian dye (the colour of clotted blood, but varying with the light in which it was seen) the wool was dipped in two different baths, first of *pelagia*, then of *bucinum*. Prof. Mayor, *Juv.* 1. 27: an exhaustive note.

Afro, because the *murex* was found on that coast.

38. spiritum] 'inspiration.' So too *spiro* is used 4. 3. 24, *quod spiro et placeo*, and 4. 6. 29, *spiritum Phoebus mihi Phoebus artem...dedit*.

spiritum tenuem] 'some poor inspiration,' following up the idea of *parva rura*, which makes it necessary to give this sense to *tenuis* here. Cf. too 1. 6. 9, *conamur tenues gaudia*.

Orelli and Wickham prefer = 'finished,' 'refined,' referring to the special characteristics of Greek poetry, and comparing A. P. 46, *in verbis etiam tenuis cautusque serendis*, and Cic. Or. 3. 52, *oratio teres et tenuis*, 'polished and refined,' a meaning which agrees well with the derivation of *tenuis* (the English 'thin,' lit. 'drawn out,' cf. *tendo*, *τελω*, *ταράω*), but is out of place here.

Camenae] Strictly the native goddesses of Italian poetry (cf. 1. 12. 39 n.), as opposed to the foreign *Μοῦσαι*, but the word is used carelessly for 'goddesses of song.'

39. non mendax] 'that never lies.' Possibly there is a play on words: Fate (*Parca*) had been 'truly thrifty' (*parca*) in her gifts to Horace (cf. *parva*, *tenuem*).

malignum spernere vulgus] *spernere* is used as acc. after *dedit*, like the Gk. inf. with the article; *vulgus* is the acc. after *spernere*. *malignum* = 'envious' of his name and fame.

ODE XVII.

'Why, Maecenas, do you take the life out of me by your melancholy forebodings? You are the prop of my fortunes, the very half of my being; when you die I shall die too; I have sworn it and will keep my oath. I will never quit your side, even on that last dread journey, no not even if all the monsters of hell endeavour to prevent me. Such is the decree of Fate, for whatever the constellation that governs your career, Libra, the Scorpion, or Capricornus, at any rate it is wonderfully in accord with mine: remember how you have been snatched from death itself, while I have had a similar miraculous escape: let us then be thankful, and each duly offer such thank-offerings as befit our position.'

Maecenas was a great invalid but passionately attached to life. Pliuy, H. N. 7. 51, speaks of him as suffering from a

perpetua febris, and for the last three years of his life never enjoying a moment's natural sleep. See too Merivale, c. 86. Both he and Horace died in a. c. 8, the one surviving the other but a few days.

1. *querellis*] for spelling see 2. 9. 18 n.

2. *amicum est*] 'is it pleasing.'

3. *obire*] sc. *diem supremum*, 'to die.'

4. *grande decus columenque rerum*] Cf. 1. 1. 2, *Mæcenas ...o et praesidium et dulce decus meum*. For the metaphor in *columen* cf. Eur. Iph. T. 57, *στῦλοι γὰρ οἶκῳ εἰσι παῖδες ἄρσενες*, and St Paul, Gal. 2. 9, *Ἰδκῶβος καὶ Κηφῆς καὶ Ἰωάννης οἱ θεκοῦντες στῦλοι εἶναι*, 'who seemed to be pillars.' Cic. pro Sest. § 19, *columen reipublicae*, Tennyson, In Mem. c. 63, 'the pillar of a people's hope.'

5. *partem*] supply *alteram* from *altera* in the next line = 'one of two parts,' i.e. 'the half.' Cf. 1. 3. 8 where Horace calls Virgil *animas dimidium*.

7. *nec superstes integer*] 'nor remaining a complete whole.' Without *Mæcenas* he would be but a part, a fraction of himself. Cf. our use of 'an integer,' and 2. 4. 22 n.

8. *utramque ducet ruinam*] 'shall bring (with it) destruction to us both.' I take *ducet* in its simple sense, and fail to see the analogy between *ducet ruinam* here and Virgil's *trahit ruinam* (Aen. 2. 46, quoted by Orelli), used of one portion of a wall falling and dragging after it the rest.

10. *dixi sacramentum*] The phrase is a technical one for taking the military oath of obedience. See Dict. of Ant. and cf. the meaning of our word 'Sacrament.'

ibimus, ibimus] 'Horace speaks in the plural, keeping up the idea of soldiers swearing to their general.' Wickham. The explanation is tempting, but cannot be right, for the plural is used simply because it is necessary, as Horace is speaking of himself and *Mæcenas*. 'We will go, whenever you shall lead the way, ready to take the last journey together.' For the repetition of *ibimus* cf. 2. 14. 1 n. *supremum iter = τὰς τελευταίας ὁδούς*, Soph. Ant. 807.

12. *carpere iter*] For the use of *carpere* with such words as *viam*, *mare*, *prata*, see Dict.

13. Chimaerae] *χίμαιρα* = a goat, cf. 1. 27. 23 n. Virgil
 or monsters at the entrance of the under
 cf. Hes. Theog. 319, ἣ δὲ χίμαιραν ἐτίκτε
 τῦρ, and 4. 2. 16.

] This is somewhat difficult: it can hardly
 be up again,' i.e. from the grave, as Horace
 himself as forcing his way at Maecenas'
 portals of death. It must therefore mean
 'should he rise to confront me' (cf. the use of *re* in *refulgens*,
 l. 23); and there is a quiet irony in the introduction
 of the hypothesis that his brother giants
 are always as carefully pegged
 down beneath.

For *Gyas* is, but the selection of
 one particular

15. sic...placitum] 'such is the decree of,' cf. 1. 33. 10 n.

17. seu Libra seu me...] see Dict. of Ant. s. v. *Astrologia*.
 It was a common belief that certain stars which were 'in the
 ascendant' at the hour of a person's nativity influenced his
 career, according as they were planets of a malignant or bene-
 ficent character.

Horace was not a believer in Astrology (cf. 1. 11), and here
 implies that he knows and cares little about it; 'whatever the
 character of your horoscope,' he says, 'or of mine, I neither
 know nor care; one thing only do I know, viz., that they are
 both alike.' For the whole subject cf. Guy Mannering,
 especially Introduction and Chap. 3.

18. pars violentior natalis horae] 'the ascendant in-
 fluence at the hour of my nativity.' The *pars violentior* in a
 horoscope would be the planet or star which by its position at
 the critical moment was deemed to have mastered or subdued
 all the others.

19. tyrannus undae] 'lord of the waves,' cf. 1. 8. 15 n.

22. te...] The clue to this somewhat involved clause is
 found by observing that *impio Saturno* is to be taken both with
refulgens = shining brilliantly from the opposite quarter, i.e.
 to oppose impious Saturn, and with *eripuit* = 'snatched thee
 from the power of.'

25. *alas*] For the metaphor cf. Byron, *The Destruction of Sennacherib*, 'But the angel of death spread his *wings* on the blast.'

cum—sonum] 'when the thronging populace thrice made their joyous applause echo through the theatres.' *Mascenas* was greeted with loud applause on first entering the theatre after a serious illness. Cf. 1. 20. 4. The theatre would be that of Pompey at the south end of the *Campus Martius*. *ter* (which Wickham explains as used 'indefinitely of several rounds of applause') is used with strict accuracy, just as when we say 'three cheers.' *crepo* is used intransitively of any dry sound, e.g. rustling, rattling, clapping, and then in the poets actively = to make such a sound, here by clapping of hands (cf. *plausus*, 1. 20. 4). For the construction cf. 2. 13. 26 n.

28. *sustulerat*] 'had carried me off.' By this use of the indicative in a hypothetical sentence an event is spoken of as *positively certain* to have happened, but for something or other having prevented it. There is the same construction 3. 16. 3, *munierat...si non risissent*. For the event see 2. 13.

Faunus] Perhaps as a woodland god and therefore having control over trees, and also as the friend of poets who love the country and the country's gods. Wickham suggests that *Faunus* = Pan (cf. 1. 17. 1 n.), Pan being the son of Mercury, and that this may explain the introduction of *Mercurialium*, but no explanation can palliate the awkwardness of such an expression as 'Faunus guardian of the men whom Mercury guards.'

For the reasons why Horace calls Mercury the patron of poets see 1. 10. 1—8, where he is called the 'giver of speech' (*facundus*, cf. ἐμῆς, ἐμυρεβῶ) and 'father of the lyre' (*lyrae parens*), &c. Cf. too 2. 7. 13. In no case, however, can the phrase *virī Mercuriales* be called a happy one, as a periphrasis for 'poets.'

30. *reddere*] 'to duly pay.' A vow consisted in promising, if the gods did something for you, to give or pay (*dare*) something in return (*re*): when the gods had done their part, you became *voti reus*, = 'a debtor of your vow,' which it then was your duty to 'repay,' 'pay as you were bound to do' (*reddere*), cf. 2. 7. 17 n.

ODE XVIII.

honesty, on the course, taking even on your and home. . . . surely than all you. . . . would you have? . . . her children, poor . . . in Death the rich man . . . eternal repose.'

A fine Ode, equally interesting in matter and manner, and deserving careful study.

1. *non ebur neque aureum lacunar*] These words go closely with one another='no panelled roof adorned with ivory and gold.' That *ebur* cannot be taken by itself='ivory furniture' is plain from the other things mentioned, viz. 'a roof,' 'architraves' and 'columns.' For *lacunar*, see 2. 16. 11 n.

2. *renidet*] 'reflects the light'; which would be especially the case with a gilded ornamental ceiling.

3. *trabes Hymettias*] 'architraves of marble from Hymettus.' *Trabes*='beams,' i.e. huge blocks of marble, shaped like beams. The marble of Hymettus was of pure white. What the *trabes* are is explained in the next line—long longitudinal blocks placed on the tops of the pillars.

4. *recisas*] 'quarried.' Numidian marble was celebrated.

5. *neque...occupavi*] i.e. nor have I unexpectedly had a fortune left me. The wealth of the Attalid kings of Pergamos was proverbial, cf. 1. 1. 12, *Attalicis conditionibus*='on terms such as a Rothschild could offer.' The peculiar form of expression is partly due to the fact that Attalus III, had (B.C. 133) bequeathed his property to the Roman people.

7. *Laconicas purpuras*] Cf. Juv. 8. 101, *Spartana chlamys*. The shell-fish (see 2. 16. 85 n.) from which the purple dye was made were found on the coast of Laconia. In Aesch. Ag. 958, Clytemnestra speaks of the house of Agamemnon as deriving a rich revenue from this source.

8. *trahunt*] 'spin.' The word is used of drawing out the thread (*filum*) from the ball of material on the distaff (*colus*), with a view to winding it round the spindle (*fusus*).

honestae] 'of gentle birth.' The epithet is added because it would only be the very wealthy or noble who would number among their retainers persons of gentle birth.

9. *ingeni benigna vena*] 'a rich vein of talent,' *ingenium* (from *in* and *gigno*), 'that which is born in one,' 'natural ability.' Horace always uses the contracted genitive of this and similar words, cf. 1. 6. 12 n.

vena is used in the same sense A. P. 409, *sine divite vena*, where from the epithet it is plain Horace derives the metaphor from a vein of ore.

11. *nihil supra deos lacesso*] 'For nothing beyond do I assail (or importune) the gods.' *lacesso* takes a double acc. from the general sense of 'asking' contained in it.

14. *beatus*] As frequently, it is very difficult to decide between the two meanings 'happy' and 'wealthy'; the word involves both ideas.

unicis Sabinis] 'my one dear Sabine farm.' See 1. 17. Int. It has been usual to take the nom. of *Sabinis* as *Sabina*, understanding *praedia*, but it is difficult to see why in that case we do not have *Sabinum*, sc. *praedium*, and, even then, to account for the omission of the noun. Prof. Mayor (Pliny, Ep. 3. 4, p. 67) however shews that it was usual to describe a farm in any district by the name of the people of the district, and that therefore *Sabinis* is the abl. of *Sabini*. So in Pliny continually in *Tuscos* = 'to my Tuscan estate,' and cf. 3. 4. 22, *in arduos tollor Sabinos* = 'to my Sabine farm on the hills,' Ov. Fast. 4. 685, *Pelignos, natalia rura, petebam*.

15. *truditur dies die...*] These words are the connecting link between what precedes and what follows: 'I practise contentment, because I remember that life is short; you, although life is short, still build,' &c.

16. *novaeque...lunae*] 'and new moons only wax to wane,'

Martin. The application is obvious, cf. 'Even so we, in like manner, as we were born, began to draw to our end.'

Virgil and Plautus also use *pergo* with an in-

as special use of the position of *tu*; he represents himself as a single person. *locare* is regularly used in the acc. and gerund of putting anything in the hands of a contractor for carrying out. *secunda* = 'to be hewn.'

18. *sub ipsum funus*] 'When close on the very borders of the grave.' Cf. *sub noctem, sub lucem, &c.*

20. *marisque...*] 'and are eager to push forward the shore of the sea that breaks on Baiae, not satisfied with the possession of the unbroken line of coast.' For *urges*, see 2. 9. 9, and for *Baiae*, 3. 4. 24 n.

21. *summovere* (for which cf. 2. 16. 10 n.) = 'make to move forward.' *Maria summoventur* (Senec. Contr. 5) and *mare summovere* (Senec. de Tranq. 3) are also used of the same thing, the sea being represented as 'made to get out of the way.'

continente ripa] either (1) 'the confining shore,' taking *continente* as a participle, or (2) the 'unbroken shore,' taking *continente* as an adjective nearly = *continuus* (from *cum* and *teneo*) 'holding together,' the sense being that he is not satisfied until his villa projecting into the sea has broken the hitherto unbroken line of coast.'

Orelli and Wickham give *continens ripa* = 'the coast of the mainland,' but without any proof except quoting Livy 44. 28, *continenti litori*.

For the practice of building villas projecting into the sea, cf. 3. 1. 33.

23. *quid, quod...*] 'Always used to introduce some stronger argument or charge,' Wickham. Literally, 'What (shall I say) of the fact that...?'

24. *terminos*] 'bound-stones,' set up at the four corners of each plot of ground; they were under the special protection of the venerable god Terminus, and the citizen who moved one was devoted to the gods. See a very interesting account in

Merivale, c. 33, and cf. Deut. 27. 17, 'Cursed be he that removeth his neighbour's landmark, and all the people shall say, Amen.'

25. *clientium*] emphatic; the crime was more heinous because committed against those he was bound to protect. The laws of the Twelve Tables contained a special provision on the subject, *Patronus si clienti fraudem fecerit, sacer esto.*

cliens = 'one who listens' or 'obeys.' Cf. Gk. κλῆς.

26. *salis avarus*] 'leap in the eagerness of greed.' *salis* indicates his boldness and eagerness.

pellitur...natos] The natural order of this sentence is considerably altered, on purpose to get the emphatic verb *pellitur* first, 'forth is driven...' For the verb in the singular cf. 2. 13. 83 n.

For the whole scene, cf. Guy Mannering, c. 8, and Meg Merrilies' curse on Ellangowan.

29. *nulla certior tamen*] 'And yet no hall awaits its wealthy lord more surely than the appointed end of greedy Death,' i. e. more certainly than the hall you are building does the grave, the appointed end of all men, await you.

Nauock, I am glad to find, agrees with this the simple and obvious rendering of this passage, which is however despised by other editors who agree in separating *finis* from *destinata*, and supplying *aulâ* with the latter; at this point however their agreement ceases, at least so far as I can understand them.

Orelli, who remarks that *finis* is only once feminine in Horace, apparently renders 'more surely than the hall marked out by the limits of Orcus,' explaining that Orcus has certain fixed limits within which we shall have to content ourselves when we get there; a fact which may be true or not but is certainly without point or meaning here.

Conington says that *destinata* and *rapacis* suggest a comparison between Death and the *dives herus*; 'Death more greedy than any encroaching proprietor has planned with his measuring line a mansion of a different kind.' How this is got naturally from *finis destinata* I simply fail to see.

Ritter takes *Orci finis* = *in finibus Orci*. Wickham translates 'by the limit of Orcus,' = 'by Orcus who sets a limit to all things,' and suggests with a very necessary 'perhaps' that *Orci finis* may somehow or another be got to mean 'with the measuring rod of Death,' apparently following Conington.

For my own part even if these views were more harmonious they are, I could not accept them. For consecutive words *sine destinata aula*, the be separated from the ablative *destinata*, it on it (an ablative case being thus between *certior* and its own ablative which closely), and that before *aula* in the nominative ablative is to be supplied, seems to me indeed the schoolboy theory be correct that a sort of puzzle in which all the words up and jumbled together in order that he may exercise his ingenuity in putting them in some order where they will make sense.

34. *regum*] Either actual 'king' or, as frequently in Horace, 'great men.'

satelles Orci] No doubt *Charon* is 'king of Charon, but the peculiar form of the expression 'sentinel of Orcus' is to be noted throughout the palace (*aula*) which the rich man is compared with the place (*Orcus*) that is prepared for him; he has his 'guards' (*satellites*), 'attendants,' and so has the grave, a grim and incorruptible one (*satelles Orci*).

35. *callidum Promethea*] 'Notwithstanding his cunning.' For this account of Prometheus, see 2. 13. 37 n.

36. *auro captus*] Cf. 3. 16. 9, *aurum per medios ire satellites...amat*, a passage which shews what force is to be given to *satelles* here.

hic] Both Orelli and Wickham say 'not Charon but Orcus,' for, they urge, the next lines, and especially the word *vocatus*, cannot refer to Charon. But in the first place, to make *hic* not refer to the main nominative of the preceding sentence, but to a merely qualitative word such as *Orci*, especially when the last words of the sentence are *auro captus* in agreement with *satelles*, is to violate the first principles of speech. If a schoolboy were to say, 'The Head-Master's butler wouldn't let me out though well tipped. He is a beast,' according to this theory the 'He' would refer to the Head-master. Secondly, those who say that l. 40 could not be used of Charon, forget that Horace, though no doubt thinking of Charon, has only spoken of *satelles Orci*, and surely it is the part of a *satelles* when summoned (*vocatus*) to hearken (*audire, ὑπακούειν*). Cf. too *coercet*, which is accurately used of a 'guard' or 'sentinel.'

37. Tantalii genus] i. e. men like Tantalus, and therefore such men as the rich man of ll. 16—28. From the nature of his punishment it is clear that Tantalus was taken as a type of greedy and grasping characters.

38. hic levare...] 'He too when summoned—aye and unsummoned—to relieve the poor man whose toils are over, obeys.' For *functum* cf. 4. 15. 29 n.

To those who will compare the two I think there will appear an interesting parallelism between this Ode and the parable of Dives and Lazarus, St. Luke, ch. 16.

ODE XIX.

'I have had a vision of Bacchus teaching his sacred hymns to all his train: spare me, dreadful deity, and grant me to tell of thy kingdom abounding in wine and milk and honey, of thy glorified bride, thy victory over thy foes, thy power over nature and overthrow of the rebellious Titans, yea, and even the monsters of the under-world reverencing the symbol of thy strength.'

This Ode is usually accounted a mere imitation of a Greek dithyramb, but Plüss, probably rightly, considers it the expression of the poet's longing in a period of anarchy and discord for an ideal and idyllic world: this he symbolizes under the form of a vision of the reign of Bacchus, the giver of happiness and abundance, the founder of civilization, and the conqueror of the rebel powers of darkness.

1. Bacchum] Before beginning this Ode it is advisable to read the article on Dionysus in the Class. Dict.

in remotis rupibus] his favourite haunts. Cf. Soph. O. T. δ Βαρχείος θεός ναιών ἐν ἀκρω ὄρεσσιν.

carmina] 'hymns' connected with his worship.

4. acutas] either 'peaked,' 'sharp-pointed,' as they were always represented, or—which I prefer considering the emphatic position of the adjective, and the fact that it then matches *discentes*—'pricked up,' i. e. to listen.

5. *enocel* a representation in Latin letters of the Greek εὐοί, festivals of Dionysus.
- pectore]* 'my heart filled with (i. e. intensity.)' The Greek Dionysus is represented the cause of all forms of enthusiasm and drinkers become 'intoxicated' (not merely only one form of 'Bacchic intoxication'): special patron and protector of the poet 'his rolling'; cf. 3. 25. 1, *quo me, Bacche*, d 3. 19. 14, *attonitus vates*.
- eye in a fit*
rapidus tui pl.
turbidum lac
7. *parce]* Why *metuende thyrsos*, as explained by the words *gravi metuende thyrsos*, for the stroke of the thyrsus caused a frenzy bordering on madness. For the rhythm cf. 1. 16. 3 n.
8. *thyrsus = θύρσος*, 'a wand wreathed in ivy and vine leaves with a pine cone at the top.'
9. *Thyiadas]* Θυιάδας (from θύω), the female followers of the god.
10. *vinique fontem...* These are all the miraculous gifts of the god. The description is probably taken from the Bacchae of Euripides, l. 704; 'wine,' 'milk' and 'honey' are all well-known types of plenty and abundance, cf. Exod. 3. 8, 'a good land and a large... a land flowing with milk and honey.'
11. *truncis cavis]* Bees often hive in hollow trees, cf. Virg. Georg. 2. 453; here however a miraculous supply is spoken of, such as in Virg. Ecl. 4. 30 is destined to mark the golden age, *et durae quercus sudabant roscida mella*.
12. *iterare]* not 'to tell of more than once,' but to 'represent' (i. e. present, or make present once more) in language what has been previously seen with the eyes.
13. *beatæ...* see Class. Dict. s. v. Ariadne. *beatæ* = 'deified.' *honorem* = 'mark' or 'token of dignity,' i. e. the queenly crown which was given her by Dionysus on their marriage and which became the constellation *Corona*, cf. Virg. Georg. 1. 222.
14. *Penthei]* From the Greek Πένθει comes the Latin *Pentheus* which is then treated as a trisyllabic word and so declined.
15. *non leni]* Litotes, cf. 1. 18. 9 n.

16. Thracis] a Greek adj. Θραξί, Θρακός = Thrax, Thracis. For Pentheus and Lycurgus, see *Class. Dict.*

17. *sectis amnes*] During his Indian travels Dionysus crossed the Orontes and Hydaspes which afforded a passage on dry ground when touched by his thyrsus. The same happened with regard to the Red Sea (*mare barbarum*). *sectis* applied both to the rivers and the sea probably means 'dost make yield to thy sway.' *barbarum* = 'foreign,' see 2. 4. 9 n.

18. *uvidus*] i.e. 'tipsy,' *βεβρωμένος*. *Of.* 1. 7. 22 n.

19. *nodo coeeres viperino*] 'dost confine in a knot of serpents,' i.e. Bacchus binds up their hair with serpents to amuse himself.

20. *Bistonidum*] 'The women of the Bistones': it is a Greek feminine adjective. The Bistones were a tribe in Thrace. *sine fraude* = 'without harm,' 'unharmed.' The use of *fraus* in this sense is chiefly found in legal documents (cf. *as fraudis* in the Twelve Tab.) and is somewhat antiquated.

A Bacchant with snake-bound hair and thyrsus is represented in Smith's *Class. Dict.*

21. *tu, cum...*] Horace also describes the battle of the Giants at length 3. 4. 48. For it see *Class. Dict.* s. v. *Gigantes*. *parentis regna* = 'the realms of the great Father,' i.e. heaven the abode of Juppiter. *per arduum* = 'through the steep sky': Virgil *Georg.* 1. 281 describes how they attempted this by piling mountains upon one another, Horace purposely uses a vague phrase.

23. *Rhoetum*] one of the giants. *leonis* because Bacchus assumed this form during the fray; he had also assumed it when taken prisoner by Tyrrhenian pirates.

25. *quamquam...*] The construction is *quamquam, choreis et jocis ludoque aptior dictus, pugnae non sat idoneus ferebaris. non sat idoneus* = 'not sufficiently well suited,' i.e. 'very ill-suited,' cf. *non leni*, l. 15.

27. *sed idem*] 'but yet'; for *idem* used where opposite qualities are represented as existing in the same individual, see 2. 10. 16 n. Here the meaning is 'but thou the same person who usedst to be considered good for nothing but fun, &c.'

28. *pactis eras mediusque belli*] 'thou didst take thy part in peace and war alike'; i.e. Dionysus notwithstanding what was said of him shewed that though he enjoyed peace he was equally ready for war.

As regards the position of *que* here and l. 32, Orelli well phrase, if expressed fully, would be *pacis ique belli*, but that, one *medius* being naturally, the phrase is left as in the text. Notice as regards scansion has a great influence position which *que* is allowed to assume. Cf. *operentque Nymphae*, 3. 4. 11, *ludo fatigatum-Saec. 22, cantus referatque ludos*. For ition cf. 2. 7. 25, which should be if written *operare apio coronas (curat), curatve myrto*. See too *Jé* extra, 107 n. The idiom is naturally very common in *atque domum*.

29. *aureo cornu decori* The horn is a very ancient symbol of strength, vigour, and fertility. The god of wine 'that strengthens man's mind' is represented with them: Ovid, A. A. 1. 1. 239, says that under the influence of wine *pauper cornua sumit*; cf. too 3. 21. 18, *tu* (i.e. Bacchus)...*addis cornua pauperi*, and also for the use of the word 'horn' 1 Samuel 2. 1, 'my horn is exalted in the Lord.'

31. *recedentis*] to be taken with *pedes* and *crura* = 'of you retreating,' 'as you retreated.' The god had gone to Hades to bring back his mother Semele.

trilingui ore] The expression must not be examined too closely: *os trilingue* ought to mean 'a mouth with three tongues,' here it is = 'the tongue of each of his three mouths.'

ODE XX.

'I, Maecenas, shall never die but shall be changed into a swan the music of whose note shall be heard throughout the world; therefore let none mourn over my cenotaph.'

The Ode is completely conventional and unnatural: Horace concludes Book 3 with an Ode which also expresses his hope of an immortality of fame, but which affords an admirable contrast to this in force and power.

Wickham says the Ode may be described as an amplification of Ennius' Epitaph on himself:

*nemo me lacrumis decoret, nec funera fletu
fazit. cur? volito virus per ora virum.*

No doubt the same thought underlies both the epitaph and the Ode, but it would be impossible to point out more vividly, than is done by bringing them together, the contrast between what is genuine and what is fantastic in poetry.

Pitiss takes this to be the situation: the poet is dead; his corpse is on the funeral pyre; Maecenas calls upon his friend (cf. *quem vocas* l. 6) for the last time; in answer the poet's ghost or shade proclaims its transformation, &c.

1. *non usitata...*] 'On no ordinary or faltering pinions will I sweep a bard of double shape through the bright upper air.'

non usitata: so in the first Ode of the next Book l. 2 he speaks of his writings as *carmina non prius audita*, partly meaning that lyric poetry had not been attempted in Latin by any before him, partly that the quality of his poetry was of no common stamp.

2. *liquidum aethera*: the epithet *liquidus* is applied to either *aer* or *aether*, either with reference to its being 'translucent' like water, or 'yielding' like all fluids (cf. in this case Milton's phrase 'the buxom air,' where 'buxom,' the German 'beugsam,' means 'yielding').

4. *invidiaque maior*] 'and soaring high above envy.'

5. *pauperum sanguis parentum*] 'the offspring of lowly parents.' The phrase is employed in close connection with the word *invidia* in l. 4: Horace was the son of a freedman (*libertinus*), and the meanness of his birth was a favourite subject for the sneers of those who were jealous (*invidi*) of his social and poetical success (cf. *Sat.* l. 6. 46). He here adopts the very words in which they had sneered at him in order to make the glory which he was destined to attain greater, by contrast with the position from which he had started.

For *sanguis* cf. *S.* 27. 65, *regius sanguis*, and *Carm. Saec.* 50, *Anchisae Venerisque sanguis*.

6. *quem vocas, dilecte Maecenas*] These words are taken in two ways—(1) 'Whom thou, O Maecenas, dost call Dear friend'; (2) 'Whom thou, O dear Maecenas, dost call' or 'summon.' The objection to the first method is the separation of the vocative *dilecte* from the vocative *Maecenas*, which is to my mind impossible, at any rate if the ordinary laws of language are to be respected. Moreover elsewhere Horace has

such phrases as *care Maecenas* l. 20. 5, *candida Maecenas* Epod. 14. 5, which prove that he would naturally have used such a phrase as *dilectis Maecenas*. Besides it is extremely doubtful whether *vocas dilectis* could even by itself mean 'thou callest Dear friend': it would certainly be questionable Latin.

The second translation is natural and, I think, necessary, but obscure. Orrelli would explain *vocas* as = 'dost summon,' i.e. to thy house, company, or the like, but this seems mean and matter-of-fact in the very middle of such a rhapsody. Personally I am strongly in favour of giving to *vocas* a much wider and larger sense, = 'dost summon,' i.e. to poetic endeavour, to the hope of glory and immortality. So taken it gives excellent sense, and the behaviour of Maecenas is forcibly contrasted with that of Horace's detractors—'I, whom many sneer at as lowborn, yes I, whom thy voice (*vocor, voco*) on the contrary, beloved Maecenas, ever urges forward, shall never encounter death.' So too Archdeacon Wrangham (v. Translations of Horace, selected by C. W. F. Cooper):

'Not I, from humble lineage sprung,
Not I, dear Patron, whom thy tongue
Summons to fame, will fear to die
Or bound by Styx's fetters lie.'

If Plüsch be right in his opinion as to the Ode, then *vocas* would be clearly used of 'calling on' Horace by name at the funeral pyre and bidding him 'hail and farewell': cf. Cat. 101 *frater, hunc atque vale*, and Virg. Aen. 11. 97, *salve aeternum vixit, maxime Palla, | aeternumque vale*.

7. *obibo*] cf. 2. 17. 8 n.

9. *iam iam...*] He here speaks as though he felt his metamorphosis already beginning.

residunt cruribus] 'settles down on my ankles.' *sido* and its compounds (as distinguished from *sedeo*) always express a *slow* and *gradual* process of coming into a position of rest.

11. *leves*] Notice the quantity.

13. *Daedaleo notior*] So Orrelli's 4th edition, following the best MSS. Orrelli's old reading *ocior* involved an hiatus without parallel in Horace: moreover there is no point in the poet saying that he would fly 'more swiftly' than Icarus; on the other hand he does hope to become 'more famous.' Bentley's conjecture *tutior* has been largely accepted, but there

Icarus (see *Class. Dict.*) is rather an unfortunate type of soaring humanity for Horace to have selected, but indeed in considering passages of this nature a too strict examination of all the allusions is only foolish: the writer merely accumulates a quantity of sonorous and somewhat vague proper names, and trusts that they will have pretty much the same effect on the reader that an old lady once confessed to having experienced from 'that blessed word Mesopotamia' in an otherwise unintelligible sermon.

Anyone who examines ll. 18—30 will at once see how purely mechanical they are: any tolerable verse-writer could manufacture them, and similar ones are to be met with in all Prize Odes.

The whole Ode, like several in this Book, clearly bears the stamp of having been written carelessly or before Horace's powers had reached maturity.

15. canorus ales] i.e. a swan. Cf. 4. 8. 19, *O mutis quoque piscibus | donatura cycni, si libeat, sonum.* So Pindar, 4. 2. 25, is called *Dircaeum cycnum*.

For an account of the song of the dying swan (about which naturalists are silent) see Tennyson's *The Dying Swan*, and cf. the well-known epigram:

'Swans sing before they die, 'twere no bad thing
Should certain people die before they sing.'

17. dissimulat] 'endeavours to hide.'

19. noscent] 'shall learn.' *nosco* is an inceptive verb like the Gk. *γινώσκω*; hence the perfect *novi* (and in Gk. *έγνωνκα*) = 'I have learnt,' i.e. 'I know.'

peritus] proleptic, not however as Orelli takes it, 'me the Spaniard shall study when he becomes learned,' but, as its position between *me* and *discet* shews, 'by the study of my writings shall the Spaniard become learned.'

Considering however the fact that during the succeeding century Spain produced many writers of great eminence, e.g. the two Senecas, Lucan, Martial, Columella and Quintilian, perhaps it is not quite impossible that at this time the Spaniards may have been noted for literary zeal, and that Horace may be using the adjective with strict accuracy.

20. Rhodanique poter] a periphrasis for 'dwellers by the Rhone.' Cf. Hom. *Il.* 2. 825, *πινοντες ύδωρ μέλαν Αιολήπιοιο*, cf. 8. 10. 1, *Tanain bibere*, 4. 15. 21, *qui Danubium bibunt*.

21. *inani*] so too *supervacuos* l. 24, because Horace will still survive, i.e. his fame will. How there could be a *funus* at all it is difficult to see, as his body had been changed into that of a swan at the beginning of the Ode: here however he seems to speak as if his spirit only had taken flight, leaving its tenement of clay behind it, over which his friends, thinking it to be Horace, will perform funeral rites, 'empty' rites however, because the real Horace will be still alive and immortal.

It is idle to attempt to explain the discrepancy: conventional poetry and conventional painting evade the ordinary rules of criticism and common sense, sometimes with success, usually without.

BOOK III

ODE I.

The first six Odes of this Book are remarkable for their sustained dignity of style and general unity of subject. They are all in the Alcaic metre and of considerable length, and all deal with subjects of public and political interest. Considering the intimate relationship subsisting between Horace and Augustus, there can be little doubt that their composition was at any rate suggested by the Emperor, whose object it was to appeal in support of his political system not merely to the interests but to the feelings of his subjects (see especially Merivale, c. 41). Lines 1—4 of Ode 1 seem to be intended as a stately exordium to the whole six rather than as a particular introduction to the first Ode; indeed, as the introduction to a single Ode they would be exaggerated and unnatural.

'Kings rule over their subjects, but are in their turn the subjects of almighty Jupiter: one man may be wealthier, nobler, more famous than another, but all alike are the slaves of necessity. Then cease to be anxious: where anxiety exists, not all the luxuries of wealth can procure that sound sleep the poor often enjoy. To want but little is the great secret: the owner of huge estates is harassed by a hundred anxieties about them, the builder of vast villas by the sea often vainly flies from care. If this be so, why should I wish to change my modest home for wealth which is only a burden?'

1. *odi...arceat*] 'I abhor the unhallowed throng and hold re the celebration of the mysteries or any priests bad the uninitiated or unholy to en. 6. 258, *procul, o procul este profani*), so he priest of the Muses, bids all who have their shrine to depart, while he chants his their honour.

procul, o procul este profani, 'outside the shrine,' is used of those who were not allowed to enter it. So in the temple at Jerusalem none but Jews were allowed to pass beyond the outer court, 'the court of the Gentiles'; the Gentiles were *profani*.

2. *favete linguis*] As the utterance of ill-omened words vitiated any sacred rite, it was customary for the priest before commencing to ask the people 'to be favourable with their lips' (*ore* or *linguis favere*), i. e. to utter none but favourable words, and as the safest way of doing so was to be silent, the phrase often practically means 'be silent.' The Gk. is *εὐφημεῖν*. Cf. Prop. 4. 6. 1, *sacra facit vates, sint ora faventia sacris*, and Virg. Aen. 5. 71, *ore favete omnes*. Cf. too 3. 14. 11.

For *non prius audita* cf. 2. 20. 1 n.

3. *Musarum sacerdos*] poets are the 'priests of the Muses' as being their interpreters to men, and specially consecrated to their service. Cf. Theoc. 16. 29, *Μουσῶν...λεποῦς ὑποφῆγας*, 'sacred interpreters of the Muses.'

4. *virginibus puerisque*] because the young are especially susceptible to the influence of poetry, and also because it is to them that those who wish to improve the character of a nation must chiefly look.

5. *in proprios greges*] Supply *imperium est* from the next line; 'kings have rule over their own flocks.' For the metaphor in *greges* cf. the Homeric phrase 'shepherd of the people' (*ποιμένα λαῶν*) applied to kings.

Nauck reasonably finds 'something objectionable' (*gehässiges*) in this phrase, remarking that, though it is a kindly idea to call a king the 'shepherd of the people,' it is not the same thing to call the people the 'sheep of the king.' This is especially so when the epithet *proprius* is added, a very strong word which implies absolute ownership (cf. 2. 2. 23 n.). Plass solves the difficulty by observing that to a Roman *rex* = 'an Oriental despot,' and that the sense is, 'the despot to whom his subjects are but as herds of slaves is none the less himself...'

In English the harshness of the phrase does not appear, owing to the strong Scriptural associations connected with the words 'flock,' and 'sheep,' e. g. 'fear not, little flock,' 'feed my sheep.'

6. *reges in ipsos...*] For the antithesis in this and the preceding line of the prayers for the Queen in the Prayer-Book, and especially such phrases as 'thy chosen servant Victoria, our Queen and Governor, that she (knowing whose minister she is)....'

8. *cuncta...*] 'that moves the world with his frown.' The phrase is derived from the well-known lines of Homer:

ἦ καὶ κτανέησιν ἐπ' ὀφρύσι νεύσει Κρονίων,
ἀμβρόσια δ' ἄρα χαίται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὀλυμπον.

Il. 1. 528.

'He said, and nodded with his shadowy brow;
Waved on the immortal head the ambrosial locks,
And all Olympus trembled at his nod.'

Lord Derby.

Cf. too Virg. *Aen.* 9. 106, *nutu tremefecit Olympum*, and the connection between *nutus* and *numen*.

supercilium, from *super* and *cilium* (from *celo*) 'the concealing thing,' 'the eyelid,' is 'that which is over the eyelid,' i. e. the eyebrow.

9. *est ut*] 'it is possible that,' 'it may be that.' Cf. Gk. *ἔστιν ὅπως*.

latus] 'more widely,' i. e. over a wider extent of ground.

ordinet arbusta sulcis] 'arranges his trees in rows in the furrows.' *arbustum* is the technical word for a tree upon which vines were trained (Virg. *Georg.* 2. 416), and *ordines* was the regular word for the rows in which they were planted. Cf. Virg. *Georg.* 2. 276, where an elaborate description of the best method of planting is given.

10. *hic...descendat*] The construction all through is dependent on *est ut*. *hic* = 'another,' and, in l. 12, 'a third.'

in Campum] i. e. *in Campum Martium*, which, as being the best known 'Field' at Rome, was constantly spoken of without any distinctive adjective.

descendere is used partly because most men of position lived on the hills, and hence it was necessary *descendere* in
P. II.

(v. Dict.), partly because the word is combats, e.g. *descendere in aciem*, in pro-

nellorque fama] These words are opposed candidate has high *birth*, another high position of *que* cf. 2. 19. 28 n.

14. *aequ* partial.'

Necessitas ¹ ¹ *γκη*. The mysterious power who, more especially among the Greeks, is always described as ruling even over the gods. 17—20.

16. *movet*] 'shakes,' cf. 2. 3. 25 —

17. *destrictus ensis*]... For the story see Class. Dict. s.v. Damocles.

cui] = *ei cui*, or perhaps *ejus cuius*, 'for him, over whose neck....'

18. *Siculae dapes*] The epithet is chosen partly because the feast of Damocles took place at Syracuse, partly because Syracusan luxury seems to have been noted. Plato, Rep. 404 D, uses *Συρακοσία τράπεζα* as an almost proverbial expression.

19. *saporem*] 'flavour'; the word is identical with the English 'savour.' *sapere* originally means 'to have taste,' and is then used metaphorically = 'to have judgment,' 'to be wise.'

21. *somnus*] Notice the effect of the repetition of the word, and cf. with it that produced in Macbeth, Act 2, Sc. 2,

'Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep."—The innocent sleep,
Sleep that knits up the ravell'd sleeve of care ...'

agrestium virorum] The genitive goes after *domos*.

22, 24. *non*] sc. *fastidit*. *Tempe* is neut. plural, cf. *ρέχη*.

27. *saevus impetus*] 'The fierce onset of setting Arcturus.' When Arcturus (*Ἄρκτουρος*, the Bear Ward) sets at the end of October, the sea is tempestuous (*tumultuosum*) and the merchant harassed (*sollicitat*) about his ships.

28. *orientis Haedi*] i.e. early in October.

29. *non*] sc. *sollicitant desiderantem quod satis est. verberatas* = 'lashed.'

80. mendax] 'lying,' because the crops which had *promised* well turn out badly. Cf. S. 16. 80, *segetis certa fides meae*, and Epist. 1. 7. 87, *spem mentita seges*.

arbore...] The construction is *arbore culpante nunc aquas nunc sidera torrentia agros nunc hiemes iniquas*. *arbore*, i.e. the tree par excellence, the olive. *aquas*, 'rains.'

82. sidera] especially the Dogstar.

83. contracta...] Cf. S. 24. 8 and 2. 18. 20. Horace is referring to the practice of building villas projecting into the sea: the expression is of course hyperbolic. For *sentiant* cf. 2. 7. 10 n.

84. molibus] 'masses of stone' for foundations.

frequens] both Orelli and Wickham explain *frequens redemptor* as = 'the contractor with a large staff of assistants,' Wickham saying that reference is made (1) to the builder, (2) to his men (*frequens*), (3) to the servants of the owner (*famuli*). I can find no instance of *frequens* used in this sense except with words indicating a place (e.g. *theatrum frequens*, 'crowded') or singular nouns implying multitude (e.g. *senatus*, *populus frequens*): it would seem however that *frequens redemptor cum famulis* is put poetically for *redemptor frequens famulis*, i.e. *frequentia famulorum stipatus* (so Nauck) = 'the contractor with crowds of workmen.' Without the addition of the words *cum famulis* the phrase *frequens redemptor* would certainly mean 'many a contractor.'

85. caementa] from *caedo*, chippings of stone, 'rubble': it was flung in (*demitto*) to fill up the spaces between the solid masonry.

86. terrae fastidiosus] 'sick and weary of the land.' *fastidium* expresses the feeling of dissatisfaction and discontent that inevitably results from indulgence in luxury. Cf. S. 29. 9, *fastidiosum copium*, 'abundance that brings with it discontent.'

87. Minae] i.e. threatening forebodings of coming harm.

89. aerata triremi] 'the brazen-beaked trireme.' The vessel is here clearly a private one (cf. *priva triremis*, Epist. 1. 1. 93), used for purposes of pleasure or convenience, not a war-vessel of any sort.

The words *triremi* and *equitem* are selected not merely because 'yachts' and 'horses' might be thought of as able to

distance caps by their speed, but also because they are the
and luxury. Cf. 2. 16. 21.

pis] A marble which came from Synnada
celebrated for its bright blood-red spots.
r columns.

a sidere clarior usus] 'The wearing of
is than the stars.' In strict grammar the
adj. *clarior* ought to agree with *purpurarum*, but in poetry
the transference of exchange (hypallage) of the adj. from one
substantive to another in a closely connected expression is
not uncommon.

Tyrrhenusque tubae
clangor, *ad* 14. 327, *superbo*
mero tinget = *superbus* *metu* *tinget*. See too 1. 12. 34, *superbos*
Tarquini fasces, 1. 15. 33, *is* *is* *Achillei*, 1. 31. 9,
Calena falce, 1. 37. 7, 3. 3. 61, *Trojae*
renascens fortuna, 3. 21. 1, *ices*, 3. 30. 2, *regalis*
situs pyramidum, 4. 7. 21, *a*.

Purple is spoken of as the true Tyrian
dye possessed a peculiar colour according
to the light in which it was seen, 5 n. *Purpurae*, as
2. 18. 7, 'purple robes.'

44. *Achaemeniumque costum*] For Achaemenes as a type
of wealth cf. 2. 12. 21 n. The adjective here is used to convey
the idea that the perfume was of the rarest and most costly,
and also because all perfumes came from the East.

45. *cur...atrium*] 'why should I rear a hall with portals
that arouse envy and towering high in modern fashion?'

The *atrium* or 'hall' was among the Romans—as in many
old English mansions—the most important room in the house:
in it were displayed the *imagines*, and it was used for the re-
ception of clients and visitors; it was therefore natural to
spend large sums on its decoration.

For *invidendis* cf. 2. 10. 7, *invidenda aula*.

postibus: so Virg. G. 2. 463, in a passage which Horace
clearly has in mind, describes how the clients, as they pour
forth from a great man's levée, *varios inhiant pulchra testudine*
postes, 'gape with wonder at the door-posts inlaid with fair
tortoiseshell.'

novo ritu suggests an antithesis with the simplicity of early
Rome. Cf. 2. 15. 14—20.

47. *permutem*] 'take in exchange.'

48. *divitias operosiores*] 'the greater burden of wealth.'

ODE II.

On true manliness.—Let the boy, who means to be a man, lead a simple and hardy life as the best training for a soldier's career; in the field let the foeman fear him, and let his courage be inspired by the thought that death is glorious indeed when encountered in his country's cause: the true man is independent of the honours the mob can give or withhold, he treads a path of his own, heaven and immortality are his reward, for rewarded his uprightness and true reverence shall surely be, as certainly as profanity and guilt shall be punished.

1. *amice pati*] 'to endure gladly.' This phrase means much more than 'to bear contentedly' (*lente ferre, δύραργῶς φέρειν*); it is almost an instance of oxymoron, and is invented by Horace to express that not only should the young Roman 'endure poverty,' but that such 'endurance' should be 'welcome as a friend' to him, seeing that in it he will find the best training for life.

Observe the emphatic alliteration in this line, so too in ll. 15 and 16, and l. 32.

pauperiem] not 'poverty' but 'humble circumstances,' e.g. the condition of a yeoman farmer, from which class the best soldiers had always come, cf. l. 12. 42, and 8. 16. 37 n.

2. *robustus acri militia*] 'hardened in war's sharp school.' *puer*] cf. *virum* l. 14, *juventa* l. 15, *virtus* l. 17, *virtus* l. 21.

3. *condiscat*] a stronger word than *discat*; so l. 37. 28, *combiberet* = 'drink deeply,' 4. 2. 32, *concines*, stronger than *canes*.

5. *sub dīvo*] 'beneath the open sky,' cf. l. 1. 25 n. and 2. 3. 23 n.

trepidās in rebus] 'amid deeds of hazard.' Livy twice uses this expression.

6. *illum...*] This sentence is difficult to render, (1) because of the prominent position of *illum*, (2) because although both *matrona* and *virgo* form the nominative to *suspīret* (for the verb in the sing. cf. 2. 13. 38 n.), yet the whole clause from *ehēu* to *caedes* expresses only the feelings of the 'maiden' and not of the 'matron.'

'Him (i. e. such a youth as I have described) from the foe-wife of a warring emperor behold and her sighing, alas! for fear lest...'

how dramatically the interjection is introduced after *suspiret*.

sponsus] 'her betrothed unskilled in combat, genitive after it as implying ignorance, cf.

10. *laccessat*] This verb is constantly used of recklessly provoking an encounter with a dangerous enemy, which might easily have been avoided. ... *lit.*

asperum tactu] 'dangerous to touch.' The supine is here used more fully to define the meaning of the adjective: Horace more frequently, and the Greeks nearly always, use the epexegetic infinitive for this purpose.

12. *per medias caedes*] 'through the thickest of the carnage.'

13. *dulce...*]

'How bless'd is he who for his country dies,
Since death pursues the coward as he flies;
The youth in vain would fly from fate's attack,
With trembling knees and terror at his back.'

SWIFT.

This stanza is connected with the previous one as assigning the reason why a soldier should be brave as a 'lion.'

mori: mors] For this method of joining clauses, cf. l. 2.

4 n.

For the sentiment in l. 18, cf. *Tyrtaeus*,

*Τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι κτεθόντα
Ἄνδρ' ἀγαθόν, περὶ ἧ πατρίδι μαρτύμενον.*

17. *virtus*] from *vir*, 'manliness,' 'virtue,' is here clearly distinct from 'courage' which has already been dealt with ll. 1—16: it is that manly independence and determination of character which acts up to the principle

'That, because right is right, to follow right
Were wisdom in the scorn of consequence.'

Such a character may well be described as 'ignorant of disgraceful defeat,' 'bright with unsullied dignities,' and independent of the shifting 'breeze of popular favour'; at the same time Horace is influenced in his description by a recollection of

the well-known Stoic paradox that the perfectly virtuous man, however low his position in life, is nevertheless 'rich,' 'noble,' and 'king of kings.' Cf. Sat. 1. 8. 186, Epist. 1. 1. 107. So 4. 9. 89 he tells Lollius that owing to his virtue he is 'not consul for one poor year' (*consulque non unius anni*).

repulsae sordidae] *repulsa* is the classical word for 'losing an election.'

18. *honoribus*] *honor* is frequently used for 'an office of dignity,' 'a magistracy,' cf. 1. 1. 8, *tergemini honores*, and note.

19. *secures*] See Dict. Ant. s. v. *fasces*, and cf. Carm. Saec. 54 n.

20. *arbitrio*] 'at the decision,' i.e. in obedience to the decision. The expression *popularis aura* explains itself. Virg. Aen. 6. 817 has *gaudens popularibus auris* and Cic. pro Clu. 47, *ventus popularis*.

21. *virtus*] 'Virtue opening the gate of heaven for those who have not deserved to die essays her course along forbidden paths...'

immeritis mori] i.e. those who like Pollux, Hercules and Quirinus (see next Ode, ll. 9—15) have by the nobility of their lives deserved to escape the common doom of death, and have won for themselves an immortality of renown.

22. *caelum*] Cf. Virg. Aen. 6. 130, *quos...ardens evexit ad aethera virtus*.

negata via] Orelli seems clearly wrong in explaining this *asperrima quaque*: the meaning is that, although to mortals immortality is *forbidden*, virtue does notwithstanding discover the way which leads to it. The expression recalls Job 28. 7, 'There is a path which no fowl knoweth and which the vulture's eye hath not seen.'

23. *ndam humum*] 'the damp ground,' i.e. apart from metaphor, the ordinary mean and unworthy objects of human pursuit.

25. *est et...*] The difficult connection between these stanzas and the preceding ones I have endeavoured to make clear in the summary, following the guidance of Plüss. Opposed to uprightness (*virtus*) and true reverence and respect for the mysteries of religion (*fidele silentium*), are profanity (cf. *volgaris*) and crime (*incesto, scelestum*): the reward of the one is as sure as the punishment of the other.

26. *vetabō*] 'I will forbid one who has made public the
 as to be beneath the same roof-tree or to
 me.'

See Dict. Ant. s. v. *Eleusinia*.

ident on *vetabo*. Cf. such constructions as
 , v. Pub. School Primer, § 158.

27. *κείναι*] Used of undoing the cable which fastened the
 ship to the shore. For the danger of embarking with guilty
 men cf. Aesch. S. c. Theb. 602,

ἢ γὰρ συνεισβάτ' πλοῖον εὐσεβῆς ἀνὴρ
 ναύταισι θερμοῖς καὶ πανουργίᾳ τινὶ
 δλωλεν ἀνδρῶν σὺν θεοκτύπτῳ γένει,

and also Genesis 18. 23—33, 'And Abraham drew near and
 said, "Wilt thou also destroy the righteous with the wicked?"'

[*Diespiter*] An archaic word used to give an impression of
 solemnity, cf. 1. 34. 5 n. For derivation cf. 1. 1. 25 n.

[*saepe...raro*] Notice the emphatic position and antithesis
 of these words. Translate 'rarely has Retribution with her
 halting foot left the track of the guilty though far in front.'
 Retribution is represented as slowly but surely dogging the
 heels of the guilty, even though, their crime having been com-
 mitted long before (cf. *antecedentem*), they might think they
 had escaped. So too in Aesch. Ag. 58, *Ζεὺς...ὕστερόποιον*
πέμπει παραβᾶσιν Ἐρινόν, 'Zeus sends after transgressors a late-
 avenging Fury.'

30. *integrum*] For deriv. cf. 2. 4. 22 n. Here of one in
 whom there is no flaw, 'a holy man,' cf. 1. 22. 1, *integer vitae*.

32. *deseruit pede Poena claudo*] Are the alliteration and
 rhythm of this verse intended to suggest the 'halting gait'?
Claudo by its position very emphatic: 'though lame.'

ODE III.

'The man who is upright in purpose and strong in will
 nothing in heaven or earth can shake. By those qualities
 mortals have become divine, Pollux, Hercules,—yea, and
 Augustus also—Bacchus, too, and especially Rome's first
 founder Quirinus who was allowed to enter heaven, for Juno's

words were welcome to the gods when she declared that her wrath against Troy and Trojan guilt had been appeased: so long as Troy remained in ruins a lair for the wild beasts, to the great descendants of the Trojans the path to glory and to world-wide empire was open: only let them beware of the greed of gain, and remember that if ever they sought to rebuild the old Troy, if ever those walls rose again, again too would her ancient wrath arise with ruin to the race.'

Lines 1—16 are very similar in their thought to Ode 2, and seem like the whole of the first six Odes to have a didactic purpose, but at l. 17 the poet breaks off into a dramatic description of which it is difficult to see the purpose. Orelli considers it due to '*poeticas phartras plenus impetus,*' while Wickham speaks of the Ode as 'more in Pindar's style than any that precedes it.' No doubt lyric poets when the subject of their Ode is heavy or uncongenial eagerly embrace the first opportunity of introducing any poetic narrative illustrative of their subject, an admirable instance of such treatment being the introduction of the account of Regulus in Ode 5. Here however it is difficult to see clearly how Juno's speech in any way illustrates the praise of justice and firmness in the opening lines. Again it would perhaps be possible with Orelli to refer the lines to the 'full rush of poetic fancy,' and say that Horace had forgotten his theme in the enthusiasm of his verse (a doubtful compliment to a poet), but it is only too evident that the lines are not merely the outburst of fancy but written with a definite purpose. The extraordinary emphasis with which the prohibition to rebuild Troy is dwelt upon cannot be accounted for on merely poetical grounds: it seems uncalled for and mars any poetical symmetry there may be in Juno's speech. On the other hand we know of no adequate historical reason that can be assigned for the introduction of so strong a warning; Suetonius (Caes. 79) does indeed tell us that there had existed a rumour that Julius Caesar intended to remove the seat of empire to Alexandria or Ilium, but it is

either that such a rumour could have been
calm and philosophic Augustus or that he
led to such a method of refuting it as these

Lastly under no circumstances is it easy
to draw a connection between the rebuilding of Troy and the
opening lines of the Ode.

Plüss alone gives a reasonable solution of these difficulties :
the clue to the Ode which he furnishes is—with some alteration—this :

Uprightness and strength of will have won for individuals
fame and immortality : by these virtues Romulus the founder
of Rome reached heaven ; by these Rome has broken the ban
that rested upon Troy, and shall attain to universal empire.
Only she must (1) look upon that empire as a responsibility
and not a means for self-enrichment, (2) she must not imagine
that she can restore that which has been doomed to destruction,
i.e. apart from symbolism, she must give up the old Republic
and accept the new Monarchy as the divinely appointed con-
dition of her continuance.

1. *venacem propositi*] Many verbal adjectives in *ar* take
an objective genitive, e. g. *edax, rapax, capax*.

3. *voltus*] graphic, because anger is displayed in the face.
Cf. Psalm 84. 16, 'the face of the Lord is against them that
do evil.' *instantis* = 'lowering.'

4. *mente quatit solida*] 'shakes from his rock-like pur-
pose.' Wickham is clearly right in rendering *solida*, 'rock-
like,' especially in connection with the mention of 'sea' and
'storm-wind' immediately afterwards.

For the whole passage cf. Tennyson's Will :

'O well for him whose will is strong!
He suffers but he will not suffer long ;
He suffers, but he cannot suffer wrong :
For him nor moves the loud world's random mock,
Nor all Calamity's hugest waves confound,
Who seems a promontory of rock,
That compass'd round with turbulent sound,
In middle ocean meets the surging shock,
Tempest-buffeted, citadel-crown'd.'

5. *dux...Hadriae*] Cf. l. 13. 15, *arbiter Hadriae*, and note. The wind *rules* the waves,

7. *si fractus...*] 'should the shattered universe o'erwhelm him, the ruins will strike him untrembling.'

si...illabatur...feriant. Note the irregular consecution, the indic. expressing the *certainty*, the subj. the *hypothesis*.

9. *hac arte*] 'by such virtue,' i.e. by the virtue described in l. 1. Cf. 4. 15. 12, *veteres artes* = 'the virtues of antiquity.'

For Pollux, Hercules, and Bacchus, see Dict. Ant. They are frequently selected as types of deified mortals, cf. 4. 5. 86, Epist. 2 l. 5 and Tac. Ann. 4. 88.

10. *ensisus...*] 'striving upwards reached the starry heights.' *ensisus*, which expresses forcing a way out or upwards, is clearly right here, though the best MSS. give *inensisus*.

11. *quos inter...*] The introduction of the living Augustus 'quaffing nectar with ruddy lips' in this Roman Valhalla for departed heroes is certainly startling. To speak of the Emperor as a 'god on earth,' as 'destined to return to heaven' (see l. 2. 40—52), is only the language of extravagant flattery and the purest Latin writers (e.g. Virg. G. 1. 24), but to speak of a person actually living as actually 'drinking nectar in heaven' is to offend not only our moral but our intellectual judgment, an offence of which the classical writers are rarely guilty. Some MSS. give *bibet* which looks like a correction but perhaps improves the passage. The use of the term *Augustus* would seem to place the date of the Ode about B.C. 27, the year in which that title was conferred on the Emperor. See Merivale, c. xxx. and Ovid, Fast. 1. 609.

12. *purpureo ore*, says Wickham, 'implies the halo of rosy light which surrounds the beatified Augustus'; the more prosaic rendering 'ruddy,' i.e. with wine, seems decidedly more natural, but should be perhaps rejected for that reason in a passage of this character.

13. *merentem*] i.e. as having travelled through Asia teaching men the use of the vine, and introducing civilization (of which the tamed tigers are a type).

16. *Martis equis*] 'on the chariot of Mars,' his father. Ovid, Fast. 2. 493, describes the ascent of Romulus to heaven:

hinc tonat, hinc missis abruptitur ignibus aether:
fit fuga; rex patriis astra petebat equis.

17. *gratum...*] 'when Juno had spoken welcome words...'
 † Quirinus was not admitted into heaven
 † his admission.

] The repetition is solemn and impressive:
 name of the city whose fortunes had so long
 interested interest. See 2. 14. 1 n.

19. *fatalis*] 'brought,' i.e. bringing with him death and
 destruction. *judex* refers to the famous 'Judgment of Paris'
 which brought on him the wrath of Juno, cf. Virg. *Aen.* 1. 26,

manet altd mente repostum

judicium Pari *in* *injuria formae.*

20. *mulier peregrina* *n.* It is to the rape of
 Helen that *incestus* also refers to his
 decision in favour of *v.* of Juno or Minerva
 (cf. *castae*, l. 28).

ex quo...Laomedon] 'since the day when Laomedon having
 fixed their reward failed the gods.' *pollo* and Neptune
 helped Laomedon to build the walls of Troy, and he then
 refused them their wages. *destituit* = 'left in the lurch.' *ex*
quo = *ex quo tempore*, and is to be taken with *damnatum*; the
 city was 'condemned from the day when, &c.'

25. *iam...hospes*]

'The Spartan wanton's shameless guest
 No longer flaunts in brave array.' MARTIN.

Orelli rightly says that it is simpler to take *adulterae* as
 the genitive after *hospes* than as the dative after *splendet*,
 though *splendet adulterae* might easily mean 'decks himself
 for,' i.e. to please, his mistress. Horace refers elsewhere to
 the brilliant appearance of Paris, v. 1. 15. 12-30, 4. 9.
 12-16, and cf. Hom. *Il.* 3. 892, *καλλετ τε σπιλβων και εμασων.*

26. Paris is called *famosus hospes*, 'the infamous guest,'
 because his violation of the laws of hospitality added double
 infamy to his crime.

28. *refringit*] 'breaks (and drives) back': the word is
 used of first breaking and then driving backwards an enemy's
 line.

29. *nostrisque...*] 'and the strife prolonged by our dis-
 cords has sunk to rest.' The length of the Trojan war was
 due to the gods having taken different sides, and being there-
 fore unable to decide what the issue should be.

seditio = *se-d-ittio*, 'a going apart' (cf. *se* in *sejungo*), exactly represents the Greek *σραδεις*; it is 'a dividing into two factions' or 'parties.'

30. *protinus*] 'forthwith,' immediately from now: from *pro*, and *tenus*, which implies unbroken succession, that which 'holds on' (*tenet*) to a thing being that which comes immediately after it. Cf. *continuus*.

31. *neptem*] Mars the father of Romulus was the son of Juno.

32. *Troica sacerdos*] Rhea Silvia, see *Class. Dict.* s. v. *Romulus*.

33. *Marti redonabo*] *redono* is only found here and 2. 7. 8 (where it means 'to give back'): Wickham and Orelli say it is = *condono*, without authority. Nauck rightly explains: 'I will give up to Mars who has a claim on him,' *re* being used as frequently in *reddo* (cf. 2. 7. 17 n.), e.g. a postman *reddit epistolam* 'hands it over to the person to whom it is addressed,' 'duly delivers it.'

Illum ego] Notice the juxtaposition of these emphatic pronouns.

34. *ducere*] 'to drain,' 'quaff,' cf. 1. 17. 22 n.

35. *adscribi...decurum*] 'to be enrolled among the peaceful ranks of heaven.' The word *adscribers* (see *Dict.*) is a technical one for 'adding to the register,' e.g. of citizens. In his use of the word *ordines* Horace is doubtless thinking of the 'rows' or 'ranks' of senators in the Roman Curia.

quietis] The adjective is used partly as suggesting an antithesis to the continued struggle in which the race of Troy has hitherto been engaged, partly in reference to the Epicurean belief that the gods enjoyed a 'sacred everlasting calm,' unmarred by any care for human sorrow, cf. 1. 34 Int.

37. *dum*] 'so long as,' 'provided that,' cf. 1. 16. 26 n.

38. *qualibet...beatl*] 'let the exiles reign and prosper in whatever quarter of the world they will,' *exules*, i.e. the Romans as descendants of the Trojans who had been driven into perpetual 'exile' from Troy: the word is employed however with a certain contempt; with all her magnanimity Juno is not above the feminine weakness of saying something unpleasant (cf. the sneer implied in *peperit sacerdos*, l. 32, and observe the same thing in Lydia, 3. 9. 21 and 22).

42. *stat]* Emphatic both by itself and from its position. *sto* is used in preference to any of its less immovable fixity; the smallness of the *stat*. Cf. Virg. G. 4. 208, *stat Fortuna domus*.
- is]* The intransitive verb *triumphare* has poet frequently uses the past part. passive implied over, 'led in triumph.' The cond. is its excuse. *possit* = 'be strong to.'
44. *ferox]* 'warlike,' in antithesis to *triumphatis*. *dare jura* = 'to impose laws on.' For *Medis* = 'the Parthians,' cf. l. 2. 51 n.
46. *qua... Nilus]* The Nile, the great river of the East, the Nile sea divides Europe from the African, the Nile waters the fields. These words *et... oras*: the 'furthest coasts' are the Nile towards the West, and Egypt towards the Nile.
48. *tumidu [at arva]* The reference is to the annual overflow of the Nile on which the fertility of Egypt depends, cf. Virgil's careful description (G. 4. 292), *et viridem Aegyptum nigra fecundat harena*.
49. *aurum... dextra]* a somewhat awkward stanza, in which a fresh condition is imposed on Rome's exercise of empire, viz. that she shall be superior to the lust of gold. 'More brave in despising gold left undiscovered—and so better placed when earth hides it—than in amassing it with hands that seize for human ends all holy things.' The construction *spernere fortior quam cogere* is a harsh extension of the use of the epexegetic infinitive; the parenthesis *et... celat* adds needless complexity, and the necessary separation of *cogere* from *humanos in usus* is unsatisfactory. For the sense cf. Milton, Par. L. 1. 588, 'rifled the bowels of their mother earth | for treasures better hid.'
53. *quicumque...]* 'whatever limit has been set to the universe this shall she reach with her arms, eager to see in what quarter...'
- By *quicumque... obstitit* Horace means nothing more than we do when we speak of 'the ends of the earth.'
55. *qua... ignes]* i.e. the torrid zone. *debacchantur* = 'revel to the end,' 'till they have had enough of it,' there being nothing to control them. Horace is fond of these compounds with *de*, cf. l. 3. 13 n.
56. *qua... rores]* The frigid zone.

58. *hac lege...ne*] 'on this condition...that (they do) not.'
 pi] *pius* expresses the dutiful affection of a child for its
 parents, here that of the Romans for their parent city (*μητρό-*
πολις).

59. *rebus*] 'fortunes.'

60. *Troiae. Troiae*] Cf. 1. 2. 4 n. 'Of Troy, if it rise
 again with mournful omens, the fortune shall be repeated in
 grievous disaster.'

61. *renascens*] by hypallage (cf. 3. 1. 42 n.) in agreement
 with *fortuna* instead of *Trojae*. For *alite* cf. 1. 15. 5 n.

64. *coniuge...et sorore*] So Virg. *Aen.* 1. 46,

ast ego quae divom incedo regina Jovisque
et soror et conjux.

65. *aeneus*] i.e. strong as bronze. Cf. 3. 16. 1 and 1. 35.
 19, *manu...aena*.

66. *auctore Phoebō*] abl. *aba.* = 'by Phoebus' aid'; he
 helped to build Troy (v. n. on 1. 21, and cf. Virg. *G.* 3. 86,
Trojae Cynthius auctor).

69. *non hoc...*] A convenient device for abruptly termina-
 ting a lengthy poem, which has found many imitators. Cf.
 2. 1. 37—40.

'Such a strain will ill suit the sportive lyre': pathetic
 descriptions of war and disaster are the subjects of epic and
 dramatic, not of lyric poetry.

72. *magna...parvis*] 'to dwarf with puny verse a mighty
 theme,' cf. 1. 6. 9, *conamur tenues grandia*, and 4. 15. 3.

ODE IV.

'Inspire me, Calliope. Nay methinks, ye Muses, that I
 am already listening to your voice and wandering amid your
 haunts. You by heaven's favour specially guarded my infant
 years. Yours I shall be ever and everywhere: you thrice
 have saved my life: with you I will dare to go anywhere.
 Your task it is too, when all his weary wars are over, to
 give rest and refreshment to great Caesar, and aid him with

your ever welcome counsels of gentleness and peace. (He, the world, and overthrow all impious) we know that Jupiter overthrew the

skilful Ode, as Orelli remarks, in which, telling on his own career as the child of the Muses, Horace by an easy transition proceeds to panegyric the government of Augustus, the gentleness of which can only be due to the same fostering care, and finally with singular abruptness but singularly a dramatic account of the defeat of the giants, which at once suggests the thought how Jove's great vicegerent on earth shall in like manner be victorious over his foes.

1. *descende caelo*] Because the Muses dwell in heaven. Cf. Hom. II. 2. 491, 'Ὀλυμπιάδες Μοῦσαι.

dic age...] 'come breathe upon the pipe a lengthy lay, or if thou now dost choose with clear-ringing voice, or with the strings and harp of Phoebus.'

Orelli says that Calliope is allowed *three* choices (*tibia—seu voce acuta—seu fidibus citharaque*), (1) to 'utter a lay on the pipe,' which probably means 'a lay accompanied by the pipe,' (2) a lay sung without accompaniment, (3) a lay accompanied by the lyre.

Wickham says that only *two* choices are mentioned, and that Horace, after asking for a lay accompanied by the pipe, corrects himself in l. 3 and leaves it to Clio whether 'it shall be *voce acuta* (and so accompanied by the pipe) or *voce gravi* (and so accompanied by the stringed instrument).'

Orelli's view seems clearly simpler, while that of Wickham, in addition to the awkwardness of making Horace correct and half repeat in l. 3 what he had said in l. 1, gives a very forced emphasis and meaning to *acuta*, which is merely equivalent to the Greek *Μῦσα* the stock epithet of the Muses (v. Plat. Phaedr. 237 A).

The reading *citharave* has all the MS. authority, but only adds to the confusion by suggesting to Calliope a *fourth* choice, 'the strings' (i.e. of the lyre) or 'the cithara.' It would seem moreover impossible that Horace should have written *fidibus citharave*, as the word *fidibus* does not in any way suggest the 'lyre' as opposed to the 'cithara,' but

is equally applicable to either. On the other hand the hendiadys (cf. 2. 7. 9 n.) *fidibus citharaque* is simple and natural, cf. Virg. Aen. 6. 120, *fretus cithara fidibusque canoris*.

5. *auditis*] Horace represents himself as hearing the voice of Calliope in answer to his appeal, but referring to his companions to test the reality of his impression.

ludit] 'mocks.' *amabilis insania* = 'a fond illusion': the phrase is an instance of oxymoron, cf. 3. 11. 85 n. The Greeks constantly speak of the state of poetic inspiration as *εὐθουσιασμός*, and *μαρλα*, v. Plat. Phaed. 245 A.

6. *ptos*] 'holy,' i.e. where only holy beings, human or divine, may enter. Groves and running streams are always spoken of as the favourite haunts of the Muses.

9. *me fabulosae*] Both words are emphatic by their position and juxtaposition. 'Well may I hear their voice, for I have been from childhood specially marked out by mysterious signs.' Cf. 1. 22. 9.

fabulosae, in agreement with *palumbes*, 'storied,' e.g. as drawing the car of Venus. The epithet in close connection with the emphatic *me* draws attention to the fact that the poet's early years were associated with legends and tales of mystery. Cf. the anecdote of a swarm of bees settling on the lips of the infant Pindar. Note the position of the two pairs of contrasted words, *me fabulosae...puerum palumbes*.

Vulture in...Apuliae] A very doubtful passage, which, as it stands, must mean 'on Apulian Voltur just beyond the limit of my native Apulia,' i.e. on Mount Voltur which is in Apulia, and called Apulian, but on a part of it which stretches just beyond the border of Apulia. The explanation given of this is that Horace was born at Venusia on the borders between Apulia and Lucania, and indeed elsewhere describes himself as 'half Lucanian, half Apulian' (*Lucanus an Apulus anceps*, Sat. 2. 1. 84). Such extreme accuracy however of local description seems singularly out of place in so imaginative a passage, and the remarkably harsh variation in the quantity of *Apūlus*; and *Apūlia* (which is I think without a real parallel) at once suggests that the text is corrupt. Of the various alterations however such as *in arduo*, *in arido*, *limina sedulae*, *limina Pulliae* (assumed to be the name of his nurse), none carries conviction. The reading *Vulture in avio*, which Keller adopts, is the most taking.

s in the quantities of proper names Orelli *Præmides, Italus Italia*, &c., but these are not typical for such a violent double change in two words as we have here. The cases in which the words vary the accent, and so the quantity, are referred to l. 32. 11 n.

11. *orn out with play and (weighed down) with sleep* ... ate but perfectly lucid expression, copied from ... 98, *καμάρω δδδγκότες ἤδδ καλ ἕνωφ*. For posit ... *que* cf. ... 19. 28 n.

13. *mirum quod foret omnibus*] 'so that it (*quod* is explained by *ut...infans*) was a marvel to all.' For *quod*=*ut id*, see Pub. School Primer §§ 172, 173.

14. *nidum*] Because the town was situated like a 'nest' high up among the rocks; it 'nestled' among them. Acherontia, Bantia and Forentum are all small places in the neighbourhood of Horace's birthplace.

15. *saltus*] tracts of hill and dale thickly wooded and used for pasture, 'glens.' *humilis* = 'low-lying.'

17. *ut...dormirem, ut...*] These clauses explain *mirum quod* in l. 13, 'it was a marvel *how*...I slept, *how*...' A clause with *ut* is frequently employed to explain a neuter pronoun, such as *hoc, illud, quod*, &c., but *ut* here is also to some extent dependent on *mirum*.

atris] 'deadly,' cf. l. 37. 27 n.

18. *sacra...myrto*] The 'laurel' sacred to Apollo, and the 'myrtle' to Venus, are selected as symbolic of his future career as the poet who should sing the praises of love: Apollo and Venus are marked out as his tutelary deities (cf. *non sine Dis*).

20. *non...infans*] 'not without heaven's favour a courageous child,' i.e. by heaven's special favour, *non sine Dis* being an instance of litotes (cf. l. 18. 9 n.).

All the editors give *animosus* = 'courageous,' but it is hard to see what particular 'courage' an infant shows who wanders into the woods and when tired out lies down and falls asleep, or why Horace should allude to his 'courage' here at all.

On the other hand *animus* (cf. *ἀνεμος, anima* and *inspiratione, afflare*) would be correctly used of 'inspiration,' as in Virg. *Aen.* 6. 12, *magnam cui mentem animumque | Delius inspirat*

vates. As therefore *animosus* is = 'possessing *animus*,' might not its meanings vary with the meaning of *animus*, and might it not here = 'possessing inspiration,' 'inspired'? The connection with the next stanza is thus admirably maintained: '...an inspired child. Yes, and as you inspired my childhood so will I be yours, O Muses, &c.' Sellar rightly gives "a poetic child."

21. *in arduos tollor Sabinos*] 'I climb the Sabine hills,' i.e. to my Sabine farm among the hills, cf. 2. 18. 14 n.

22. *frigidum*] Praeneste 20 miles S.E. of Rome was on a lofty hill and from its consequent 'coolness' was a favourite suburban resort of those who wished to avoid the excessive heat of Rome.

23. *Tibur supinum*] 'the slopes of Tibur.' *supinum*, lit. 'upturned': the opposite of *pronus*.

24. *liquidæ Baiæ*] 'the clear' or 'bright air of Baiæ'; for this use of *liquidus* cf. Virg. G. 4. 59, *per aëstatem liquidam*, = 'through the clear summer air.' Horace elsewhere alludes to the 'brightness of Baiæ,' Epist. 1. 1. 83, *nullus in orbe sinus Bætis praeleucet amoenis*. Baiæ was the Brighton of Rome, and the whole coast from Baiæ to Puteoli was studded with villas. See Merivale, c. 40.

That *liquidæ* could mean 'by the sea' I cannot believe, and the description of Baiæ here as a 'watering-place' would be curious.

25. *amicum*] gives the reason for his preservation, 'because I was dear to....' *fontibus*, e.g. Castalia, Hippocrene.

27. *non...arbos*] 'neither did an army routed at Philippi nor an accursed tree destroy me.' Horace was a *tribunus militum* in the army of Brutus and Cassius which was defeated at Philippi, cf. 2. 7. 9—16. For the 'accursed tree' cf. 2. 13 Int.

28. *Palinurus*] a promontory on the W. of Lucania so called from the pilot of Aeneas who lost his life there (Virg. Aen. 6. 873). We know nothing of Horace having been nearly shipwrecked.

30. *Bosporum*] cf. 2. 13. 14 n.

33. *Britannos hospitibus feros*] cf. 1. 35. 29 n. Their reputation for cruelty was no doubt in great measure due to the reports of human sacrifices by the Druids, to which Tacitus (Ann. 14. 30) refers.

A tribe of the Cantabri, for whom cf. 2. l. 1. Virgil describes them as mated with horse's blood' (*et lac concretum equino*). Such stories must be taken at

annem] The Tanais (Don), see Class.

L. 37.

37. vos...ant] 'You too to exalted Caesar, longing to end his labours as soon as he has disposed among the towns his war-worn squadrons in a cave.'

Notice the contrast between this with the preceding stanzas.

For *addidit* and *reddidit*. Orelli supports *addidit*. 13. 31, *coloniae Capua atque Nuceriae munitae sunt*, and no doubt the practice of various towns was sufficiently common (see g. Ecl. *addidit* seems a somewhat matter-of-fact and prosaic word. *addidit* is explained as suggesting the idea of well retirement, but this idea is harshly expressed by speaking of the troops as 'hidden in the towns.' *reddidit* gives excellent sense, but seems clearly a correction, for had it been the original reading it is difficult to see why it should have been altered to the more difficult *addidit* or *abdidit*.

41. vos...almae] 'you gentle counsels give, and when they are given rejoice with kindly care.'

The 'gentle counsels,' which the Muses give and which the victorious Augustus follows, would at once suggest a contrast to every Roman mind with the proscriptions of Marius, Sulla, and Antony.

dato] Horace clearly implies by his use of the perfect part. here after the present *datis* that not merely do the Muses 'give' or 'proffer' counsel, but that what they so proffer becomes a real *gift*, i.e. is not only proffered but *accepted*.

almus, from *alo*, = 'fostering,' 'nurturing'; the Muses treated Caesar as their 'foster-child' (*alumnus*).

Notice that *consilium* is scanned as a trisyllable, the second *i* being pronounced almost like *y*. So too *principium* 6. 6, and in Virgil *abiete* (Aen. 11. 667) as a dactyl.

42. scimus...] For the connection of thought see Summary.

implos Titanas immanemque turmam] acc. after *sustulerit* to which the nom. is (*ille*) *qui* in l. 45. The words are a good instance of hendiadys, see 2. 7. 9 n.

44. *fulmine caduco*] 'with down-rushing bolt.' Cf. *Prom. Vinc.* 358, *καταβάρης κεραυτός*. *caducus* more usually signifies 'ready to fall,' e.g. 2. 13. 11.

45. *inertem*] The earth is so called because of its huge and apparently motionless bulk, and also to afford a contrast to *mare ventosum*. Cf. l. 84. 9, where *bruta tellus* and *vaga flumina* are opposed.

46. *urbes regnaque tristia*] 'cities (of the living) and realms of gloom.' Horace elsewhere (2. 20. 5, *urbes relinquam* and l. 35. 10, *urbesque gentesque*) uses *urbes* absolutely without any adjective as = 'the world,' 'the haunts of men,' and so here, doubtless for the sake of brevity and to avoid too numerous adjectives, he boldly places it by itself in contrast to the 'realms of gloom.' In rendering into English however it seems necessary to add some qualifying words for the sake of clearness.

Notice that *et* joins *temperat* with *regit*, and that *regit* governs all the accusatives from *urbes*.

48. *aequo*] 'impartial.' Notice the emphatic position.

49. *magnum illa terrorem...*] The lines from here to the end are clearly inconsistent with ll. 42—48. After reading how as sole ruler of the universe Jove had with his thunder annihilated the Titans, we are not prepared for the sudden statement that Jove had really quaked for fear, and would indeed but for the firm front displayed by some of his subordinate deities have fared badly. Horace seems to have been unable to forego the opportunity of introducing the brilliant dramatic passage which follows.

50. *adens...brachiis*] No doubt *adens* governs *brachiis*, though, as Wickham well says, 'Horace intends by the collocation of *horrida* to give the force of *adens brachiis quibus horrebat*.' The adj. *horrida* is used partly in its primary sense of 'bristling' in reference to the innumerable arms with which each giant positively 'bristled' (cf. *centimanus Gyas* below) and to the appearance of the 'forest' of arms so upraised (cf. *horridi* 3. 29. 22), partly in its derivative sense of 'fearful' in reference to the effect produced on Jove. Translate 'that band of youth confident in (the horror of) its upraised arms.'

51. *tendentes imposuisse*] 'striving to have piled.' The perfect is used because it was their object not merely 'to pile' Pelion on Olympus but 'to keep it piled' there so as to employ it as a means of scaling heaven. Cf. l. 1. 4, *collegisse iuvat*. Wickham has a very clear and full note on this point.

opaco = 'shady,' i.e. well-wooded.

The brothers were Otus and Ephialtes, and for the story cf. Virg. G. l. 280,

*et coniuratos caelum rescindere fratres,
ter sunt conati imponere Pelio Ossam
scilicet, atque Ossae frondosum involvere Olympum.*

53. Typhoeus] From *τυφώς*, 'a whirlwind.' For the various giants those who will may consult the Class. Dict.

54. *minaci statu*] 'with threatening mien.'

57. *contra...*] 'But what (*sed quid* l. 53)...could they avail rushing against the echoing shield of Pallas?'

aegis = *atyis* (see Lidd. and Scott): in works of art the *aegis* of Pallas is not a shield but a sort of short cloak or breastplate: in Smith's Class. Dict. several illustrations are given. See Athens.

60. *nunquam...*] 'he who from his shoulders shall never lay aside the bow, who...' In the subsequent stanza Horace dwells upon the attributes of Apollo as affording in his beauty and dignity an effective contrast to the monstrous Titans.

For Apollo with the bow cf. the well-known Homeric epithets applied to him, *ἐκατηβόλος*, *κλυτότοξος*, and in Latin *Arctitenens*: the famous statue of the Apollo Belvidere at Rome represents him as the ideal of manly beauty.

61. *lavit*] Cf. 2. 3. 18 n. *solutos* = 'flowing.'

62. Lyciae] The connection between Apollo and Lycia we do not know: perhaps it was due to a supposed connection between Lycia and *lux*: the epithet *λέκων* applied to Apollo in Greek is variously explained as 'Lycian,' 'light-giving' or 'wolf-slaying,' v. Lidd. and Scott, s. v.

Anyhow we know that Apollo had a temple at Patara on the coast of Lycia where he used to deliver oracles in winter.

63. *natalem silvam*] on Mt Cynthus in Delos. See Class. Dict. s. v. Leto.

65. *vis consili...*] 'Strength void of judgment falls by its own weight: strength self-controlled the gods also increase more and more: but they abhor the strong whose thoughts are busy with all impiety.'

The 'maxims' or 'opinions' (*sententias* l. 70, *γνώμαι*) here enunciated express the moral lesson to be deduced from the defeat of the giants and are also further illustrated by the statement of their punishment (ll. 78—77) and by an appeal to the fate of Orion, Tityos and Pirithous.

vis...vim...vires: usually *vis* = 'violence,' *vires* = 'strength,' but here no such distinction is to be drawn.

mole ruit sua, cf. *Epod.* 16. 2, *suis et ipsa Roma viribus ruit*, the metaphor is from a building which is reared to such a size that it falls in.

67. *idem*] = 'but they also,' cf. 2. 10. 16 n. *vires*, 'strength,' i.e. the strong; cf. *animo* in next line.

68. *omne nefas animo moventes*] Nauck calls attention to the marked assonance in *ne ne, mo mo*.

70. *notus et...*] 'and Orion too notorious as the assailant of the spotless Diana.'

73. *inlecta...*] 'Piled on her own monsters Earth groans, and mourns her offspring hurled by the thunderbolt to pale Orous.'

The giants were the offspring of earth, hence called *monstru sua*. Cf. *γίγαντες* as if from *γαια* and *γίγνομαι*.

75. *peredit*] Notice that this is a perfect. The giants were pinned to the ground with a thunderbolt, and then had a mountain piled upon them: the volcanic nature of Etna and similar mountains was supposed to be due to the fire thus planted at their base, and their eruptions to the agonized writhings of the giants.

78. *reliquit*] 'has left,' i.e. from the time when it was placed there. For *Tityos* cf. 2. 14. 8 n.

nequitiae additus custos] *nequitias* is dative after *additus*, the vulture is 'assigned to his profligacy,' i.e. assigned to him on account of his profligacy, as a perpetual warder. *Plaut. Aul.* 3. 6. 20, *has custodem addidit*.

79. *amatorem*] 'per λιτότητα pro scelesto raptore' Orelli; and for the bad sense of *amator*, cf. *Epist.* 1. 1. 88, *Cic. Tusc.* 4. 12. 27, *aliud est amatorem esse, aliud amantem*.

trecentae] i.e. any indefinite number: in this sense *sexcenti* is more common. Pirithous attempted to carry off Proserpine.

It has been suggested to me, and I think with sound reason, that the instances selected by Horace in these odes are selected with a definite purpose: they are of those whom lust has ruined—*tentator Tityos, amator Pirithous*. Considering that the odes are addressed and whose victories are being celebrated, there is no little doubt who the fallen foe hinted at is Antony who had perished in the meshes of Cleopatra's net. The singular omission of his name is a singularly eloquent omission.

ODE V.

'Jove is the king of heaven and Augustus is his vicegerent on earth, as shall be manifest, when he has added Britain and Parthia to his empire. And yet (though Rome's fortune and Rome's future are thus assured) could the soldiers of Crassus condescend to purchase their lives by repudiating their religion and their race and accepting the life of barbarians? It was such a decay of the true spirit of national honour that Regulus foresaw and feared when he refused assent to dishonourable terms, as involving a precedent which would be fatal to ages yet unborn. "No," he said, "let those who surrendered perish unpitied. Why should you seek to recover such men? Once cowards they will be always so. Think how they have given glory to Carthage and brought Italy low even to the dust." And then without one kiss to wife or child as one disgraced, without raising his eyes from the ground until he had confirmed the wavering senate in their stern resolve, he hastened back to exile, to torture and to death.'

For the defeat of Crassus, &c. see 1. 2. 22 n.

1. *caelo*] with *regnare* in opposition to *praesens divus*.

3. *adiectis*] to be taken in connection with the future *habebitur* as = not 'since they have been,' but 'when they shall have been added.'

For the *Britanni* cf. 1. 35. 29 n. Julius Caesar had made raids into Britain B.C. 55 and 54, but it was not really subjugated until the reign of Claudius, A.D. 43.

4. *gravibusque Persis*] See note on 1. 2. 22, *graves Persae*.

1—4. Plüss rightly observes that these four lines give the ground for the indignant question which follows, see Summary.

5. *milens...*] A sudden outburst of indignation: 'Could the soldier of Crassus *live* in disgraceful wedlock, his wife a barbarian?' It seems simplest, with Wickham, to take *contage barbara* as an ablative absolute, rather than as the ablative after *surpis*—'disgraced by a barbaric wife': the sense is the same in both cases.

6. *hostium socerorum*] Conington's 'earning his *foemenkinmen's* pay' avoids the awkward word 'fathers-in-law.'

7. *pro*] '*est demirantis cum indignatione*' Orelli. 'O shame for our senate and character overthrown.' *curia*, originally = the Curia Hostilia where the senate met frequently, is used for the senate itself (cf. 2. 1. 14, *consulenti curiae*), which is here mentioned as a type of Roman institutions.

9. *Medo Marsus*] Notice the antithetical collocation. The Marsi were proverbial for their bravery. Cf. 2. 20. 18, and for the famous Marsic War, see 3. 14. 18 n. Horace with a reasonable partiality joins with them his native Apulians.

10. *ancillorum*] See Dict. Ant. s. v. *Salii*. On the preservation of the *ancile* which fell from heaven the safety of Rome was said to depend. Horace seems to have known a nom. *ancilium*.

togae] The distinctive Roman dress, cf. Virgil's famous line *Aen.* 1. 282,

Romanos rerum dominos gentemque togatam.

11. *aeternae*] 'undying,' in reference to the famous fire which was kept ever burning on her altar.

12. *incolumi...*] 'While Jove's temple stands uninjured and the city Rome,' i.e. the soldier acts as though these were in ruins. *Jove* is put for 'the temple of Jove,' i.e. the Capitol, the sign and symbol of Rome's dominion. Cf. 3. 8. 42, *stet Capitolium*.

13. *hoc*] See Introduction to Ode.

15. *et exemplo...pubes*] 'and making ruin extend to the ages yet to come from the precedent, if the captive youth were not allowed to perish unpitied.'

The phrase *perniciem trahentis* is remarkable: but since *traho* = 'to draw,' 'drag out,' 'extend,' a person may be said 'from a precedent to drag out or extend ruin into the future,' who describes or foresees ruin so extending from a precedent into the future. So Plüss renders *voraussichtlich hineintrag*, Nauck *trahi dicentis*. The emendation *trahenti* is tempting but clearly wrong, for *trahentis* is necessary as a parallel to *dissentientis*: Regulus objects on two grounds, (1) he disagrees with the actual terms as disgraceful, (2) he foresees that the precedent involved is ruinous.

17. *si non...pubes*] These words explain *exemplo*: the precedent would arise 'if, &c.' For the lengthening of the final syllable in *periret*, cf. l. 3. 36 n. *periret* is an obvious correction and doubtful grammar.

Plüss argues strongly that the doom of the 'captive youth' was not dependent on the decision of the Roman Senate, but on that of the Carthaginians who might possibly treat them as well as the Parthians afterwards did the troops of Crassus, and also that it is the fate and conduct of Regulus which are the main point on which Horace is dwelling. He therefore puts a full stop after *periret*, and makes *immiserabilis captiva pubes* an indignant exclamation, 'Unpitied (be) the captive youth!' the description of Roman disgrace which follows giving the reason why there should be no pity. The sense given is excellent and the ring of the verses much improved by this punctuation, which is very likely to be right.

18. *signa*] i.e. Roman eagles.

20. *sine caede*] 'without bloodshed': notice the brilliant antitheses *militibus sine caede*, *civium retorta...libero*, warriors who surrendered without fighting, free Romans who had become Carthaginian slaves.

21. *ego...vidi, vidi ego*] Notice the emphasis with which *ego* = 'with my own eyes' is repeated, and how in repeating the two words *ego vidi* the order is carefully changed, in accordance with the almost universal practice of the Roman poets, for a beautiful example of which cf. Ov. Her. 5. 29—32, and cf. 4. 13. 1, *audivere Di...Di audivers*.

22. *portasque non clausas*] The sign of security and peace. Cf. A. P. 199, *apertis otia portis*.

et arva...nostro] 'The fields being tilled our warriors had devastated.'

26. scilicet] from *scire licet* 'one may know,' 'you may be sure,' 'doubtless,' is frequently used ironically. *acrior* = 'keener for the fray.'

27. *damnum*] Orelli says 'not the loss of the ransom' but the 'damage which would accrue from such a precedent.' I certainly think that *damnum* does refer to *auro*; *Regulus* of course does not mean 'Think too of the money it will cost,' but he uses the words in bitter irony, just as he had used the strictly mercantile words *auro repensus* ('handed back over the counter for due weight of gold'): 'if,' he says, 'you care not for the disgrace (*flagitium*) of such traffic, at any rate I may urge you to buy something worth what you pay for it,' which he then shews (ll. 27—36) these soldiers are not. So too Nauck takes it, comparing Eur. Rhes. 102, ἀλεχρόν γὰρ ἦν καὶ πρὸς ἀλεχρόν κακόν.

amissos colores] i.e. its pristine purity and whiteness. *medicata fuco* = 'dressed with dye.' *medicare*, 'to doctor,' is frequently used as = 'to dye,' as is the Greek φαρμάσειν.

29. *semel*] ἄραξ, 'once,' 'once for all.'

30. *curat...*] 'cares to be restored to the degraded.' *detiores sunt ex bonis, peiores ex malis*, says the Scholiast.

31. *extricata*] from *ex* and *tricae* 'trifles' (said to be derived from *Trica* a proverbially insignificant town in Apulia) and then 'petty annoyances,' 'perplexities.'

33. *perfidis*] in opposition to *credidit*, cf. 3. 7. 18 *perfida credulum* and 3. 27. 25 *doloso credidit*, and also with a special reference to the 'perfidy' which without reason was always attributed by Roman writers to the Carthaginians, e.g. Livy in describing the character of Hannibal attributes to him *perfidia plus quam Punica*. Cf. 4. 4. 49, *perfidus Hannibal*.

35. *restrictis lacertis*] 'With arms bound behind his back.' Cf. l. 22.

36. *senat*] as usual of feeling anything painful, cf. 2. 7. 9 n.

iners = 'spiritless,' used of dull, sluggish cowardice, cf. 4. 9. 29, *inertia*.

37. *hic...*] 'He, ignorant whence to win life, confounded peace with war.' *hic* is rhetorically used to produce a vivid effect, as though *Regulus* picked and pointed out a single soldier: intensity is gained by individualization.

unde vitam sumeret puts into oblique narration the soldier's
 'ould be *unde vitam sumam*? The answer
 'By the sword.'

in duello miscuit contain the same 'mer-
 has been referred to in the notes on ll. 25,
 'ot that in war there should be no 'making
 'ba ining,' no such *peaceful* methods of settle-

38. *duello*] This old form of *bellum* is affected by Horace
 here to give a s. of archaic dignity to the passage, cf. l. 84.
 5 n. A similar t position of *du* into *b* is found in *bis = duis*, cf.
duo, duplex. So *duo* *duo* *bonus*.

40. *altior ru* *ly not ']* r than the ruins,'
 but 'towering hig. 'on the : of Rome,' cf. Luc.
 l. 480, *victoque innumeros noster*, Eur. *Lucr.* 729, *iv' eidō mē 'πi*
τοῖς ἐμοῖς κακοῖς | ὑψηλότες εἶναι.

41. *fertur*] Here Regulus' speech ends, and the narrative
 recommences: the transition is made clear by placing *fertur*
 as first word of the sentence.

42. *ut capitis minor*] Horace after his manner slightly
 alters to a more poetical shape the te al legal phrase *capite*
deminutus. The word *caput* was us xpress the full body
 of rights possessed by a Roman cit., iz. those of liberty,
 citizenship and family (*libertatis, civitatis, familiae*): the loss
 of any of these, e.g. of liberty as in the case of Regulus, in-
 volved *deminutio capitis*. Being therefore no longer a full
 citizen, Regulus considered himself to have forfeited also the
 position of *pater familias*, or 'head of the household.'

capitis is the so-called genitive of respect, and is to be
 compared with such phrases as *militiae impiger, integer vitae,*
seri studiorum, &c.

44. *torvus*] 'grimly.'

45. *donec...*] goes with *posuisse*: he fixed his gaze grimly
 on the ground 'until his weighty words might confirm the
 wavering fathers with counsel such as never before was given':
 after that he recovered his Roman calmness as described in
 ll. 49—56.

firmaret and *properaret* are both subj. because *donec* indicates
 not merely time but also the end Regulus aimed at.

46. *auctor (= qui auget)* is used of one who 'gives strength'
 to anything, hence frequently the 'author,' 'originator,' 'sup-

porter' of a proposal; but there often attaches to it, as here, a collateral notion that the person to whom it is applied possesses *auctoritas*, that his character lends weight to his words.

Orelli says that the use of *consilio* is pointed; that whereas a senator had a right *sententiam dicere* 'to declare his judgment,' Regulus as being *capitis minor* was now only able *consilium dare* 'to give advice,' and I suppose he must therefore explain *numquam alias dato* as expressing that Regulus 'had at no other time so given counsel,' thus again recalling his degradation. Such an explanation seems too recondite: the weight thrown on *consilio* is too great, and the meaning of this bold and powerful stanza is rendered obscure to any but critical and learned readers, and lastly, the whole purport of the stanza seems to be to portray the dignity of Regulus rather than his degradation (see note on *auctor*). I translate therefore, 'with counsel such as ne'er before was given,' and explain the words as referring to the unprecedented nobility of the counsel with which Regulus counselled his own certain death.

48. *egregius exsul*] Oxymoron. *properaret*, emphatic: he 'hastens' lest he be recalled.

49. *atqui*] Cf. l. 23. 9 n.

50. *non aliter*] To be taken with *quam si*, l. 53.

51. *dimovit*] from *dis* and *movere*, 'to make to stand apart,' so as to form a lane down which one may pass.

53. *clientum...relinqueret*] 'he were leaving the tedious business of his clients, their suits decided.' It was the duty of the *patronus* to give advice and assistance to his clients (*clientes*, *κλύοιρες*, 'those who listen'), especially on legal matters, the old Roman aristocracy all possessing legal training: this he would do at Rome, after which he would be free to seek the repose of his country estates.

55. *Venafranos...Tarentum*] Local colouring to give reality and distinctness, see l. 1. 13 n. See too 3. 7. 1—8, *Favonii*, *Thyna*, *Notis*, *Oricum*, *Caprae*. As here, he frequently selects his names a good deal for their harmonious sound. Moreover the quiet ending of the Ode affords an artistic contrast to the rhetorical emphasis of the main portion, cf. 4. 2. 60 n., 4. 14. 52 n.

56. *Lacedaemonium* because founded by Phalanthus, for whom see *Class. Dict.*

ODE VI.

... fathers will be visited upon the children
 ... temples of the gods are restored: to reveal
 ... we owe the rise of our empire, to our neglect
 ... its ruin; let the defeats we have already
 ... to us. Moreover immorality, like a rising
 noon, has overspread the nation and sapped the foundations of
 that simple household life in which were reared the early sol-
 diers of Rome. Alas, so we move from *id* to worse.'

The Ode commemorates two portions . . . the domestic policy of Augustus, (1) The restoration of many decayed temples (Virgil says 300, *Aen.* 6. 716, *maxima tercentum totam delubra per urbem*) as a visible sign of his desire to restore the old customs and observances of Rome, cf. Ovid, *Fast.* 2. 63, where he addresses him as *templorum positor, templorum sancte restor*; (2) The introduction of several measures intended to check the continual decrease in the number of regular marriages which was due partly to the decay of religious feeling and a consequent looseness of morals, partly to the increased cost of living and the more luxurious habits of society—causes which always rapidly diminish the number of marriages in a community and which legislation fails to obviate. See *Dict. Ant. Lex Iulia Papia et Poppaea*, and cf. 3. 24 and 4, 5. 21—25. For the whole subject see *Marivale*, c. 33.

1. *delicta*...] Orelli quotes in illustration a fragment of Euripides (*τὰ τῶν τεκόντων σφάλματ' εἰς τοὺς ἐκγόρους | εἰ θεοὶ πρόφρωνι*), which seems to reproduce the very words of Exod. 20. 5, 'I, the Lord thy God, am a jealous God, visiting the iniquity of the fathers upon the children.'

2. *Romane*] So too the singular is found in the famous line of Virgil, *Aen.* 6. 852, *Tu regere imperio populos, Romane, memento*.

3. *labentes*] 'mouldering': *labi*, 'to slip,' 'glide,' 'fall away,' is admirably used of the sure but silent process of decay. Notice the different quantity and meaning of *labentes* in 3.5. 45.

5. *dis...imperas*] 'the lord of mankind only because thou art the servant of the gods.' Merivale. Cf. l. 12. 57, *te minor latum reges aequus orbem*, and see n. on 3. 1. 5.

te minorem geris = 'dost carry thyself (as) inferior,' 'behave thyself as owing obedience to.'

6. *hinc*] 'from this,' i.e. from shewing obedience. With *principium* supply *est*. For the scansion of *principium* see 4. 4. 41 n.

8. *Hesperiae*] 'the land of the West,' i.e. Italy; cf. 2. 1. 81 n. *luctuosae* is explained by the next two stanzas.

9. *iam bis Monaeses*] These 'two' defeats have always been explained of the defeat of Crassus B.C. 58 and that of L. Decidius Saxa, the lieutenant of Antony, B.C. 40 by Pacorus the son of Orodes king of Parthia. The general however who defeated Crassus is called Surenas not Monaeses, and there seems to be no reference here to Crassus, so that in Orelli's fourth edition Mommsen's explanation is accepted. He considers that the first defeat is that of Decidius Saxa and the second that in which two legions of Antony under Oppius Stilianus were cut to pieces B.C. 36. We do not know who commanded the Parthians on that occasion, but we know that in the next year a distinguished Parthian general called Monaeses deserted to Antony.

10. *non...impetus*] 'have crushed our unblest assaults.' For the verb in sing. cf. 2. 18. 28 n.

non auspicatos signifies that as the gods were neglected they refused their favour to the arms of Rome, which are therefore spoken of as 'lacking good auspices,' 'unblest.' Those who consider that there is an allusion to Crassus refer to the evil omens which attended his departure, e.g. the seller of figs (*cauneae*) who, as the legions were embarking, kept crying *cauneas* (= *cave ne eas*), Cic. de Div. 2. 40.

11. *adlectisse renidet*] *renidet* takes an infinitive from the general sense of 'rejoicing' contained in it; cf. l. 21, *doceri gaudet*. It literally means 'beams back' or 'beams again,' and Horace almost seems to have selected a word which should portray the grin of satisfaction with which the face of a savage positively 'beams again' when tricking himself out in a new piece of finery.

13. *seditionibus*] See 3. 3. 29 n. The reference is to the civil wars, which since the days of Marius and Sylla had

'seized on' (cf. *occupatam*) Rome and made it their prey, but in the final struggle between Octavian and Antony, defeated by the battle of Actium, B. C. 31. *paene*

[*bellum Dacus*] Notice the effective juxtaposition of *Dacus*. *delevit* is the strongest word selected, the word used by Cato the censor, Rome's greatest rival, *delenda est Karthago*. *Aethiops* referred under Antony at Actium. *Aethiops* refers to the Egyptian troops who manned the fleet of Cleopatra.

17. *fecunda*...] 'generations prolific in guilt first defiled wedlock and the family and homes: from this source did disaster's growing flood o'erspread our name and nation.'

culpae is the gen. after *fecunda* implies abundance. Cf. 3. 11. 26, *inane* / *oper aquae*, 4. 4. 58, *ferax frondis*, 4. 6. *im*, 4. 8. 5, *dives artium*.

18. *primum* forms the *causa*; between his and the previous stanza: 'the origin of all wars, &c.'

Inquinavere] derived from *in* and *coenum* (pronounced *koinum*), 'mud,' = 'to cover with mud,' 'defile.'

20. *patriam populumque*] found also in Ovid and Juvenal, the combination being obviously a favourite one, owing to its sonorous character.

21. *motus Ionicos*] 'dances,' such as would be in favour among the luxurious inhabitants of Asia Minor. With the Greeks and Romans dancing was an accomplishment rarely practised except by slave girls who exhibited their skill for hire at banquets and the like.

22. *ingitur artibus*] 'is instructed in accomplishments': *artes* refers to the various artificial attitudes and gestures, which one who learns dancing must study. Many MSS. have *artibus*.

23. *iam nunc*] 'even now,' i.e. while still unmarried, in opposition to *moer*, l. 25. 'Even now too she dreams of unhallowed amours from the bottom of her soul.'

24. *de tenero ungui* (cf. Cic. ad Fam. 1. 6. 2, *praesta te cum, qui mihi a teneris, ut Graeci dicunt, unguiculis es cognitus*) is a translation of the Greek phrase *ἐξ ἀπαλῶν ὀνύχων*, which

seems to mean not 'from the time when the nails are tender,' i.e. 'from tenderest years,' but 'from the most sensitive part of the body,' or as we say, 'from the heart' (*penitus, medullitus*), the base of the nail where it joins the flesh being peculiarly sensitive and susceptible to feeling.

29. *non sine conscio*] Litotes = 'with the full privity of her husband.'

30. *institor*] Not a 'pedlar,' as usually explained, which is inconsistent with l. 32, but as Ulpian (*Dig.* 14. 8. 8) explains the word, *qui alicui negotiationi quaestuariae praepositus*—'a broker,' 'a merchant.'

32. *dedecorum...*] 'who highly pays the price of shame.'

33. *non his...*] 'not from such parents sprang the youth who dyed the sea...'

34. *aequor*] For the victory referred to cf. 2. 12. 2 n.

35. *ingentem Antiochum*] *ingens* is a slight poetical alteration of the ordinary title of Antiochus the Great. He was king of Macedonia (B.C. 223—187) and was defeated by L. Scipio at Magnesia B.C. 190.

36. *Hannibalemque dirum*] For *dirus* the standard epithet of Hannibal cf. 2. 12. 2 n. His invasion lasted from B.C. 218—208 and he was finally defeated by Scipio at Zama B.C. 202.

37. *rusticorum militum*] 'yeomen soldiers.' Horace refers to those hardy farmers who in peace living on their own farms in war had furnished the commonwealth with its best soldiers, but whose rapidly declining numbers are under the empire continually deplored by both poets and politicians.

38. *Sabellis*] The Sabines are selected as the type of a sturdy simple mountain race. Cic. *pro Lig.* 11 calls them *florem Italiae et reipublicae robur*. Cf. too Virg. *G.* 2. 581.

39. *et severae...*] 'to shoulder the faggots hewn at a stern mother's bidding.'

42. *mutaret*] 'when the sun *should* shift the shadows'; the mother's bidding at the time would be 'when the sun *shall* shift.' This difficult subj. is rightly explained by E. A. Sonnenschein (*Class. Rev.* Feb. 1893) who calls it 'the prospective subj.' The shadows of course lengthen towards evening. The quiet beauty of the stanza deserves attention. For *iuga demeret* cf. *βουλυρόδε* Hom. *Il.* 16. 779 = 'towards evening.'

44. *agens abeunte*] Oxymoron. Cf. *ademptus tradidit*,

After presenting in the main portion of the ode, unlike the pictures Hogarth has painted—of a calm, serene, and happy life, the poet has in ll. 33—42 painted a picture of a life that is not only not idyllic, but is a real half idyllic, of what life *had been* and what it now is. His reason overpowers his hopes: he warns him and warns him that such visions of a better life are mere dreams. Harshly thrown forward at the end of the stanza the word *damnoea*, as Plüss remarks, 'klingt wie ein Seufzer.'

The pessimist was embodied in the regeneration of the human race was embodied in the series of the four ages of gold, silver, iron, and brass, which will be applyly annihilated by scientific study.

46. *aetas...*] evity of expression, these last three lines describing the downward progress of four generations.

peior avis] 'worse than that of our grandsires.' Neither Latin nor Greek can use a pronoun *that* is used in the above phrase: they must therefore say 'the age of our fathers worse than the age of our grandsires,' or take a short cut (*compendium*, whence the phrase *comparatio compendiaria* applied to the idiom) and say 'worse than our grandsires.' For the *comparatio compendiaria* cf. 2. 6. 14 n.

47. *daturus*] 'about to produce.'

ODE VII

'Why weep, Asterie, for your absent lover? He is faithful, and though compelled by storms to winter at Oricum, will be back with spring's earliest Zephyr. It is for you he sighs all night, and, though his hostess sends to tell him how she adores him and how dangerous it is to scorn such offers, he pays no more heed than a rock, unmoved to this hour. Only, Asterie, be careful yourself, and do not grow too fond of that peerless cavalier Enipeus: when he sings his doleful ditties beneath your window don't look out, and when he calls you cruel, be so.'

1. candidi] 'bright,' 'cloudless.' Cf. 1. 7. 15, *albus ut obscuro deterget nubila caelo | saepe Notus*, where the epithet 'white' is explained by the words which follow: it is 'white' because 'it sweeps away the clouds.'

2. Favonii] Because they are the harbingers of spring. Cf. Luor. 1. 11 and 5. 736, *It ver et Venus et veris praenuntius ante | pennatus graditur Zephyrus*.

For Favonii, Thyna, &c. see 1. 1. 18 n.

3. Thyna] So 1. 85. 7, *Bithyna carina* of a merchant vessel trading to Bithynia. For the *Thyni* see Class. Dict. s. v. Bithyni. *beatum* = 'enriched.'

4. *ide*] Note this form of the genitive. Virg. G. 1. 208 has *die*.

5. Gygen? ille] Notice how by keeping the proper name till last and then beginning with the emphatic pronoun *ille* Horace passes with perfect ease and clearness from what Asteris is doing to what Gyges is doing.

Oricum] A port of Epirus at the entrance of the Adriatic.

6. Caprae] The goat Amalthea which suckled the infant Jove was placed as a constellation among the stars. It rises at the end of September, and apparently after its rising stormy weather was considered to have set in and navigation ceased for the winter. Cf. 4. 5. 11 n.

insana] because of the violent storms which accompanied it. Cf. 3. 29. 19, *vesani Leonis* = 'the Lion with its violent heat.'

9. *atqui*] See 1. 23. 9. It is strongly adversative, = 'and yet.' *sollicitae* = 'love-sick.'

10. *suspirare...*] 'saying that Chloe sighs, and, poor lady, is consumed with a flame like thine.' Orelli says *tuis ignibus* = *Gyge, quem tu ardentem amas*, but it is to me inconceivable that what Horace says is this, 'and yet a messenger, reporting (i. e. to him, Gyges, the *ille* of l. 5) that Chloe sighs, and, poor lady, is in love with the object of thy passion, tempts him craftily....' The use of the pronouns in such a sentence is to me an insoluble problem, and cannot be explained by adverting such a sentence as that in Ovid (Am. 8. 9. 56), where a lady says, addressing her lover, *dum tuus ignis eram*, 'while I was thy flame,' which is perfectly simple: moreover the use of the plural *ignes* would need justification. On the other hand

by translating *iones* 'passion' (as in 1. 13. 8, 1. 27. 16) all

The *nuntius* does not indeed use the word *iones*, but he would use some intense adjective instead, as Horace in reporting to Asterie what the messenger says, saying that no adjective could so forcibly express a personal one, substitutes *tuis*—'Remember, Asterie, that Chloe's messenger says she has a passion for him—like yours.'

13. *ut...impulerit*] dependent on *refert*, to which the nom. is *nuntius*. *perfida credulum*: for the same antithesis cf. 3. 5. 33 n.; for antithesis intensified by juxtaposition cf. 2. 4. 6 n.

14. *nimis casto*] 'too chaste,' not in reality but as the messenger would persuade Gyges. 1. 1. 10. 11 n. Cf. the story see Class. Dict. s. v. Bellerophon.

17. *datum Pelea Tartaro*] 'Pelens almost given over to death.' *Pelēā* = Πηλέα. For the story see Class. Dict. s. v. Peleus or Acastus.

18. *Magnessam*] *Μάγνησι*, fem. *Μάγνησσα*, a dweller at Magnesia in Thessaly. *dum fugit abstinens* = 'while he soberly shunned': for *dum* cf. 1. 10. 11 n.

19. *et peccare...*] 'and cunningly brings forward stories that guide to guilt.'

20. *historias*] 'stories,' cf. 2. 12. 10 n. *movet* is accurately used of 'stirring up' or 'bringing to light' anything which was forgotten or unknown, e.g. Virg. Aen. 1. 262, *fatorum arcana movebo*. *monet* = 'reminds him of' has the preponderance of MS. authority.

21. *frustra*] See 3. 13. 6. *Icarī* is either the gen. of *Icarus*, or, as Orelli takes it, the contracted gen. of *Icarium* = *Icarium pelagus*. The former seems much more natural, and 'rocks of Icarus' seems a very obvious way of describing 'rocks in the Icarian sea.'

22. *adhuc*] 'to this hour,' not, as *hactenus* would, implying any doubt of his continuing so. Wickham.

integer expresses that he was 'untouched by' or 'proof against all blandishments.' Cf. 2. 4. 22 n.

at *tibi*] Notice the emphasis.

23. *Enipeus*] The Enipeus is a river in Thessaly, but here, as Nauck points out, the word is connected with *ἐπιτιμα, ἐπιτιμή*, and so = 'the reprover,' cf. *vocanti duram* below.

24. plus iusto placeat] 'find more favour than is fair.'

26. conspicitur] 'attracts the gaze' (is the cynosure of every eye): *conspicio* is used when the gaze is concentrated on anything: it implies merit in the object. Hence *conspiciendus* frequently = 'beautiful,' 'distinguished.' See *Dist. s. v.*

gramine Martio] On fine afternoons the sunny expanse of the Campus Martius (*apricum Campus* l. 8. 8) was the regular resort of all who desired exercise, which generally ended with 'a swim down the Tuscan stream.' See next line, and also 8. 12. 7.

30. sub cantu] 'soon as you hear the strain.' *sub* indicates close succession: she looks out directly after hearing. Cf. *Caes. B. O. l. 27, ne sub ipsa projectione milites oppidum irrumpent; Ov. M. l. 494, sub luce.*

Wickham however says *sub* = 'at the sound of.' Cf. *Soph. El. 711, χαλκῆς ὑπὸ δόλπιγγος ᾗξαν.* So too, ὑπ' αὐλοῦ, ὑπὸ κήρυκος, &c.

ODE VIII.

Horace represents himself as entertaining Maecenas. 'You ask me why I, a bachelor, keep festival on the kalends of March, for with all your lore, Maecenas, you are at a loss on this point. The fact is I made a vow to keep to-day as an annual holiday, for it was on this day that I narrowly escaped being killed. And so, Maecenas, drink a cup in honour of my safety and forget for a while the cares of government: well may you do so for on all sides the political horizon is free from signs of danger and all our foes are vanquished.'

The date of the Ode is approximately fixed by the allusions contained in it as B. C. 80 or 29. See notes.

1. quid agam...quid velint] Oblique interrogation dependent on *miraris*, which is the main sentence.

The Matronalia, a festival celebrated by married women in honour of Juno Lucina, took place on the first of March, which therefore seemed a singular day for a bachelor to be observing

2. *velint se sibi* = 'mean.' Cf. Cic. 2 Verr. 2. 61. 150, *se inauratae volunt?* 'what is the meaning as?'

vivo] 'on living turf,' i.e. on an altar of 19. 13 n.

--- Maecenas, learned in the lore of either
i.e. f your knowledge of Greek and Roman folk-
a any tale, or story, or legend which could
r ing to-day as a festival.

sermones = *sermō* handed down chiefly by word of mouth, in connection with games and holidays. The word is clearly *sermō* and therefore the rendering 'learned in the lore of either tongue' must be wrong, apart from the fact that it does not explain the plural *sermones* and is an unmeaning compliment.

utriusque linguae] so Cic. de Off. 1. 1. 1, *ut par sis in utriusque orationis facultate*: the Romans habitually read and used Greek, but ignored other languages: hence Horace's meaning is perfectly clear when he speaks of 'either tongue.'

6. *album Libero caprum*] The 'goat' was sacrificed to Bacchus because it does great damage to vineyards. Black victims were offered to the gods below, white ones to the gods above.

Bacchus is frequently represented as the special patron and protector of poets, cf. 2. 19. 6 n.

7. *prope funeratus*] see 2. 13 Int. *funeratus* should mean 'buried,' but clearly here means 'killed,' 'made ready for burial.'

10. *corticem*...] 'shall remove the cork fastened down with rosin from a jar that was (first) taught to drink the smoke in Tullus' consulship.'

Wine intended for keeping was drawn off from the *dolium* or cask into the *amphora* (see Dict. Ant.), corked and sealed (*corticem adstrictum pice*, cf. *conditum levi*, 1. 20. 8), labelled with its own name and that of the consuls of the year, and then, if early maturity was desired, placed in the *apotheca* (*ἀποθήκη*—whence our modern 'bodega'), an upper room which received a good deal of warmth and smoke from the bath furnaces. Cf. 3. 21. 7, where Horace says to a jar *descende*, i.e. from the *apotheca*.

For the practice of fastening down corks, &c. of Theoc. 7. 147, *τετράετες δὲ πύθων ἀπελόμεν κροτῆς ἀσφαρ*, 'he was undoing the four-year-old rosin from the head of the jars.'

11. amphorae] from *ἀμφί* and *φέρω*, something with two handles.

bibere institutae] = 'taught to drink' seems intended for a half-comic expression, cf. too *funeratus* above.

12. Tulle] L. Volcatius Tullus was consul B.C. 66, the year before Horace's birth, cf. S. 21. 1, *o nata mecum consule Manlio...testa*, and S. 14. 18, where he speaks of *cadum Marci memorem duelli*, the Marston war having taken place B.C. 88. Wine seems to have been kept for great and even incredible periods: Martial alludes to people in his day (A.D. 90) drinking *Optimianum*, Optimian having been consul B.C. 121.

13. *cyathos amici sospitis*] 'cups (in honour) of your friend's safety.' *cyathos* (see Dict. Ant.) is strictly a ladle holding a certain amount and used in mixing; it is here used generally = 'a cup.' For the construction of *amici sospitis* see S. 19. 9 note. *centum* is used indefinitely.

14. *et vigiles...*] 'carry on the sleepless lanterns to the dawn.' Cf. S. 21. 23.

17. *mitte...*] 'lay aside a statesman's anxieties for the city.' Both Orelli and Wickham explain *civiles* as referring to 'domestic,' 'internal,' as opposed to 'military,' 'external' government. By giving this special and contrasted sense to *civiles* they make it impossible to trace the connection of thought between this and the next line. Orelli says supply 'for' before *occidit*, but the sense of 'lay aside your anxieties about internal government for all our foreign foes have been vanquished' is intolerable: Wickham on the other hand says '*civiles* = *domesticas*, opposed to the foreign questions in the following lines,' an explanation which severs all connection of thought. No doubt it is true that Augustus had at this time entrusted the *civil* administration to Maecenas and the *military* administration to Agrippa, but Horace is not alluding to this division: he uses the word *civiles* in a wide and general sense: 'cease,' he says, 'from the anxieties a statesman might reasonably feel on behalf of the city, and you may well do so as with the complete victory of Augustus' arms abroad you have little reason to fear those outbreaks of faction to which his defeat might have given rise.'

For *civiles* cf. Epist. 1. 1. 16, *mercor civilibus unctis*, 'I plunge into the sea of politics.'

18. *Daci Cotisonis*] The Dacian prince Cotiso had promised his assistance to Antony, and was defeated by M. Crassus *a. c.* 80.

Notice how throughout this passage no reference is made to the defeat of Antony at Actium: it is of his defeat that the poet is thinking when he bids Maecenas 'cease his anxiety,' but the laws of poetry and propriety forbid the mention of a victory which brought no triumph in its train. The same eloquent silence is preserved, l. 87.

19. *Medus*] 'Our foe the Mede is engaged in civil strife calamitous (only) to himself.' For *Medus* = 'Parthian' see l. 2. 52 n. The Parthian monarch Tiridates who had been placed on the throne by Augustus, was being attacked by Phraates who had been deposed for his tyranny, cf. l. 26 Int.

sibi goes both with *luctuosis* and *dissidet*: its proximity to *infestus*, with the sense of which it only interferes, seems awkward.

21. *servit Hispanae...*] Statilius Taurus defeated the Cantabri, *b. c.* 29, an event which adequately explains the allusion here. For the condition of Spain cf. 2. 6. 2 n.

vetus] Livy, 28. 12, remarks that Spain was the province which the Romans entered first and subdued last.

23. *iam Scythae*] 'By now the Scythians with bow unstrung prepare to quit their plains.'

24. *campis*] See 2. 9. 23 n.

25. *neglegens...*] 'Away with care, (for a few hours) a simple citizen cease to be too anxious lest in any way the nation suffer harm.'

Orelli is clearly wrong in saying *privatus* = *cum sis privatus*: it is indeed true that Maecenas, wisely preferring the reality of power to the distinctions of office, remained through life a simple knight and was therefore always technically *privatus*, an unofficial simple citizen; but on the other hand he was at this very time actually in charge of the government of Rome, and it would be more than absurd for Horace to say to him 'cease, since you hold no official rank, to perform your duty!' Here as in his note on *civiles* Orelli displays a tendency not uncommon among scholars: he prefers a learned

to a natural explanation. What Horace says is what any one might say asking a great statesman to dinner, 'Come and forget for a time the cares of state in the enjoyment of private society.'

Schütz agrees with Orelli saying that the office of *praefectus urbis* was never 'ein wirklicher magistratus'; Lehrs, Meineke and others are so troubled by the difficulty that they resort to their usual remedy of rejecting the stanza.

ODE IX.

A dialogue between two lovers, the 1st, 3rd, and 5th stanzas being spoken by the man (whom some editors amuse themselves by calling Horace), the others by the lady. The Ode is faultless in form and finish, and has found hosts of translators and imitators. It is called *carmen amoebaeum* from *ἀμοιβῆσαι*, to converse in dialogue, cf. Theoc. 8. 81, *ἀμοιβῆσαι δοιδά*: this is the only specimen in Horace, but for others see Virg. Ecl. 3 and Theoc. 8. The rule is that the second speaker in the dialogue should reply to the first in the same number of verses, and on the same or a similar subject, and also if possible shew superior force and power of expression or, as we say, 'cap' what the first speaker had said.

The Ode is best summarized by the well-known line of Terence And. 3. 3. 23,

amantium iras amoris integratio est.

2. potior] 'a favoured rival.' *cervici dabat*='did fling around thy neck.'

4. Persarum rege] The 'Persian king' is taken as an accepted type of wealth and well-being. Cf. 2. 12. 21, *quas tenuit dives Achaemenes*, 'the wealth of Achaemenes' (the legendary ancestor of the Persians). Mart. 2. 53. 10, *liberior Partho vivere rege potes*.

5. non alia... arstiti] lit. 'thou didst burn with (love for) no other woman,' i.e. your warmest love was for me. *alia* is the simple abl. of the instrument: in the conventional language of amatory poetry, the lover is said *ardere* 'to be on fire,' and the loved one is called *flamma*, *ignis*, 'his flame': hence just as you can say *ardere igne*='to be warm with

fire' you can say *ardere Lydia* = 'to be fired with love for
. 13, and 3. 7. 11 n. So too 2. 4. 7, *arsit
n alia calebo femina.*

is] gen. of quality; 'of high renown.'
mother of Romulus.

ἄξ, fem. Ἐρῆσσα or Ἐρησσα.

10. *docere motus*] 'skilled in strains.' *doceo* which in the
active takes two accusatives, in the passive governs an accusa-
tive of the thing taught, cf. 3. 6. 21, *motus doceri.*

citharæ sciens] so *sciens pugnae*, 1. 15. 24, q. v.

12. *animæ superstiti*] Wickham rightly rejects Orelli's
explanation of *animæ* = 'her life,' which makes *superstiti* un-
necessary, is not strictly parallel to *superstiti* l. 16,
gives a somewhat doubtful sense to *animæ* and would absolutely
require some pronoun or other word to point out whose life is
to be spared.

The lover speaks of Chloe as 'his *(anima)* just as she
speaks of him as 'her darling' (*puer*), and he says 'I will not
fear to die if the fates will spare my *animæ* and let her live.'
For the use of *anima* cf. 1. 3. 8, where Horace calls Virgil
animæ dimidium meæ, also 2. 17. 5; and Plautus has *anime
mī, mī animule* = 'my darling.'

15. *bis*] For this intensification see Introduction to Ode.

18. *diductosque...*] 'and joins our severed loves with
brazen yoke.' *cogo*, from *co* and *ago*, 'I bring together,' is the
exact opposite of *diduco*, from *dis* and *duco*, 'I lead apart.'

fugo aeneo] Cf. 1. 33. 11 n.

19. *flava*] 'golden,' 'golden-haired.' *excutitur* = 'is cast
off.'

21. *sidere pulchrior*] Cf. 3. 19. 26, *puro te similem, Telephe,
Vespero*, and in Hom. II. 6. 401 the young Astyanax is *ἐναλίγ-
κιος ἀστέρη καλῆ*.

22. *tu*] Notice how Latin by simply bringing contrasted
words into prominence avoids the use of such words as *sed*,
tamen, *contra*, see 3. 20. 9.

improbo] This adjective in the Latin poets must be trans-
lated in accordance with the noun it goes with: it signifies
generally 'that which exceeds ordinary and reasonable limits,'
here therefore applied to the sea it is = 'unruly,' 'violent,' but

Virg. G. 1. 146, *labor improbus* = 'unwearied work,' G. 1. 119, *improbus anser* = 'the greedy goose,' and cf. S. 24. 62, *improbas divitiæ*.

Notice that Lydia cannot forgive her lover without indulging in a little sarcasm, and compare Juno's language, S. 8. 88.

ODE X.

This Ode is the supposed utterance of a lover who finds the door firmly fastened in his face on a wintry night. 'A barbarian, Lyce, would weep to expose me to a night like this. Listen how the wind howls again, and see how keen and sharp the frost is. Venus loves not such disdain as yours: beware lest things change with you soon: you were never born to play the part of Penelope, and, after all, though nothing can move you, neither your lover's wan cheeks nor your husband's infidelity, though you are as unbending as an oak, as unpitiful as a serpent, remember that my patience is not eternal.'

For the sequel to this Ode see 4. 18 Int. .

1. *Tanain et biberes*] i.e. if you were a dweller by the Tanais, a Scythian. For the form of expression, cf. S. 20. 20 n. *Lyce*, cf. *λύκος*, = 'the cruel one.'

2. *saevo*] 'stern': the sternness of the Scythians with regard to immorality is dwelt on at length S. 24.

asperas] 'cruel,' as being the instruments of Lyce's cruelty.

5. *audis, quo...*] 'Hear you how the door rattles, how the grove...moans again with the winds?'

strepitus is used of any 'rattling,' 'clashing,' 'banging' noise, cf. Sat. 2. 6. 112, *valvarum strepitus*, 'a banging of doors': grammatically *strepitu* must be supplied with the second *quo*, but there seems to be a slight zeugma, as the word does not describe the effect of wind among trees, which is accurately expressed by *remugiat*.

A clear instance of 'zeugma' (a loose construction in which a verb is 'joined' with two or more substantives or clauses,

with only one of which it is in sense strictly appropriate) in the construction *audis...ut glaciem?* cf. *ut nudum...latus, antennaeque gemant.*

Usually explained of the shrubs planted in peristylum (see Dict. of Ant. s. v. *domus*), being a mansion, Epist. 1. 10. 22, says *nempe* *et silva columnas*; but apart from the fact that such a thing would only be possible in very large mansions, it is hard to imagine that such a 'grove' could be spoken of as 'moaning again with the wind' if indeed the wind got to it at all. On the other hand it is easy to imagine that there were trees among and around the houses where Lyce lived: the question *audis...ventis?* might be put with perfect accuracy on windy nights to many Londoners who certainly do not possess a peristyle.

7. *et positas...*] 'and (see you) how Jupiter with cloudless divinity freezes the fallen snow' *inuro* because frost is keenest on cloudless nights. For *in* = 'the god of the sky,' cf. 1. 1. 25 n.

10. *ne currente...*] 'Lest the wheel run back and the rope go with it.' Evidently a proverbial expression used of those who attempt too much. The metaphor is from a man hauling up a weight over a wheel or pulley: if he attempts to raise a weight beyond his strength, after he has raised it to a certain height, it overpowers him, the rope runs from his hands and the wheel revolves rapidly in a direction opposite to its former one. The next lines give the application of the proverb; Lyce's birth is not high enough to admit such haughtiness.

11. *non te...*] i.e. no Etruscan ancestor's blood runs in your veins that you should give yourself the airs of a Penelope. For *Tyrrhenus* cf. 3. 29. 1, *Tyrrhena regum progenies*; we talk of 'Norman blood.'

14. *tinctus viola pallor*] Either 'paleness of the violet's hue,' explaining *viola* as referring to the pale yellow violet (cf. Virg. Ecl. 2. 47, *pallentes violas*), or 'paleness tinged with dark,' explaining *viola* as referring to the dark violet and the whole phrase as describing the contrast between the lover's pale wan cheeks and the dark lines (crowsfeet) under his sunken eyes.

15. *vir Pieria...*] 'your husband smitten with a Pierian enchantress.'

pellex (from *pellicio*) is always used with direct reference to the injured wife. *Pieria*=Macedonian.

16. *supplicibus tuis parcas*] Note that this is the main sentence. The connection of thought between *parcas* and the following words seems to be: 'Pity us, for at present you are hard as oak and venomous as a viper, and that surely is not the character you would wish to have.'

Some would place a comma after *anguibus* and explain *parcas* as dependent on *curvat*: 'though nothing bends you to spare...yet I shall not always be patient.'

19. *hoc*] deictic='this of mine.' Cf. *ἡ δὲ ἀρχὴ*=I. *aquae caelestis*= 'the rain of heaven.' *latus* is used because he had described himself as *lying* (*porrectum*) at the door.

ODE XL

'I call upon thee, Mercury, and upon the lyre thou didst invent, by the aid of which Amphion was enabled to move even stones, to teach me a strain to which the stony-hearted Lyde may lend her ears—Lyde who is now as timid and shy as a young unbroken colt. With thy aid however, O lyre, I may move her, for thou canst work wonders, thou canst make the damned forget for a while their torments: Tityos and Ixion smile, the Danaids rest from their ceaseless task. For Lyde's benefit let me recount that famous story; let her hear of the punishment that has overtaken the guilty women who slew their husbands, and of the fame of Hypermnestra whose splendid falsehood saved her young husband's life at the risk of her own.'

Observe how from l. 25 Lyde, the nominal subject of the Ode, passes completely out of sight as the poet becomes absorbed in his brilliant recital of the story of the Danaids.

1. *Mercuri, nam...*] l. 10. 6, Mercury is called *curvae lyrae parens*. *nam*='for,' i.e. I call on thee, *for* thou didst teach Amphion to move stones and *a fortiori* canst teach me to move the stony Lyde.

te docilis magistro='an apt pupil of thy teaching.'

2. lapides] The stones of the walls of Thebes which came together at the sound of Amphion's lyre.

3. testudo] So $\chi\theta\lambda\upsilon\tau$ in Greek; the shell formed the sounding-board. *resonare callida*; epexegetic inf., cf. 1. 8. 25 n.

5. loquax] usually 'chattering,' here = 'vocal.'

7. dic] 'utter.' Cf. 3. 4. 1.

8. applicet] subj. because *quibus* = *tales ut etc.*

9. equa trima] So 3. 15. 12, *similis ludere egressis*. *essultim* = 'with leaps and bounds,' 'frisking.' Cf. *cursum* = 'with running,' 'hurriedly,' *solutim* = 'with lifting,' 'with high action' (of horses), *tractim* = 'with drawing or dragging,' 'slowly.' For *metuit tangi*, cf. 2. 2. 7 n.

11. nuptiarum...] 'Ignorant of marriage and as yet too young for an eager husband.'

expers (from *ex* and *pars*) = 'without part,' or 'share in.' *cruda*, 'unripe,' is the opposite of *matura*, 3. 6. 21.

13. comites] to be taken with *ducere* = 'to lead in thy train.' *Tu* of course refers to *testudo*, here as played by Orpheus.

15. *cessit immanis*...] 'before thy bewitching sounds the guardian of hell's portals retired.' The references throughout the stanza are to Orpheus who not only made nature obey him (cf. 1. 12. 7, *unde vocalem temere inscutas Orpheus silvae*...) but relying on the power of his music went down to Tartarus to recover Eurydice.

immanis (see 3. 4. 42 n.) might grammatically be taken with *janitor*, but the sense demands that it should be taken with *aulae* which must have a distinguishing adjective. Conington renders, 'The monstrous guard of Pluto's hall,' thus hiding his mistranslation by inserting the distinctive word 'Pluto's,' the omission of which at once renders his translation unintelligible. Considering that *immanis* not only means 'immeasurable,' but also 'awful,' 'horrible,' the description of hell as *immanis aula* = 'the vast and dreadful hall' seems sufficiently clear, whereas *aula* by itself could refer to nothing.

18. *etus*] This pronoun is only found once elsewhere in the Odes (4. 8. 18, a very doubtful passage), and is extremely

rare in other poets, doubtless as being considered a somewhat weak and unemphatic pronoun. In this passage moreover it is apparently meaningless and might be omitted. These facts and the consideration that lines 17—20 seem to dwell somewhat tediously and unnecessarily on some rather unpoetical qualities of Cerberus have induced many to consider the whole stanza an interpolation due to some one, who considered that the words *immanis...aulae* would not be clear without the addition of the name 'Cerberus,' and accordingly manufactured a stanza containing that name.

I consider (1) that lines 15 and 16 are perfectly clear without lines 17—20, see translation and note, (2) that, though certainly not Horatian, it is impossible to assert that the stanza is not Horace's.

For a similar description of the power of music over Cerberus and the ghosts, cf. 2. 13. 29—36.

21. *quin et*] 'nay even,' as 2. 13. 37. So too *quin etiam*: *quin* in these cases introduces a fresh and usually a more forcible or wonderful statement. For an amusing instance see Plaut. Aul. 2. 4. 20, 23, 33, where every fresh story told of his master by a romancing slave is introduced by *quin*.

voltu risit invito] 'smiled against their will,' i.e. through their anguish. For *risit* in the singular cf. 2. 13. 38 n.

22. *urna*] 'the pitcher,' i.e. of each of the Danaids with which they endeavoured to fill the *dolium* l. 27.

23. *dum...mulces*] 'while with the charm of song thou *didst* soothe.' For *dum* with the present referring to past time cf. 1. 10. 11 n.

25. *audiat...*] 'let Lyde hear of.'

26. *et inane...quae*] 'and the jar (ever) empty of water that ran to waste through the bottom, and the fate which (though) late awaits...'

inane lymphae] Adjectives which signify abundance or the opposite take a genitive, cf. 3. 6. 17 n.

27. *dolium* is a very large earthen jar, probably something like the jars in which olive oil is imported from Italy; see any illustrated copy of 'Ali Baba.'

percontis] used in the sense of 'perishing,' but also with reference to its derivation *per* and *eo*='running through.' For the force of *sera* see 3. 2. 31, 33 and n.

29. *sub Orco*¹ 'beneath Orcus,' a slightly inaccurate phrase
 beneath.' Nauck says '=*sub Orco (rege)*,
 personified in Horace.'

Notice the skill with which the poet avoids
 said methods of commencing a narrative by
 stion of abhorrence.

one who pays regard to all *natural* duties or
impius of one who violates them.

For *nam* see l. 1 n.

potuere...potuere e] *potuere* in l. 30 seems used in its
 simple sense = 'had the h... a somewhat rarer
 one = 'had the h...ious—for what were
 they able more? ... to slay.'

31. *duro*] partly in a literal s... hard,' partly in a
 metaphorical sense, 'unrelenting.' l. 5.

33. *una de...*] 'One among them all worthy of the nuptial
 torch was to her forsworn sire nobly false and (shall be) a
 maiden renowned to every age.'

face nuptiali] The bride was escorted from her old to her
 new home on the eve of the wedding-day by torchlight.

34. *peritutum*] because he had solemnly betrothed his
 daughters to the sons of Aegyptus.

35. *splendide mendax*] Probably the best known instance
 in Latin of oxymoron (*ἀξέμωρον*, 'pointedly-foolish'), the
 favourite rhetorical figure by which words of apparently oppo-
 site force are brought together. Cf. Soph. Ant. 74 *ἄσσια πανουργ-
 γήσασα* 'having wrought a holy crime' (said by Antigone of
 herself), and Tennyson (of Lancelot),

'His honour rooted in dishonour stood,
 And faith unfaithful kept him falsely true.'

So too Lucan l. 95, *concordia discors*. Other instances in
 the Odes are l. 27. 11, *beatus vulnere*, l. 33. 2, *immitis Glyceræ*,
 l. 34. 2, *insanientis sapientiae*, 2. 8. 1, *ius pejeratum*, 3. 4. 5,
amabilis insania, 3. 5. 48, *egregius exul*, 3. 21. 18, *lens
 tormentum*.

37. *iuveni*] Note the pathos of this adjective. The hus-
 band was Lynceus.

38. *longus somnus*] 'a lasting (i.e. never-ending) sleep.'
 Cf. 2. 16. 30 n.; Ecclesiasticus 46. 19, 'before his long sleep.'

40. *falle*] 'deceive,' i.e. by escaping.
41. *quae...lacerant*] 'who like she-lions that have pounced upon bullocks are, O horror, rending each her victim.' Note the inimitable brevity and clearness of the Latin here.
42. *ego illis*] Note the antithetical juxtaposition.
43. *claustra*] 'a prison' (from *claudo*).
44. *me...me*] Note the emphasis: 'you shall not be the victim: no, on me, even me let vengeance fall.'
45. *me vel...*] 'me let him banish with his fleet even to the furthest realms of the Numidians.' The Numidians are selected as typical savages. Under the empire *relegatio* was the technical term for the mildest form of banishment.
46. *i, pedes...et aurae*] 'Go whither your feet and the breezes hurry you,' i.e. hurry away either by land or sea.
47. *i secundo omine*] as we should say 'go and good speed to you.'
48. *et...*] 'and on my tomb engrave a lament that shall recall my memory.' Ovid *Her.* 14. 128 (which is well worth comparing) makes *Hypermnestra* actually suggest the epitaph,

*exul Hypermnestra, pretium pietatis iniquum,
quam fratri mortem depulit, ipsa tulit.*

ODE XII.

A soliloquy in which Neobule a dissatisfied and love-sick maiden—'love-sick all against her will'—laments her lot. The key-note is struck by the first word: 'Wretched are women who cannot make love as they like or even drown their sorrows in wine without being lectured till they are frightened to death. And here are you, Neobule, quite incapable of doing wool-work or anything else, so enamoured are you with Hebrus that most accomplished cavalier.'

1. *amori dare ludum*] 'to give (free) play to love.'

P. H.

[*lavero*] 'to wash away sorrow with wine.'
banish care Bacchus is constantly called
f. 3. 21. 16. For *lavere* cf. 2. 3. 18 n.

case they violate the restrictions imposed
ri (from *ex* and *anima*) = 'to be reduced to
fainting condition'—the well-tried refuge of
cases of emergency.

3. *patruae* v
tongue.' Uncle
of administering
why, I know no
mothers-in-law.

[*bera linguae*] 'the lashes of an uncle's
em to have been proverbial for their power
2 3. 81 *ne sis patruus mihi*);
veils with regard to

4. *Cythereae*] cf. 1. 4. 5 n.

5. *operosae Minervae studii* pursuits of indus-
trious Minerva, e.g. the wool-weaving just men-
tioned. Minerva was the patroness of all arts and trades.

6. *Liparaei nitor Hebrî*] 'the radiant beauty of Liparean
Hebrus.' For the names throughout cf. 3. 7. 23 n. Lipara
was the largest of the Aeolian islands (the coast of Sicily);
the adjective is chosen for its sonorous character. The word
nitor is in apposition with *puer ales* l. 4, 'the winged attendant
of Venus' who has fired Neobule's love being now identified
not with Cupid but with Hebrus—a change which is somewhat
harsh.

7. *simul...*] explains *nitor*; his beauty is most radiant
when he comes fresh from the bath after exhibiting his skill in
the various games subsequently mentioned. Cf. throughout 3.
7. 25—28 and notes, and 1. 8. For *simul* = *simul ac* cf. 3. 4. 37.

unctos umeros] From Ovid *Trist.* 3. 12. 21,

nunc ubi perfusa est oleo labentis iuventus
defessos artus Virgine tinguit aqua,

we learn that the body was anointed after exercise before
bathing. Oil was also used (cf. 1. 8. 8) before wrestling.

8. *Bellerophonte*] who rode the winged horse Pegasus.
Notice that the final *e* is long, the form being from the Greek
Βελλεροφόντης.

neque pugno...] *segni* goes with *pugno* as well as *pede*:
'never vanquished through slowness of fist or foot,' i.e. invin-
cible as a boxer and a runner.

10. *catus iaculari, celer excipere*] see l. 8. 25 n. *per apertum* = 'over the open country.'

11. *alto...*] 'to receive the boar (which has been) lurking in the heart of the thicket.' For *alto* many MSS. have *arto*, 'dense.' For *excipio* cf. 2. 15. 16 n.

ODE XIII.

To the fountain Bandusia. According to authorities dating from the 12th century this fountain was six miles from Venusia the birthplace of Horace, according to others it was near Horace's Sabine farm where a so-called 'Fontagna degli Oratini' is still shewn, which Wickham says answers adequately to the description here.

1. *vitro*] 'crystal.' It may be doubted whether Roman 'glass' was either very bright or transparent.

2. *mero...floribus*] Varro L. L. 6. 22 tells us of a festival called Fontanalia on which wreaths were thrown into brooks and placed round wells. Among all nations sequestered fountains seem to have been held in peculiar regard and reverence as the favourite haunts of some superhuman beings, and among the Greeks and Romans each stream or river was supposed to have a deity of its own. Cf. Plat. Phaedrus 230 n, where close to a *πηγή χαριστάτη* is *Νυμφῶν τέ τινας καὶ Ἀχελϋίου λέπον*, and 'every schoolboy' will remember Macaulay's lines:

'O Tiber, father Tiber,
To whom the Romans pray.'

4. *oui frons...*] 'for which its forehead just swelling with young horns marks out a career of love and combat.'

6. *frustra*] so too 8. 7. 21. The nom. to *inficiet* is *haedus* understood, and with this nominative *suboles* l. 8 is in apposition.

Between *gelidos* and *rubro* there is, as Wickham well points out, a double antithesis though only one adj. is placed with each substantive. The cold clear water is opposed to the warm red blood.

9. *te flagrantis...*] 'thee the fierce season of the raging dogstar has no power to touch.'

HORACE, ODES III. xiii.

as nobilitas...] 'thou too shalt be reckoned among
mountains when I tell of the oak that overhangs...'
ous fountains' were Castalia, Dirce, Hippocrene.

agnaces] 'babbling.' The opposite of taciturnus
81. 7.

ODE XIV.

er, whom but now we spoke of as engaged in a glo-
hazardous campaign, is returning from Spain in tri-
et his wife go forth duly to meet him and his sister,
ll the wives and mothers of Rome accompany them.
s I will employ the peace and security Caesar has
s by having a small festival of my own. Quick, alive,
gments, flowers and the oldest wine. Go too invite
nt if the porter makes much ado about letting you in,—
r: I am getting old and not inclined to put myself out
dy.'

de is severely criticized by all editors, and certainly
are the three first stanzas utterly commonplace, but
ast between their formal and official frigidity and the
vigour of the rest of the Ode is too harsh to be

se war with Spain see 2. 6. 2 n.

erculis] Hercules is one of Horace's stock types of
t virtue ultimately deified, cf. 8. 8. 9. He was
connected with Spain as having brought away the
berynes and set up the famous 'Pillars of Hercules.'
| here nearly = *populus*, cf. 2. 2. 18 n.

orte] 'to have sought the laurels death alone can
ore precisely he ought to have said 'the risk of death'
f 'death.'

nico...] 'Let the wife whose pride is in her illustrious
dvance having sacrificed with due rites.'

r might be taken generally = 'any woman,' 'wives,'
not for the special reference contained in *coror* below,
akes it clear that *muller* = Livia.

Orelli explains *unico gaudens marito* as = *proprio gaudens marito*, adding *quae quidem virtus tum singularis erat*, and also says that Augustus could not first be called 'a peerless husband,' and then two lines after, 'a glorious leader': for my part I cannot see why Horace could not say 'let Livia proud of her illustrious consort go forth, and with her the sister of our great general,' nor, however depraved the period, can I think that a poet could congratulate an empress on not being immoral. Moreover, though such phrases as *unicus filius* = 'a single son' are common and correct, people frequently having more than 'a single son,' and though a Mormon might speak of *unica coniux*, 'a single wife,' I cannot imagine 'a single husband' being a phrase possible in any language. On the other hand, *unicus* = 'pre-eminent' is common with words such as *dux, imperator, puer, fides, liberalitas, &c.*

6. *iustis operata sacris*] *operari* is used not only in a general sense = 'to perform,' but in a special sense 'to perform what is due to the gods,' i.e. to sacrifice. *divis* = 'to the gods' is found in many MSS. for *sacris*. Probably Orelli is right in taking *prodeat operata* not as = 'let her come forth after sacrificing,' but = 'let her come forth and sacrifice.'

7. *soror*] Octavia, the widow of Antony. The original name of Augustus was C. Octavia, then, after his adoption by Julius Caesar, C. Julius Caesar Octavianus.

8. *supplice vitta*] The *vitta* (see Dict. Ant.) was ordinarily worn by freeborn maids and matrons. Here however the reference is to a special *vitta* of wool worn during the performance of religious rites: in the *Ixérides* (Suppliants, cf. *supplice*) of Aeschylus the chorus carry *ἐπιστέπτους κλάδους*, 'wool-wreathed branches.'

9. *nuper sospitum*] These words supply the reason for the mothers' thanksgiving.

10. *et puellas...*] 'and young girls who have but lately had knowledge of wedlock, refrain from ill-omened words.' For *male ominatis parcite verbis* cf. 8. 1. 2 n.

The hiatus between *male* and *ominatis* is very striking, but the reading is undoubtedly right, cf. the equally striking hiatus 8. 11. 50, *secundo* | *omine*, and Pers. 3. 66, *discite o miseri*. Many MSS. have *male nominatis*, but 'ill-named words' is meaningless. The easy conjecture *male inominatis* 'very ill-omened' (*male* being intensive, cf. 1. 17. 25 n.) gives a harsh and unnatural phrase.

17. *puer*] The regular word in addressing a slave, so too *vai*.

18. *cadum Marsi memorem duelli*] For the keeping of wine cf. S. 8. 12 n. The Marsian war (otherwise called the Italian or Social war) was undertaken by the principal Italian nations to assert their right to the Roman franchise; it was called Marsian because the Marsians were the bravest (cf. S. 5. 9) and most important of the confederates. For the form *duelli* cf. S. 5. 88 n.

19. *Spartacum...*] 'if by any means (*quod*) a jar has been able to escape the roaming Spartacus.' Spartacus was the leader in the Servile war, B.C. 73—71: this incidental allusion shows the extent of the ravages he committed.

21. *dic et...*] 'bid too the clear-voiced Neera hasten.' Verbs of commanding, begging, wishing, take a subjunctive, e.g. *fac eas, cura valeas, velim facias, &c.* For *argutas* cf. 4. 6. 25 n.

22. *murrheum*] 'scented.'

25. *lentit...*] 'whitening hairs tames the passions (once) eager for...' Horace was born B.C. 65. In *Epist.* 1. 20. 24 he alludes to his baldness and temper, describing himself as

*corporis exigui, praecanum, solidus aptum,
irasci celerem tamen ut placabilis essem.*

27. *calidus iuventa*] 'in the heat of youth.' L. Munatius Plancus was consul B.C. 42.

ODE XV.

To the elderly Chloris who retains the caprices without the charms of her youth.

1. *pauperis*] gives an additional reason for her being staid and sober.

2. *nequitiae*] see S. 4. 78, 'profligacy.' *famosis*, in a bad sense, 'notorious.'

4. *mature...*] 'cease, daily nearer to a ripe death, to sport amid young girls.' The force of the comparative *propior* seems to be to remind her that death is not only already *near* but continually becoming *nearer*. *maturum funus* is the opposite of what we term a 'premature death.'

6. *et stellis...*] This line illustrates the preceding one: an old woman among young girls mars the effect, as a mist veils the pure lustre (*candidis*) of the stars.

7. *non, si...*] The construction is *si quid P. satis (deceat), non et te Chlora (satis) deceat*.

9. *expugnat*] 'storms.'

10. *pulso...*] 'Like a Thyiad maddened with clashing timbrel.' For the Thyiads cf. 2. 19. 9 n.

12. *capreas*] 'a young roe.' For the comparison cf. 8. 11. 9.

13. *lanas*] The spinning and weaving of wool (*lanificium*) was held to be the fitting employment of decorous Roman matrons: Orelli on 8. 12. 5 quotes a charming inscription on a certain Murdia, where it is ranked side by side with the highest virtues; the list is curious; 'in goodness, modesty, obedience, wool-making (*probitate, pudicitia, obsequio, lanificio*), she was the equal of any of her sex.'

Luceria is in Apulia: it is called *nobilem* on account of its wool.

15. *purpureus*] 'bright,' or possibly 'purple.' The ancient *purpura* had two characteristics: (1) its deep colour, the colour of clotted blood, (2) its peculiar sheen or brilliancy: the adj. *purpureus* is often used of anything of whatever colour which possessed a similar sheen to purple, so 4. 1. 10, *purpurei olores*, 'brightly gleaming swans,' and Virg. *Aen.* 6. 641, *lumine purpureo*.

16. *nec poti...*] 'nor jars drained to the dregs, old hag that you are.' *vetulam* is in apposition with *te*.

ODE XVI

In praise of contentment. 'Gold is all-powerful: it baffled Acrisius, it makes its way everywhere, it caused the destruction of Amphiaras, it opened the gates of cities for Philip of Macedon. And yet increase of wealth means increase of care. I am right, Maecenas, in following your example and not seeking to tower above my fellows. I join the ranks of the contented and am more proud in the ownership of my charming Sabine farm than if I owned the most valuable estates.'

For, though I am in humble, I am not in straitened circumstances: and to want little is the greatest wealth, the greatest boon Heaven can bestow.'

1. Danae. See *Class. Dict.* s. v. Acrisius.

2. robustae] Probably in connection with *caesus* = 'oaken,' from *robur* = 'oak-wood,' cf. l. 8. 9, *robur et aes triples*, where however both words are used metaphorically: 'oak' and 'brass' are types of all that is strong and indestructible, hence *robustus* frequently = 'sturdy' and *caesus* = 'indestructible,' e.g. l. 88. 11, 8. 9. 18.

3. munierant] 'had protected,' i.e. 'would certainly have protected.' For the indicative cf. 2. 17. 28 n.

6. pavidum] because an oracle had declared that Danae's son should slay him.

7. risissent: *fore entm...*] 'laughed at Acrisius, for (they said to themselves) that the way would be safe and open when the god was changed to gold.'

The transition to *oratio obliqua* at *fore* marks clearly in the Latin that what follows represents the thoughts or words of Jupiter and Venus, it being the Latin idiom when passing to *oratio obliqua* not to use any introductory words, such as 'he said,' 'he thought,' or the like, the change of construction indicating with sufficient clearness the introduction of reported matter.

Iuppiter et Venus risissent] Contrary to Horace's rule (cf. 2. 18. 88 n.) the verb is in the plural, clearly, as Nauck points out, because Jupiter and Venus are acting together—they are in a conspiracy.

8. *converso...deo*] Horace gives a half humorous, half rationalistic interpretation of the legend of Jupiter descending in a shower of gold.

9. *per medios...*] i.e. it can penetrate a palace; so *per-rumpere saxa* of breaking into a fortress.

10. *amat = φιλεῖ*, 'loves to,' 'is wont.'

11. *concidit...*] Polynices bribed Eriphyle to induce her husband Amphiarus to accompany the expedition of the Seven against Thebes, in which he perished.

Notice in ll. 9—16 how the connection of thought is kept up by placing emphatic and guiding words in promi-

nent positions, e.g. *aurum*, *concidit*, *lucrum*, *diffidit*, *subruit*, *muneribus*, *munera*, all of which either refer to 'gold' or the 'power of gold.' For the use of *muneribus*, *munera* see l. 2. 4 n.

14. *vir Macedo*] Philip II., father of Alexander the Great, reigned B.C. 359—336. He is reported to have said that no fortress was impregnable up to which an ass laden with gold could be driven (Cic. ad Att. 1. 18). His bribery of Greek statesmen is the constant theme of the warnings and invectives of Demosthenes. Juvenal 12. 47 calls him *callidus emptor Olynthi*.

urbium, e.g. Potidaea, Olynthus, Amphipolis; *reges*, e.g. Cersobleptes king of the Thracians. *subruit* = 'undermined.'

16. *saevos...*] 'the bluff sea-captain' whom Horace has in mind is said to be Menas, who was admiral of Sextus Pompeius (B.C. 89—86) and twice deserted him.

18. *maiorumque famae*] 'and the hunger for more'; different from *cura* = anxiety about losing what we have. For *fames* cf. Virg. Aen. 8. 57, *auri sacra famae*.

iure...] 'rightly have I shrunk from exalting myself before the world's gaze.'

19. *tollere verticem* is a favourite phrase with Horace to express ostentatious pride. Cf. 1. 18. 15, *tollens vacuum plus nimio Gloria verticem*. *conspicuum* is proleptic.

20. *equitum decus*] Very emphatic. Maecenas consistently preferred the reality of influence at the court of Augustus to the possession of splendid and empty titles, and remained through life a simple *eques*. Horace therefore by adding these two words skilfully suggests that he is only imitating the wise example of his benefactor. Cf. 1. 20. 5, *care, Maecenas, eques*.

22. *nil cupientium...*] Horace speaks of the contented (*nil cupientium*) and the avaricious (*divitum*) as divided into two 'camps' or 'factions' (*castra, partes*), and says he means to be 'a deserter' from the one and go 'empty-handed' to the other. The metaphor must not be pressed too closely: when Horace calls himself 'a deserter from the rich' he does not imply that he had ever been rich.

25. *contemptae...*] 'more proud in the ownership of a despised farm.' The farm is not of course despicable in his eyes but in those of the avaricious men he has just condemned.

splendidior] exactly means the same as the slang phrase 'feeling myself a greater swell.' Cf. *splendet*, S. S. 25.

26. *quidquid arat*] 'whatever (the Apulian) ploughs'—the produce of his plough; the construction is *occultare* (*id*) *quidquid arat*. The final syllable of *arat* is lengthened, a strong accent falling on it metrically, cf. I. S. 86 n.

27. *occultare diceret*] not merely—*occultarem* 'hoarded,' but—'had the reputation of hoarding': he is speaking not merely of a wealthy man but of one whose wealth is such as to be the subject of general rumour. There is also an antithesis between the reputation of the man and his true condition, 'a beggar in the midst of wealth.'

28. *inter opes inops*] *opes* to be taken literally, *inops* metaphorically, 'a beggar' as regards the possession of that contentment which is alone true riches. For the oxymoron cf. S. 11. 85.

30. *et segetis...*] '(these) and a harvest that never fails its promise are a happier lot unknown to the brilliant lord of fertile Africa.' *sorte*] an allusion to the allotment of provinces.

fallit] is, according to Horace's practice, in the singular after *ides* with which *beatior* also agrees, though both words apply equally to *paras...paucorum*; *fallit beatior* would be in Greek *λαθάνει ὅσα ἀβυστέρια*, the non-existence of a present part. of the verb 'to be' making Latin somewhat less clear in such cases; the literal rendering is 'escapes his notice (being) happier in its lot.'

For *segetis ides* cf. S. 1. 80 n. Africa was one of the principal districts on which Rome relied for its supplies of corn.

33. *Calabrae apes*] Cf. 2. 6. 14, where Horace says that the honey produced near Tarentum rivals that of Hymettus (*non Hymetto mella decedunt*).

34. *Laestrygonia*] *Lamus* king of the *Laestrygones* is said to have founded *Formiae*. See next Ode.

35. *languescit*] 'grows mellow.' *pinguis*—'rich,' 'thick.'

37. *importuna pauperies*] certainly not the *ὀλομένη πείνη* 'baneful poverty' of Hesiod, which Orelli compares: it is contrary to the whole spirit of the Ode to speak of 'baneful

poverty.' *pauperies* (cf. l. 12. 43 and note, where it is defined accurately) by itself does not mean 'poverty,' but 'humble circumstances'; when however your circumstances get to be so humble that they are continually causing you annoyances and vexations, then you have *importuna pauperies* 'the worry of not having enough,' which is exactly what H. says he is free from. He would have called himself 'poor' *pauper*, but with him *pauperies* was not *importuna*.

39. *contracto...porrigam*] Notice the rhetorical effect of the apparent opposites 'by contracting...I shall extend.' For the sentiment cf. the proverb *magnum vectigal est parsimonia*, and also—noting the difference—1 Tim. 6. 6, *ἐστὶ δὲ ροπισμὸς μέγας ἢ ἐσέβεια μετὰ ἀνταρκέας*.

40. *vectigalia*] are strictly taxes on things carried (*vecta*), 'import duties.'

41. *quam si...*] 'than if I made the Mygdonian plains one unbroken estate with the kingdom of A.' *continuare* is 'to make continuous' or 'unbroken' (*continuus* = 'holding on to each other'); hence, when a person makes two adjacent estates into one, he is said *continuare* 'to extend the one with the other,' so here Horace speaks of 'extending the kingdom of A. with, i.e. by adding to it, the M. fields.' Cf. Livy 34. 4, *cupido agros continuandi*.

Alyattes was father of Croesus. Horace forms the gen. as from Alyattēs. Mygdonia was a district of Asia Minor W. of Bithynia.

43. *bene est, cui*] = *bene est ei, cui* 'well is it with him to whom Providence...' On the other hand *male (est)* 2. 10. 17. In Gk. *καλῶς ἔχει*.

ODE XVII.

'Aelius, thou descendant of old Lamus (for your ancestors the Lamiae are said to have received their name from that old king who founded Formiae), to-morrow the raven predicts we shall have a storm, so get in some dry wood at once and make ready for enjoying the day in the house.'

L. Aelius, Lamia was *praefectus urbi* a.c. 82, and l. 26 is also addressed to him. No doubt the family laid claim to a

Lamus mentioned by Homer Od. 10. 81, Ἀδμου αἰὼν προλήθρον | Τηλέφυλον Λαιστρῶνας to connection with prehistoric heroes and his alleged descent of the gens Julia from Aen. 5. 117—124. The Lamiae are spoken of by Juvenal, 2. 51 (*hoc nocuit Lamiarum caede madenti*), in a way which shews that the family was considered a very distinguished one: the long parenthesis therefore (ll. 2—9) referring to the birth of Iulus is a very natural, especially in an Ode which is otherwise so personal and satirical, the rest of it merely supplying an historical record for addressing Lamia at all. Orelli and Wickham see a moral purpose in the Ode, as though Lamia were a gloomy man who needed urging to cheerfulness: such a supposition seems however gratuitous.

2. hinc] a *Lamo*, 'from him'; so *unde* frequently = 'from whom.' Cf. 1. 12. 17.

et priores...et nepotum] Orelli seems right in saying that *priores* refers to the prehistoric Lamiae whose existence would have to be inferred to fill up the gap between Lamus and the first of their descendants (*nepotum*) whose name was to be found in historic records (*memores fastos*): *priores* therefore = 'the earlier.' The word *fasti* would apply either to public or private records such as genealogies and the like.

5. ducis] This is the reading of all MSS. The emendation *ducit*, the stop after *fastos* being removed and *genus* becoming the nom. before *ducit*, would make the sentence much smoother, the sudden change to direct personal address in *ducis* in the middle of the parenthesis being very harsh, and the sense, 'since your ancestors sprung from Lamus, you are descended from the founder of Formiae,' none of the best. Schütz, following Dacier, would strike out ll. 2—5.

ducis = 'derive': the word is strictly used of drawing out a *thread*, here of drawing out his *line* of ancestry.

7. et innantem...] 'and to have possessed the Liris where it floats amid the coasts of Marica, lords of a broad domain.' The Liris (Garigliano) flows into the sea through the marshes of Minturnae; it is to these marshes that Horace refers as *Mari-cae littora*, Marica being a local goddess, and the Liris being

admirably described as 'floating amid them' because of its slow lazy movement through the level marshy district. Cf. 1. 81. 7, *nes rura quas Liris quiesca | mordet aqua, taciturnus amnis.*

9. late tyrannus] An adverb may qualify a noun when the noun has, as here, a strong verbal force = 'widely ruling.' Cf. Virg. Aen. 1. 21, *populum late regem = late regentem.*

foliis nemus...sternet] 'will strew the grove with leaves.'

10. inutili] Added to make clearer the contrast between the cheerlessness out of doors and the good cheer within. *vilior alga* was proverbial, cf. Sat. 2. 5. 8, Virg. Ecl. 7. 42.

12. augur] For derivation cf. 1. 2. 82. Here the raven is called *augur* as giving an 'augury' of bad weather, cf. 8. 27. 10.

13. annosa] According to a fragment of Hesiod, *ἐνθά ροι ζῶει γερεὰς λακέρυφα κορίσση | ἀνδρῶν ἡβώωντων*, cf. 4. 18. 25, *cornicis vetulae.*

dum potis] sc. *est*, 'while it is possible.' *potis* is an indeclinable adjective found in Virg. and Lucr.: most MSS. give *potes*, but the rarer word is more likely to be right, as being less probably a copyist's alteration.

Genium mero curabis] 'you shall refresh (or 'cheer') your soul with wine.' Such phrases as *se, se ipsum, corpus, cutem, pelliculam curare* are common, and always imply 'taking considerable or special care of' the thing mentioned, especially in the way of procuring enjoyment: Horace invents the phrase *genium curare* on the analogy of these. *Genius* (see Diot.) is a sort of spiritual *alter ego* which is born (cf. *gigno, genitus*) and perishes along with each of us, and shares all our joys and sorrows: it is described at length Epist. 2. 2. 188.

porco bimestri] 'a sucking-pig.' For the dish see Lamb, *Essays of Elia.*

16. operum solutis] 'taking holiday from work.' *solutus* takes a gen. as implying 'freedom' or 'cessation from,' cf. 2. 9. 17 n.

ODE XVIII.

An Ode to Faunus as the god of the country, praying that he will protect the poet who reverences him, and describing the celebration of his festival.

4. *alumni* 'nurslings,' 'the young of the flocks.' *alumn-* ent participle passive of *alio*, the termination h appears in Gk. as *-όμενος*, cf. *Vertumnus*, . 14. 6 n.).

the year's fulfilment a tender kid is sacri-
The use of *si* is common in supplication;
asked if something has been done to deserve
ressing no real doubt, but it rather being
ing has been so done, cf. 1. 32. 1 n.

pleno anno = 'when the full time year by year comes round for thy festival.' I think *sodali*'s explanation of *pleno* as = *ad finem vergenti*, 'coming to its end,' because the Faunalia were on the Nones of December, puts a dlessly forced meaning on *pleno*. Any yearly festival w l recur *pleno anno* no matter at what time of the year i. was, cf. 3. 22. 6, *per exactos annos*.

si must be repeated before both *desunt* and *fumat*.

7. *craterae*] dat. in agreement with *sodali*, the bowl being called 'Venus' mate.' The forms *cratera*, *ae*, fem. and *crater*, *is*, masc. are both found, the Gk. being *κρητήρ*, *κρητήρως*, from *κεράννυμι*, = 'a mixing bowl.'

10. *tibi*] 'in thine honour,' so too l. 14.

13. *inter audaces...*] The introduction of the miraculous element here into the account of the village festivities seems to us inharmonious, but perhaps Horace is reproducing a belief or saying current among country people about the festival.

14. *spargit...*] For the leaves falling in December, cf. *Epod. 2. 5, December...silvis honorem decutit*.

15. *gaudet...*] 'the delver delights to have thrice stamped on his foe the earth.' Horace wishes to bring before us the picture of a rustic who has just brought down his foot after the execution (cf. the perfect *pepulisse*) of a *pas-seul*, and stands exulting in his performance: the epithet *trivisam* suggests that he has thrown extra vigour into the dance, because it gives him an opportunity of paying off his old grudge against the earth, which gives him so much trouble.

For the perfect *pepulisse* see 3. 4. 51 n. *Ter* because there was a triple beat in the dance. Cf. 4. 1. 28, *in morem Sallium ter quatient humum*. Notice the assonance in *ter terram*.

ODE XIX.

An Ode written on Murena being elected an Augur. Horace begins by reproaching an imaginary friend, Telephus, with discussing (or, perhaps, writing about) tedious and stale epic subjects and not saying a word on the more genial and interesting topic of the arrangements for a feast. He then by a dramatic change plunges into a true lyrical description of a banquet in honour of Murena's appointment. 'What ho! slave, fill up to the health of the new augur. There are various rules for drinking; we may drink much or little. (To-night however we know what we will do, for) we mean to have a rouse: strike up the music, scatter roses, let the neighbours hear the riot, while Rhode is by your side, Telephus, Glycera by mine.'

For *Muraena* cf. 2. 10 Int.

1. Inacho] Inachus was the first king of Argos, Codrus was the last king of Athens and sacrificed himself for his country.

3. narra...taces] Notice the two contrasted clauses put side by side without any adversative particle such as 'but,' cf. 1. 26. 17 n.

genus Aeacl] 'the family of Aeaclus'; Zeus, Aeaclus, Peleus, Achilles, Neoptolemus is the list.

4. sacro Illo] The *Ἴλιος ἰρή* of Homer.

5. Chium] Of the Greek wines imported by the Romans the Chian and Lesbian were most celebrated. Cf. *Epod.* 9. 84, *et Chia vina aut Lesbia.*

6. mercemur] 'we are to buy': the direct question, which is represented by *mercemur* in indirect question, may have been either *mercamur?* or *mercemur?* Either would be correct, but the latter more usual. Cf. *caream*, l. 8.

Notice that the verb is in the plural: the feast is to be a *δείπνον ἀπὸ συμβολῶν* (see Lidd. and Scott, s.v. *συμβολή*) where every one contributed his portion, 'paid his shot'; one would pay for the wine, one would provide baths, another lend his house, and so on.

quis aquam...] 'who warms the bath': a hot bath was frequently taken before dinner.

7. quota] sc. hora, 'at what hour': the usual hour for dinner was the ninth.

8. Paalignis frigeribus] 'Palignian cold,' i.e. such as was common in that mountainous country.

taces is parallel to and contrasted with narra, l. 8, and is the main sentence to which the indirect questions which have preceded are subordinate. The single word in contrast to the seven preceding lines is very effective: its position heightens the effect. 'About all these things—not a word.'

9. lunae...puer] 'Fill up, slave, to the moon.' I take lunae to be a simple variety of the ordinary possessive genitive, the word vinum being understood, 'pour out wine of the new moon' meaning 'pour out wine to be drunk in honour of the new moon.' Cf. S. 8. 18, sume...cyathos amici secpitis, 'take cups of your friend's safety,' = 'take cups in honour of your friend's safety,' cf. Theoc. 14. 18, ἐρχεῖσθαι ἄπαρ' ἑρως ἕθελ' ἑκάστος, 'to pour in wine of whoever each wished,' i.e. 'in honour of whoever....'

10. auguris] For derivation see S. 17. 13, for an account of the collegium or 'guld' of augurs, see Class. Dict.

11. tribus aut novem...] 'with three or nine ladles are the cups mingled appropriately'—appropriately that is to the number of the Graces or the Muses, as is immediately explained in the next lines, the position of commodis carefully marking this.

It was the duty of the 'master of the feast' (magister or arbiter bibendi, cf. 2. 7. 27 n.) to settle everything about the drinking, the company being bound to obey the rules he laid down. For the benefit of this personage Horace here recites what is evidently a well-known adage. Now as twelve cyathi make a sextarius it has been assumed that the adage recommends the mixing of 8 cyathi of wine with 9 of water, or 9 of wine to 8 of water: at any rate such is the judgment of the editors, whose learning perhaps is superior to their taste, for how wine which was palatable with the addition of three times its own bulk of water could be drinkable when mixed with a third of its own bulk of water, I cannot conceive. Now in the Gk. proverb which is always quoted with regard to drinking

(Plaut. Stich. 5. 4. 24, *vide quot cyathos bibimus? ...cantio est Graeca: ἢ τέρρε νίρε ἢ τρῖ' ἢ μὴ τέρραρα*) there is no mention of any *proportion*, but only of the *number of cyathi* to be drunk apparently with each bumper (? *poculum*), and certainly were it not for the word *miscetur* the same explanation would be given here, viz. 'three or nine cyathi make a good bumper,' to drink that is to each of the toasts that have been just mentioned, the cyathi being of course taken from the mixing-bowl (*crater*) which would be standing by with the wine ready mixed in it: moreover such a rendering gives a good meaning to *cyathi*, for these small ladles (containing say a wine-glass) would be useful in filling a single goblet, useless in compounding the large common *crater*; the sense too suits admirably with the next lines, the 'big bumper' being for the *vates attonitus*, the small one for those who worshipped the Graces, whereas according to the common rendering the poor bard is condemned to drink wine almost without any water, a practice which the Romans and Greeks considered as barbarous as we should think it to drink dry brandy. For these reasons I strongly prefer not to lay stress on the word *miscetur*, and to explain not of the *proportion* of wine to water, but of the *number of cyathi* which are poured into (and so 'mingled' in) each bumper, the duty of the 'master of the feast' being to fix the *size* not the *strength* of the bumper. Marquardt adopts this view.

12. *commodis* is from its position clearly to be taken predicatively as I have done. Orelli explains it as = 'full,' 'containing good measure,' an explanation which with the usual method of taking the passage gives no sense.

14. *attonitus vates*] 'a frenzied bard.' For Bacchus in connection with poetic inspiration, see 2. 19. 6 n.

16. *rixarum metuens*] cf. 3. 24. 22, *metuens alterius viri* = 'fearful of.' This gen. is very common with pres. participles used adjectively, e.g. *sciens* (l. 15. 24 n.), *patiens* (l. 8. 4), *amans*, *appetens*.

18. *insanire iuvat*] For the connection of thought see Introduction; 'it is our pleasure to hold mad revel.'

Berecynthiae tibiae] Berecynthus was a mountain in Phrygia on which Cybele was worshipped; in her orgiastic rites, which were well known at Rome, the exciting music of the pipe was especially used, cf. 1. 18. 13 n. and 4. 1. 22.

ings, i.e. idle, on its peg.
 iatic in opposition to *invidus Lycus*.
 et the churl Lycus hear our mad uproar.'
] 'and our fair neighbour ill-fitted for
 id seem that Lycus had a wife or mistress
 pretty, and who, Horace suggests, will be
 as amused with overhearing them as Lycus will be
 annoyed.

25. *spissa*...] 'Thee bright with clustering locks, thee
 Telephus beautiful as the pure st... ang.' Notice the
 repetition of *Lycus...Lyco* to expr... mpt, and of *te...te*
 to express admiration.

27. *tempestiva*] lit. 'seasonable,' i.e. suited to you by her
 youth (cf. on the other hand *non habilis*) and inferentially
 by her charms. *lentus* = 'slow-consuming,' cf. 1. 13. 8.

ODE XX.

To Pyrrhus who had carried off the beautiful Nearchus
 from his love. 'Pyrrhus, you are carrying off her cubs from
 a lioness. Soon will she come in pursuit and the combat over
 the prey be fierce. Meantime he, for whose sake you both
 make ready to battle, stands carelessly by indifferent to
 everything but his own beauty.'

3. *post paullo*] More commonly *paullo post* = 'after by a
 little,' 'very soon.'

5. *cum...Nearchum*] Notice the simplicity and strength of
 these two lines, expressive of the ease and power with which
 she advances.

7. *grande certamen*] 'a cognate accusative characterising
 the action of the last sentence by giving its result,' Wickham.
 'She comes to recover Nearchus (a coming, which involves, or is
 identical with) a mighty combat.' Cf. Virg. Aen. 6. 223, *parv*
ingenti subiere feretro, triste ministerium 'some supported the
 bier—sad office.' The construction is well known in Greek as
 'the accusative in apposition to the sentence,' e.g. 'Ἐλένην
κτενώμεν, Μεγέλειω λύπην τιμῶν, 'let us kill Helen, (a killing
 which will be) a bitter grief to Menelaus.'

grande...] 'a mighty contest whether the prize fall to thee or rather to her.' *utrum* is to be supplied before *ibi*; it is frequently omitted. *cedere* with the dative has very commonly the sense of 'coming into a person's possession,' 'falling to his share.' *maior* is used somewhat loosely, but perfectly clearly; the literal rendering 'whether more of the prize pass to thee or her,' is of course impossible. Orelli reads *maior an illa* = 'or she be superior,' which makes the stanza end with a very weak and awkward clause and gives a very unusual sense to *maior*.

9. interim, dum...] Note carefully that *dum* goes with both the contrasted clauses *tu promiss* and *haec acut*, *fortur* being the main verb. In Latin (cf. l. 25. 19 n.) contrasted clauses being simply put side by side often cause difficulty to beginners, though here the contrast is made comparatively clear by the addition of the pronouns *tu*, *haec*; in Greek it would be still clearer, for we should have *σὺ μὲν* and *ἐκείνη δὲ*: in English we must insert a word; 'meantime, while you take out... (and) she wets her dreadful fangs, the judge of the combat is said....'

Note also the skill in word-painting with which Horace almost brings before our eyes this group of three figures, the combatants on either side in the foreground, Nearchus behind in the centre.

11. *nudo*] pictorial. *palman*, i.e. the prize of victory, cf. l. 1. 5 n.

15. *qualls*] 'such as,' i.e. 'beautiful as.' For Nireus see II. 2. 678,

*Νιρεύς, δὲ κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.*

aquosa] the Homeric *πολυπίδαξ*, Tennyson's 'many-fountained.'

16. *raptus*] 'the youth carried off,' i.e. Ganymedes.

ODE XXI.

An Ode supposed to be addressed to an amphora on the occasion of the poet's entertaining Corvinus. 'Come down, thou flagon, that art of the same age with myself; to-day

the visit of Corvinus bids us produce our mellow vintages.

he be he will not despise thee: even
ness warmed with wine. Thou dost arouse
bring to light hidden wisdom, thou dost
xions and strength to the weak: with thy
... shall last till dawn.'

M. valerius Messala Corvinus (see Class. Dict.) fought with Brutus and Cassius at Philippi, B.C. 42, and subsequently joined Antony, but about B.C. 36 went over to Augustus. He was distinguished as an orator and author, and was, along with Maecenas and Pollio, one of the chief patrons of literature.

1. o nata...] For the method of marking the age of wine see 3. 8. 10—12 notes. Horace was born B.C. 65, the consul referred to being L. Manlius Torquatus, cf. Epod. 13. 6, *tu vina Torquato move | consule pressa meo*.

2. seu...sive...seu...seu] Before he produces the amphora, Horace muses half philosophically, half humorously, over the undefined potency for good or evil that lurks within it.

4. pia testa] For *pia* see 3. 11. 30 n. Observe carefully the position of the two words between *facilem* and *somnum*, and the subtle humour of the epithet at once appears: then and then only does the wine-jar fulfil the natural duty or law of its being (this being the exact meaning of *pia*), when it brings easy and peaceful slumber.

Wickham remarks that the words *pia testa* are 'inserted in a place where they are intended to exert their influence on the whole stanza,' and explains the stanza in accordance with that view: to my mind the position of the words positively limits the force of the epithet *pia* to the words between which it is so carefully placed, *facilem* and *somnum*.

5. quocunque...] 'on whatever account thou guardest the choice Massic.' These words sum up the various possibilities of ll. 2—4, preparatory to the introduction of the main verb.

quocunque nomine cannot be taken as referring to the name of the consul stamped on the jar, as that has been mentioned l. 1, nor to the name of the wine, as it is specially called 'Massic': it is imperative therefore to take the words in the

somewhat unusual sense of 'on whatever account,' 'for whatever purpose.' As in a ledger the name of the person whose 'account' follows is placed at the head of each page, *nomen* is frequently used for 'an account'; then it is used more generally of the 'account' in which anything is held, the 'purpose' or 'object' it is considered to serve, especially in the phrase *eo nomine*, e.g. Cic. ad Div. 14. 8, *eo nomine sum Dyr-rhachti...ut audiam* 'on purpose that I may hear'; and see Dict.

lectum = 'choice,' as frequently: Orelli and Wickham both give 'gathered' (*lego*, 'to gather'), an epithet more applicable to grapes than wine, and certainly without meaning here, as in no case do *quocumque nomine* and *lectum* go together, for Horace is not speaking of the purpose for which the grapes were gathered, but of that for which the jar guards (*servas*) the wine.

7. *descende*] From the *apotheca*, see 8. 8. 10 n. Possibly too the use of the word is mock-heroic, cf. 8. 4. 1, *descende caelo*. For *languidiora* cf. *languescit*, 8. 16. 85.

8. *promo* = 'I bring forth,' so *de-mo*, 'I take off,' *co-mo*, 'I put together,' *su-mo*, 'I put apart.'

9. *quamquam...*] 'steeped though he be in Socratis lore.' *madet* is used intentionally, *madere* and *madidus* being constantly used of drunkenness. *Socratici sermones* specially refers to the dialogues of Plato, but also has the general meaning of 'philosophic arguments' of the sort to which Socrates gave the first impetus, cf. 1. 29. 14 n.

10. *horridus*] 'like a boor' or 'churl': the word also recalls the 'ragged,' 'unkempt' appearance ostentatiously affected by many philosophers then as now. See Mayor, Juv. 14. 12 n.

11. *prisci*] 'ancient,' not so much because of his actual antiquity (he died B.C. 149) as because of his life-long battle on behalf of ancient manners, ancient customs, in fact everything that aided to form the ancient Roman 'manliness' (see *virtus*, l. 12). *priscus* nearly always has the double meaning 'ancient and venerable': the person or thing to which it is applied must belong to the 'good old times,' cf. 4. 2. 40, and Epod. 2. 2, *ut prisca gens mortalium*.

18. *lene tormentum*] Oxymoron, 'thou dost gently apply the rack to dull wits.'

tormentum (from *torqueo*), 'the twisting thing,' 'the rack,' that which makes the unwilling speak. *ingenium durum* is, as Nauck observes, the exact opposite of *ingenium facile et ceptissimum* (Quint. 10. 1. 128).

15. *curas et...*] Wickham rightly calls attention to the fact that *Lycæus* (*Λῆκος, Λῆα, solvo*) is 'the god who gives freedom,' and says that therefore the whole sentence is—*creans consilia rotando curas solvis*, explaining that 'as *curas* seem heavy when brooded over so they seem subjects for mirth when discussed over wine.'

18. *viresque et addis...*] *que* joins the two clauses, of the two nouns *vires* and *cornua*. For the horn as the symbol of strength cf. 2. 19. 29 n.

19. *neque iratos...*] 'trembling neither at the angry diadems of kings.' Note the hypallage, cf. 3. 1. 43 n. For *apex = tiara* or *diadema* see 1. 84. 14 n.

21. *te...*] 'thee *Liber* and, if she lend a propitious presence, *Venus*, and the *Graces* loath to undo their bond, and living lanterns shall lead on until....'

22. *solvere* is the epexegetic inf. after *segnes*, see 1. 3. 25 n. The *Graces* are represented as sisters who never separate. For *vivas* cf. *vigiles lucernae*, 3. 8. 14.

ODE XXII.

A poetical inscription to be placed on a pine overhanging his Sabine homestead which he dedicates to *Diana* with the promise of a yearly sacrifice.

2. *quae...*] 'thou that thrice summoned dost hearken to young wives (*puellas*) in their travail and save from death.'

The invocation of *Diana* (*Ἄρτεμις*) as the goddess who saves women in childbirth (v. Lidd. and Scott, s.v. *Ἐδαιθῆνα*) is Greek: the Romans usually invoked *Juno Lucina*.

4. *diva triformis*] In heaven *Luna*, on earth *Diana*, in hell *Hecate*. For *Diana* see also 1. 21 Int.

5. *tua*] predicative: 'let the pine be thine.'

6. *quam...donem*] 'so that I may present it,' in connection with *tua esto*.

per exactos annos] Cf. 3. 18. 5 n.

7. *obliquum meditantis ictum*] 'practising its sidelong blow': the boar is a young one just trying its powers. - *meditor* = μελετώ. Boars strike with their tusks from the side. Cf. Hom. δοχμῶ ἀίσσονται, 'rushing sideways,' of two boars.

ODE XXIII.

'Pray on the new moon, Phidyle, and offer your simple sacrifices to the Lares, and then all shall be well with your farm. Costly and numerous victims are for priestly rites: they have nothing to do with you and your humble worship of the gods.'

Phidyle (cf. φειδουθαί) is taken as the type of a 'thrifty' country housewife.

1. *caelo...*] 'if you shall have raised towards heaven upturned hands.' For *caelo* = 'heavenwards' cf. Virg. Aen. 5. 541, *it caelo clamor* and 1. 28. 10, *Orco demissum*.

The most ancient, and perhaps most natural, attitude of prayer was standing with hands uplifted and upturned to heaven. Cf. Il. 7. 177, λαοὶ δ' ἤρῃσαντο, θεοῖσι δὲ χεῖρας ἀνέσχον, Virg. Aen. 4. 206, *Iovem manibus supplex orasse supinis*, 1 Tim. 2. 8, 'I will therefore that men pray everywhere, *lifting up holy hands*.'

2. *nascente Luna*] For the celebration of the day of the new moon, *νουμηνία*, cf. 1 Sam. 20. 5, 1 Chron. 23. 31.

3. *horna fruge*] 'with this year's corn'; *hornus* = *horinus*, ὄρωνος: an offering of the firstfruits of the harvest is meant.

5. *pestilentem Africum*] 'the deadly African wind,' the Sirocco, cf. 2. 14. 15 n.

For *sentiet* = 'feel to its cost,' see 3. 5. 36 n.

6. *sterilem robiginem*] 'the blighting mildew.' Orelli (4th edition) states that the spelling *robigo* not *rubigo* is found in 'the best MSS. of Horace, Virgil and others.' The word is usually derived from *rubeo* = 'rust.'

7. *alumni*] See 3. 18. 4 n.

the sickly season when autumn yields her
 autumn, as Epod. 2. 29, *a. hibernus* =
 311, *frigidus a.* = the cold portion of the

mountain in Latium. *devota* = 'doomed,
 de . . . i . . .'

13. *cervice*] 'with blood from its neck.'

14. *tentare*] 'to besiege,' 'attack,' as though the favour of the gods were only to be won with effort and expense. So too 2. 18. 12, *deos lacesso*. Translate: 'You have no need to besiege (heaven) with sacrifice of many sheep, you who crown your tiny gods with rosemary.' *parvos deos* = *parva deorum simulacra*, and though no doubt in strict grammar the words are governed by both *tentare* and *coronantem*, yet they really only go with *coronantem*, *deos* alone being mentally supplied after *tentare*.

17. *immunis*...] 'if giftless thy hand has touched the altar not made more persuasive by (the sacrifice of) a costly victim, then it has appeased the angry Penates with duteous meal and crackling salt,' i.e. the act of supplication is enough without any vain oblations.

Immunis is emphatic and its meaning is the same as in the two other passages where Horace uses it (Od. 4. 12. 23, Epist. 1. 14. 33, *immunem Cinaræ placuisse rapaci*), where it is clearly used with reference to its etymology = 'without a gift,' *ἀδωπος*. The comparative *blandior* has its full force; the suppliant does not endeavour to *add* to her powers of persuasion by a costly sacrifice, and *blandus* is used with some scorn (cf. *blandiri*), Horace distinctly deprecating such endeavours to 'coax' or 'wheedle' the gods into shewing favour (cf. *votis pacisci*, 3. 29. 59 n.). The apodosis begins with *mollivit*, and the perfect expresses that the act of supplication at once effects its aim. The stanza probably represents a well-known *ῥόδα*, cf. Pliny *Praef. N. H. mola tantum salsa litant qui non habent tura*. The *mola salsa* is not reckoned as 'a gift' but represents the spirit of sacrifice and avails without any costly sacrifice.

Most editors place a comma after *manus* and make the apodosis begin at *non sumptuosa*. 'Though your hand...held no gift, it has appeased the Penates with meal and crackling salt, and could please no more (*non blandior* = *non blandior futura*) with a costly victim.'

The objection to this rendering is that, as *non blandior molliet* can only = 'will not be more pleasing when it shall appease,' and *non blandior molliret* can only = 'would not be more pleasing if it should appease,' so *non blandior molliuit* can only = 'was not more pleasing when it appeased.' So in Greek ἐγὼ εὐ πειθώτερος τοῖς λόγοις ἐδίδασκον τοὺς Ἀ. ἢ τοὺς ἔργοις could only mean 'I was not more persuasive when I taught the Athenians by my words than I was by my works.'

Some good MSS. here read *mollibit*.

Orelli renders *immunis* 'guiltless,'—'if a guiltless hand has touched the altar, then it has...' The sentiment thus expressed is lofty—perhaps too lofty for the context, and may be compared with Psalm 50. 13: 'Will I eat the flesh of bulls, or drink the blood of goats? Offer unto God thanksgiving, and pay thy vows unto the most High.' The meaning however assigned to *immunis* is clearly unjustifiable. *Immunis* (from *in* and *munus*) originally meant 'without a duty' or 'burden,' 'free from taxation,' 'free': it then becomes frequent in poetry with a gen.: e.g. *immunis belli, sceleris, caedis* = 'free from.' *Immunis scelerum* is = 'guiltless,' *immunis* by itself has no such meaning.

Bentley and Nauck take *sumptuosa* as a nom. 'Though the hand that touched the altar held no gift, yet not more persuasively has a costly victim appeased the P. than thy duteous meal and crackling salt.' The only objection is the short final syllable in *sumptuosa*. Alcaeus admitted a short syllable in this position but Horace never does, except possibly in the case of the 3rd pers. sing. of verbs (see l. 3. 86 n.).

20. *farre pio et saliente mica*] i.e. the *mola salsa*, a mixture of meal and salt either sprinkled on the head of the victim or offered, as here, by itself on the altar. *mica* is a 'grain' or 'crumb' of anything, here of salt, as every Roman who had seen the *mola salsa* would at once understand; *saliente* = 'sputtering' or 'crackling,' i.e. when thrown on the fire.

ODE XXIV.

'Wealth and palaces avail nothing; when once inevitable Fate dooms thee, thou canst not escape death. Far better (than our luxury and license) the life of the wild nomads, simple it is

true but virtuous and pure. Whoever would save Rome must have the courage to curb the license of the day and so win fame for after ages, since in his own age alas he will not, for we hate merit. Nor will words avail; stern and strong repression is needed now, when men scour the world for wealth, when poverty is great disgrace to be avoided by any means, even by guilt. O let us dedicate to heaven or fling into the sea our gems and jewels and gold; let us root out the evil, and begin by training the rising generation more roughly than we do now, when the noble youth is more at home with the dice-box than on horseback, and fathers cheat even a partner or a guest in their haste to make a fortune for their heir. So wealth ever grows but never satisfies.'

In its general purpose the Ode may be compared with Odes 1—6 of this Book, and especially Ode 6.

1. *intactis...*] Cf. 1. 29. 1 n. *intactis*, 'unrifed,' i.e. by the Romans.

3. *caementis...*] 'although with building material you seize on...' Cf. 3. 1. 83—88 and notes.

4. *terrenum...mare publicum*] So Orelli's 4th edition rightly, instead of *Tyrrhenum...Apulicum*. *Tyrrhenum* or *Tirrenum* is found in all MSS.; *publicum* has strong, *Ponticum* moderate, and *Apulicum* slight authority; Porphyrius's comment '*non terram tantum verum etiam maria occupantem*' shews that he did not read *Tyrrhenum*. As *Ponticum* and *Apulicum* cannot stand, for no Roman would build his villas so as to encroach on the Pontic or Apulian sea, *publicum* must be right, and joined with Porphyrius's comment involves the acceptance of Lachmann's conjecture *terrenum*. The rich man is not satisfied with 'all the land' but must seize also on 'the general sea'—the sea in which, it might have seemed, no one could claim property.

5. *si figit*] 'yet if dread Necessity drives her adamantine nails into the topmost roof, (then) thou shalt neither free thy soul from fear nor thy life from the snares of death.'

For *figit* see 1. 8. 86 n. and for a picture of *Necessitas* 1. 85. 17—19, where *clavos trabales* answers to *clavos adamantinos* here, the 'nail' being clearly symbolical of that which is fixed

and immutable. It would seem plain therefore that when the rich man has laid his foundations, and reared his palace, Necessity is represented as alighting on the roof and there planting a nail as a sign and symbol that the rich man and all his riches are not exempt from the terror of her universal sway (cf. St Luke 12. 16—21).

Some would take *vertex* as = 'head' (as 1. 1. 86) and explain of 'the heads of those who tower above their neighbours,' and so Conington renders:

'Let Necessity but drive
Her wedge of adamant into that proud head,
Vainly battling will you strive
To 'escape Death's noose, or rid your soul from dread.'

Truly with 'a wedge of adamant' in his head the poor wretch would have little need to care whether he was hanged afterwards or not.

8. *mortis laqueis*] Cf. Pa. 18. 5, 'the snares of death prevented me'; also Prov. 14. 27. *expeditis* = 'to get the foot free,' 'to get free,' the opposite of *impeditis*.

9. *campestres*] See 8. 8. 24 n.

10. *quorum*] They lived in caravans like modern gipsies. Cf. Aesch. Prom. 709,

*Σκόθας δ ἀφίξει νομάδας, οἱ πλεκτὰς στήγας
πεδάρσιοι ναίουσ' ἐπ' εὐκύκλους ὄχους.*

rite = 'after their custom': *rigidi* = 'stern,' opposed to 'loose,' 'licentious.'

12. *immetata iugera*] 'unmeasured acres': as with them there was no private property there would be no need of boundary stones (*termini*) or land measurements of any kind; the Romans on the other hand paid great attention to these things. See Dict. Ant. s.v. *Agrimensores*.

liberas = 'free,' because, as the produce belonged to the whole tribe in common, none needed to purchase food. Caesar B.G. 4. 1 tells us that the Suevi, and Tacitus Germ. 26 that the German tribes, still retained this undoubtedly primitive mode of cultivation. Caesar's words are: *quotannis singula millia armatorum bellandi causa educunt. Reliqui qui domi manserunt se atque illos alunt. Hi rursus invicem anno post in armis sunt, illi domi remanent.....neque longius anno remanere uno in loco incolendi causa licet.*

14. *neq. cultura...*] Partly referring to the fact that, being a nomadic people, they never stayed beyond a year in one spot, partly to the practice of relieving (*recreat*) those who had done the work one year (*defunctos laboribus*) by substitutes (*vicariis*) who had been meanwhile acting as combatants but who now had to take their fair turn (*seors aequalis*) of work. See quot. from *Caes.* above.

16. *vicarius*] (from *vices*) 'one who comes in turn,' 'a substitute': a 'vicar' was originally a minister appointed to do the work of a rectory of which the monks enjoyed the main revenues. See Blunt, *Ref. in Eng. c. iv.*

18. *privignis*] 'the guiltless wife spares (i.e. treats with kindness) her motherless stepchildren.' *Cic.* frequently uses *temperare* in this sense, e.g. *secitis, superatis hostibus, amictis temperare*. The cruelty of stepmothers was proverbial. See *Dict. s.v. nocera, stepmother*.

19. *dotata regit virum*] The Roman poets frequently complain that rich wives often proved truly 'better halves.' Cf. esp. *Plaut. Aul. 3. 5. 60*, and *Mart. 8. 12*,

*uxorem quare locupletem ducere nolo,
quaeritis? uxori nubere nolo meae.*

21. *dos*] with *magna*. For *metuens viri* cf. *3. 19. 16 n.* 'Chastity that shrinks from another's love, the marriage-tie being sure.'

24. *peccare*] 'to sin,' i.e. against chastity. *aut*='or,' that is, if she do sin, 'the wages is death.' Cf. the use of *aut* *3. 12. 2*.

25. *impias*] 'unhallowed,' because domestic and so violating the law of nature. *tollere*='to do away with.' For the 'civil madness' see *3. 6. 18 n.*

27. *si quaeret*] 'if he shall desire to have "Father of the cities" inscribed beneath his statues.' The title of 'Father' (*pater* or *parens*) seems to have been not unfrequently bestowed on benefactors by states and cities; so *Cic.* bids his brother deserve the title of *parens Asiae*, and an actual inscription is extant referring to Augustus as *parens coloniae*. See too *1. 2. 50 n.*

30. *quatenus*] 'in as far as,' 'since,' explaining *post-genitis*; 'he must trust to posterity for fame since...'

81. *virtutem...*] 'since in our jealousy we hate living worth (and) regret it when removed from our gaze.' Note that *invidi* from its position goes with both the contrasted clauses.

84. *reciditur*] 'is cut back,' 'pruned,' like a fruit tree which has been putting out rank useless growth.

85. *leges*] See 3. 6, Introduction.

87. *pars*] Cf. 3. 8. 55 n. 'The portion of the globe fenced in with fiery heat.' '*inclusa*,' says Wickham, 'as if the heat were intended to bar it from human intrusion.'

88. *latus*] So 1. 22. 19, *quod latus mundi*.

40. *horrida*] Supply *si* from 1. 36, and also before *magnum*, 1. 42. Horace elsewhere (1. 8) speaks of the commercial enterprise of sailors and shipowners as a flying in the face of Providence, who meant the sea for a means of separation not communication.

42. *magnum...*] (if) 'poverty (being, or being considered) a great disgrace urges men to do and endure anything, and quits the steep path of virtue.'

43. *quidvis*] i.e. any act of *guilt*, cf. *πρωτόργος*, 'one who does anything,' 'a villain.' *deserere*, which is Bentley's conjecture for *deserit*, would be simpler but less forcible: poverty not only bids men quit the path of virtue, but actually quits it in the pursuit of wealth. Virtue is called *ardua*, 'dwelling on high,' because difficult of attainment.

45. *in Capitolium*] as a votive offering. *quo clamor... faventium*, i.e. as in a triumphal procession.

48. *inutile*] Possibly not merely 'useless,' but, by litotes, = 'deadly.'

49. *summi...*] 'the cause of crowning guilt.' *materies* is the original stuff from which anything is subsequently fashioned (the Gk. *ὑλη*, cf. 'materials,' 'matter'), then the 'source,' 'cause,' of anything.

50. *si bene paenitet*] 'if we are heartily sorry.'

51. *eradenda...*] Two processes are mentioned, first a cleansing process, a getting rid of the old effeminate vices, secondly the substitution of vigorous virtues in their place.

52. *elementa*] = *εργαία*, 'the alphabet,' 'rudiments,' 'first beginnings.' Note the antithesis of *teneras* and *aperioribus*; both adjectives are illustrated by the antithetical pursuits in the next lines.

54. *nescit...*] 'Untaught the high-born youth cannot sit a horse...more learned in playing with a Greek hoop, if you bid him, or...'

55. *Indere doctior seu...*] lit. 'more learned in playing whether you bid him (play) with...or.'

57. *Græco troche*] Both words are used scornfully: the Greeks in Rome are constantly reproached as the purveyors of all that is luxurious, vicious and un-Roman. See esp. *Juv.* 8. 58—125. *troche* (= *τροχῆ*) is designedly used, a Greek word for a Greek thing, cf. *Juv.* 8. 67, *rusticus ille tunc sumit troche-dipna, Quirinus, | et ceromatico fert nicotera collo.*

58. *legibus*] The particular laws are unknown. *sum* = 'since,' i.e. nor is it wonderful, 'since.'

60. *consortem socium*] 'his partner in business.' *sors* = 'capital': *consors* one who joins capital with another.

61. *pecuniam properet*] cf. 2. 18. 26 n. and 2. 7. 24, *deproperare coronas.*

62. *scilicet...*] Summing up the whole purport of the Ode: 'Yes truly insatiate wealth ever grows; and yet something is ever wanting to the defective fortune,' i.e. the wealthiest men are never quite satisfied, are never content, but always consider their fortune 'maimed,' 'mutilated,' and 'defective,' for want of a something or other, they know not what.

For *improbas* see 3. 9. 22 n. and for *scilicet* 2. 14. 9 n.

ODE XXV.

An imitation of a Greek dithyramb. The poet represents himself as inspired by Bacchus, but also suggests that his state of poetic exaltation is due to dwelling on Caesar's exploits, which, he says, he shall shortly celebrate with no mere mortal utterance as he follows in the train of the god.

1. Bacche] For Bacchus as the god of 'inspiration' cf. 2. 19. 6 n.

8. *velox mente nova*] 'hurried on with new inspiration': *ἐπιθευσιδέω*.

quibus antris] Either local abl.= 'in what caves?' or, which seems more poetical, the dat.,= 'by what caves shall I be heard?'

5. *aeternum*...] 'essaying to set the glory of Caesar for ever amid the stars and the council of Jupiter.' In mythology glorified beings of all sorts are represented as being rewarded with a place among the stars; hence the phrase *stellis inserere*. *meditans*=*μελετῶν* is frequently used of poets 'conning over,' 'rehearsing,' 'practising,' their compositions: hence *meditans inserere*...= 'rehearsing the placing...', i.e. rehearsing a poem on the deification of Caesar. Cf. Virg. Ecl. 1. 2, *tenui Musam meditaris avena*, imitated by Milton, Lyc. 66, 'and strictly *meditate* the thankless Muse.'

7. *dicam*...] 'Sublime, new, unsung as yet by other lips shall be my theme.' Notice the vigorous asyndeton (*α-συν-δέω*) by which the three adjectives are left without any connection. Orelli seems to take *recens* as a nom.= 'fresh-inspired,' thus depriving the line of all force.

8. *non secus*...*libet*] He compares his feelings as he is hurried along by stream and grove to those of a Bacchanal who stands on a hill-top gazing over the valley of the Hebrus and snow-clad Thrace right away to Rhodope in the distance: the effect of the scene with both is to excite poetic feeling.

The construction is probably *non secus...ut*, though *non secus* is usually followed by *ac*; but Horace has *aeque...ut*, 1. 16. 7, instead of *aeque...ac*. Others take *ut...libet* as an exclamation, and considering the dithyrambic character of the Ode this is not impossible.

9. *Enias*] fem. adj.= 'a Bacchanal,' cf. 2. 11. 17 n.

11. *pede barbaro lustratam*] 'traversed by barbarous feet,' i.e. by the feet of Thracian Bacchanals. With the Greeks *βάρβαρος* (an imitative word='a jabberer') simply meant one who did not speak Greek, a non-Greek, and the Roman poets imitated this use, employing the word frequently, as here, with no tinge of contempt, e.g. when Plautus wishes to say he has translated a Greek play into Latin he says *Plautus vortit barbure*.

14. *o Naiadum potens*] 'O Lord of the River-Nymphs.'
Naiades = *Naiades* (*raio* 'to flow,' *raia* a stream).

16. *vertere*] 'to upturn,' 'uproot.' Eur. Bacch. 1109
 describes this and other feats of the Bacchantes.

17. *humili modo*] 'in lowly fashion.'

18. *dulce*...] 'a joyous hazard is it, O King of the Wine-
 press, to follow the god who garlands....'

For *periculum* cf. II. 20. 181, *χαλερὸν δὲ θεὸν φαίνομεν
 τραγῆϊς* and Judges 18. 22, 'And Manoah said unto his wife,
 We shall surely die, because we have seen God.'

Lenaeus—*Ληναῖος* from *λητός*, 'a wine-press.'

ODE XXVI.

'But lately I was a successful combatant in the lists of
 love: now in token that my warfare is finished I here dedicate
 my arms to Venus, with just one final prayer—that the goddess
 will make Chloe pay for her conceit.'

It was customary on leaving off any occupation to dedicate
 some of the instruments connected with it to an appropriate
 divinity, e.g. a warrior dedicates his arms, a fading beauty her
 mirror (cf. 4. 10. 6 n.), a fisherman his nets, and so here
 Horace dedicates his lyre, and also certain other imaginary
 paraphernalia of love-making. To such dedicated objects a
 short poetical inscription was frequently appended (cf. the
 many instances of *ἀναθηματικά* in the Gk. Anthology), and this
 Ode is supposed to be written for that object. Notice the
 humorous inconsistency between the declaration at the be-
 ginning and the prayer at the conclusion.

1. *vixi*] with *super*, *idoneus* with *puellis*.

2. *militavi*] Cf. Ov. Am. 1. 9. 1, *militat omnis amans*,
 and cf. *bella*, 4. 1. 2, *militiae*, 4. 1. 16.

3. *defunctumque*...] 'and my lyre whose wars are ended.'
barbiton = *βαρβίτων*, cf. 1. 32. 4 n.

4. *hic paries...*] Because the lyre would be hung upon the wall (cf. *ἀνάθημα*).

5. *marinae*] 'sea-born.' 'Ἀφροδίτη was supposed to have sprung from the foam (*ἀφρός*) of the sea. *Veneris* = '(of the temple) of Venus.'

6. *lucida funalia*] torches made from ropes dipped in tar. He still keeps up the simile from war in his description of these instruments for a 'night assault.' What would be the use of 'bows' to 'threaten opposing doors' it is difficult to see, nor is it any explanation to say that they were for 'threatening the doorkeepers.' It is not unreasonable to suppose that by *arcus* Horace intends some military engine (such as the *arcuballista* of later times) which was used in sieges and discharged missiles by means of a huge 'bow'; it is to be remembered that the whole description is designedly exaggerated.

9. *beatam*] 'blessed,' perhaps 'as being thy favourite seat': certainly the translation 'wealthy' will not now be admitted.

10. *Memphin...*] Her. 2. 112 mentions a temple of *Ἥρα* 'Ἀφροδίτη at Memphis.

caerentem Sithonia nive] i.e. enjoying a warm climate Sithonia was the central peninsula in Chalcidice.

11. *sublimi*] pictorial, 'with uplifted lash.'

12. *tange semel*] 'touch' and 'once' by their studied moderation suggest more than is expressed.

ODE XXVII.

'May guilty travellers start with evil omens or be stopped by them: for those I am anxious about I shall carefully search out happy auguries. And may you especially, Galatea, have good luck, and yet I dread from experience that stormy channel passage. You must be as bold as Europe was, when she trusted herself to the bull: what a difference she found between flowery meadows and mid ocean! And when she reached Crete how she regretted her boldness, and prayed for death! Venus however at last consoled her.'

HORACE, ODES III. xxvii.

seems to use the occasion of Galatea's journey as a pretext for introducing the long lyrical narrative which follows; at any rate being totally ignorant of Galatea's story he cannot tell whether any part of it is applicable to the present occasion.

[*scilicet... ego*] Note the antithetical words at the beginning of each sentence.

[*recinctis*] 'of the hooting owl's refrain,' *recite* refer to the repetition of the cry.

[*ducant*] 'conduct,' i.e. on their journey.

[*trava*] a grayish-yellow hue. Lanuvium was on a hill (*trivium*) near the Appian Way, along which travellers for Sicily and Greece would pass.

[*rumpat...*] 'and let a snake break their journey when it is, if darting like an arrow across the road it has scared their horses.'

The editors find difficulty in these simple lines. Orelli reads *rumpat* = *interrumpat* and then adds '*sedlet it ut homini scelerati non parent... ideoque parent*,' thus making the line really mean 'let it warn them in vain to break, which it can hardly do. Bentley and others read *rumpit*, which has little authority, and makes the lines merely contain a statement as to what is an evil omen on a journey, a thing which every one knew. The sense simply is 'Let evil omens accompany the guilty when they start on journeys and (that is, in other instances: in English we use 'or') let them have their journeys interrupted by them.'

7. *mannos*] 'carriage-horses,' a Gallic word; from the same language come *essedum*, *petorritum*, *rheda*, *covinus*, which are all used in Latin to signify 'a carriage,' and seem to prove that the Romans derived the use of 'carriages' from Gaul.

[*cui*] = *ei cui*, *ei* going with *suscitabo*, *cui* with *timebo*.

8. *auspex*] from *avis* and *spicio*, one who 'watches birds,' deduces omens from their flight.

9. *stantes*] 'stagnant.'

10. *imbrium...*] 'the bird prophetic of impending storms,' cf. 3. 17. 12 where the raven is called *augur aquae*, and the same bird is probably meant here, cf. Virg. Georg. 1. 368, *sus cornix plena pluviam vocat improba voce*.

For *imbrium divina* cf. *divina futuri* A. P. 218, and Virg. *Aen.* 6. 66, *praescia venturi*, and 1. 15. 24 n.

11. *oscinis*] From *os* and *canso*, a technical term for birds that gave omens by their utterance. *solis ab ortu*, i.e. from the region of light and happy omens.

13. *sis licet...*] 'Mayest thou be happy, yes happy, where'er thy choice, and live...' *licet* = *per me licet*, 'as far as I am concerned you may,' i.e. though regretting your departure, still I do not wish you ill but well. Most editors take *sis* as dependent on *licet*, I prefer to make it parallel to *vivas*, *licet* being purely parenthetical: the sense is the same in both cases.

15. *laevus*] clearly = 'ill-omened,' *σκαῖος*. The Roman augurs faced the South, the Greek the North, when taking observations, and, as the Roman poets are sometimes imitating a Greek phrase sometimes using a native one, when they speak of an omen 'on the left hand,' the context is the only guide whether they mean from the East or from the West, of good or evil omen.

17. *sed vides...*] 'but you see with what uproar Orion hastens to his setting.' Orion sets early in November when the storms of winter begin. I prefer to take *trepidat pronus* together and not *trepidat tumultu* as Oralli does.

18. *ego...*] Emphatic: Horace speaks from sad personal experience. 'I know what the dark gulf of Hadria is, and the crimes of the clear South wind.' Wickham takes *albus peccat* as meaning 'is treacherous for all his white skies,' and explains 'that though usually *albus* it is not always so.' There is no need so to take it: a 'clear,' 'bright' day is often very rough, and a 'white,' 'cloudless' breeze may be a very stiff one. *albus* is added to form a pictorial contrast with *ater*; the sea is 'dark,' 'tempestuous,' above the sky is 'bright' and 'brilliant.'

20. *lapyx*] cf. 1. 8. 4 n.

21. *caecos...*] 'sudden,' 'unexpected.' For *sentiant* cf. 2. 7. 9 n.

25. *sic...*] 'so too...' i.e. with equal hardihood. For *Europe* (*Εὐρώπη*) see Class. Dict., and for *doloso credidit* cf. 3. 5. 33, and 2. 4. 6 n. *latus* is used strictly.

26. 'et scatentem...] 'at sight of the sea teeming with monsters and of dangers all around grew pale for all her boldness.'

dax] Oxymoron: her own boldness now
 For *palluit* with acc. in secondary sense of
 8 n. *medias fraudes*, lit. 'midmost dangers':
 centre of them. For *scatentem deluis* cf.

1

29. *nuper.* [te] Mark the contrasted words put first as
 guides. *nocte* *ustri*, 'by night's dim radiance': *sublustris*
 (cf. *subluceo*, *asci*, &c., *sub* = 'slightly,' 'partially') de-
 scribes a condition which is half obscurity, half light: in the
 present case the stars (l. 31) are shining, and there is just
 sufficient light to make all mysterious and terrible to Europe.
 Martin gives 'lo' i omy,' mistranslating
 and marring *studiosa* f
studiosa f Adjectives express-
 ing desire an ter them, e.g. *avidus*,
cupidus, *fastidiosus*

33. *stimul]* = *ac*, 'as soon as.' *centum*, cf. Hom. II.
 2. 649, *Κρήτην εκατόμωλον*.

34. *pater.*] 'O father,' she cried, 'O name of daughter
 abandoned, and duty vanquished by passion.' Orelli and
 Wickham make *filiae* dat. after *relictum* = 'O father, O name
 by thy daughter abandoned.'

37. *unde quo]* 'whence (and) whither.' So too the Greeks
 use a double interrogation without any connecting word, e.g.
τίς πρόθεν ἤκει;

levis] predicative. *una*, as always, emphatic. *virginum*,
 the plural, because others have sinned as she has: the thought
 that others have yielded to temptation makes her sin seem
 more pardonable.

38. *vigilansne.]* 'Am I awake bewailing a foul crime,
 or am I guiltless, and does a vision mock me, a vision that idly
 flying from the ivory gate brings (only) a dream?'

Orelli and Wickham put a comma after *vana* instead of after
imago: the stanza is thus left with a very weak ending (a very
 rare thing in Sapphica), an unnatural importance is attached
 to *vana*, and the sense is scarcely so good, for what Europe
 says is, 'Am I awake, or is this a vision (*vigilans. . . imago*),
 and if a vision, is it one of those idle ones that come from the
 ivory gate and bring only dreams not foreshadowings of the
 future?'

Homer, Od. 19. 562, describes dreams as coming through
 two gates, the one of horn, the other of ivory, the one soi

being accomplished, the other not, and assigns a fanciful etymological reason for the distinction (*ἰλίφας*, ivory, and *ἰλεφαίρω*, to make light: *κέρας*, horn, *κράνω*, to accomplish).

45. *si quis...dedat*] Horace makes the bull vanish as soon as he has conveyed her to Crete.

47. *modo*] 'lately,' 'but late.' *multum*, see l. 67 n.

49. *impudens...*] 'Shameless am I to delay Death,' i.e. to keep Death waiting.

50. *o decorum...*] 'O thou of all the gods whoever hearest this, may I....'

Notice *inter*, separated from *leones*. *nuda* is perhaps, as Nauck points out, not to be pressed, the expression 'to wander naked among lions' being proverbial = 'to meet a violent death,' at the same time I think a pictorial contrast is suggested between her beauty and their savageness.

58. *antequam...*] 'ere yet hideous decay seize on these comely cheeks, ere the young blood ebbs from the tender victim, in my beauty I long to feed the beasts.' The force of this difficult and almost untranslatable stanza is, I think, clear: her beauty that was her pride has become her loathing, hence the cynical scorn with which she speaks of it, and the use of such terms as *tenera* and *sucus* (juice) with reference to it, terms which are applicable to butcher's meat. Cf. *pascere*. The merit of the stanza is however doubtful, though Orelli scoffs at the modern 'sentimental delicacy' (*sentimentale Zartheit*) which objects to it.

57. *pater urget absens*] 'so my father far away assails me.'

58. *potes*] Emphatic: you have the power, use it. *bene*, ironically = 'happily,' cf. *delectant*. *laedere* = 'break.'

61. *rupes et acuta leto saxa*] 'precipices and rocks sharp for death.' The *saxa* are rocks and boulders lying at the foot of the precipices, rough and jagged, and therefore sure to cause death.

62. *age te...*] 'quick, trust thyself to the rushing wind.'

63. *herile pensum*] 'a task done for a mistress,' 'a bondmaid's task.' *pensum*, from *pendo* to weigh, is the portion of wool weighed out as the work for a certain period. *carpere*

is used of 'making' or drawing out the wool into long threads, then wound round the spindle ready for spinning. See Dict. Ant. s. v. *Fusus*.

[*regis*] 'the daughter of kings,' in strong contrast with *pensum* and *dominae*. For *sanguis* cf. 2.

[*pro*] i.e. to be abandoned by her paramour and handed over to the custody of his injured and incensed wife. For *pellez* see 3. 10. 15 n.

66. *aderat*...] 'The moment transition from Europe's speech to narrative, and the suddenness of the address, who at the critical moment I... flect. 'Lo! at her side thus wailing stood... ig smile.'

66. *perfidum*... used adverbially, cf. 1. 22. 23 n. *remis*... peaceful purpose.

69. *ludit*] i.e. amused herself with laughing at her. For *abstineto irarum* see 2. 9. 17 n.

71. *cum tibi*...] 'when the hateful bull shall bring you back his horns to tear.' Venus mockingly repeats the very word (*lacerare*, l. 46) used by Europe.

73. *uxor...esse nescis*] 'Thou knowest not how to be the bride,' i.e. what befits the bride; this rendering harmonizes with *disce* below, 'you are as yet ignorant how to play your part, learn to do so.'

Others say that *uxor* is put for *uxorem* in imitation of the Greek idiom (e.g. *αὐτὸς ἐλθεῖν ἔφη*, 'he said that he himself had come'), rendering 'Thou knowest not that thou art the bride,' but the construction is doubtful and the parallelism between *nescis* and *disce* is lost.

75. *tua*...] 'half the globe shall take thy name.'

ODE XXVIII.

An invitation to Lyde to join him in celebrating the *Nep-tunalia* with drinking and singing. Nothing is known of the festival except that it was on July 23rd.

1. *festo...*] The question is a retort to a supposed objection; 'What better could I do? Produce the wine.' Orelli says that the order of the two sentences is inverted, that *prome...* ought to come first and *festo...* afterwards, = 'Produce the wine, for what better can I do?' I cannot believe in such an inversion, and it is needless, as to begin with an abrupt question or statement, which assumes that the reader is conversant with all the circumstances and surroundings, is very natural and indeed almost necessary in a short Ode. Cf. the commencement of Odes 25, 20, 19 of Book 3.

2. *reconditum*] 'stored far back,' old. So 2. 8. 8, *interior nota. strenua* with *prome*, 'produce and briskly.' Horace humorously makes Lyde act as butler. Nauck with German gravity argues from these words that Lyde was Horace's house-keeper: '*eine fleissige ernstgesinnte haushälterische Schaffnerin, und sur Zeit noch wenig der Liebe geneigt.*' I cannot refrain from giving so characteristic a note at length.

4. *munitaque...*] 'and assault the fortress of philosophy.' Philosophy is represented as possessing a fortress inaccessible and impregnable to temptation: cf. Lucr. 2. 8, *bene quam munita tenere | edita doctrina sapientum templa serena*, Arist. Nub. 1024, *ἡ καλλιπυργον σοφίας... ἐπασκῶν* and Tennyson's Palace of Art, stanzas 1—4.

5. *inclinare meridiem*] 'that noon declines,' i.e. that the sun has passed the zenith. Cf. Liv. 9. 32, *meridie sol se inclinavit. meridiēs = medidies* (midday), altered for the sake of euphony.

6. *stet* = 'stood still,' halted in its course: in strong contrast with *volucris*.

7. *parcis deripere*] 'you hesitate to hurry down.' For *deripere* cf. 8. 21. 7, *descende*, and 8. 8. 11 n. *horreo = apotheca*, 'the store,' cf. 4. 12. 18, *Sulpicitis horreis*.

8. *cessantem*] The *amphora* is personified and described as 'fondly lingering' in its old corner. M. Calpurnius Bibulus was consul with C. Julius Caesar in the famous year B.C. 59, but the name is obviously selected in joke.

9. *nos cantabimus...*] 'we will sing in turn, (I) of Neptune..., you shall in reply tell of Latona....' Horace begins the sentence as if he were going to say 'we will sing in turn of Neptune...and Latona' (i.e. I of Neptune, you of Latona), but

in the second half of the sentence in order to make it more clear who is to undertake the reply (*rectus*) and sing of Latona, he inserts the words *tu rectus*, which make the sense clear but somewhat interfere with the strict grammar.

Some take *nos iuvicem* = 'I in my turn': no doubt *nos* is often put for *ego*, but it certainly cannot be so used where, as here, *nos* 'we' naturally must mean 'I and you,' and where the use of it = 'I' must produce confusion.

10. *virides* = 'sea-green' as befitting sea-nymphs.

12. *Cynthias*] *Cynthus* was a mountain in Delos: *Cynthia* = Apollo, *Cynthia* = his sister, Diana.

13. *summo carmine*] *sc. cantabimus*. Horace starts by singing of Neptune, Lyde replies with the praise of Latona and Diana, they both unite in honouring Venus and night.

quae tenet = *eam quae tenet*, 'the queen of Onidos.' Onidos is in Caria. *Cycladas*, cf. l. 14. 19, 20 n.

16. *merita*] *quia amantibus favet*. *novis*, used of any plaintive, not necessarily melancholy, harmony. Note the skill with which the concluding words of the Ode suggest the ideas of rest and repose.

ODE XXIX.

'A warm welcome awaits you, Maecenas, at my house: come then at once. Cease merely to gaze longingly on the country, and leave Rome for a while and all its magnificence and cares. Rich men sometimes find the change to a humble household a relief. The dog-days moreover are coming on, and yet you linger in town and worry yourself about political contingencies. What is the good? Providence has sealed the future and mocks our efforts to read it. Calmly to deal with the present is wisdom; for life is like a river and moves along uncontrolled by us sometimes peacefully sometimes a raging torrent. He lives best who enjoys to-day: to-morrow Jupiter may send trouble but he cannot undo the past. Fortune is ever fickle: I accept her favour and put up with her frowns.

In stormy weather I am not like a merchant fearful lest his rich cargo be lost: it is enough for me if I weather the tempest myself.'

The Ode should be compared with Ode 8.

1. *Tyrrhena...*] 'Scion of Etruscan kings.' Cf. 1. 1. 1, *Mæcenas atavis editis regibus*. Horace ends (see next Ode) his Odes as he had begun them with the praise of his great patron.

2. *non ante verso cado*] 'in a cask as yet unbroached,' lit. 'untilted.' The *cadus* or *amphora* would have to be tipped up to get at the wine. *lens* = mellow, cf. 3. 21. 8, *languidiora vina*.

3. *floræ rosarum*] 'choicest roses.' *ῥόδων δώτρεις*, Simonides.

4. *balanus*] = *myrobalanum*, the fruit of a sort of palm from which a balsam was extracted (*pressa*).

balanus = *βάλανος*, the Latin form of which is *glans*.

5. *iamdudum est*] 'has long been,' lit. 'is now a considerable time.' This use of *iamdudum* with a present is very frequent.

6. *ndum Tibur*] For the epithet see 1. 7. 13 n. *Æfulas* is the right reading instead of the old *Æsulæ* which was unknown. *Æfula* is a Roman colony on the hill-side between Tibur and Praeneste, cf. Liv. 26. 9. 9; 32. 9. 2, and see Orelli Ed. 4.

ne semper contempleris] 'be not ever gazing wistfully at,' i.e. from Rome. With *ne* in prohibitions addressed to a particular person the perf. subj. is usual, but would be clearly impossible here where the act spoken of is continuous. Some put only a comma after *moras*, and render 'come quickly so as not to be....' but this is less simple.

Tibur, 16 miles N.E. of Rome, and Tusculum (*Telegoni tuga*), 10 miles S.E., both on the sides of hills, were doubtless (see Mart. 4. 64) visible from Rome, and especially from Mæcenas' lofty house, see ll. 9, 10.

9. *fastidiosam...*] 'quit the plenty that but palls.' For *fastidiosus* see 3. 1. 36 n.

10. *molem...*] 'the palace that towers to the clouds.' Cf. The Tempest, Act 4. Sc. 1, 'The cloud-capt towers, the

voracious palaces' The reference is to the so-called *turris* Esquiline, from which Nero afterwards g of Rome, and which must have had a ver Rome (see ll. 11, 12) and the neigh-

... This terse description of a great capital as om st e point of vantage is inimitable ('unüber-trefflich charakte tisch,' Nauck). The wealth, the smoke, the riches, the view of London, as seen say from St Paul's, might well in the combined effect make the beholder 'mar-vel' (*mirari*). i in saying *mirari fumum* *κατὰ προσδο-κίας, nam 'mir duntaxat, entirely misses the poi...*

14. *mundae*] Th e presence of taste but the absence of e defines *mundus* (Sat. 2. 2. 65), as e just mean between luxurious excess i neglect. The word thus meaning not only 'simple' u, _gant' is difficult to translate: per-haps here 'simple' suffice, though it only expresses half the word. *sub lae* = ...neath the roof.'

15. *sine aulaeis*...] The *aulaeae* were 'hangings' suspended on the walls like tapestry, not a canopy hung from the ceiling over the table as usually explained, see Marquardt, *Privatleben*, ed. 2, p. 311. *ostro* refers to the purple covering of the couches.

16. *sollicitam*...] 'have removed the wrinkles from the brow of care.' *explicuere* in the perfect, with *plerumque*, = 'have often,' i.e. before now. For the phrase cf. Sat. 2. 2. 125, *explicuit vino contractae seria frontis*.

17. *clarus occultum*] The antithesis is somewhat forced. *clarus* = 'glowing'; *occultum* = 'hidden,' i.e. previously. *Andromedae pater* = Cepheus. All the stars mentioned rise in July.

18. *Procyon*] *Προκυων* (in Latin *Antecanis*) = the constel-lation which rises *before* the *Dogstar*. For the letter 'y' in words borrowed from Greek cf. 1. 16. 5 n.

furit and *vesani* both refer to the fierce heat of the dog-days, cf. 3. 7. 6, *insana*, of tempestuous weather.

20. *dies referente siccis*] 'bringing round the days of drought.' *siccis* is placed in an emphatic position because of the special double meaning assigned to it, (1) = when rain is rare, (2) = when drink is acceptable.

22. horridi] 'shaggy.' A country covered with wood (*silvae*) and thickets (*dumeta*) is *horridus* (cf. 4. 5. 26, *horrida Germania*), and therefore the same epithet is applied to 'the woodland god,' *Silvanus*, who presides over such country. *caretque...* = 'and the slumbering bank (i.e. of the river mentioned l. 22) is untroubled by the wandering winds.'

25. tu...] *et* 24. The position of the pronoun marks the antithesis between *Maecenas'* activity and the repose which the season suggests (ll. 17—24).

26. et Urbi...] 'and anxious for the city dread the plots (*quid parent*) of the Seres....'

For the *Seres* cf. 1. 12. 55: they stand for any remote Eastern people.

27. regnata Cyro Bactra] 'Bactria where Cyrus ruled,' lit. 'reigned over by Cyrus.' For construction cf. 2. 6. 11 n.; and for the kingdom of Cyrus 1. 2. 22 n.

28. Tanaisque discors] The river is put for the dwellers by the river, i.e. the *Scythae*, see 3. 8. 28 n. *discors* = 'rebellious.'

29. prudens] = *providens*, 'in his providence.' *caliginosa*: note the size of the word which expresses the utterly impenetrable character of the darkness which 'shuts in' (*premit*) the future from human gaze; *caligo* is 'a darkness that may be felt.'

31. mortalis...] 'if mortal man struggles beyond (i.e. to see beyond) what heaven allows.'

mortalis is used intentionally and emphatically: cf. his indignant *nil mortalibus ardui est*, 1. 3. 37: energy, vigour, push, are all, according to the philosophy of Horace, only folly in those whose life is but a span long; the question he ceaselessly repeats is *quid brevi fortes jaculamur aevo multa?* (2. 16. 17); he breathes the spirit of *Ecclesiastes*, but with him the 'conclusion of the whole matter' is not 'Fear God' but 'Rejoice in thy youth.'

32. trepidat, which is used (2. 13. 12) of the movement of water down a steep and stony bed, expresses restless, nervous, excessive eagerness, cf. 2. 11. 4 n. *fas* = that which the laws of the gods, *ius* that which the laws of men permit.

33. componere] lit. 'to arrange,' 'reduce to order,' 'make the best of.'

HORACE, ODES III. xxix.

opposed to *quod adest*. both phrases are present and indefinite, there is a contrast not only between 'present' and the 'future,' but between things over which we have control, and things which are wholly beyond our

control] 'are swept along.' *numquam...numquam*='at one time or another.' *medio aequore* is difficult, but seems to mean a level surface (*aequor*, cf. *aequus*) of the stream as it flows between (*medius*) its banks. Many MSS. give *aequore* a reading which is very simple but hardly accounts for the difficulty of *aequore*.

am pace...] The final syllable of *Etruscus* cuts off in the next line, the third and fourth lines in an *ana* being very closely connected, as is shown by the fact that Horace exhibits to the third line ending with a *d* especially a short vowel, when the fourth line begins with a vowel. The license he here allows himself is exceptional, the line, by its slow and even movement and equal length, being intended to express the slow, even, uniform movement of the stream. Cf. Epist. 1. 2. 42, *labitur et labetur in omne volubilis aevum*.

olventis] parallel to *delabentis*, and in agreement with *inis*: 'rolling down along with it' (*una*). Orelli takes *una* = *inter se permixta*.

l amore] 'echo.' *diluvies* (*dis-luo*, 'to wash away'),

otens sui...] 'lord of himself,' *αὐτόκρατος*, not the slave of a master. Byron gives a very different force to the same when he says 'Lord of himself—that heritage of woe.' See n. cf. 1. 6. 10 n.

egret, sc. *tempus*, 'will pass his time.'

et...] 'who can at each day's close say, "I have a to-day): to-morrow let..." *vivere* is frequently in the sense of *enjoying* or *using* life, and not merely *living*. Cf. Fr. *viveurs* and Martial, 1. 15. 11,

*non est, crede mihi, sapientis dicere 'Vivam':
sera nimis vita est crastina: vive hodie.*

on tamen...] 'yet he shall not render void that which is behind us, nor re-shape and make undone that which

the hurrying hour has once carried away.' Horace is merely recommending the Epicurean precept *carpe diem*, but the reflection which he appends as to the limits even of Omnipotence is curious; the same sentiment is however found elsewhere, e.g. Agathon quoted by Ar. Eth. 6. 2, *μόνον γὰρ αὐτοῦ καὶ θεὸς στερῆσεται | ἀγένηρα ποιεῖν δεσ' ἂν ἢ πεπραγμένα.*

49. Fortuna...] admirably paraphrased by Dryden,

'Fortune that with malicious joy
Does man, her slave, oppress,
Proud of her office to destroy,
Is seldom pleased to bless;
Still various and inconstant still,
But with an inclination to be ill,
Promotes, degrades, delights in strife,
And makes a lottery of life.
I can enjoy her while she's kind;
But when she dances in the wind,
And shakes her wings and will not stay,
I puff the fickle jade away:
The little or the much she gave is quietly resign'd,
Content with poverty my soul I arm,
And virtue, though in rags, will keep me warm.'

50. *Indum*] so 2. 1. 8, *ludumque Fortunae*, q. v.

54. *resigno*] 'I unseal,' 'cancel.' Fortune has given her sealed bond, Horace breaks the seal and gives back the bond.

57. *mugiat*] 'creaks,' 'groans.' *miseras*—'craven.' *decurre*—'to betake myself,' usually, as here, in the sense of resorting to something which is contemptible.

59. *et votis...*] 'and with vows to bargain that my wares add not (fresh) wealth....' A vow is made when a person promises that, in case he receives a certain favour from the god, he will pay the god some definite honour in return (cf. 2. 17. 80 n.): this procedure Horace scornfully, but justly, characterises as 'bargaining.' For the gods in the stern cf. 1. 14. 10 n.

61. For *divitias* cf. Rich. III. Act 1, Sc. 4,

'Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scattered in the bottom of the sea.'

HORACE, ODES III. xxix.

.e. when the rich merchant is all anxiety for
I shall have only myself to look after, and,
with his usual self-confidence, I know I shall come

aphas—'a two-cared skiff.' scaphis from *enservo*,
low out.

inuaque Pollux] 'the twin Pollux'; the addition of
suggests the presence of Castor too. For the
l. 8, 2 n.

ODE XXX.

e finished an imperishable monument: I shall not
A, but as long as Rome stands my fame shall live and
I the tale shall still be told how beside the banks of
there rose from the ranks of the people the poet who
reduced to Italy the lays of Greece. Be proud, my
or thou art worthy, and deck my brows with laurel.'

Ode concludes the first three books of the Odes;
clearly states that his task as a lyric poet is com-
. The fourth book was only written after an interval of
ars, cf. its opening words, *intermissa diu*, 4. 1. 1.

exegi] 'I have brought to an end,' 'finished.' The first
I strikes the keynote of the Ode. *aere*, not only because
metal is lasting, but because brzen tablets were used as
monuments, and statues of brass were erected in memory of
great men.

2. *regalique situ...*] 'loftier than the pyramids reared by
kings,' lit. 'the royal placing of the pyramids': *situs* is not
found elsewhere in this sense, but the word originally meant
'a placing,' from *sino* 'I lay down,' and the part. *situs* is used =
'built,' 'founded.' Nauck takes *situs* as = 'decay,' 'mouldering,'
and *regalis situs* as an instance of Oxymoron = 'mouldering
grandeur': they will perish but the Odes will endure.

3. *quod non...possit*] 'such as neither...can.' *edas* =
'corroding.' *impotens* = *impotens sui* (cf. l. 87. 10), *expa-*
rens, 'uncontrolled.'

4. *aut...*] 'or countless succession of years and flight of
ages.' *series*, from *sero* (whence also *sertum*), 'I join together.'

6. non omnis] explained by the words which immediately follow, 'a great part of me (i.e. my thoughts) shall escape the goddess of the grave.' For the thought cf. Milton's *Arcopagitica*: 'Many a man lives a burden to the earth, but a good book is the precious life-blood of a master spirit imbalanced and treasured up on purpose to a life beyond life.'

7. usque] with *crescam*: 'ever shall I grow still fresh in the praise of posterity,' i.e. my fame shall flourish rather than fade.

8. dum] i.e. while Rome shall last; while her most venerable temple and her most venerable institutions remain. For *Capitolium* cf. 8. 8. 42, and for *virgine* referring to the Vestal virgins 1. 2. 27 n. *tacita* probably refers generally to the solemn silence observed by them when taking part in processions.

10. dicar, qua...] Clearly not 'I shall be told of where the Aufidus...', for Horace does not wish to limit his fame to his native district, but that his native district should share in his own world-wide glory. 'I shall be told of (as one who) where Aufidus roars in fury...rising from low estate was the first to have conducted Aeolian song to Italian measures' (cf. 4. 9. 2). *deduxisse* goes with *dicar*, and *ex humili potens* agrees with the unexpressed nominative to *dicar*, i.e. *ego*: Horace is so far from the folly of attempting to conceal his origin that he always dwells on it with pride as making the glory of his success greater (cf. 2. 20. 6).

11. pauper aquae] Daunus is called 'poor in water,' because Apulia, the country he ruled over, was so. For gen. cf. 8. 6. 17 n.

12. regnavit populorum] A Greek construction: ἀρχεῖν, κρατεῖν, τυραννεύειν, all take a genitive. *ex*, cf. τυφλὸς ἐκ δεδουκότος, 'blind after having possessed sight,' Virg. *Aen.* 10. 221, *nymphas e navibus*, Juv. 5. 184, *quantus ex nihilo*.

13. Aeolium carmen] Lyrics such as those of Sappho and Alcaeus, who used the Aeolic dialect, cf. 2. 18. 24, 4. 8. 12. *ad Italos modos*: the words must not be pressed too closely: the 'measures' or 'metres' that Horace uses are not 'Italian' but Greek, e.g. the Alcaic and Sapphic; what he means is that

HORACE, ODES III. xxx.

introduced a new variety of Italian poetry, copied from models.

deduxisse] 'the use of *deducere* seems akin to that *ere coloniam*.' Wickham.

quaesitam meritis] 'won' or 'gained by thy deserts,' *laurea*, because the laurel was sacred to Apollo (cf. 4. 2. 9, *Apollinari*), and Apollo is constantly represented as the poet and playing on the lyre.

volens] 'of thy grace,' Conington.

BOOK IV.

The Fourth Book of the Odes is separated from the preceding three by a considerable period of time. In the concluding Ode of the Third Book Horace distinctly speaks of his labours as a lyric poet as concluded: the first word of the present book calls marked attention to the interval which has elapsed, and the Ode generally suggests that the poet resumes his task somewhat against the grain. The reason for his doing so at all is definitely assigned by Suetonius to the direct command of Augustus: *Scripta ejus usque adeo probavit (Augustus) mansuraque perpetuo opinatus est ut non modo saeculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* Indeed it is sufficiently clear even on a cursory examination that the rest of the book is only published to afford a plausible pretext for the publication of Odes 4, 5, 14 and 15: the other Odes, which are of a purely lyric character, serve to mask the distinctly political purpose of these four, which bear throughout the stamp of the official utterance of a Poet-Laureate.

Orelli (ed. 4) calls attention to the remarkable number of almost entirely new words used by Horace in this book *Faustitas* 5. 18; *beluosus* 14. 47; *tauriformis* 14. 25; *domabilis* 14. 41; *illacrimabilis* (=unwept for) 9. 26; *inimicare* 15. 20; *adprecar* 15. 28; *obarmare* 4. 21; *remiscere* 15. 30; *asternere* 14. 5. There is also a marked difference in his prosody; the most notable point being his studied alteration of the rule that after the fifth syllable of a sapphic line there must be a caesura, see Notes on the Metres.

HORACE, ODES IV. i.

ODE I.

ictory. 'Why summon me, Venus, to enter again of love? I am verging on fifty and not the man I

It would be more reasonable for thee to lead thy the house of Paulus Maximus: he has a hundred which will make him thy worthy champion, and in thy favours will dedicate to thee a temple. To me gaiety have lost their charms. And yet, even as I and the old emotions retain their sway, I betray every passion.'

o professes that he resumes his pen merely to again the power of love: he thus endeavours to veil urpose, which has been already explained.

terminata] The first three books of the Odes cannot published later than B.C. 24: in the present book continual references to the events of the years 18.

illa moves] 'thou stirrest up war.' The comparison to a warrior is very common; cf. S. 26. 2 n. and see

nae...] 'in the days of kindly Cinara's sway.' For S. 9. 9, *me nunc Thressa Chloe regit*.

dicum saeva] Note the antithesis, and cf. *mollibus*.. mediately afterwards.

ictate] Dependent on *desine*: 'Cease to guide one who ose upon the fifties is by now too hard for thy gentle mt.' The metaphors are derived from the art of n old hard-mouthed horse is unfit for the light hand

rds the construction of *circa lustra decem* it should ed that Latin often suffers from the want of a pres. the verb 'to be'; the Greeks would write in a similar *περὶ ἐτη ἡδὴ περὶ ἑκοστώτα*.

Horace's age and the word *lustrum* cf. 2. 4. 23 n.

8. *revocant*] Venus has left the young men to attack Horace; *revocant* therefore is simply = 'call back.'

10. *purpureis alas coloribus*] 'winged with thy gleaming swans,' i.e. borne through the air in a chariot drawn by them: cf. 8. 28. 15, *junctis visis coloribus*. For *purpureus* cf. 8. 15. 15 n.

11. *comissabere*] This word represents as nearly as possible in Latin letters the Greek *κωμίζεω*. Before the Romans added the letters *x*, *y*, and *z* to the end of their alphabet to represent *ξ*, *υ*, *ζ*; they habitually represented this *ζ* by *ss*, e.g. in *badisso*, *tarpassita*; hence words borrowed at an early period e.g. by Plautus present this spelling, those borrowed later have *s*, e.g. *sona*. *a* has passed into *í* by assimilation, *í* having a strong attraction for dental spirants. The word is derived from *κῶμος* 'a procession of revellers' and may therefore take the construction of a verb of motion, as here 'in domum.'

Paulus Maximus cannot be adequately identified.

12. *si torrere...*] 'if thou dost seek to fire a congenial heart.' 'The fire of love' is a commonplace with all poets, and phrases derived from this metaphor are continually recurring. The ancients placed the seat of the affections in the liver. Ben Jonson's rendering 'If a fit liver thou dost seek to toast' is a curious morsel of 'classical English.'

14. *non tacitus*] 'not silent,' i.e. very eloquent. An instance of *litotes*, see 1. 18. 9 n.

15. *centum puer artium*] The gen. is descriptive. *puer* = 'a youth.' *feret* = 'will advance.'

17. *et, quandoque...*]

'And when he shall with smiles behold

His native charms eclipse his rival's gold.' MARTIN.

The use of *quandoque* as = *quandocunque* seems peculiar to Horace, cf. 4. 2. 34.

19. *te ponet marmoream*] 'he shall place thy statue in marble,' i.e. in return for the victory gained by thy favour he shall dedicate a temple in thy honour. The practice was common, e.g. Postumius dedicated a temple to Castor and Pollux after the victory of Lake Regillus.

For *ponet marmoream* cf. 4. 8. 8, and Sat. 2. 8. 183, *acneus ut stes*.

Albanos prope lacus] probably mentioned because Paullus

beam,' i.e. 'a roof.' Cf. 3. 2. 28, *sub eath the same roof-tree.* Citron was a fashionable wood.

21. *maribus duces*] 'thou shalt inhale.'

22. *tibiae*] See 3. 19. 18 n. There can be no doubt th *tibiae* are genitives after *carminibus*, 'thou shalt be *with the mingled strains of the lyre and Bercyntian pipe.*' *Orall however* *recti dativi, ut Epod. 9. 5. Sonante* *lyra*'; but this is merely creating diffic *ad lyrā and Bercyntiā tibiā*, thus creas *is* which for their confusion of ablatives a *poor* *J* *and would discredit a schoolboy.*

24. *flistula*] = *σὺριγγή*, 'Pan's pipe.' The *tibia* is illustrated in Smith's Dict. Ant.

27. *pede candido...*] 'with gleaming feet shall thrice shake the ground after the fashion of the Salii.' *Candido* refers not merely to the whiteness of the feet, but to the way in which they flash and gleam in the movements of the dance. For the Salii see Dict. Ant. and 1. 36. 12 n.: dancing accompanied by music is among the earliest forms of worship, cf. 2 Sam. 6. 14, 'David danced before the Lord,' and Ps. 150. 4, 'Praise him with the timbrel and dance.'

28. *ter*] because there was a triple beat in the dance, cf. 3. 18. 16: the words *tripudium* and *tripudiare* were used from very ancient times in connection with these religious dances, and, whatever their real derivation, they were no doubt popularly connected with *tres* and *pedes*.

29. *me*] Note the position in pointed contrast to *illuc...illuc* at the commencement of the two previous stanzas: Paullus will worship thee, I on the contrary have no enthusiasm left.

30. *spes animi...*] 'the fond hope of a heart to answer mine,' Wickham. *mutuus* = 'interchanged'; *animus mutuus* = a heart that communicates its every feeling to me and to which I in return communicate mine. The phrase is best illustrated by the line of Catullus (45. 20) *mutuis animis amant amantur*.

31. *certare mero*] = 'to join the drinking bout.'

34. *rara*] Notice the force of the adjective: he tries to conceal his feelings but still every now and then 'the rare tear trickles down his cheek' (cf. l. 18. 8, *umor et in genas furtim labitur*). So below he represents himself as trying to talk as usual but 'even as he talks his (usually) ready tongue halts in unseemly silence.'

35. *decore*] Notice that the verse is hypermetric. Horace clearly designs it to express the effect of a lover breaking off in the middle of a word. For this as a sign of emotion, cf. the conduct of Dido, *Virg. Aen. 4. 76, Incipit effari mediaque in voce resistit*.

38. *captum*] *So. te, Ligurine*.

40. *aquae*] The afternoon's exercise in the Campus was regularly followed by a bathe in the Tiber, cf. *S. 7. 26, S. 12. 7*.

ODE II.

'To attempt to rival Pindar is like the attempt of Icarus to fly. He is like a mountain-torrent swollen by the rain, rushing and roaring along with deep-mouthed thunder. He is the prince of poets whether he composes dithyrambs, paeans, hymns of victory or dirges which make the fame of the dead undying. He like a swan soars into the sky, I am but like a bee laboriously gathering a little honey. You, Iulus, are more fitted in statelier strains to sing of the return of Caesar from his triumphs over the Sygambri—Caesar the greatest blessing that heaven has ever conferred on earth. You shall sing of the festivities that celebrate his return, and then perhaps my voice shall join in the chorus that swells his triumph, and, while you offer your noble offering I shall perhaps dare to present my humble gift.'

Iulus Antonius was the son of M. Antonius the triumvir and Fulvia, and was brought up by his step-mother Octavia the sister of Augustus, through whose influence he obtained the

favour of the Emperor and was made praetor a.c. 13 and consul a.c. 10. He is said to have written an epic poem called the *Diomedea*.

The whole Ode is a lyric apology for attempting the task to which he devotes himself in Odes 4, 5, 14 and 15, and at the same time affords him the opportunities of paying a compliment to Antonius and indirectly celebrating the victory of Augustus.

1. *Pindarum aemulari*] *aemulari* with the acc. is used of an honest and noble rivalry, with the dative of mean and ignoble envy.

2. *Iule*] If this word is correct the name must have been given him to mark his connection with the great Julius (*Julius*, a *magno demissum nomen Iule*, Virg. *Aen.* 1. 266), the mother of M. Antonius having been Julia, sister of L. Caesar, cons. a.c. 64, but considering, (1) that Horace addresses him in l. 26 as *Anton*, (2) the difficulty of either eliding the initial *i* or treating the word as a dissyllable, (3) the fact that the word seems elsewhere applied only to the son of Aeneas, there seems some probability in favour of Peerlkamp's conjecture *illa*.

coratis...] 'rests on wings joined with wax by the skill of Daedalus, doomed to give a name to the glassy sea.'

For the story see *Class. Dict.* s. v. *Daedalus*. Apart from metaphor the poet means that he who seeks to rival Pindar is attempting what nature has forbidden and will fail disastrously: Horace has no sympathy with human enterprise, and *Daedalus* (*δαίδαλος*, cf. l. 3. 84 n.) is his favourite type of the vanity of scientific ambition.

ope] In the sing. this word indicates the effort, skill, ability, necessary to obtain anything; in the plural it represents that which is obtained, 'wealth.'

6. *notas*] 'accustomed,' *aluere* 'swollen.' There is an old reading, *quum super notas saliere* 'when the rain-waters have leapt over,' which is not so absurd as Orelli declares it to be.

7. *fervet...*] 'So Pindar boils and rushes measureless with deep utterance.'

immensus and *ruit* clearly go together; cf. the Greek idiom *ρολῆς βεῖ* and *Sat.* 1. 4. 11, *cum fueret lutulentus*. The word *immensus* is used in two ways, in reference, (1) to Pindar's copiousness of diction, (2) to the unconstrained liberty of his

metres and movement, in both of which respects he resembles a swollen torrent.

immensusque] Usually there is a marked caesura after the 5th syllable in a Sapphic line, and Horace rarely violates this rule in the first three books: in this Ode however he does so twelve times, and six times in Ode 6. It would seem as if he had come to be of the opinion that in long Odes the monotony of the Sapphic rhythm required much variation, see too l. 22 n.

9. **laurea...]** Notice carefully that the construction is, *donandus*, (1) *seu...devolvit*, (2) *seu...canit*, (3) *sive...dicit...et donat*, (4) *juvenemve...plorat*. Pindar is worthy of Apollo's bay in any of the four kinds of lyric poetry mentioned. The *sive* in l. 17 ought to be answered by *sive* in l. 21, instead of which we have only *et*, and that appended to the third word instead of to the first. The obscurity is increased by l. 18 where it is to be carefully observed that the words *pugilemve equumve* merely explain *quos*: *sive* introduces the third great division of Pindar's poetry, the words *pugilemve equumve* indicate the two subordinate divisions into which it is itself divided.

10. **per audaces dithyrambos]** *per* denotes the channel through which the words flow, and keeps up the metaphor of stanza 2, cf. also *devolvit* and *fertur*. For *διδύραμβος* see Liddell and Scott: as being sung at the altar of Dionysus it was often very elevated and indeed bombastic in style, and allowed the introduction of unusual or extraordinary words (*nova verba*).

11. **numerisque...]** 'and sweeps along in numbers freed from law.' As we do not possess any dithyrambic Odes of Pindar we cannot say how far this criticism is just: his Epinician Odes exhibit a most careful system of strophe, antistrophe, and epode, though of course as compared with any metres used by Horace they might seem 'lawless,' much as Byron can speak of Scott's 'immeasurable measures.'

13. **seu deos...]** The reference is to Paeans, *Παιᾶνες*, hymns in honour of gods and heroes, such as Theseus, who slew the Centaurs, and Bellerophon who slew the Chimaera.

14. **cecidere...cecidit]** For this method of joining clauses see l. 2. 4 n. Notice also below *concines* l. 33, and *concines* l. 41.

16. **flamma Chimaerae]** i.e. 'the fire-breathing Chimaera'; cf. Juv. 4. 107, *Montani quoque venter adest*, and such phrases in Greek as *Πολυδαίμων βία* = 'the mighty Polynices.'

For the Chimaera see l. 27. 23 n.

HORACE, ODES IV. ii.

- quos...] The construction is, *sive dicit (eos) quos...*
 n. 9. The reference is to the *cruciana* or triumphal
 only portion of Pindar's writings still extant, see
- [*palma*] i.e. an Olympic victory, Olympia being in Elis.
 of wild olive (*olea*) was the special prize given at
 but a branch of palm was carried by victors in all the
 and this custom was introduced at Rome B.C. 268, and
palma is continually used = 'a prize.'
- [*caelestes*] 'godlike,' 'feeling themselves gods,' cf. 1.
hit ad deos, of the effect of such a victory. The victor
 ducted home in a triumphal procession, during which
ixior was sung.
- [*stemve equumve*] For a list of the contests see *Dict.*
 s.v. Olympia. Pindar twice mentions *ἄρματα*, a horse
 ro's, but of course 'tells of a horse' means rather 'tells
 owner.'
- [*et...donat*] further explain *dicit*: 'and (so) presents
 a gift preferable to a hundred statues.' The statues of
 rs were set up in the sacred grove Altis at Olympia, and
 in their native towns.
- [*sebilli...*] See l. 9 n. 'or bewails the youth snatched from
 weeping bride,' i.e. in a *ἄσπυρος* or dirge. Notice *sebillis* =
 weeping': on the other hand, l. 24. 9, *sebillis occidit*, 'he
 and much wept for,' and see l. 8. 22 n.
- [*moresque nigroque*] Notice the two hypermetric
 rses and see l. 7 n.
- [*aureos*] 'golden,' i.e. 'noble'; cf. *aurea aetas* = the age
 when all things were at their best, and 4. 3. 17, *testudinis*
aureae.
- [*educit in astra...*] 'exalts to the stars and grudges the
 gloomy grave (its prey).' Odes 8 and 9 dwell at length on the
 immortality which the poet alone can bestow. The accusatives,
vires, animum, mores, are governed not only by *educit*, but by
invidet: *invideo* takes an acc. of the thing begrudged, and a
 dat. of the person to whom, e. g. *hoc tibi invideo*.
- [*multa...*] 'Strong is the breeze that lifts....' *Dirce*
 was a fountain near Thebes: the epithet is more poetical than
 'Theban' would have been, because swans in fact and the
 Muses in fiction love fountains. For the swan's song see
 2. 20. 15 n.

27. tractus] From *traho*, 'to draw out' = 'expanse.'
 Matinae] Mons Martinus is in Apulia.

28. more modoque] Merely an alliterative phrase: 'after the manner and method of.' So Cicero, *Tim.* 1, has *Cerneadeo more et modo disputata*. Some editors say that *mos* refers to *natural*, *modus* to *customary* habits, but the distinction, even if it can be established, is unimportant here.

29. carpentis] *carpo*, 'to pluck,' 'graze on,' e.g. *carpere herbas*, used of animals, is here = 'to feed on.'

per laborem] is used adverbially = 'laboriously,' cf. *per vim*, 'violently,' *per iram*, *per jocum*, &c. If *plurimum* is to be taken with *laborem*, as Orelli insists, the phrase seems very prosaic, and the pause after *plurimum* violates the natural movement of the verse. Bentley and Nauck join *plurimum nemus*, but translate *plurimum* 'densest,' which is at once impossible and meaningless. I am strongly disposed to take *plurimum nemus*, as the ear almost compels them to be taken, together, and to give *plurimum* its common sense of 'very many,' translating, 'like a bee laboriously culling its sweets from the thyme around full many a grove and the banks....'

30. uvidi] So called because of the falls of the Anio there, cf. l. 7. 13 n.

31. operosa...] Notice the perfection of the comparison: the tiny bee laboriously fashions its honey-cell; the humble poet frames his verse with equal toil.

33. concines] 'You (Antonius just mentioned in l. 26), a poet of nobler touch, shall celebrate Caesar when....' No doubt Horace designedly places the words *maiores plectro* in a position where they can be taken either with *concines* or *poeta*.

For *maiores plectro* cf. 2. 1. 40 n.

35. per sacrum clivum] The *Via Sacra* was the principal street in Rome: it ran from between the Caelian and Esquiline hills, along the N. slope of the Palatine, under the Arch of Titus, past the Forum Romanum, up to the Capitol. Wickham says that the term *sacer clivus* (only found here and *Mart.* 1. 71. 5) was applied to the part of it which slopes downwards (cf. *Epod.* 7. 7, *Britannus ut descenderet sacra catenatus via*), from the Arch of Titus to the Forum. Along the *Via Sacra* all triumphal processions passed.

HORACE, ODES IV. ii.

Sygambres] This German tribe inhabited a district on the Rhine, near Bonn: with other tribes they had inflicted a defeat on M. Lollius, a. c. 16, but subsequently when Augustus was setting out against them in 19, they made a hasty peace.

regards spelling, *y* is usually found in Latin only in transliterated from the Greek, e. g. *lyra*, where it represents the sound of *v*, which is intermediate between the *i* (oo) and *i*: here of course *Sygambri* may represent the pronunciation of the name, but Tacitus (Ann. 2. 26) has *Sigambri*, while Strabo has *Zēγανβροι* and Dio *Zēγανβροι*, so the spelling must be uncertain.

nikil...] 'naught greater or more glorious'; *boni enim* 'in their goodness.'

quamvis...] 'though the ages run backward to their gold,' i. e. though the golden age should return.

prisicum] cf. 3. 21. 11 n.

super...] 'in honour of the return of brave Augustus (to our prayers).' Coins are extant with the inscription P. Q. R. V. S. (vota suscepta) Pro S. (salute) ET RMD. AUG.

forumque] governed by *coactas*. The law-courts were closed on occasions of public rejoicing; Fasti, 4. 187,

*arena sonat, ludique vocant. Spectate, Quirites,
et fora Martis suo litigiosa vacent.*

commentators speak of this as a *justitium*: it would seem however that a *justitium* was only proclaimed in cases of national calamity or danger.

tum meae...] 'Then too I, so but I speak aught worthy, shall join in with the best portion of my utterance.' *meae* is emphatic in its position: you shall take the chief part, and even I shall venture to join in.

tuque dum procedis...] 'and while thou dost take the lead in the Hymn to the Triumph!' yea not once only will we cry "Holla!" even all the citizens, and offer incense to the boundaries.'

objections to this rendering are two; (1) *tuque* has but 11 authority, (2) it is urged that the words *dum procedis* apply to the *triumphator* or the triumphal procession.

I am certainly of opinion that they can refer to Antonius. Horace has been referring to Antonius all through as taking the *lead* in the praise of Augustus: you, he says, shall sing Caesar's fame, I will join in (*accedet*). Surely then he can speak of him as 'taking the lead' (*procedo* expressing his 'going in front' of Horace and the train of citizens in the procession, and suggesting his 'taking the lead' in singing the triumphal hymn) when Horace and the rest of the state join in celebrating Caesar's triumph and accompanying it to the Capitol.

The other reading is *teque, dum procedis* (or *procedit*, Orelli), where *te* is referred to *Triumphe*, *Triumphus* being personified (cf. *Epod.* 9. 21, *Io Triumphe, tu moraris aurose currus*), and *procedis* referring to the advance of the procession, or, if *procedit* be read, to the general. I give Wickham's rendering; 'Thy name will we pronounce as thy procession passes by, Ho Triumph! again and again Ho Triumph!'

The fatal objection to this rendering is not the difficulty of extracting the vocative *Triumphe* from the cry *Io Triumphe* in order to find something for *te* to refer to, but the impossibility of referring *te* to any one but Antonius. Antonius has been addressed in the second person in line 2, again in line 26, again in lines 33 and 41: the *te* which is placed with such marked prominence at the beginning of this stanza is followed by *te* in an exactly parallel position at the commencement of the next stanza, and any one has read Horace to little purpose who has not observed that he is specially fond of making his meaning clear by placing important and guiding words, especially pronouns, in emphatic positions: *te* in l. 53 would point back to *te* in l. 49 as positively as *concines* in l. 41 does to *concines* in l. 33. Moreover, the whole of the latter part of the Ode is an elaborately worked-out antithesis between Antonius and Horace: 'Thou hast an important part,' Horace keeps repeating, 'I a humble one'; and the whole symmetry and balance of this is marred by the introduction of an emphatic 'Thou O Triumph!' into the middle of it, and all in support of the theory that *procedis* can be used of nothing but the *triumphator* or the triumph.

My view is, I have since found, supported for the same reasons by H. Schütz: so too Nauck.

54. *solvet*] 'shall set free,' i. e. from my vow. In this case Horace *vitulum voverat pro reditu Augusti*; Augustus having returned, he becomes *voti reus*, 'responsible for his vow'; the

offering of the calf would 'set him free from his vow.' *Od.* 2. 17. 30 n.

55. *iuvenescit*] *Lit.* 'becomes a *juvencis*,' or, as here, a *juvencus*, = 'grows up.'

56. *in mea vota*] 'to pay my vow.'

57. *fronte*] 'with its forehead,' which with the young horns growing on it is said to imitate 'the moon's crescent fire as she brings round her third rising,' i. e. the third after the new moon.

59. *qua notam duxit*] 'where it has got (or acquired) a mark.' *niveus videri*] *λευκός ἰδών*, cf. 1. 8. 25 n.

60. *fulvus*] contrasted with *niveus*; in Greek we should have had *μῆλ* and *ῥῆ* here.

It has been urged that there is considerable bathos in this Ode, which began with Pindar and ends with the description of a calf, but it must be remembered that the penultimate stanza carries on in an exceedingly natural manner the comparison between Antonius' greatness and the humbleness of Horace, and the great repose and simplicity of the last stanza are quite in accordance with the poet's practice of allowing a nervous and brilliant Ode to sink into quiet and calm at its conclusion.

ODE III.

'He, on whose cradle the Muse has once smiled, shall neither win glory in the games nor in the sterner contests of war. Streams and groves shall leave their impress on his soul. This is the source whence I draw the charm that makes me rank among the loveable band of poets, this and thy favour, O Muse, for my inspiration and my fame are thy gift.'

1. *Melpomene*] Strictly the Muse of Tragedy, but here the Muse of Poetry generally; cf. 1. 24. 3, 3. 30. 16.

semel = *ἄραξ*, 'once,' 'once for all.'

For the idea contained in ll. 1. 2, cf. *Hes. The.* 81,

ὄντινα τιμήσουσι Διὸς κοῦραι μεγάλοι

γεωτόμενόν τ' εἰδῶσι.....

τῷ μὲν ἐπὶ γλώσση γλυκερῆν χεῖουσα ἀοιδῆν.

3. *labor Isthmius*] For these games see *Dict. Ant.* s.v. *Isthmia*.

5. Achaico] 'Grecian'; the adjective points a contrast between the Grecian racing chariot and the triumphal car of the Roman conqueror referred to in the next lines. The word Achaia has a curious history: in Homer all the Greeks are called *Aχαιοί*, in the classical period the name is confined to the inhabitants of the insignificant strip of land on the N. coast of Peloponnesus, but after the formation of the Achaean league B.C. 281 the name again rises into prominence, and after the subjugation of Greece B.C. 146 it is applied to the Roman province which included the whole southern portion of Greece; so St Paul (Acts 18. 27) proposes to pass from Ephesus, not into Greece but 'into Achaia.'

6. neque res...] 'nor shall warlike exploits display him to the Capitol a leader decked with Delian bay for having crushed the swelling threats of princes.'

Delia, because the laurel was sacred to Apollo, who was born at Delos.

8. quod...contudarit] The subj. is very difficult, and is neglected by the editors: in most cases where *quod* takes the subj. it is virtually in oblique construction, e.g. *falso queritur de natura genus humanum.....quod regatur*, 'because, as they say, they are ruled': here however this will not apply. Perhaps the principle is the same which makes *non quod* take a subj. 'when the reason denied is conceptive, not real' (Kennedy): you deny that the man will ever go in a triumphal procession, and therefore the reason why he should go in one is purely conceptive and unreal.

10. aquae] See 1. 7. 13 n. Horace selects Tibur because it was his own favourite spot, and also because he always prefers the *special* to the *general*.

12. fingent] 'shall shape' or 'mould': his surroundings will leave their impression on his mind. *nobilem*, perhaps proleptic, 'so that he becomes renowned.'

Aeolio] i.e. lyric, cf. 2. 13. 24 n.

14. dignatur] 'is not ashamed,' 'deigns.' *suboles*, from *subolesco* 'to grow up' or 'into the room of' = 'youth'—'the rising generation' as we say.

16. et iam dente...] 'and by now I am less gnawed by the tooth of envy'; on the other hand, when he wrote 2. 20. 4 he

was still the mark of envy, still sneered at as *peuperum sanguis parentum*; cf. too Sat. 1. 6. 45,

nunc ad me redeo libertino patre natum
quem roduit omnes libertino patre natum.

The metaphor in *deus invidus* is from a snapping, snarling cur.

17. aureae] See 4. 2. 23 n.

18. dulcem quae...] *strepitus* being almost invariably used of a 'din,' 'noise,' e.g. *fori, Romae, valvarum, januae strepitus*, there is a tendency to take *dulcem* proleptically here, and construe 'that dost modulate into sweetness the lyre's sound,' but, as Ep. 1. 2. 31, *ad strepitum citharæ cessatum ducere curam*, the word is clearly = 'music,' it is perhaps simpler to render here 'that dost rule the sweet music.'

Pieris] The sing. *Pieris* is rare. *Pieria* is a part of Macedonia the inhabitants of which seem to have been celebrated for their love of poetry. *Pieris*, 'a female inhabitant of Pieria,' i.e. the Muse.

19. mutis] So fish are called *ἄλωες*, Hes. Sc. 212, *ἄλωες*, Aesch. Pers. 578, *ἄλωι*, Soph. Aj. 1399.

20. donatura...] 'thou that wouldest give, were it thy pleasure, a swan's note.' For the 'swan's note' cf. 2. 20. 15 n.

21. totum...] 'this is wholly of thy bounty that I am pointed out.....'

22. monstror digito] is imitated by Pers. 1. 28, *at pulchrum est digito monstrari et dicier hic est*; *δακτυλοδεικτεῦ* (Dem. 790) has a bad sense, and so *δακτυλοδεικτός*, Aesch. Ag. 1332.

digitus is from the same root as *δείκνυμι*, and = 'the pointing thing.'

23. Romanae fidicen lyrae] As having been the first to introduce lyric poetry, cf. 3. 30. 13.

ODE IV.

'Like an eagle that in his native strength quits the nest, tries his powers of flight, then swoops down upon the sheep-folds and even joins battle with a serpent, or like a young lion as he appears to the doomed hind—such has Drusus appeared

in battle to the Vindelici. Defeated by his youthful skill they have learned to their cost what hereditary power happily developed can effect, what an Augustus can make out of a Nero. Brave sires make brave sons: all nature witnesses to this truth, only at the same time innate powers need training to prevent their decline. Of the bravery of the Neros let Metaurus' stream bear witness and that glorious day of Hasdrubal's defeat, the day which at last restored the fortunes of Rome and made Hannibal prophetically exclaim in his despair: "We are like deer attacking wolves. The great race, that undefeated by disaster came from Troy to Italy, still, like its native oak, the more it is lopped the more vigorously it grows: Hydra-like it only becomes more formidable after each defeat. Never again shall I send home the proud messages of victory. Fallen, fallen all my hopes now Hasdrubal is dead. The Claudian race shall ever be indomitable: heaven protects them, and wisdom watches over them."

For a full account of Drusus see *Class. Dict.* He was the son of Livia, the wife of Augustus, by her former husband, Tiberius Claudius Nero, and the younger brother of Tiberius (afterwards Emperor), along with whom he defeated the Rhaeti and Vindelici B.C. 15. He died when on an expedition to Germany B.C. 9, being then consul. He was much more popular than Tiberius; cf. *Tac. Ann.* 1. 33, *Drusus magna apud populum memoria, credebaturque, si rerum potitus foret, libertatem redditurus.* See also 4. 15, *Int.*

For the history of the composition of the Ode see *Introduction* to this Book. It is a perfect model of a Prize Ode, and has long served as such. It exhibits little real poetic power but great skill in composition, and is the work of invention rather than inspiration: the elaborate comparison in the first four stanzas must have given Horace considerable trouble, and very glad he must have been when he got through it.

1. *qualem...*] Notice carefully the construction: *qualem alitem* (then follow four clauses of all of which this is the ob-

ject)...*qualem capres...leonem...vidit (talem) videre Drusum Vindelici*. The *qualem* in l. 1 is governed by four verbs *propulit, docuere, demisit, and egit*, the various stages in the growth of the eagle being carefully marked by the words *olim* and *jam, nunc* and *nunc*. In translating follow some such outlines as these. 'Like as the bird that guards the thunderbolt, to which..., of old his youth..., and presently..., then on the sheepfolds..., now at last...; or like the lion which a hind...has seen: so saw the Vindelici Drusus waging war.'

ministrum fulminis] Cf. Virg. *Aen.* 5. 255, *Iovis armiger*. An eagle grasping a thunderbolt is especially frequent on the coins of the Ptolemies.

2. *rex decorum regnum in aves*] Cf. Aesch. *Ag.* 115, *κυρῶ βασιλεῖ βασιλεῖς: νεῖν*, 'the king of the birds to the kings of the fleet.' *vagas, φεφεύσους*.

3. *expertus fidelem in...*] 'having proved his faith in (the carrying off of) golden-haired Ganymede,' whom the eagle carried off from Ida,

*quem praepes ab Ida
sublimem pedibus rapuit Iovis armiger uncis.*

The subject was a favourite one for fresco-painting; cf. too Tennyson's 'Palace of Art,'

'Or else flushed Ganymede, his rosy thigh
Half-buried in the Eagle's down,
Soft as a flying star shot through the sky
Above the pillared town.'

Notice the careful juxtaposition of *rex regnum, Iuppiter Ganymede*.

5. *olim*] from *ille olle* = 'at that time,' 'not at this particular time,' bears very various senses according to the connection in which it is used, = (1) at some past time, (2) at some future time, (3) some time or other. Clearly here in connection with *jam, mox, nunc* it is intended to throw the mind back to that time *past* when the eagle's career commenced.

patrius vigor] 'native force,' cf. l. 30, *patrum virtus*. The words anticipate the remarks on hereditary valour which come later.

7. *vernique...*] 'and vernal breezes when now the clouds are banished have taught him timorous (at first) unwonted efforts.'

Scaliger objected that eaglets are only hatched late in the spring and cannot fly till autumn. He therefore proposed to write *vernis*, but even by thus making the line intolerable he only gets to the beginning of summer, while as it stands the line refers to late spring when settled fine weather has begun. Horace clearly knows nothing about the hatching of young eagles: he considers that like young lambs and young birds generally they are among the phenomena of spring.

10. *vididus impetus*] 'his eager swoop': in connection with *demisit* we must clearly so construe, otherwise the words might = 'living energy.'

11. *nunc in...*] The word *reluctantes* is untranslatable: it suggests at once the whole scene which Virgil, *Aen.* 11. 751, has attempted to represent,

*utque volans alte raptum cum fulva draconem
fert aquila, implicuitque pedes atque unguibus haesit;
saucius at serpens sinuosa volumina versat,
arrectisque horret squamis et sibilat ore,
ardens insurgens; illa haud minus arguet obunco
luctantem rostro.*

The snake carried off in the eagle's talons wrestles (*luctatur*) with its captor and coils itself up or back (*re*) in its endeavours to sting him. Perhaps 'wrestling, writhing snakes' will do as a rendering.

12. *amor dapis atque pugnae*] 'love of feast and fray': the eagle at first satisfied with preying on a lamb is now not content without the additional excitement of a contest.

13. *caprea*] 'a roebuck,' but *capra* 'a she-goat.' *lactis*, 'luxuriant.'

14. *fulvae...leonem*] 'a lion just weaned from his tawny mother's udder.' The awkwardness of the original does not appear in English. Either *matris ab ubere depulsus* or *lacte depulsus* would be excellent Latin, but the expression *matris ab ubere lacte depulsus* is extremely harsh, and the harshness is not got rid of by saying that *lacte depulsus* is virtually one word = *ἐπιγαλακτισθέντα*, 'weaned.'

There is much to be said for Nauck's method of placing a comma after *ubere*: the young roebuck fresh from its mother's side, as it seeks its food, suddenly finds itself face to face

HORACE, ODES IV. iv.

weaned lion, as it seeks its prey: the comparison is very complete. *fulvas* in this case refers to the what we might call 'red deer.'

lente...] 'soon to perish beneath its (as yet) unfeathed

Raetis] 'Raetian'; for proper nouns used as adjectives . 10 n. and below *Metaurum flumen*. For *Raetia* or see Class. Dict. It is the modern Tyrol. The reading is nearly all the MSS. authority, but the expression *adulci* is intolerable.

Vindelici] inhabited a district to the S. of the Danube 10 N. of the Raeti.

is mos...] 'to whom whence the custom is derived rough all time arms their right hands with an an axe, I have deferred enquiring, nor indeed is it ble to know all things.'

remarkable parenthesis seems intended to give local ; and an appearance of reality to the Ode. The reduces an effect almost as natural as the introduction borately painted insect into the foreground of a boldly ndscape. The bathos of the conclusion *nec scire fas* ; transcends criticism.

critics cut out all from *quibus* to *sed*, and it certainly table that sense and metre are thus left intact. And such lines as these, with their recondite allusion to joint of antiquarian lore and their parody of Horatian y in l. 22, are just such as a copyist might have ted. Wickham however defends them, because 'the the verses are such as the poet is much more likely to n guilty of than an imitator'! It certainly needs a ppreciation of Horace's style to understand why the of these lines seem peculiarly Horatian.

sed] 'but,' i. e. to resume, 'however': so in Greek, δ' *obv.*

victrices...] 'conquering hordes conquered in their turn lans (i. e. strategy) of a youth.'

tuvenis] He was 23 years old.

sensere] 'felt to their cost,' cf. 2. 7. 10 n.

] 'mens ad virtutes intelligentiae, sagacitatem, pru- indoles ad animi virtutes, fortitudinem, clementiam, tinet.' Orelli.

rite] *sc. nutrita*, 'what a mind (duly nurtured), what a disposition duly nurtured beneath an auspicious roof could effect.'

rite, *faustis*, and *penetratibus* are all religious words designedly used to suggest the almost godlike qualities of Augustus.

Some editors place a comma before instead of after *rite*, spoiling the rhythm and not improving the sense.

27. *quid Augusti...*] These words *specialise* and so explain the *general* language of the preceding lines: 'yea, what Augustus could do for the Neros.'

29. *fortes...*] The mention of Augustus' care and the great name of the Neros naturally leads Horace to develop the two great ideas of the Ode, (1) in lines 29—32, the necessity of hereditary qualities, (2) in lines 33—36 the necessity of good education to develop them; he then illustrates the former of these at length in lines 37—72, and briefly alludes to the second in the concluding lines. This disproportion in the length of treatment is natural: the advantages of education afford little scope for a lyric rhapsody; while the mention of great ancestors gives opportunity for introducing a brilliant historical fiction.

Suetonius (Tib. 1) tells us that the word *Nero* means *fortis ac strenuus*, and it may possibly therefore be the case that *Neros* in l. 28 actually suggests *fortes* in l. 29.

fortibus] is the ablative of origin, 'spring from': 'are created by' would require a *fortibus*.

31. *imbellem feroces, aquilae columbam*] Notice the juxtaposition of the contrasted adjectives and nouns. Cf. 2. 4. 6 n.

33. *vim insitam*] 'native force.'

35. *mores*] Usually this word in the plural = 'character,' 'behaviour,' but here it obviously represents an *active* principle of the same sort as *doctrina* ('education'), 'laws of conduct,' 'precepts' (*recta morum disciplina*, Orelli). Cf. Virg. *Aen.* 1. 264, *moresque viris et moenia ponit*.

36. *indecorant...*] 'faults mar what is by nature noble.'

37. *Neronibus*] See *Class. Diet.* The emperor Nero, who has branded the name with imperishable infamy, only became a Nero by adoption A.D. 50, when his mother married the emperor Claudius.

38. *testis*] *sc. est.* For the adj. *Metaurum* see 1. 15. 10 n. The Metaurus is a river in Umbria near which the consul C. Claudius Nero defeated Hasdrubal a. c. 207 and cut off the reinforcements he was bringing to his brother Hannibal.

39. *pulcher*] Cf. 4. 2. 47, 'brilliant,' *die* is to be taken literally of the day when Hasdrubal was defeated, *tenebris* metaphorically of the gloom which had hung over Italy since the disasters of Trebia, Trasimene, and Cannae. See too 4. 5. 5 n. on *lucem*.

41. *qui primus...*] 'which first smiled with cheering victory since the day when (ut) the dread African careered through....' *adorea*] is an archaic word apparently used to add dignity to the style: cf. 1. 34. 5 n.

The word is said to be derived from *ador* = 'grain,' because a largess of corn was distributed to the troops after a victory.

alma] = *quae alit*, 'fostering,' 'encouraging,' here 'cheering.'

42. *dirus Afr*] *dirus* is the standard epithet of Hannibal, cf. 2. 12. 2 n. For *ut* = 'since the time when,' cf. *Epod.* 7. 19, *Cic. ad Att.* 1. 15. 2, *ut Brundisio profectus es nullas mihi ab te sunt redditae litterae.* *Soph. O. T.* 115, *πρὸς οὐκὸς οὐκίθ' ἰαθ' ἰσ δρεστιάη.*

43. *ocu flamma per taedas*] 'like fire through pines.' *equitavit* is used not so much in the sense of 'riding' as in the secondary sense of 'careering,' combining the ideas of speed and unchecked power. Cf. 1. 2. 51 n.

45. *secundis...*] 'with ever prosperous endeavours the youth of Rome waxed strong.'

47. *tumultu*] The word is a very strong one, as it was applied in Horace's day only to a rising in Italy, or of the Gauls immediately on its borders (see *Cic. Phil.* 8. 1): it was a war which threw society into confusion.

48. *rectos*] 'restored,' 'set upright,' i. e. after being overturned by the 'impiety' of the Carthaginians.

49. *perfidus*] The standard Roman epithet for the Carthaginians. They might with more justice have applied it to themselves. *Livy* (21. 4. 9) attributes to Hannibal *perfidia plus quam Punica.*

50. *luporum*] Clearly in reference to the legendary account of the rearing of Romulus and Remus.

51. *ultra*] This word, connected with *ultra*, is frequently used of actions which go *beyond* anything which might reasonably have been expected, which are needless, uncalled-for, and the like. The word here indicates that for stags to attack wolves was not only folly but needless, gratuitous folly; cf. Virg. *Aen.* 2. 145, *his lacrimis vitam damus et miserescimus ultra*, where the pity is spoken of as a needless superfluity.

optimus triumphus] 'rarest triumph.' The phrase is invented by Horace on the analogy of *spolia optima*, spoils taken by a general in personal combat with the general of the enemy, and said to have been only thrice won, (1) by Romulus, (2) by A. Cornelius Cossus, b. c. 426, (3) by M. Claudius Marcellus, b. c. 222.

52. *fallere*] 'to elude.'

53. *cremato fortis ab Illo*] Though *fortis* in strict grammar goes with *pertulit* yet in sense it goes with the words between which it is placed: disaster, as the next three stanzas repeat at length, but increases the courage of the Roman race: 'bravely quitting the ashes of Ilium storm-tossed on Tuscan seas it safely carried its sacred treasures.'

54. *sacra*] i. e. the Penates.

57. *tonsa*] 'lopped.'

58. *nigrae*] 'on Algidus prolific in dark (or 'shadowy') foliage.' Algidus is a mountain in Latium, near Tusculum.

feraci frondis] For the gen. after *ferax*, cf. 8. 6. 17 n.

59. *per damna...*] 'Its loss its glory makes,
And from the very steel fresh strength and spirit takes.'

MARTIN.

duci, 'draws,' 'derives,' goes grammatically with *gens*, as do the whole two lines, but the skill of the comparison is shewn in the fact that if *Illex* be taken as the nom. to *duci* each word is equally applicable.

caedes] can mean either 'a cutting to pieces of troops,' 'a military disaster,' e. g. such as Cannae, or 'the cutting off' of a bough: no English word will bear this double sense: perhaps 'havoc' or 'ravages' will do.

The stanza is perhaps unrivalled as a specimen of Horace's unique power of terse and graphic expression.

61. *firmior*] must be taken both with *secto corpore* and *crevit*: 'not more strongly did the hydra (stronger) after every

trots grow to resist Hercules who chafed to be defeated.' See *Class. Dict.* s. v. Hercules.

63. monstrum] 'prodigy.' *subscere*, lit. 'sent up from below,' i. e. 'produced'; the word is used accurately, as they grew up from the ground, cf. *tellus submittit flores*, *Lucret.* 1. 7. For the legend see *Class. Dict.* s. v. Argonautae and Cadmus.

65. merces...] 'sink it in the deep, it comes forth more noble; wrestle with it, amid great applause it will overthrow the unscathed victor and wage...'

merces = si merces, *si* being often omitted in poetry for the sake of terseness, cf. *Epist.* 1. 10. 24, *naturam expellas furas athena usque recurrat*, *Ter. Ph.* 2. 1. 85, *unum cognoris omnes ioris*.

evenit] so all good MSS. Orelli's old reading was *erist* so as to have a future parallel with *proruset* and avoid the rare use of *evenit* = 'comes forth,' but there is no authority for this use of *erist*.

66. *integrum victorem*] i. e. apart from metaphor, Hannibal, who had come unscathed from the victories of Trebia, Trasimene and Cannae, was overthrown at Zama, B.C. 202.

68. *coniugibus loquenda*] 'for their wives to tell of,' cf. 4. 1. 21, *dicenda Musis proelia*.

69. *nuntios superbos*] *Livy* 23. 12 relates how Mago when reporting the victory of Cannae poured out, as a token of victory, three bushels of gold rings each taken from a Roman knight.

70. *occidit, occidit*] For repetition to intensify the idea of sadness see 2. 14. 1 n. and cf. Dryden, *Alexander's Feast*,

'He sung Darius great and good
By too severe a fate
Fallen, fallen, fallen, fallen,
Fallen from his high estate.'

73. *nil...non*] *ὅτιδὲ οὐκ* = a very strong 'everything.'

75. *curae sagaces*] clearly the care of Augustus. *expediunt*... = 'lead safely through the dangers of war': *expedio* is the opposite of *impedio* (from *in* and *pes*) 'to get the foot into a snare,' and means 'to get safely through or out of snares,' cf. *Virg. Aen.* 2. 682, *flammam inter et hostes | expeditor*. What the exact force of *per acuta belli* is is not clear: Wickham says perhaps with reference to a ship threading its way through

sharp rocks,' but this hardly suits *expedior*: I prefer to take it with Orelli more generally—'dangers,' cf. Hom. II. 4. 852, &c. *Appa.*

This concluding stanza is clearly a part of Hannibal's prophetic speech. Wickham says otherwise, urging that Horace 'would hardly put into Hannibal's mouth a dull prophecy of the glories of the house of Nero.' But why, we ask, should we put into the poet's mouth this 'dull prophecy' which Horace did not think good enough for Hannibal? As a matter of fact the change from Hannibal to Horace at the end of a long speech and that only for a single stanza is extremely harsh; it lowers the last four lines to the level of the moral usually tacked on at the end of a versified fable.

ODE V.

'Return, great guardian of Rome, for thou hast been absent too long: return, for thy presence is as sunshine, and thy country longs for thee as anxiously as a mother for her sailor lad's return. Thy presence brings prosperity (17—21), purity (21—25) and peace (25—29); every man lives under his own vine, and after his evening meal honours thee with prayers and libations, ranking thee among his household gods. "Long mayest thou preserve such joyous holiday time for Italy"—such is our morning and evening cry.'

Augustus after the defeat of Lollius by the Sygambri B.C. 16 (see 4. 2. 86 n.) went himself to Gaul and remained there until B.C. 13. This Ode is written just before his return. Orelli remarks with justice on the wonderful tranquillity and sense of assured peace and repose which characterize it.

1. *divis orte bonis*] 'born by the favour of heaven,' *divis bonis* being abl. abs., cf. Sat. 2. 3. 8, *tratis natus dis*. Others render 'sprung from benignant gods.' Perhaps Horace purposely uses a phrase which suggests both ideas: Augustus is at once a proof of heaven's favour and himself of heavenly race.

For *Romulae* see 1. 15. 10 n.

8. *maturum...*] 'having promised thy speedy return to the august assembly of the fathers, return.'

HORACE, ODES IV. v.

etio] from *con* and the root of *καλίσω*, *Kalondas*, = 'are called together.' It is entirely different in derivation and derivation from *constitium*.

sem] explained by the following line, but cf. Aesch. where *Ἄσπερα*, alluding to the return of *Χερκας*, says

ἔμοις μὲν εἴρας δέμασιν φέος μέγα
καὶ λευκὸν ἦμαρ νοστήει δὲ μελαγχίμος,

Aesch. 2. 281, *O Ius Dardanius*; also St Luke 1. 78, *wing* from on high hath visited us, to give light to sit in darkness.' St John 1. 7, 8, 9 etc.

ter veris enim...] 'for like spring.' *taster* is a n. indecl. a image,' but it frequently does duty almost for a n as here, though it is doubtless strictly in loose use to *vultus* or *dies*. See *Diot.* a. v.

atior...] 'more gladly passes the day and the sun has ter light.' *soles* is not unfrequently used poetically for = 'appearances of the sun,' 'days.'

ter iuvenem] *iuvenem* is governed by *voceat* in l. 18. antithetical collocation of words cf. 2. 4. 6 n. Trans- when her lad is detained by the south wind with its reath..., his mother calls him home with vows... this sentence the balance of the first words *water* with the last words *patria Caesarem*. *arpathium mare* is E. of Crete.

incontantem...] With the ancients navigation entirely during the winter months: any one therefore who at the end of the year encountered unfavourable winds and himself unable to complete his voyage within the *ἔναυον*, 'the space yearly available for navigation,' frequently have to winter abroad.

d. 8. 7. 1—8. Thuc. 6. 84. 6, *ἐκασθῆναι τῇ ἄρῃ ἐς* and Acts 27. 12, when St Paul had encountered weather, the crew advise to 'attain to Phenice and winter.'

otia] see 2. 17. 80 n. *omnibus*, i. e. by consulting omens.

midariis...] 'amitten' or 'pierced with loyal yearnings,' 2. 360, *desiderio perfoxa*, Aesch. Ag. 544, *ἡμῶν περὶ* *desiderium* is not = 'desire' but 'regret for a thing the of which we feel,' *ῥέθος*, cf. l. 24. 1.

17. *rura perambulat, nutrit rura*] Notice the arrangement of the words, which is a very favourite one in Latin: it is called Chiasmus 'a making of (Greek) X' because if the two first words are written over the second two, and the parallel words are joined, the lines joining them cross one another and form X. Cf. Cic. de Fin. 3. 3, *ratio consentit, repugnat oratio*. The device is purely rhetorical as is also the repetition of *rura*.

perambulat] The word is graphic and suggests the slow and satisfied movement of a well-fed and comfortable cow.

18. *alma*] see 4. 4. 41 n. *Faustitas*: only found here, 'Prosperity.'

19. *pacatum*] especially with reference to the absence of pirates, who though crushed by Pompeius B.C. 67 had doubtless resumed their operations during the civil wars and especially during the struggle with Sex. Pompeius.

volitant...] 'wing their way': the word is rather applicable to ships than sailors. Virg. Aen. 3. 123 has *pelago volamus*.

20. *culpari metuit*] 'shrinks from being blamed,' i.e. takes care to give no occasion for blame. For the construction cf. 2. 2. 7 n.

21. *nullis...*] The reference is to the *lex Julia de adulteriis* which had been passed B.C. 17: cf. also 3. 6 Int. Horace doubtless regarded such enactments with little sympathy and little confidence: the lines in which he refers to them are always dull, cold, and prosaic.

22. *mos et lex*] unwritten custom and written law. Cf. 3.

24. 35, *quid leges sine moribus | vanas proficiunt?*
edomuit, 'have conquered and driven out'; cf. 2. 15. 5 *evinces*
ulmos. For the verb in the singular cf. 2. 18. 88 n.
maculosum nefas = 'guilty pollution.'

23. *laudantur...*] 'matrons are praised for offspring who resemble their sires: punishment dogs the heels of guilt.' Cf. Hes. Works and Days 235.

25. *Parthum*] see Class. Dict. *gelidum Scythen* 'the frozen Scythian': the Scythians were a nomad race living near the Tanais (Don) and their horsemen made frequent raids into Roman territory, cf. 3. 8. 23, Carm. Saec. 55.

quis...] 'who (would fear) the broods that shaggy Germany ever brings forth, if Caesar be but safe?'

HORACE, ODES IV. v.

rida] refers chiefly to the forests which covered great
f Germany: Tac. Germ. 5 calls it *silvis horridum*.
[et. 4. 778, *silvis horrentis aene*, Virg. Aen. 9. 388,
da.

it] Milton seems to have had this in his mind, Par.
3,

nultitude, like which the populous North
red never from her frozen loins, to pass
me or the Danaw.'

rae Hiberiae] see 2. 6. 3 n.

mitti diem] 'lays the day to rest,' 'sees the day sink to
Virg. Ecl. 9. 81, *contando condere soles*, and Callim.
σε δε λήξῃ παρεθέσται.

similar picture of security, cf. 1 Kings 4. 25, 'And
I Israel dwelt safely every man under his vine and
fig-tree,' also Zech. 8. 10.

vitem...] 'and weds the vine to the unmarried trees.'
rees were cultivated for growing vines upon, espe-
s: others which were not so used are spoken of
slors,' cf. 2. 15. 4, *platanusque coelebs | evincet*
ere viduae is used of the elms which are only waiting
are grown up to be 'wedded' to the vine. Cf.
ire, Com. of Errors, 2. 2,

me, I will fasten on this sleeve of thine:
ou art an elm, my husband, I a vine,
lose weakness married to thy stronger state
kes me with thy strength to communicate.'

nc] i.e. from his labour. *alteris mensis*, 'his second
f. Virg. Geor. 2. 101, *mensae secundae*. 'Drinking,'
ngton, 'did not begin till after the first course, and it
enced by a libation'; the libation in this case would
ustus, cf. L. 88, *te prosequitur mero | defuso pateris*.

rosequitur] lit. 'to accompany,' 'attend on,' then, as
uently 'to honour.' So in prose *benevolentia, officiis,*
laudibus prosequi.

tribus...] 'joins thy deity to (that of) the Lares.' Wick-
rs to Marivale c. 88: 'This worship of Augustus, or
rhaps of the Lar of Augustus, as a demigod or
to be distinguished from the later cult of the Caesars

as deities, which Augustus himself interdicted at least in Rome.' It was not unnatural, considering the peace which was enjoyed under his sway, for the Romans to honour Augustus as one of the divinities who guarded their hearths and homes.

85. *Castoris, Herculis*] cf. 8. 3. 9 n. Both genitives are governed by *memor*.

88. *Hesperiae*] 'The Land of the West,' in contrast with Greece just mentioned, cf. 2. 1. 81 n.

integro die] 'when the day is still before us,' lit. 'untouched,' 'untranspassed on.'

89. *sicci, uvidi*] 'dry-lipped, flushed with wine,' Martin. For *uvidi*, cf. *udus*, 1. 7. 22, and in Greek *βεβρηγμενος*. In all languages there are a large number of conventional words to express the condition of sobriety or intoxication.

40. *cum sol...*] Note carefully the calm and repose of this concluding line.

ODE VI.

'O thou whose wrath the children of Niobe have felt, and Tityos and even great Achilles—Achilles who but for thee would have utterly destroyed the race from whence the Romans were to spring—great Phoebus, be thou my protector. To thee, O Phoebus, is due all my inspiration and my skill. Therefore, O youths and maidens, under my guidance chant the praises of Phoebus and his glorious sister. The day will come when you will look back on it as a great event in your life that on the occasion of the Secular games you were one of the chorus that chanted the verses of the poet Horace.'

It was the constant endeavour of Augustus to recall to life the old Roman spirit. Among other methods of accomplishing this he re-instituted in B. C. 17 the so-called *ludi saeculares* (see *Class. Dict. s. v.*), a solemn festival celebrating the preservation of the state and supposed to be held only once in a *saeculum* or period of 100, or 110 years, the herald summoning the people to

behold games 'quae nec spectasset quisquam nec spectaturus esset.' On the third day an Ode was sung in the temple of Apollo by three times nine boys and maidens whose parents were still alive (*patrui ac matris*). Horace had been called upon to write this Ode, which we still possess, the *Carmen Saeculare*, to which the present Ode is a sort of prelude invoking the assistance of the god in the composition of his work and the training of the chorus.

Apollo and his sister, the male and female representatives of the same power, appear in Latin under many synonyms, e.g. Phoebus, Phoebe, Janus (*Dianus*), Diana, Apollo, Artemis, Sol, Luna, &c.

1. quem proles...] 'whose power as the avenger of a boastful tongue the offspring of Niobe felt.' For the boast of Niobe, see *Class. Dict.* s.v. *magnae linguae*, cf. *μέγα λέγειν* = 'to boast,' see *Liddell and Scott*, s.v. *μέγας*. The ancients believed that boastful words did in a special manner arouse divine vengeance, cf. *Soph. Aj.* 127, 766, 775.

For *Tityos* cf. 2. 14. 8 n.

8. sensit] see 2. 7. 10 n. *Troiae altae*: the *Ἴλιον αἰετῆρ* of Homer.

Phthias because the Myrmidones, whom Achilles led, came from Phthia in Thessaly. By slaying Hector he had 'almost conquered' Troy.

5. impar] 'unequally matched with.'

6. *Thetidis marinae*] 'of the sea-goddess Thetis.' As her son Achilles was himself partly divine.

7. *Dardanas*] For adj. used as noun cf. 1. 15. 10 n. *quateret* = 'he shook,' i.e. metaphorically with fear.

His 'terrible spear' is described in Homer *Il.* 19. 387,

*ἐκ δ' ἄρα σφριγγος πατρώϊον ἰσκάσατ' ἔγχος
βριθὺ, μέγα, στιβαρόν· τὸ μὲν οὐ δύναιτ' ἄλλος Ἀχαιῶν
πύλλειν.*

9. *ille...ille*] These two words, as Wickham points out, suggest a contrast between two pictures, one 'of what was and the other of what might have been if Apollo had not interfered.'

Notice the accommodation of sound to sense in l. 10.

11. *procidit late*] lit. 'fell forward (stretching) far and wide,' i.e. 'fell prostrate with huge frame.' Cf. Hom. Od. 24. 89, *κείτο μέγας μεγαλωστί*.

18. *ille non...*] The sense is: he would not have resorted to trickery to take Troy; his method of warfare was more simple, to fight openly, to ask no quarter and to give none to man, woman, child or infant yet unborn. Translate 'He would not caged in a horse that feigned an offering to Minerva deceive the Trojans amid their ill-timed revelry.' *non falleret* would in prose be *non fefellerisset*; it is more graphic, it almost represents the writer as speaking of Achilles as of a living acquaintance whose conduct under certain contingencies might be predicted — 'He would never deceive.'

equo] the famous 'wooden horse,' the

ἵππος
δουράτεος τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὃν ποτ' ἐς ἀκρόπολιν δόλιφ ἤγαγε Διὸς Ὀδυσσεύς,
ἀνδρῶν ἐμπλήσας αἰ Ἰδίων ἐξαλάπαξαν.
Hom. Od. 8. 493.

14. *sacra mentito*] cf. Virg. Ecl. 4. 42, *varios discet mentiri lana colores*, 'wool shall learn to counterfeit various colours.' *Troas* = *Τρῶας*.

17. *palam captis*] 'captives taken in fair fight.' *gravis* = 'cruel,' 'remorseless.'

18. *nescios fari*] = *infantes*.

19. *etiam...*] 'yea even the babe yet unborn.' The sentiment is from Hom. Il. 7. 57,

μήτις ὑπεκφόγοι αἰπὺν δλεθρὸν
χειράς θ' ἡμετέρας· μηδ' ὄντινα γαστέρι μήτηρ
κοῦρον ἔοντα φέροι, μηδ' εἰ φύγοι.

The same ferocious spirit breathes through all antiquity, cf. 1 Sam. 15. 2, 'Go and smite Amalek...slay both man and woman, *infant and suckling*.'

22. *annuisset*] Zeus in Homer always signifies his will by his nod (cf. *numen*), hence *annuo* = 'to grant by his nod.'

23. *rebus...*] 'to the fortunes of Aeneas walls traced with happier auguries.'

ducere muros, 'to trace the line of the future walls'; 'happy auguries' would naturally be watched for in connection with this solemn ceremony; moreover this rendering gives its natural meaning to *ducere*. Others however say *ductus* = *eductus*, 'reared.'

For *akts* = 'an omen' cf. 1. 15. 5 n.

25. *doctor*...] 'Thou who didst teach clear-voiced Thalia to play upon the lute,' lit. 'lute-player teacher.' Kennedy, *Virg. Mel.* 6. 1, has an excellent note on *argutus*. 'Originally the part. pass. of *arguo*, to prove, make clear or distinct; as an adj. it is largely used in Latin of things which convey a clear, distinct, sharp perception to the eye, the ear, the smell or the mind; and thus it assumes many shades of meaning ('fine,' 'clear,' 'minute,' 'sharp,' 'shrewd,' 'melodious,' 'noisy'), and is found as an attribute to *caput*, *oculus*, *forum*, *sonus*, *iles*, *stultia*, *servus*, &c.'

26. *qui Xanthe*...] The line calls attention to the personal characteristics of the god of poetry. Cf. 3. 4. 61, *qui vire puro Castaliae lavit | crines solutos*. His long locks mark the bard, his beardless chin (*levis*) denotes his undying youth.

Horace always uses the form *lavere* in the Odes. Xanthus is in Lycia.

27. *Dauniae decus Camenae*] i.e. me, Horace. For *Dauniae* = 'Italian,' cf. 2. 1. 84 n. *Camenae*: notice that Horace here uses the native Italian word, not the foreign and borrowed *Musa* (*Μούσα*), cf. 1. 12. 89 n.

28. *levis*] 'beardless,' as 2. 11. 6; for derivation of word see 1. 2. 88 n. *Aggæu*, a Greek name for Apollo as god of streets, *ἀγυαί*; Horace seems to select the word merely as being adapted to convey a vague feeling of awe and mystery.

29. *spiritum*] 'inspiration' (cf. 2. 16. 88 n.), opposed to *ars*, 'technical skill.'

31. *virginum primae*] 'ye flower (lit. 'first') of maidens,' see Introduction.

33. *tutela*] usually 'a taking charge of,' 'guardianship,' but here = 'those taken charge of,' in apposition with *virginum primae puerique*, 'ye who are under the protection.'

34. *cohibentis arcu*] 'who arrests with her bow the swift-footed...'

35. *Lesbium pedem*] i.e. the Sapphic metre, cf. 1. 1. 34 n., 'mark the Lesbian measure.'

mai pollicis ictum] 'the beat of my thumb,' i.e. as he marks the time, probably by striking the lyra.

36. *crescetem facē*] lit. 'growing with her torch,' i.e. 'with her growing light.'

Noctilucaem = 'the night-shining one,' is only found here and in a passage of Varro: it is just possible that it is an old name for the moon which was still retained in religious ceremonies. Anyhow its use here is an affectation of archaic phraseology (see 1. 34. 5 n.). Such descriptive words are natural and commonly found only in very early writers, e.g. Hesiod has *φειλούς* 'a snail,' *ἀβύρρεος* 'a cuttle-fish,' *πτεροχός* 'the hand,' &c.

39. *prosperam frugum*] 'prolific in crops,' cf. 3. 6. 17 n. *celeremque...*] 'and swift to roll the quickly-moving months.' For the inf. cf. 1. 8. 25 n.

41. *nupta iam...*] 'Soon when a bride you will say.' *dis amicum* with *carmen*.

42. *saculo*] see Int. *referente*, 'bringing round.'

43. *reddidi*] 'performed,' you are said *reddere* when you at the proper time duly reproduce that which has been taught you. *docilis modorum*] 'trained in the measures.' For the gen. cf. 1. 15. 24 n. *Horati*: cf. 1. 6. 12 n.

ODE VII.

'The snow has melted and spring with all its brightness is returning. The seasons in their rapid succession continually remind us of the shortness of life. Only whereas *they* return again, whereas the waning moon soon recovers her fulness, *we* when once we join the ranks of the departed are but dust and a shadow. Who knows whether he will be alive to-morrow? Enjoy yourself therefore; when once dead neither birth nor merit nor piety can bring you back to life. Diana has not the power to set Hippolytus free from death nor Theseus Pirithous.'

The Ode is remarkably similar to 1. 4.

Who Torquatus was is uncertain. He is probably the same to whom Epist. 1. 5 is dedicated.

2. *comae*] 'foliage,' cf. l. 21. 5.

3. *mutat...*] 'earth changes her seasons,' i. e. passes through the seasons one after another in succession: *vices*, 'successions,' here in connection with the passing of winter into spring implies 'succession of seasons,' cf. l. 4. 1, *solvitur acris hiems grata vice veris*.

4. *praetereunt*] 'pass by,' i. e. cease to overflow.

5. *Gratia*] This word hardly occurs elsewhere in the sing. as a proper name, the reason being that the Graces are always represented as inseparable, cf. S. 21. 22, *segnes nodum solvere Gratias*: here *Gratia cum geminis sororibus* = 'the three Graces.' Their names were Aglaia, Euphrosyne and Thalia.

7. *annus*] Probably of the same derivation as *annulus* or *annulus* 'a ring,' and therefore conveying the idea of 'the revolving year.' *et almus...* 'and each hour which hurries away the genial day': note how skilfully the various periods of time are introduced; not merely the changing year but each day, each hurrying hour reminds us of the shortness of life.

almus is a natural epithet of day as opposed to darkness, cf. Car. Saec. 9, *alme Sol*: it is applied to anything that is life-giving or invigorating (see 4. 41 n.): it is added here to suggest a reason for our regretting each passing day. Wickham renders 'sunny' and makes it refer only to *summer* days, but the lines apply to the whole year and have no such limited meaning.

9. *ver proterit...*] 'summer tramples upon spring and will perish (in its turn) as soon as...': *proterit*, which would be accurately used of a mounted soldier pursuing, overturning and trampling on an enemy (cf. Virg. Aen. 12. 330, *proterit agmina curru*), here expresses the victorious speed with which summer follows on spring, and suggests a fine contrast with *interitura*.

11. *effuderit*] 'poured forth' as from a Cornucopia or 'horn of plenty.'

12. *iners*] 'lifeless,' because in winter nothing grows and no work can be done. The epithet by its position draws marked attention to the similarity between the end of the year and the end of man's little round of existence.

13. *damna ..*] 'yet the moons speedily repair their losses in the sky,' i. e. the moon wanes but soon becomes full again. *lunae* 'moons' = 'the moon in the various months,' so *soles* 4. 5. 7 and frequently.

14. nos] 'but we.' The position of the word in the Latin shows the contrast without the use of any adversative particle, cf. 8. 9. 22 n.

For the thought of the inimitable lines of Catullus 5. 4,

*soles occidere et redire possunt:
nobis, quoniam semel occidit brevis lux,
nox est perpetua una dormienda.*

15. quo...quo...] sc. *deciderunt* 'have fallen,' cf. Ep. 1. 6. 27, *ire tamen restat Numa quo devenit et Ancus*. For *pater* many MSS. give *pius*: it is difficult to decide between them, but it is more probable that the ordinary epithet *pius* would be substituted by a copyist for *pater* than *vice versa*. The adj. *dives* admits of no satisfactory explanation, and is deservedly suspected by many editors.

'*pulvis*, in the urn; *umbra*, in the under world.' Nauck. Cf. Soph. El. 1159, *σποδὸν τε καὶ σκιάν ἀνωφελήν*.

17. quis scit...] 'who knows whether the gods above add to-morrow's space to the total of to-day?' i.e. the total which to-day makes up. For *summas* cf. l. 4. 15, *vitas summa brevis*.

Notice the present *aditiciant* (*add* not 'will add'); the gods are already deciding our future: we shall learn their decision by the event.

19. amico...] 'which you shall have bestowed on your own dear soul': the expression *animo amico dare* seems used somewhat colloquially to express the satisfaction of personal gratification, cf. *Genio indulgere*, *Genium curare*, *animo morem gerere* and the like. See too Sim. 85,

ψυχῆ τῶν ἀγαθῶν τλήθι χαρίζμενος.

As regards the satisfaction which Horace evidently feels at the idea of cheating 'the greedy heir,' it must be remembered that at this period, with the number of marriages continually decreasing, the number of wealthy old bachelors and spinsters (*orbis, orbae*) was gradually becoming large. The ways in which they were pursued by fortune-hunters (*captatores*), and the devices by which they not unfrequently baffled their pursuers, are continually referred to. The 'greedy heir' had become a well-known character in the comedy of society.

21. semel] *ἄραξ*, 'once,' 'once for all.'
splendida] 'stately,' in reference to the 'state' in which the

HORACE, ODES IV. vii.

its. Minos, Aeacus and Rhadamanthus were the three of the dead.

neque enim] 'For neither.' Horace, as frequently, com- by adducing mythological instances to prove the general sent he has just made: Diana's mediation cannot set the Hippolytus free nor Theseus' affection (cf. *caro*) break ids of Pirithous.

polytus being devoted to celibacy and the chase was lly under the protection of the virgin huntress Diana. p-mother Phaedra compassed his death on his refusal ify her guilty passion (cf. *pudivum*).

ices the parallel and emphatic positions of *pudivum* and For Pirithous cf. 3. 4. 79 n.

Lethaea vincula] 'the fetters of the tomb.' Lethae (forgetfulness) was one of the rivers of Hell, cf. 2. 14. 17 n.

ODE VIII.

ould gladly present my friends with goblets and bronzes, inus, and you should not have the poorest gift, that is, 'ese, if I were the rich possessor of such works of art. ither do I possess, nor do you care for such rarities. ve song and song I can give, yes, and I know the value gift. The Scipios owe more to Ennius than to their ents and their exploits. Where would be the fame nulus and Aeacus if it were not celebrated in verse? use alone confers immortality: it is through her that es, the Dioscuri, and Bacchus are enthroned among the tals.'

his and the next Ode it is probable that, though Horace es Censorinus and Lollius, his words are meant for us. The Poet-Laureate hints pretty broadly to the or that he is well aware of the value of the favour he is ing in writing this Book at his request.

isorinus was consul B.C. 8, and Vell. 2. 102 speaks as *demerendis hominibus natum*, 'born to win men.'

1. *donarem*] It was customary for rich people to send presents (*strenae*, *strennes*) to their friends at certain seasons, e. g. on the Kalends of March and at the Saturnalia. *commodus* with *donarem* 'courteously,' 'obligingly': 'I should be glad to gratify them by giving.'

2. *aera*] bronzes, especially Corinthian bronzes, were much valued as ornaments.

3. *tripodas...*] See Lidd. and Scott s. v. *τρίποδος*, and cf. Virg. Aen. 5. 110,

*in medio sacri tripodes viridesque coronas
et palmas pretium victoribus.*

5. *ferres*] 'would get,' i. e. from me. *divite...* = 'that is if I were rich in works of art.' *divite me*, = *si dives essem*, forms the protasis of the sentence of which *donarem* and *neque tu ferres* are the apodosis. For the gen. *artium* see 3. 6. 17 n. Notice *ars* = 'art,' 'skill,' *artes* = the objects produced by such skill, 'works of art,' and cf. 4. 2. 2 n.

6. *Parrhasius*] of Ephesus, flourished 400 B. C., and was especially celebrated for his painting of divine and heroic figures. Scopas was a sculptor of Paros who flourished 395—350 B. C. and helped to decorate the Mausoleum at Halicarnassus with the bas-reliefs some of which are now in the British Museum.

7. *liquidis*] The adj. is added to suggest a contrast with the hard marble of the statuary.

8. *sollers ponere*] 'skilled to portray,' i. e. in portraying. For the inf. see 1. 3. 25 n.

For *ponere* cf. 4. 1. 20, *ponet marmoream*, of a statue, and Ov. A. A. 3. 401, *si Venerem Cous nunquam posuisset Apelles*, of a painting, also Juv. 1. 155, *pone Tigellinum*, of a portrait in writing.

9. *hac vis*] i. e. abundance of these things, cf. 4. 11. 4 *hederæ vis*.

10. *res*] 'fortunes.' Censorinus was too well off to need presents. *animus*, 'tastes.'

12. *pretium...*] 'to assign a value to the gift.' No doubt as far as Censorinus and this particular Ode are concerned Horace intends that the lofty estimate of the value of his gift which occupies the rest of the Ode should be taken only half seriously, for indeed the language used would otherwise be utterly out

HORACE, ODES IV. viii.

on to the occasion, yet it would seem that he has here with the deliberate calling Augustus' attention to the value of the work has undertaken at his bidding. See Int.

ancia...] 'marbles graven with public records.' per which keep the memory of dead heroes still living.

celereres fugae] The plural is merely rhetorical: Hannibal once defeated, at the battle of Zama a.c. 202, after losing his position in Italy for 16 years.

relectaeque...] Notice the rhetorical repetition of *re* and *um*: the words seem clearly to indicate (though Orelli (this) that Hannibal's threats were flung back upon his head.

non incendia...] Here it is plain that we have to deal with a corrupt text or extremely careless writing. The in any case is clear: the public memorials and the un- dled exploits of Africanus have not done more for his fame in the verses of Ennius. The objections to the text are many.

(1) The burning of Carthage took place a.c. 146, 57 years after the death of the elder Scipio, 23 after the death of Ennius, and therefore had nothing to do with either of them.

Some editors have gravely urged that the 'burning of Carthage' can refer to some minor event such as 'the burning of the camp of Scyphax' (Liv. 30. 5), or that 'burning' is put poetically for 'disaster.' I only mention these explanations as a useful warning to the student and as serving to shew to what almost disingenuous shifts commentators will resort, who have an unreasoning reverence for their author's text.

Wickham makes a suggestion which is at any rate just possible. He suggests that Horace is thinking not so much of the elder Scipio personally as of the fame of the name 'Africanus,' '*eius...redit*' being merely a periphrasis for that name. Horace then asks 'What throws most glory on the name of Africanus, Zama and Carthage, or Ennius' poetry?'

(2) The genitives *Karthaginis impiae* followed immediately by the genitive *eius*, which has no connection with them but goes with *laudes*, are very awkward.

Moreover the pronoun *is*, doubtless as being considered weak and unemphatic, is almost absolutely ignored by the Roman poets: Virgil very rarely uses it: in the Odes it is only found here

and in 8. 11. 18, a passage of extremely doubtful authenticity. In any case it could hardly bear the strong emphasis here placed upon it.

(8) There is no Ode of Horace which does not admit of division into stanzas. As at present constituted this Ode consists of 84 lines and cannot be so divided—a formal but, I think, fatal objection to the text.

Some editors mark a lacuna of two lines after l. 17, others omit ll. 17 and 28 as spurious. That some alteration is needed there can be no doubt; what it ought to be is a matter of pure conjecture.

I translate the text: 'nor does the burning of unholy Carthage more brightly point out the renown of him who returned having won a name from conquered Africa than do the Muses of Calabria...'

18. qui domita...] i.e. P. Cornelius Scipio Africanus Major. Cf. Sat. 2. 1. 65, *duxit ab oppressa meritum Carthagine nomen*. Livy tells us that he was the first Roman *imperator* who received a name from the people he had conquered: the practice subsequently became frequent, e.g. *Asiaticus*, *Germanicus*, *Macedonicus*, and cf. our use of such titles as Napier of Magdala, Wolseley of Cairo.

20. Calabriae Pierides] For *Pierides* see 4. 8. 18 n. Although the word *Pierides* had come to be nothing more than a synonym for 'Muses,' yet the combination of the two words is hardly happy.

Q. Ennius, the father of Roman poetry, was born at Rudiae in Calabria B.C. 239: his most important work was an epic poem called *Annales*, the principal portion of which was a description of the second Punic war.

neque...] 'nor, if no poet's page tell of thy great deeds, shalt thou reap thy reward.' For *silere* = 'to pass over in silence' cf. 2. 13. 26 n.

23. taciturnitas invida] 'grudging silence,' cf. 4. 9. 88, *lividas obliviones*.

26. virtus et favor et lingua] Clearly all with *vatum*: it is to the 'mighty poets' wit and favour and eloquence that Aeneas owes his salvation from the Stygian waves.

27. divitibus..] 'Places a hallowed dweller in the islands of the blest.' The *divites insulae* are the *μακάρων νῆσοι*,

HORACE, ODES IV. viii.

e insulae, 'the Happy Isles' situated somewhere 'besunset,' wherein dwell the good and glorious heroes of

meto...] 'The Muse dowers with a dwelling in the sky.' emphatic, 'so' and only so, i.e. by the favour of the word must be mentally supplied before each of the following clauses.

starum...] 'so do the sons of Tyndarus, a brilliant lion, snatch the storm-tossed bark from the abyss.' *the Tyndarides* cf. 1. 8. 2 n.

ODE IX.

you deem that these songs of mine will not live long that, though Homer has the foremost place, yet of Pindar, Simonides and others is not forgotten. so it is which alone confers immortality;) Helen was first of her sex who has burned with a guilty passion, if an Ilium has been besieged, many a brave man has seen Agamemnon, but all lie now forgotten in the grave, and unhonoured' because 'unsung.' I, Lollius, will not such fate is yours: your good deeds shall never be of jealous forgetfulness. Yours is a soul foreseeing and fit to punish greed and guilt because itself superior to fit for the highest position in the state. Such is man, not wealthy but knowing how to use the gifts provide, fearing dishonour more than death, ready to give his life for his friends or his country.'

Lollius had been defeated by the Sygambri a. c. 16, see . He certainly long possessed the regard of Augustus, ; him (a. c. 2) as tutor with his grandson G. Caesar East, where he died. According to Vell. 2. 102 he gave his own hand in consequence of the robbery and he had always secretly practised being discovered. an intrinsic improbability in a story which assumes

that so acute a judge as Augustus was so long deceived in the character of an intimate friend, and it is said that Velleius is partial to Tiberius who had a personal grudge against Lollius (Suet. Tib. 12). Pliny accepts the story as true, possibly because it gives him a welcome opportunity for moralizing about Lollius' granddaughter Lollia Paulina, a great beauty, who was married either for her face or her fortune by Caligula, and who it seems would not unfrequently wear jewelry worth over £800,000—whereupon Pliny very finely: *Hic est rapinarum exitus, hoc fuit, quare M. Lollius infamatus regum muneribus oriente toto, interdicta amicitia a Caio Cesare, Augusti filio, venenum biberet, ut neptis eius quadringentis HS. operta spectaretur ad lucernas.* That he left behind him so great a fortune does not in any way prove Velleius' account of his life-long rascality and dissimulation: it was the practice of great Romans to amass fortunes by plundering provinces. Moreover even if Lollius did while thus engaged profess and hold high philosophic views on the blessings of poverty—as Horace's lines perhaps suggest—we know from the case of Seneca how easy such inconsistency is.

But indeed it is scarcely worth while enquiring what Lollius' real character was, and whether Horace was deceived in him (as Lucretius was in Memmius) or no: the concluding lines of the Ode, though professing to describe Lollius, are really the description of an ideal. Lollius was the friend of Augustus and at that time certainly held in high esteem: Horace had to send him an Ode and praise his virtues, and naturally finds it easier to pen a sketch of perfect virtue instead. Odes, Dedications, Testimonials, and the like more often present to us the writer's idea of what a man should be, than a description of what a particular man is.

1. ne...] The construction is *ne...credas...non (si...sedes) Pindaricas latent...Camenae*, see Summary.

2. longe sonantem...] 'born beside far-echoing Aufidus.' Cf. 3. 80. 10—18 and notes.

HORACE, ODES IV. ix.

ante...] Horace was the first to employ the Greek
words, e.g. the Alcaic and Sapphic, in Latin poetry, cf.

ita...] 'I utter words to be wedded to the lyre.'

Lycaonia] Lycaonia is an old name of Lydia: Homer was
generally admitted to have been an Asiatic Greek,
seven cities disputed the glory of having given him

*Chios, Colophon, Salamis, Rhodes, Argos, Athens,
orbis de patria certat, Homere, tua.*

1] i.e. of Simonides, cf. 2. 1. 33 n.

2] i.e. warlike, because written to rouse the
people to vengeance on the popular party by whom he had
been driven into exile. Cf. 2. 12. 30, and 1. 22. 5 n.

3] 'stately,' 'dignified.' Cf. Quint. 10. 1. 62,
*illa et clarissimos cecinit (Alcaeus) duces et epici car-
um lyra sustinuit.*

4] 'nor has time blotted out whatever Anacreon's
Muse composed of old.' The poems of Anacreon
praise of love and wine are of singular beauty:
best known to English readers through Moore's
many of them.

5] For *ludere* = 'to write sportively' governing
2. 12. 26 n. and Virg. G. 4. 566, *carmina qui lusi*.
6] *ludere* 1. 13 'to be hotly in love with,' and *stiles* 1. 81.

7] 'Still lives the passion entrusted to the
' the Aeolian maiden,' i.e. of Sappho, who, like
was a native of Mytilene and wrote in the Aeolic

8] i.e. she made her lyre the confidante, as it
told her secrets. Cf. Sat. 2. 1. 30, *ille velut Adis arcana
sua | credebat libris*, of Lucilius and his books.

9] *in sola*...] For connection see Summary. *ardere* is one
of the most conventional words = 'to love,' 'fall in love with,'
clearly governs the accusatives which follow, but they
are actually governed by *metrata*. Translate 'Not alone
did Helen been fired with love for the ordered looks
of the soldier and his gold-bespangled robes, marvelling at
his regal pomp and retinue.'

Nauck, who says that *arsit* is intransitive and all the accusatives are dependant on *mirata* alone, deserves to be quoted. 'Andere construiren *arsit orines* (*eos mirata*): soll sie denn aber auch für die Begleiter gebrannt haben?'

comptos] from *como*, *co-mo* 'to put together,' cf. *de-mo* 'to put off,' *su-mo* 'to put apart' (*sine*).

14. *aurum vestibus illitum*] Gold thread was worked in patterns into the tissue of costly robes, cf. Virg. Aen. 8. 488, *et picturatas auri subtemine vestes*.

16. Helene Lacaena] = Ἑλένη Λακωναία (fem. adj. from Λακων).

17. *primusve...*] The *non* of l. 18 must still be carried on; 'nor was Teucer the first....' Homer, Il. 18. 818, speaks of Teucer as ἀμικτος Ἀχαιῶν τοξοσύνη. Cydon was a city in Crete, and the Cretans were celebrated archers; Virg. Ecl. 10. 59 has *Cydonia spicula*.

18. *non semel...*] Clearly not 'Ilium has been more than once besieged,' but 'Not once only has an Ilium (i.e. a city such as Ilium) been harassed in war.' Idomeneus was a Cretan leader, Sthenelus the charioteer of Diomedes.

21. *dicenda...*] governed by *pugnavit*: 'nor has...Sthenelus alone waged combats worthy to be sung by the Muses.' Cf. 4. 4. 68.

22. Deiphobus] brother of Hector. *excipere* is used here in its strict sense of receiving something you were looking out for, or which was meant for you. Notice the emphatic position of *primus*: in translating the whole passage ll. 18—21 special care must be taken to bring out the force of the emphatic words, viz. *sola*, *primus*, *semel*, *solus*, *primus*; the persons mentioned were not the *only* or the *first* persons who have deserved renown.

26. *illacrimabiles...*] 'unwept and unknown lie buried in endless night.' *illacrimabilis* is here used passively, but 2. 14. 6 of Pluto = 'who never weeps.' *urgentur* suggests the idea of night lying on them 'like a tomb' (Wickham), cf. 1. 24. 6, *Quintiliūm perpetuus sopor urget*, and 1. 4. 16, *jam te premet nox*.

For *longus* = 'unending' cf. 2. 16. 30 n.

28. *sacro*] Partly as being under the special protection of heaven and the heavenly Muses, but chiefly as bestowing the divine gift of immortality, cf. 1. 26. 11 n.

HORACE, ODES IV. ix.

sepulchra] This word, though strictly agreeing with *et*, really qualifies the whole sentence: we get the effect being 'But little in the grave is the difference between us and unrecorded bravery,' i.e. in the grave both equally forgotten. For *inertis* = 'cowardice' cf. S. 5. 26, 'inactive,' 'unresisting,' used of soldiers who surrendered at fighting.

chartis] 'pages.'

totive...] Carrying on the negative from l. 80 translate, 'will I permit jealous forgetfulness to prey at its pleasure on many exploits.' *videtur* originally indicates colour, 'green,' the colour of a bilious or jealous man, then = 'is'; so we speak of 'a jaundiced view of things,' and of 'red-eyed jealousy.'

rerumque prudens] 'both sagacious' or 'forecasting as = provident) in affairs'; *verum prudentia* expresses practical sagacity in the affairs of life (*Lebensklugheit*, Manck), is often contrasted with *sapientia*, which expresses a philosophical, and sometimes theoretic, wisdom. Cf. in *φρόνησις* (*σοφία*. For the gen. see l. 15. 24 n. *quis...et* *rei*.

rectus] 'upright' in two senses, (1) unmoved and firm, (2) acting rightly.

abstinens...] 'spurning all-engrossing gold.' Horace is careful of placing a genitive after any words which indicate 'ceasing' 'keeping from,' 'being free from,' and the like, cf. S. 7, *desinas querellarum*, S. 27. 69, *abstineto trarum*, S. 17. 16, *solatus*. See Lat. Prim. § 185.

consulque...] 'and a consul not of one (brief) year but as often as, a good and honest judge, it has preferred right to the expedient, (as often as it) has flung back with impunity the bribes of the guilty, (yes, and) through opportunity has advanced its arms victoriously to the front.' This refers to the Stoic paradox that the perfectly virtuous man, under all circumstances a 'king among men.' Cf. S. 2. 2. 1) and note on l. 17.

Virgil tells Lollius, who had actually been consul a.c. 21, 'his soul is ever consul,' i.e. though he no longer wears the outward insignia of that office, his soul proclaims its real dignified unchanging rank whenever it prompts him to act with nobility.

Bentley quotes a quantity of phrases which shew that the phrase *animus consul* would not be as novel to a Roman ear as it is to us, e.g. *animus carnifex, censor, dominus, rex, liberator*.

I do not agree with those who say that, there being four lines between *animus* and *consul*, the reader should 'forget' the word *animus* when he comes to *consul* and supply 'Lollius' instead, for the whole point of what Horace says is that, though *Lollius* himself is no longer consul, yet his nobility of conduct makes him ever a consul *in soul*.

41. *honestum utile*] These two words are often used in the neuter in ethical treatises almost as substantives, like the Greek τὸ καλὸν and τὸ συμφέρον. They express the two great ends with reference to which moral conduct may be regulated, viz. right and expediency. We do a thing because we think it either right (*honestum*) or expedient (*utile*).

46. *recte*] with *vocaveris*; *beatum* predicatively: 'you will not rightly call blessed.' There is a play on the word *beatum* in the Latin: it has two meanings, (1) 'happy,' (2) a conventional meaning='well off,' 'wealthy.' The owner of large estates is popularly called *beatus*, but according to a more correct standard (*recte*) he often does not deserve the name, cf. 2. 2. 18 n.

48. *sapienter*] 'wisely': the word *sapiens* is frequently put = 'a philosopher,' φιλόσοφος, but here the adverb = σοφῶς and indicates the action of one who not only acts rightly, but acts so consciously and on principle as the true 'wise man' should.

50. *timet, non ille...timidus*] Mark the antithesis, which is ignored in all the translations I have seen: 'and fears dishonour worse than death, he who fears not to die for friends or fatherland.' It is almost impossible to reproduce in English the force of the pleonastic *ille*; it is inserted to call emphatic attention to the fact that he, who so fears dishonour, is he, the identically same person, who fears nothing besides.

ODE X.

'Ah, Ligurinus, beautiful and proud with flowing locks and rosy cheeks, when your mirror reflects a bristly chin and a different face you will regret your beauty and your pride.'

HORACE, ODES IV. x.

Veneris...] 'a lord of all love's gifts.'

pluma] 'down,' of the early beard. *insperata*, i.e. than is expected.

nunc et...] 'and the hue which now surpasses the rose's bloom has changed and altered Ligurinus into its visage.'

alterum] 'different.' Cf. the celebrated epigram in the *xy*, *Ἀναθηματικά* I.

ἡ σοβαρὸν γέλσασα καθ' Ἑλλάδος, ἣ τὸν ἐραστῶν
ἔσμον ἐνὶ προθύροις Δαίης ἔχουσα νέων,
ἣ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίῃ μὲν ὀρᾶσθαι
οὐκ ἐθέλω, οἷα δ' ἦν κάρσι οὐ δύναμαι.

incolumes] 'in their freshness.'

ODE XL.

is prepared for keeping high festival, the wine, Phyllis, garland that so sets your beauty in relief, the altar and incense; the whole household is astir and the kitchen chimneys smoke. To-day is the Ides of April, the month of Venus, and all it is the birthday of my own Maecenas. Come and cease to long for Telephus who is far beyond your reach; let the history of Phaethon and Bellerophon be a warning against such lofty ambition. Come, Phyllis, the last—of my loves, come and sing me one of my songs: the antidote for care.'

This is the only Ode in this Book in which mention is made of Maecenas, to whom all the three first Books are addressed. It should be remembered that between the years 21 and 16 B.C., Augustus finally withdrew from public life, a coolness had sprung up between the Emperor and the Minister, and that Augustus's name could hardly be mentioned frequently in a poem written specially at Augustus' request. It is pleasing to find in this single reference, couched as it is in the language of affection.

2. *Albani*] This wine was reckoned second only to Falernian.

3. *nectendis apium coronis*] 'paraley,' *σπλαγος*. A paraley crown was given to the victors at the Nemean and Isthmian games, see Mayor on *Juv.* 8. 228, and its use for chaplets on festive occasions is alluded to, *l.* 86. 16, and *Virg. Ecl.* 6. 68.

nectendis coronis, 'for weaving chaplets': this use of the dative of the gerundive to express a purpose is chiefly found in legal phrases, e.g. *IIIviri agris dividendis*, 'a body of three land commissioners,' *Xviri legibus scribendis*, 'a body of ten men for drawing up laws.' *Virg. Georg.* 1. 8 has *cultus habendo pecori*, and 2. 9, *arboribus natura creandis*, 'method for rearing trees.'

4. *vis multa*] 'much abundance.'

5. *qua crines...*] lit. 'with which thy hair drawn back thou dost shine.' The Latin with inimitable terseness expresses that the hair was drawn back and fastened with a wreath of ivy, the effect of this simple ornament being to bring out in full relief the brilliancy (cf. *fulges*) of Phyllis' beauty. Perhaps 'which binding back thy hair sets off thy beauty' may do as a rendering.

I leave it to my readers' taste whether Phyllis was a blonde or a brunette; Martin speaks of her 'dark glossy hair,' a lady translator of the ivy 'twining in her amber hair.'

7. *verbenis*] see *l.* 19. 14 n.

avet immolato...] 'longs to be sprinkled with the sacrifice of a lamb.' *spargier* is an archaic form of the *Inf. Passive* only found here in the Odes.

9. *manus*] 'band,' i.e. of slaves, further defined in *l.* 10 as *mixtae pueris puellae*. The invitation is doubtless to Horace's Sabine farm, cf. *in horto*, *l.* 2.

11. *sordidum flammae...*] 'The flames quiver as they whirl the sooty smoke in eddies.'

For *trepido* cf. 2. 4. 24 n. *Sordidum* is graphic and suggests a contrast with the bright glimmer of the flames.

13. *noris*] = *noveris*.

14. *Idus...*] 'you are to keep the Ides, the day...' The Ides were on the 13th of every month except March, May, July and October, when they were on the 15th.

15. *mensem Veneris marinae*] The month being sacred to Venus adds a certain fitness to his invitation. *Ov.*, *Fast.* 4. 61, derives *Aprilis* from *Ἀπριλίη*, because in that month Venus was fabled to have sprung from the foam (*ἀφρίη*) of the sea:

*sed Veneris mensem Graecis sermone notatum
auguror: a spumis est dea dicta maris.*

The real derivation is from *aperio* 'the month of the opening,' *quia ver aperit tunc omnia* (*Fast.* 4. 87).

16. *indit*] The ancients connected *Idus* with *divido*, or an Etruscan word *iduo* of the same meaning.

18. *natali*] The word is used as a subst. without the addition of *die*.

19. *adjuvantes...*] 'reckons the on-gliding years.' *adjuvantes* admirably describes the way in which each succeeding year silently glides on (*fluere*) and is added (*ad*) to the tale of those already past. *ordinat*, lit. 'places in a row,' i.e. each birthday adds one to the row of figures which marks the number of his years.

21. *occupavit*] 'has made her own.'

22. *non...*] 'a youth of fortunes other than yours': *seors* = a man's 'lot' or position in life.

23. *grata compede*] Oxymoron, cf. 8. 11. 85 n.

25. *avaras spes*] 'greedy' or 'ambitious hopes.' There is, as Wickham observes, a 'half comic irony' in the mythological instances which Horace selects as a warning to Phyllis.

26. *exemplum grave*] 'a weighty warning.' I think the use of *gravatus* in the next line has no reference to *graves* here but is purely accidental.

27. *gravatus gravari* 'to treat as a weight,' 'hardship,' or 'grievance'; hence accurately used of a horse which objects to its burden and gets rid of it. Translate 'disdaining the burden of an earth-born rider.'

29. *ut*] after *exemplum praebet*, 'gives a warning so that you should seek a fitting partner.'

et ultra...] The construction is *et disparem vites nefas putando operari ultra quam licet*: 'and shun an unequal match by thinking it unholy to hope for more than is permitted.'

33. *non alia calebo femina*] 'no other woman shall fire me with love.' For *calere* and the construction cf. 3. 9. 5 n.

34. *condiscos*] stronger than *disco* = 'learn well' or 'thoroughly.' *reddas* = 'reproduce,' cf. 4. 6. 48, *reddidi. atrae*, 'gloomy' or 'black.'

ODE XII.

'Winter is passing away and spring returning, the swallow is building her nest and the shepherds are piping on the grass. The warmer weather suggests a drinking party, but if you, Virgilius, who have so many noble youths among your patrons, mean to drink my best wine, why then you must 'pay your shot' with a box of nard and then you shall have the best that is to be procured. Come then and bring the nard: I cannot afford to feast you wholly at my own cost: come quickly and forget money-making for a while: life is short, remember, and a little folly in its season is very pleasant.'

Whoever the Virgilius was to whom this Ode is addressed, it certainly is not the poet, for (1) he died B.C. 19, before this Book was published, (2) the language here used could not possibly have been applied to the poet. When we recollect the language used by Horace of him elsewhere, the *animas dimidium meae* of 1. 3. 6, the *animas quales neque candidiores | terra tulit neque quis me sit devinctior alter* of Sat. 1. 5. 41, the *optimus Virgilius* of Sat. 1. 6. 55, we shall be able to appreciate the taste of those who here consider that Horace, in a book published after his death, can speak of him as the 'client of noble youths,' and sneeringly hint at his meanness and fondness for money-making! Martin adopts this view which is worthy of his translation of the Ode.

The Scholiasts make various guesses, calling Virgilius *argentarius*, *medicus Neronum*, *negotiator*, and the like.

1. *veris comites*] These 'attendants of spring' are not the Zephyrs as in 4. 7. 9, but the 'northern breezes' mentioned

HORACE, ODES IV. xii.

2. The adjective *Thracias* = 'northern,' could properly be used by a Greek writer: probably Horace is thinking of *Erpasia* (see *Dict. s. v.*), which blew during the summer months.

hiberna nive turgida] 'swollen with winter's snow,' i.e. the melting of it. This would take place in very early spring before settled warm weather came in.

Nyx...] 'the unhappy bird that ever mournfully moans and (is) the undying disgrace of the house of Cecrops at she cruelly avenged...'

regum] The plural is generic: the reference is to Tereus but the plural suggests that such vicious acts were common among princes. For the story, see *Dict. Ant. s. v.*: some legends make Procne (the swallow) mother of others Philomela (the nightingale). Here in connection with nest-building as a sign of spring it is probable that the word is referred to, cf. *Virg. G. 4. 306, ante | garrula quam nidum suspendat hirundo* = 'before spring,' and the Greek *ἡ μία χελιδὼν ἐπὶ οἱ τοιαῖα*. On the other hand Sappho, *ἡ*, makes the nightingale the harbinger of spring, *ἡ ἴσος*, *ἡμερόφωνος ἀηδῶν*.

Ityn flebiliter gemens, cf. *Soph. El. 148, ἡ Ἴτυν, αἰὲν λοφύρεται | ἔρως ἀνυξομένη, Διὸς ἀγγελος*, of the swallow.

dicunt carmina fistula] 'play tunes with the pipe.' The phrase is a periphrasis for *σπιλίζω* which has no Latin equivalent, see *Fritzsche, Theocr. 1. 3. Fistula* is a Pan's-pipe; and *deum, cui...* refers to Pan.

nigri] 'dark-wooded.'

sed pressum...] 'but if you are eager to quaff wine at Cales.'

pressum Calibus, cf. *l. 20. 9.*

ceres] cf. *l. 17. 22 n.*

ber = 'he who gives freedom from care,' 'the wine-god,' *αἰὼς* from *λύω*, *l. 17. 22 n.*

clians] see *3. 5. 58 n.* Not knowing who Virgilius we cannot tell the exact nature of the 'patronage' he had from the 'young nobles' of the day.

merebere] 'you will,' i.e. 'must earn.'

nardi parvus onyx] *onyx*, so called from its resemblance to a finger-nail (*ὄνυξ*), is a kind of marble or alabaster: it

was frequently used for making boxes for ointments or unguents, and hence the word is frequently used = 'an ointment box' of whatever material, e. g. Prop. 3. 8. 22, *μαρθησους σπηξ.*

Cf. the accounts given of the anointing of Christ at Bethany: St Matthew (26. 7) speaks of *ἀλάβαστρον μύρου βαρυτίμου*, St Mark (14. 3), with his usual accuracy, has *ἀλ. μύρου γάρδου πιστικῆς τελευτελοῦς*, adding that she 'brake the box' (*συντριψασα*), and that its value was *ἐνδύω τριακοσίω δραπλίω*; also St John 12. 2. *eliciet* = 'shall lure forth.'

18. *Sulpiciis*...] 'reposes in the Sulpician stores.' For proper nouns used as adjectives, see 1. 15. 10 n. The 'Sulpician' stores if not actually managed by the Sulpicii may have been erected by them or managed by slaves or freedmen of theirs.

19. *donare, eluere*] Epexegetic, cf. 1. 8. 25 n. *amara curarum*, 'the bitterness of care.'

22. *non ego te*] Notice the antithetical pronouns: I the poor poet, you the rich money-maker. 'I do not propose to steep you in my cups for nothing.'

23. *immunem*] (from *in* and *munus*), 'without paying a contribution.' It was common among the Greeks and Romans to have feasts at which each guest contributed his share, cf. 8. 19. 6 n.

26. *nigrorum ignium*] 'black flames,' i. e. the flames of the funeral pyre.

27. *consiliis*] 'plans,' i. e. for money-making. *brevem stultitiam*, 'an hour's folly.'

28. *desipere*] 'to cast off seriousness.' *in loco, in καμῶ.*

ODE XIII.

'The gods have heard my prayers: you are becoming old and ugly, Lyce, and yet you still act like a young girl, and seek to awaken love. Love prefers fair Chloë's cheeks, and rudely wings his flight past wisened age, to which no ornaments can bring back its former charms, the charms which once stole my heart from me, when you succeeded Cinara as the queen of my

HORACE, ODES IV. xiii.

a. Alas, poor Cinara, the fates cut her off in her youth,
but they preserve to a fabulous age that the young men
gaze at the ashes of your beauty.'

10th Ode of the 3rd Book describes the cruelty and
Lyce in her youth; this Ode is a sort of sequel to it.

audivere...] The repetition (cf. 2. 14. 1 n.) expresses
emotion, just as we say Hurrah, Hurrah! cf. 4. 2. 49. It is
also that the repetition of sound in *is* and *vis* is
natural: he almost *hisses* the harsh truth into her ear.
Note the inverted order *audivere Di...Di audivere*, cf. 3.

et cantu...] 'and with quavering notes when in your
effort to arouse sluggish Cupid.'

Ille] Emphatic: the god, you try in vain to awake, is
asleep enough elsewhere.

digitis] 'young,' 'in the spring-time of life.' *psallere*,
'to touch,' or 'twitch with the fingers,' then to play on
it, or sing to it, cf. 'psalm.'

Delia, originally an adj. then a proper name, cf. *Delia*,

pulchris excubat...] 'keeps watch on the fair cheeks.'
excubat is a technical word used of sentinels on guard. For a
metaphor cf. *Romeo and Juliet*, Act 5, Sc. 3,

'beauty's ensign yet

Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.'

viridas quercus] 'sapless oaks.' Lyce is compared to
mely old and gnarled oak.

te quia ..te quia] Derisive repetition. 'Shrinks from
because your teeth are yellow, from you, because wrinkles
in oldness and the snow upon your head.'

Coae purpuræ] Purple robes of extremely fine silk
stuffed at Cos, see Mayor on *Juv.* 8. 101. *clari lapides*,
'precious jewels'; other MSS. give *cari*, 'costly.'

tempora...] 'the years which once swift time has shut
guarded in the public registers.'

id] *ἀραξ*, 'once for all.' *notis*: this is added to hint that
the Lyce endeavouring to deny her age; the *public*
bear testimony which cannot be denied or concealed.

15. *condita inlustrat*] The idea conveyed is that of Time storing up and then locking in the past so that it can never be recovered.

17. *venus*] as often, 'charms,' 'beauty.' *color*, 'hue,' 'complexion.'

18. *quid habes...*] 'What have you (left) of her, ah me, of her who breathed passion...?' *Ille* = that person, the person not here but at a distance: therefore *illius* = 'her of long ago,' i.e. the old Lyce, the Lyce of former days. For the repetition of *illius* see 4. 4. 70 n.; the effect here is pathetic, but the pathos is used to enhance the mockery.

20. *surpuerat*] By syncope for *surrpuerat*, cf. 1. 86. 8 n.

21. *felix*] i.e. in the possession of my heart; it is in agreement with *Lyce*; *post* clearly of time, 'after Cinara's death.'

notaque...] (Queen of my heart after Cinara) 'and (*que*) a beauty of repute (*nota*) and winning wiles' (*gratarum artium*). *gratarum artium* is simply a gen. of quality (cf. 4. 1. 15, *centum puer artium*), and is put instead of an adjective, being strictly parallel to *nota*. *facies* refers to the whole personal appearance of Lyce.

The above explanation is so simple that I cannot understand why Orelli and Wickham follow Bentley in making *artium gratarum* dependent on *nota* = 'noted for,' and *et = etiam*, 'and a beauty noted also for her winning wiles.' That *et* after *que* can = *etiam* certainly lacks proof, and the construction *notus artium* they only support by the authority of 2. 2. 6, where see *notas*.

The *gratae artes* are explained by Comm. Cruq., '*artium gratarum facies dicitur quas oculis, nutu superciliorum, cervicis volubilitate, capitis gratia, totius denique corporis motu placet.*'

24. *servatura...*] 'though they mean to preserve Lyce to match (*parem* is proleptic) the years of a poor old raven.'

25. *vetulae*] This adj. is used of old age when it is spoken of contemptuously. For the age of the raven, cf. 3. 17. 13 n.

28. *facem*] 'torch,' here used of the blaze of beauty which kindles the fire of love.

For *dilapsam* (*dis-lapsam*) 'that has fallen asunder,' i.e. gradually wasted away into ashes, some MSS. by a common error read *delapsam in cineres* which would mean 'that has fallen down into ashes.'

ODE XIV.

This and the following Ode are closely connected: the one dwells on Augustus' victories in war, the other on his triumphs in peace.

'How shall senate and people worthily immortalize thy merits, O Augustus? But lately the Vindelici have been taught thy prowess in war, for it was with thy troops and under thy auspices that Drusus overthrew the Genauvi and the Brenni, and that afterwards Tiberius joined battle with the Rhaeti. On him every eye was fixed as he careered irresistible over the field of battle; like to the South wind when he sweeps over ocean at the equinox, or the bellowing Aufidus when with swollen torrent he threatens inundation, was the onset with which he broke the mailed ranks of barbarians and, his own troops uninjured, carried carnage and conquest far and wide—yes, because thou didst furnish the forces, the forethought and the favour of the gods. For it was fifteen years from the day when Alexandria yielded to thee that prosperous fortune added this crowning glory to thy past campaigns. Now all the world owns thee its master at peace beneath thy sway, while Italy and imperial Rome enjoy thy guardianship and thy presence.'

Tiberius and Drusus were the sons of Tib. Claudius Nero and Livia, who subsequently married Augustus. The campaigns referred to took place in B.C. 15: Wickham says that 'their object was to obtain military command of the more eastern passes into the valleys of the Rhine and the Inn which were still unsafe for Roman armies and from which the mountain tribes even issued from time to time to plunder Italian soil. Drusus forced what is now known as the Brenner pass, overthrowing the Rhaeti near Tridentum, now Trent. Meantime Tiberius was despatched from Augustus' army in Gaul, with the purpose of taking the enemy in the rear. He ascended the Rhine valley to the lake of Constance, and thence penetrated the gorges of the Upper Rhine and Inn in every direction, so that

at the conclusion of a brilliant and rapid campaign, the two brothers had effected the complete subjugation of the Grisons and the Tyrol.'

Tiberius became emperor on the death of Augustus, A.D. 14, and died A.D. 37; Drusus died in Germany B.C. 9. See also 4. 4, Int.

1. *patrum...Quiritium*] a poetical variation of the ordinary phrase *Senatus Populusque Romanus*, S. P. Q. R.

2. *honorum*] 'magistracies,' 'dignities,' cf. 1. 1. 8 n. The word is used strictly: the Roman emperors carefully retained the old forms of the Republic: the old magistracies were still allowed to exist in name (*eadem magistratum vocabula*, Tac. Ann. 1. 8). The emperor was technically only an ordinary citizen, on whom the senate and people had from time to time conferred various ordinary and extraordinary dignities. Thus Augustus was appointed perpetual *Imperator*, B.C. 29, and in the same year accepted the 'censorian power'; in B.C. 28 he became *princeps senatus*; he was consul for the 6th time B.C. 28, and for the 7th time B.C. 27; in B.C. 28 he received the 'tribunician power,' and in B.C. 12 he was made *pontifex maximus*: see Merivale, c. 31.

3. *Auguste*] Octavian assumed this name B.C. 27; it really served as a title: 'the name was intact,' says Merivale, 'it had never been borne by any man before,' but the adjective was applied to things holy and divine and suggested power and greatness (cf. *augeo*, and see Ov. Fast. 1. 609).

in aevum...aeternum] pleonastic. 'Is to immortalize for ever.' For *in aevum* cf. the Greek *αἰώνιος* 'everlasting,' and the N.T. *εἰς τοὺς αἰῶνας τῶν αἰῶνων*.

4. *per titulos...*] 'by (means of) inscriptions and recording annals.' So 8. 17. 4, *per memores genus omne fastos*. *Fasti sunt fasti dies*, says Festus: *fastus* is originally an adj. from *fari*, and *fasti (dies)* are (1) days 'on which the magistrates may speak,' on which the law courts are open (see Ovid, Fast. 1. 47), (2) a register or list of such days, (3) as here, 'annals,' 'public records.' Such records would be the *annales maximi* kept by the *pontifex maximus*.

5. *qua...oras*] Poetical for the whole habitable globe; † *οἰκουμένη*.

6. *principum*] The title of *princeps senatus* was a purely honorary distinction conferred by the censors on the most

HORACE, ODES IV. xiv.

and worthy of the senators. It was the title by Augustus chose by preference to be designated: cf. O. I. 1, *cuncta...nomine principis sub imperium accepit*, O. I. 50, *hic ames dici pater atque princeps*. The word does not mean in Horace's time 'a prince' or 'a son,' and therefore *maxime principum* must be taken to mean 'the princeps,' and it is clearly impossible to render it literally in English.

nem...Vindelici didicere...quid Marte posses] lit. the V. have learnt what thou couldest in war, i.e. how to possess in war the V. have learnt. This idiom by which the nominative of the subordinate sentence is under the government of the main verb is Greek rather than Latin, e.g. *οὐδὲ σε τίς εἶ*.

tes] from *ex* and *pars*, 'without share in,' 'ignorant of,' to be confounded with *expertus*, 'skilled.'

Genaunos] These and the *Brenni* are two tribes of the Tyrol who inhabited the modern Tyrol. The name of the pass survives in the Brenner pass.

et arces...] 'and citadels that crown the awful Alps.' *an arx*, which the ancients derived 'ab arcendo,' was any 'place of defence' situated on an eminence.

defecit] 'overthrew': the word governs all the accusatives which precede, though, perhaps, more strictly applicable to *st.*

vice simplici] i. e. *plus quam vice simplici*, such an *ex* of *quam* not being rare, e.g. *plus quingentos colaphos nihili* Ter. Ad. 2. 1. 46. The words clearly mean 'with more than one-fold,' i.e. avenging every loss he by inflicting a much greater. On the other hand *vice* is used of regular alternation, *vicem reddere* of giving back as much as you get. Conington renders 'and give back their debt twice told.'

immanes] cf. O. 3. 4. 42 n.

auspiciis secundis] 'with' or 'under happy auspices': the auspices were those of Augustus. As the *imperator* alone takes the auspices, and as Augustus was perpetual *imperator*, all victories were ingeniously described as won 'under auspices' or indeed 'by him': the general who led the army to the field was no longer *imperator* but only *dux*.

spectandus...quantis] I am strongly inclined to take *fatigaret* as an ordinary indirect question dependent on

spectandus: 'Twas a sight to see with what destruction he harassed hearts dedicated to the death of freemen.' Wickham however considers it a Greek construction = θαυμαστός...δεός.

18. *devota...liberae*] Horace, with true Roman indifference, merely mentions this quality to enhance the glory of Tiberius.

20. *indomitas*] 'unconquerable': the adj. suggests a comparison with the description of the Rhaeti in l. 18.

prope qualis...] The construction is *prope qualis Auster exercet undas...* (*tali modo*) *impiger vexare turmas*: 'almost as the South wind when he frets the waves... (even so) unwearied to harass the squadrons of the foe and dash his snorting steed....'

prope: the introduction of this modifying word before *qualis* is very remarkable. Metaphors, similes and the like are in their proper place in Poetry, in Prose they are strictly speaking not: consequently Prose-writers frequently introduce them with apologies and qualifications, Poets rarely or never. A comparison in poetry that needs either qualification or apology is self-condemned. To compare Tiberius to the South wind may be either good or bad poetry: but for a poet to say 'Tiberius is almost like the South wind' is positively to suggest to the reader that he is himself conscious his own comparison is 'almost' what it should be, but not quite. It is but fair however to Horace to remember that this Ode is written to order: any one who has written a 'Prize Poem' may appreciate what agonies such comparisons as this and the one in 4. 4 must have cost him, indeed I am not quite sure that the *prope* is not inserted of malice prepense.

21. *exercet*] 'keeps at work,' then 'harasses,' 'annoys.'

Pleiadum...] The Pleiades rise and set about the time of the equinoxes, and therefore of the equinoctial gales. Horace speaks of them as 'cleaving the clouds' because he is thinking of the cloudy stormy weather which accompanied their rising and setting when they would be only seen fitfully and occasionally through *rents* in the *clouds*.

23. *vexare*] Epexegetic infinitive.

24. *medios per ignes*] Be careful of rendering 'through the hottest of the fire.' By comparing Epist. 1. 1. 43, *per saxa, per ignes* and Sat. 2. 8. 56, *ignes per medios furiosque ruentis* (of a madman), we see that the expression is proverbially used of passing through any great danger, just as we talk of passing 'through fire and water.' Wickham rightly

ys that the use of such a metaphorical phrase is out of place here, but his view that there is a reference to the 'burning plagues of the Rhaeti' is wholly conjectural.

25. *tauriformis*] The Greeks always represented rivers and torrents under the form of bulls, doubtless with reference to their violence and their roar; so Homer *Il.* 21. 237 describes anthus as *μεικρὸς ἤντε ταύρος*, and cf. Eur. *Ion* 1281, *Ἰσχυρόμορφον βύμα Κηφισοῦ πατρὸς*. For the Aufidus cf. *S.* 80. 1), 4. 9. 2. Horace with pardonable prejudice selects the river of his native place.

28. *meditatur*] 'plans.' Other MSS. give *visitatur*.

29. *agmina ferrata diruit*] 'Dashed in pieces the mailed ranks.'

31. *metendo*] 'by mowing down.' So in English:

'Some men with swords may reap the field,
And plant fresh laurels where they kill.'

J. SHIRLEY.

32. *stravit humum*] 'strewed the ground,' i.e. with the dead his sword had mowed down. *sine clade victor*, because of the small loss of his own men. Cf. *Much Ado about Nothing*, Act 1, Sc. 1, 'A victory is twice itself when the achiever brings some full numbers.'

33. *tuos divos*] The expedition was undertaken under the 'auspices' of Augustus, see l. 16 n.

34. *quo die*] i.e. when Augustus after the defeat of Antony and Cleopatra at Actium B. C. 31 passed on to the East and entered Alexandria some time in the autumn of B. C. 30. The words *quo die* are probably not to be taken too accurately.

36. *vacuam*] because Antony and Cleopatra had put an end to their lives. See *Shak. Ant. and Cleo. Act 4, Sc. 15* and Act 5.

37. *lustro*] cf. 2. 4. 23 n.

40. *arrogavit*] The dictionaries give this word as meaning (1) to adopt a child, (2) to appropriate to oneself what is not one's own. Neither sense suits here. I think that Horace has coined the phrase he uses on the analogy of the well-known

prorogare imperium. Just as the senate for a favourite or victorious general (*prorogabat imperium*) 'granted an extension (*pro*) of his command,' so Fortune for her favourite Augustus 'granted this additional (*ad*) glory to his past commands' (*decus peractis imperiis arrogavit*).

41. Cantaber] cf. 2. 6. 2 n.

42. Medus] 'the Parthian,' cf. 1. 2. 51 n.

Indus, Scythes] Suet. Oct. 21 relates a story that embassies from these two peoples came to solicit the friendship of Augustus.

44. dominae] 'mistress,' i.e. of the world.

45. te...Ister] Wickham rightly points out that, though the adjectival clause *fontium qui celat origines* applies primarily to the Nile, yet 'the position of the copulatives seems to shew that the Danube is included.' This view, which the construction of the sentence supports, he further justifies by a quotation from Seneca, *Quaest. Nat.* 4. 1, who compares the Danube with the Nile, *quod et fontes ignoti et aestate quam hieme maior sit.*

47. beluosus] cf. 3. 27. 26, *scatentem beluis pontum.* The adj. is only found here, and is perhaps imitated from the Homeric *μεγακέρης*. Cf. too Ps. 104. 25, 'the great and wide sea, wherein are things creeping innumerable, both small and great beasts.'

remotis Britannis] cf. 1. 35. 29 n.

49. non paventis funera Galliae] 'Gaul that dreads not death.' Horace seems to have in mind certain teaching of the Druids, that death was only the passage to another life, to which Lucan 1. 459 definitely refers their valour:

*felices errore suo, quos ille timorum
maximus haud urget leti metus, inde ruendi
in ferrum mens prona viris animaeque capaces
mortis et ignavum redditurae parcere vitae.*

50. audit] 'obeys.' For the *Sygambri*, see 4. 2. 36 n.

52. compositis...] 'worship with weapons laid to rest.' Mark the peacefulness and repose suggested by the sound and sense of this concluding line.

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ODE XV.

as I thought to tell of wars and warlike conquests, struck his lyre to warn me against venturing on so sea. And indeed, Caesar, the most glorious triumph of is the establishment of universal peace. Peace hath ories no less than war, the checking of licence, the ent of vice and the restoration of the old virtues that e name of Italy famous to the limits of the world. Safe thy guardianship we fear war neither at home nor and therefore every day, when young and old meet at ly board, it shall be our delight, after prayer to the gods, of the glorious dead, to sing of Troy and Anchises, and he last and greatest of that heaven-descended race.'

[Theobus] as especially the god of song and music. So as Hom. Il. 1. 603 we have mention of *φάρμαγος περι- ἦν ἔχ' Ἀπόλλων*. So also he restrained Virgil, though ore homely manner, Ecl. 6. 8, *cum canerem reges et Cynthus aurem | vellit et admonuit*.

[*increpuit lyra*] *increpo* means, (1) 'to make a noise,' 'to make a noise at,' 'rebuke loudly,' and is therefore used curately here = 'sounded his lyre in warning.' Ovid, 493, describes exactly the same thing:

*tec ego cum canerem, subito manifestus Apollo
movit inauratae pollice fila lyrae.*

[*lyra*] *lyra* with *loqui*, but the position of *lyra* ts separation from *increpuit*. No doubt, as Horace is a t, *loqui* is = *loqui (lyra)* 'to tell of (in lyric poetry),' but ot expressed, though perhaps suggested by the addition to *increpuit*: Apollo fitly employs the lyre to warn against the misuse of that instrument. For the lyre as for warlike poetry cf. 2. 12. 3 n.

[*parva Tyrrenum*] Note the antithesis, cf. 3. 8. 72, *modis tenuare parvis*; according to his universal practice rring the special to the general, Horace selects the e sea as an instance of a wide or large sea.

4. *vela darem*] 'spread my sails': for the same metaphor, cf. Virg. Georg. 2. 41, *pelagogus volans de vela patenti*.

Caesar] Augustus was a 'Caesar' as being the adopted son of Julius Caesar: it is plain that the name even in Horace's day is gradually becoming a title, as it has definitely become in so many modern languages, e.g. Kaiser, Czar, Shah.

5. *fruges...*] i.e. by making it possible to again cultivate the fields in safety.

rettulit] so always spelt rightly, as being=*retstultis*; so *recido* but *reccidi*, *reperio* but *repperi*.

et...et] 'both...and.'

6. *et signa...*] cf. l. 2. 22 n.

nostro] because Juppiter Capitolinus was looked on as in a peculiar sense the god of Rome, cf. Prop. 8. 11. 41, *causa Jovi nostro latrantem opponere Anubim*.

8. *vacuum duellis*] 'free from wars.' The use of *duellum* for *bellum* is an affectation of archaic phraseology, see l. 84. 5 n. For the form cf. *duo* and *bis* (= *duis*), and the old form of *bonus*, *duonus*.

9. *Ianum Quirini clausit*] For a full account of Janus, see Ov. Fast. 1. 62—146 and Dict. s.v. The word is clearly the masc. form of Diana (*Janus*=*Dyanus*), and probably was originally the title of the sun. In Italy, however, he is always represented with two heads, and the patron of gates (*januae*), inasmuch as they look two ways, and the word *Janus* is applied to any 'covered way' or 'arcade' with two entrances. The name *Janus Quirini* or *Janus Quirinus* was however specially applied to one such arcade the doors of which were open in time of war and shut in time of peace. It was said that, whereas they had only been twice closed previously, viz. in the reign of Numa and after the first Punic war, they were closed three times in the reign of Augustus, viz. B.C. 29 and 24, and on one other occasion. Cf. Suet. Oct. 22, *Ianum Quirinum semel atque iterum a condita urbe clausum...terra marique pace porta ter clausit*.

et ordinem...] 'and curbed license that strayed outside the straight path.' The phrase *frena* or *frenos infringere* is found even in prose='to curb,' or 'restrain': on the other hand, *dare frena*='to give the rein to,' 'give full scope to.' The metaphor in *evaganti* is from a horse that in a race breaks away and

leaves the *rectus ordo* or 'straight line' of the course: here however *rectus ordo* means also 'the path of rectitude.'

13. *veteres artes*] These 'ancient arts' are the virtues of old Roman life, such as thrift, temperance, simplicity, on which Horace dwells at length in the first six Odes of Book 8 and which Augustus attempted to galvanise into life again by numerous statutes.

For *ars* in this sense, cf. S. S. 9, *hæc ars Pollux*.

14. *imperii*] For the contracted gen. cf. l. 6. 13 n. *imperium*, lit. 'military sway,' then the 'state possessing military sway,' 'the Empire.'

15. *maiestas*] This word is technically used to describe the dignity (1) of the gods, (2) of magistrates, (3) and, most frequently, of the Roman State, e.g. in the phrase *maiestas populi Romani: maiestatem p. R. minuers* or *laedere* is 'to commit high treason,' and 'treason' is *laesæ maiestatis* (cf. Norman-French *lèse-majesté*). The phrase *imperii maiestas* represents the State as a living unit, embodying and reproducing all the glories of Roman history, and, as such, to be deemed reverend and inviolable. Cf. Cic. pro Rab. 1. 2, *maiestatis atque imperii*: "the words form one notion 'the imperial dignity' of Rome." Heitland.

17. *rerum*] 'our fortunes.'

furor civilis] 'civil madness,' i.e. civil war, such as had for a century devastated Italy, and made men indifferent to the form of government so long as they could enjoy that *otium* which was the greatest gift and greatest safeguard of the Empire.

For *exiget* = 'banish,' some MSS. read *eximet* = 'take away.'

20. *inimicat*] a word invented by Horace. *inimicus* is usually distinguished from *hostis* as a *private* from a *public* enemy; *inimicus* is one who might be a friend, *hostis* is a stranger or foreigner: probably Horace therefore uses *inimicat* to bring out more forcibly the idea that the strife between these 'hapless cities' is not 'a war' but a 'family, domestic quarrel.'

21. *qui profundum...*] i.e. dwellers by the Danube, cf. 2. 20. 20 n.

22. *edicta Julia*] 'the Julian decrees.' The word *edictum* is used loosely here: strictly it is the 'declaration' made by the

prætor on entering office of the principles by which he would be guided in administering justice. See *Dict. Ant. s. v.*

23. *Seres*] Put for any remote Eastern nation, cf. 1. 12. 56.
infidi Persæ] i.e. as always, the Parthians. Cf. *Epist. 2. 1. 112, inventor Parthis mendactor*, where the expression seems proverbial. 'Perfidy' however was a charge which the Romans—like other nations since—found it not inconvenient to bring against successful opponents, cf. 4. 4. 49 n.

25. *nosque...*] 'and we (for our part),' i.e. they shall keep peace and we will enjoy it. *et...et* 'both...and.'
profestis] i.e. days which were not *dies festi*.

26. *inter locos...*] The conclusion of this Ode much resembles the closing lines of Macaulay's *Horatius*,

'When the oldest cask is opened
 And the largest lamp is lit,

When young and old in circle
 Around the firebrands close,

With weeping and with laughter
 Still is the story told
 How well Horatius kept the bridge
 In the brave days of old.'

29. *virtute functos duces*] lit. 'leaders who have fulfilled a man's part,' i.e. who have died after performing a man's part—'the heroic dead.' The participles *functus* and *defunctus* as expressing a completed task are continually applied to the dead, as being those who 'rest from their labours,' either with or without (though this is somewhat post-classical) an ablative of the task completed. Cf. 2. 18. 38, *functus laboribus*.

virtus from *vir* is 'all that may become a man'—'manliness' and therefore frequently 'courage.'

more patrum] with *canemus*. Cato the Censor is quoted by Cicero (*Tusc. 1. 2*) as referring to this 'ancient custom': *est in Originibus solitus esse in epulis canere convivas ad tibicinem de clarorum hominum virtutibus*.

30. *remixto*] This very rare word seems to express the continuous alternation of song with music. Cf. *A. P. 151, veris falsa remiscet*, 'so intertwines fact with fiction.'

HORACE, ODES IV. xv.

| probably a conventional epithet because the pipe
h used in Phrygia, e. g. in the worship of Cybele. The
style of music (ἡ Ἀφροδίτη ἀφροδία Plat. Rep. 398 n) is
specially spoken of as μαλακὴ καὶ συμπερικυβερητή by Plato:
again describe it as orgiastic and wild as opposed to the
solemnity of the 'Dorian mood.'

almae] 'nurturing' (*quae alit*), 'fostering,' 'kindly'—
mous epithet of Venus immortalized by Lucretius l. 2,
idum genitrix, hominum divumque voluptas, | alma Venus.

2. progeniem Veneris] Not Aeneas, but his great
endant Augustus.



CARMEN SAECULARE.

'O Phoebus and Diana, grant our prayer at this solemn season when the Sibylline verses ordain that a chorus of youths and maidens should chant a hymn to the gods who love the seven hills (1—8). O life-giving Sun, ever do thou regard Rome with thy favour, and thou, O goddess that bringest children to the light, protect our mothers (9—16), yea, and give good success to the new marriage laws and increase to our people, so that again and again throughout the ages they may in full numbers celebrate this holy festival (17—24). And do you, O ye Fates, determine for us a destiny in the future as glorious as in the past: may the earth yield her increase and the heavens drop fatness (25—32). Harken to us Apollo, hearken O Queen of Night, and, if Rome be indeed your creation, and if under your guardianship the race of Troy has been guided to greater destinies, then grant righteousness to our youths, peace to our elders, prosperity, increase and glory to our nation (33—48). Chiefly fulfil his prayers for him who is the glorious descendant of Venus and Anchises, the conqueror merciful as he is mighty. His sway already the nations own, already beneath his care our ancient virtues and ancient blessings are returning (49—60). May Phoebus, if he regard with favour the heights of Palatinus, grant another lustre, another age of abiding and ever-increasing happiness: may Diana from her temple lend her ear to the prayers of the Quindecimviri and our vows (61—72). That this is the will of the Immortals we carry home a good and certain hope, after duly chanting the praises of Phoebus and Diana.'

HORACE, CARMEN SAECULARE.

The occasion of this Ode see 4. 6, Introduction. Its occasion has been severely criticized, but it is fair to repeat that Horace would not himself have considered it a pure poem. It is an Ode written for public performance, and is distinctly rhetorical rather than poetical; from this view it has the considerable merit of being simple and direct in its diction, and if, as in stanza 5, even Horace halts, we will pity the genial bard who finds himself compelled to give a poetical blessing on legislation which his tastes would lead him to dislike, and his common sense must have regarded as visionary.

Modern editors give various methods of dividing the Ode into the chorus of boys and that of girls. Thus much is clear; that the first two stanzas are sung by the joint chorus, the third by the boys, the fourth by the girls; that the fifth is sung half by boys and half by girls; that stanzas 6 and 7 seem to fall into pairs, and so suggest that they were sung alternately by boys and girls; that stanza 19 is clearly all together.

[*Ilvarum potens*] 'Queen of the woods.' For the genitive, see 10.

[*caeli decus*] 'glory of the sky,' in agreement with both *Phoebe* and *Diana*, cf. 4. 8. 31, *clarum Tyndaridae*

[*sempiterna*...] 'O ever reverend and (ever) revered.' *semper* and *sempiterna* both adjectives.

[*Sibyllini versus*] See Dict. Ant. *Sibyllini Libri*. The *libri* were in charge of the *Quindecimviri* (see l. 70 n.); the *libri* had been burnt in the temple of Jupiter Capitolinus but had been re-formed. They were written, like all the *libri* in hexameter verse, and were no doubt frequently renewed when a convenient oracle was not found in the existing *libri*.

[*virgines*...] see 4. 6 Int.

[*in quibus placuere*] 'in whose sight (they) have found pleasure.' The perfect is accurate: Rome is not only now, but has been the object of their regard.

9. *alme*] 'life-giving,' see 4. 15. 31 n.

10. *alius et idem*] 'another and yet the same.'

12. *visere*] because the sun is continually spoken of as 'viewing' all that goes on upon earth, cf. Aesch. Prom. V. 91, *καὶ τὸν παρόπτην κύκλον ἡλίου καλῶ*, and Shelley's imitation:

'I ask yon Heaven, the all-beholding Sun,
Has it not seen?'

For *matius* cf. Virg. Aen. 7. 602, *maxima rerum Roma*.

13. *rite*...] 'O thou, that according to thy office dost gently bring the young to birth (*aperire partus*) at the full time.' *aperire*, expegetical inf., cf. 1. 3. 25 n.

14. *Ilithyia*] *Ἐλευθία* (perhaps from *ἐρχομαι*, *ἐλέλυθα*), the goddess who assists 'the coming' of children, and therefore synonymous with *Lucina* 'she who brings to the light,' and *Genitalis* 'she who brings to the birth.' Juno is also called *Lucina*, and *Genitalis* is not elsewhere found as a proper name.

15. *sive*...] cf. Sat. 2. 6. 20, *Matutine pater, seu Jane libentius audis*. It was necessary in addressing divinities to address them by the particular title which was appropriate in the particular circumstances, cf. Aesch. Ag. 155, where the chorus being in doubt as to the particular character in which they should appeal to Zeus, invoke him with the words *Ζεὺς, ὅστις ποτ' ἐστίν*, and apologize for not giving him a more definite title. In consequence a suppliant might apply to a goddess all her various names, so as to be sure of hitting on the right one.

17. *producas*] 'rear,' i.e. to manhood. So the epithet *κουροτρόφος* is applied to various goddesses in Greek. For *subolem*, cf. 4. 3. 14 n. *patrum*, i.e. the conscript fathers, the Senate.

18. *super iugandis feminis*] i.e. the *lex Julia de mari-tandis ordinibus* or *de adulteriis*, enacted B.C. 18, see Dict. of Ant., and 3. 6 Int.

19. *prolis feraci*] cf. 4. 4. 58 and 3. 6. 17 n.
lege marita] 'marriage law.'

22. *orbis*] 'cycle.' *per*, i.e. after revolving 'through.'
referatque] As regards the position of *que*, cf. 2. 19. 28 n.

HORACE, CARMEN SAECULARE.

r] There was a sacred number with the ancients, 9, *infecto ter pulvers*, Soph. Ant. 481, *χοαίαι τριπέρι*—the number of the chorus here consists of thrice nine | thrice nine maidens.

sequentes] Emphatic: the prayer is that they may us.

traces cecinisse] 'ever truthful in your oracles': used of prophetic utterance cf. 1. 15. 4 n. The inf. is , and the perfect is used accurately: the Fatae have d truthful in their past utterances, and this is the confidence in their promises for the future.

sed semel...] Wickham with most recent editors is ht in preferring the less commonplace and somewhat ult *servet*, which has strong MSS. authority, to Orelli's [e Fates, as has been once appointed,—and so may g landmark of our fortunes preserve it—link happy o a happy past.' Supply *bonis* with *peractis*.

nstruction of *quod* with *dictum est* is its ordinary n in parentheses = *id quod*, and *stabilisque* is put *quodque stabilis...*, the idiom being that so frequent- g. in such phrases as *Ego, Patres Conscripti, quod um fortunatumque sit, ita censeo*.

nakes *quod...servat* acc. after *cecinitisse*, but the sense n having foretold what has been once for all decreed (consequently) the abiding landmark of things pre- poor and pleonastic to the last degree.

rerum terminus] In using the phrase 'abiding land- our fortunes,' Horace is clearly referring to the gend that, when space was being made for a temple on the Capitol, the god Terminus (see Class. Dict. e refused to make way, thus symbolizing the eternal f the Roman state. The Romans regarded 'bound- ith peculiar reverence, cf. 2. 18. 24 n.: the word s constantly used as a symbol of abiding fixity, cf. 18, *alte terminus haerens*, and Virg. Aen. 4. 614, *us haeret*.

rtillis frugum] 'prolific in crops': cf. 4. 6. 89, *pro- rum*, and 3. 6. 17 n. For the thought cf. Pa. 144. 18, garners may be full...that our sheep may bring forth and ten thousands in our streets.'

vicesa...] It was customary at the festival of the a to crown the statue of Ceres with a chaplet of

wheat-ears, cf. Tib. 1. 1. 15, *flava Ceres, tibi sit nostro de rurs corona | spicca.*

81. *salubres, Iovis*] Both words go equally, in thought, both with *agnas* and *curas*. Jupiter is, as often, the god of the weather, cf. 1. 1. 25 n. *agnas* = 'rain,' and for *agnas Iovis*, cf. Il. 5. 91, *Διὸς βροχῶν.*

83. *condito telo*] the exact opposite of *arcum tendit Apollo* 2. 10. 20, and cf. 3. 4. 60. His arrows brought pestilence and death, cf. Hom. Il. 1. 48—52. Observe the careful collocation of the adjectives *mittis placidusque* between *condito* and *telo*.

87. *si*] For this use of *si* in appeals, not implying any doubt as to the fact but assuming it to be a fact, and founding the appeal on it, cf. 1. 82. 1, *si quid...lustimus, age dic*, 3. 18. 5, *Fauns...levis incedas, si tibi...cadit haecus*, and below, 1. 65.

Illaque] Emphatic: 'and if from Ilium came the squadrons that...'

Apollo had always favoured the Trojans, and consequently might be appealed to to favour the Romans as their descendants, cf. 4. 6. 21—26.

89. *pars*] in apposition with *turmas*.

41. *cul*] *so. parti; sine fraude* = 'without harm,' 'unharm-ed,' cf. 2. 19. 20 n. The phrase clearly goes, as its position proves, with *per ardentem Trojam*, 'uninjured mid the fires of Troy.'

42. *patriae superstes*] A pathetic touch.

43. *munivit iter*] *munire* is the technical word used by the Romans for 'making' those great military causeways, one of which, for example, stretched from the Golden Milestone in the Forum Romanum to York, the dust from which I have myself heard described by Lincolnshire rustics as 'rampar dust,' i. e. dust from the high road or 'rampart' (*munitionum iter*).

44. *plura relictis*] 'Rome instead of Troy,' Wickham.

47. *Romulae*] For the adj. cf. 1. 15. 10 n. For the hypermetric verse, cf. 4. 2. 22, and 4. 2. 7 n.

49. *veneratur*] lit. 'to worship,' then 'to ask as a worshipper,' and so allowed to take a double accusative like other verbs of asking. Cf. Sat. 2. 6. 8, *si veneror stultus nihil horum*. There is a reading *quique...imperet*.

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bobus albis] 'with (sacrifices of) milk-white steers,' such as 'grazed along Clitumnus,' cf. Virg. Georg. 2. 146,

*hinc albi, Clitumnus, greges et maxima taurus
victima, saepe tuo perfusi flumine sacro
Romanos ad templa deum duxere triumphos.*

50. sanguis] 'offspring,' cf. 2. 20. 5 n.

51. bellante...] cf. Virgil's description of the Roman duty (Aen. 6. 858) *parcere subjectis et debellare superbos*.

53. manus potentes] cf. the use of *manus*, 4. 4. 73. The hand as grasping the sword is naturally used as a symbol of power.

54. Medus] see 1. 2. 51 n.

Albanas secures] Alba Longa was the mother city of Rome: the adj. is used instead of 'Roman' as suggesting an antiquarian reminiscence. *secures*: borne among the *fasces* before a Roman magistrate *cum imperio*, and symbolical of his power of life and death, see Dict. Ant. s. v. *Fasces*, and cf. 3. 2. 19, *sumit aut ponit secures*.

55. Scythas, Indi] For their embassy to Augustus, cf. 4. 14. 42 n. Here however *responsa* clearly suggests the idea of the 'response' of an oracle or divinity.

57. pudor] Αἰδώς: the feeling which prevents men from doing anything which might cause them to blush.

58. virtus] From *vir*, a personification of all the qualities that 'may become a man.'

neglecta, apparetque fulgente, acceptusque] Mark the weak caesura, and also in ll. 73, 74, and see 4. 2. 6 n. Nauck observes that all these stanzas express the sense of tranquillity and peace, and that possibly the rhythm of the lines is intended to represent this.

59. pleno copia cornu] For *Copia* personified with her horn of plenty (our 'cornucopia,' *benignum cornu*, 1. 17. 16), see Class. Dict. s. v. *Amalthea*.

62. acceptus] 'welcome,' 'dear.' *Camenae* here = simply 'Muses,' but see 1. 12. 39 n.

63. qui salutari...] Παῖν, Παῖνίος.

65. Palatinas arces] With reference to the temple of Apollo on the Palatine, in which this hymn was sung, built by Augustus B.C. 28, in memory of the battle of Actium, cf. 1. 31. 1. Many MSS. have *aras*. *aequus*, 'with favourable eye.'

66. *felix*] The run of the verse seems to point to this word going with *Latium* rather than with *lustrum*, as Orelli takes it.

67. *lustrum*] for *lustrum* = 'a space of five years,' cf. 2. 4. 23 n. The reference is doubtless to the fact that Augustus, at the conclusion of the 10 years for which he had originally accepted the *imperium*, was in B.C. 18 invested with it for a further period of five years.

68. *prorogat, curat, applicat*] I so read with hesitation in preference to *prorogat, curat, applicat*. The MSS. authority is fluctuating. The whole hymn has hitherto been a supplication, and the use of *si* in l. 65 seems to point to a continued appeal, cf. its use in l. 87. On the other hand it is urged that 'the time for urgent prayer and expostulation is past: the chorus has now assumed the tone of confidence and promise,' and that the assertion in the last stanza would be abrupt if the prayer be continued to l. 72.

69. *Algidum*] *Algidus* is a mountain in *Latium* near *Tusculum*. *Diana* is described as 'rejoicing in it,' l. 21. 6.

70. *quindecim virorum*] sc. *sacris faciendis*. They formed a *collegium* or 'guild' and had charge of the Sibylline books. They originally numbered only two: Tac. (*Ann.* 11. 11) states that they had charge of these games.

71. *puerorum*] 'both boys and girls, in accordance with the old use of *puer* for either sex.' Wickham.

75. *doctus*] 'trained,' i. e. by the poet, who would be *χοροδιδάσκαλος*, cf. 4. 6. 48, *docilis modorum* | *vatis Horati*. *dicere*: epexegetic.

THE METRES OF THE EPODES.

Epodes I—X consist of an ordinary Trimeter Iambic (*Iambicus senarius*) followed by an Iambic Dimeter (*Iambicus quaternarius*), which constitutes the *versus trochæus*, from which the modern name 'Epode' is derived.

XIV and XV consist of a Hexameter followed by an Iambic Dimeter.

XVI consists of a Hexameter followed by a Trimeter Iambic.

XVII is all Trimeter Iambica.

XIII consists of a Hexameter followed by a *versus iambiculus*:

— — — — — | — — — — — .

EPODE I.

'You, Maecenas, are about to risk your life for Caesar in a naval combat. What shall I do, to whom life without you is a burden? I will follow you to the world's end, for, though I can be of no service, yet at your side my anxiety will be less. Nor is my devotion due to hope of reward; I am already rich enough by your bounty and have no desire for splendour or wealth.'

It is generally assumed that Maecenas was not present at Actium, on the authority of Dio (51. 8), who states that he was left in charge of Italy; but the author of an elegy on the death of Maecenas (which Bücheler holds to be contemporary) de-

finately states that he was present (*cum freta Nilivae texerunt laeta carinae, | fortis erat circum, fortis et ante duces*), and this view is certainly in accordance with the language of this and the ninth Epode.

1. Liburnis; propugnacula] The fleet of Augustus consisted chiefly of the small, swift vessels known as Liburnian (see Dict.), which are contrasted with the huge, unwieldy galleons, with 6 to 9 banks of oars, which supported Antony. Cf. the contrast between the English and Spanish fleets in the case of the Armada.

5. 'to whom life, if ('tis mine) while thou livest, is delight, if otherwise, a burden.' *si contra = si te mortuo*, but euphemistically avoids the ill-omened phrase.

7. iussu] 'at thy request.' Maecenas had clearly urged Horace not to come with him. *otium*, not 'idleness' but 'repose,' which he could employ in poetic pursuits, as opposed to active life or the 'toils' (*laborem*) of war.

9. *laborem*] sc. *persequemur*, 'or shall we follow up this toil (of war), ready to bear it with such resolve, as men not cowardly should bear it with?' In the answer *feremus* corresponds to *laturi* and *sequemur* to *persequemur* in inverted order (Chiasmus). Some remove the comma after *laborem* and harshly make *laturi = l. sumus*.

11. *te*] Note the emphatic position. *inhospitalem G.*, cf. Od. 1. 22. 6 n.

13. *sinum*] 'nook,' 'recess'; cf. Virg. G. 2. 122 *India... extremi sinus orbis*.

15. *roges*] 'should you ask.'

19. *ut...*] 'as a bird brooding o'er her callow young'; *assidens*, not actually 'sitting on,' as the next lines shew, but generally of the time when she is sitting.

21. *relictis*] dat. She 'fears more for them when left, though with them, they with her, she could aid no more (than if far away)'; lit. 'not likely, though present, to afford them present more aid.' Bentley objecting to the tautology of *adsit* and *praesentibus* read *non uti sit*, 'not that she is likely to help &c.,' but the repetition of the same idea emphasizes it, cf. Ter. Ad. 893 *quia ades praesens*; 668 *hanc sibi videbit praesens praesenti eripi*; Virg. Aen. 2. 225 *absens absentem audit*.

24. *in spes*] 'to further my hope,' Wickham.

26. *aratra nitentur*] 'my ploughs may straggle'; the ploughs are poetically said to do what the oxen drawing them do; *nitentur* suggests rich strong land. *meis* has much better authority than *me*; cf. 2. 8 *bebus... suis*.

27. *pecusve...*] 'or my flocks before the dog-star's heat change from C. to L. pastures'; lit. 'take L. pastures in exchange for C.,' cf. *Od.* 1. 17. 2. Sheep were pastured in the plains of Calabria (*Od.* 1. 81. 5) or Apulia during winter, and driven up to the hills of Lucania in summer; cf. *Ep.* 2. 2. 177.

29. *superni*] 'lofty.' Tusculum, 10 m. S.E. of Rome, was on the summit of a mountain 2 m. above the modern *Prænest*; Cicero had a favourite villa there. *candens*, 'gleaming,' because built of marble. *Citroea*: because Tusculum was said to have been founded by Telegonus, son of Ulysses and Circe.

32. *haud paravero...*] 'I will never seek to have amassed wealth, either, like miserly Chremes, to bury it in earth or to squander it a dissolute rake.' Chremes (*χρημίσταρα*, 'spit'), a common name of old men in comedy; here probably some old miser in a play of Menander. *disinctus*: the loose garb indicates the loose character. *nepos*: Orelli talks of grandsons being petted and so becoming extravagant, but the word has no connection with *nepos* 'a grandson' and is derived from *ne* and *posum* (cf. *impotens* *Od.* 1. 88. 10) indicating 'lack of self-control,' cf. *Sat.* 1. 4. 49 *nepos Alius*, 'prodigal son.' Some MSS. insert *ut* before *nepos*.

EPODE II.

'Blessed is the rustic who ploughs his land in peace remote from towns, tending his vines and cattle, storing up honey and fruits (1—22). He can lie on the grass lulled to sleep by the murmur of a stream, or in winter hunt (23—36). Who, amid such joys, would miss the gallantries of town? While, with a decent homely wife to pile up the fire and prepare the dinner for her good man's return, I would ask for no foreign dainties in preference to a simple meal enjoyed while watching the cattle coming home and the farm-servants taking their supper round the glowing hearth.' So said the usurer Alfius, and after

getting in his money on the Ides is now eager to put it out again on the Kalends.

The praise of rural life is a commonplace with poets. Horace gives a satirical tone to his treatment of it by the surprise (*κατὰ προσδοκίαν*) which awaits the reader in the final four lines.

1. *negotia*] 'business,' just as we use the word. You may work when 'far from business,' cf. l. 7 n. *otium*.

2. *prisca*] 'ancient' (cf. Od. 8. 21. 11 n.), living in an ideal age of virtue and happiness.

3. *exercet*] 'works,' cf. Virg. G. 1. 99 *exercetque frequens tellurem*.

4. *solutus...*] 'free from all usury,' i.e. rid of all monetary affairs. The full point of *fenore* is only betrayed at l. 67.

6. *horret*] 'shudders at,' as a sailor. For the acc. cf. Od. 2. 13. 26 n.

8. *superba*] 'the haughty thresholds (= 'antechambers') of more powerful citizens,' i.e. the great from whom he seeks favours.

9. *ergo...*] 'and so (i.e. because free from such cares) he either weds the tall poplars with the full-grown offspring of the vine.' For the 'marriage' of the vine to its supporting tree, cf. Od. 4. 5. 30 n. *adulta*: Columella gives 3 years as the age. *Propago* is the technical term for a 'layer,' which is obtained by pegging (cf. *πρῆψυμι*, *propago*) down a shoot in the ground until it takes root and then cutting it off from the parent plant.

11. *mugientium*] 'oxen'; so elsewhere in poetry *balantes* 'sheep,' *volantes* 'birds,' *natantes* 'fishes.'

14. *feliciores inserit*] 'engrafts more fertile ones': both words are technical, cf. Virg. G. 2. 69, 81.

15. *pressa*] cf. Virg. G. 4. 140 *spumantia cogere pressis* [*mella favis*. The honey was first allowed to drain of itself out of the combs and then the remainder was 'pressed' out.

16. *infirmas*] not, of course, 'sickly,' but 'unresisting'; cf. Is. 53. 7.

17. *vel...*] 'or when Autumn (personified as a deity) has raised among the fields his head decked with ripe fruits.'

19. *gaudet decerpens*] 'delights to pluck' or 'in plucking'; ἡδύται ἄπτερον. *inactiva*, cf. *inserit* l. 14, implies that they are choice sorts.

21. *Friape*] His statue, holding a sickle, was set up in gardens to frighten birds and thieves, cf. *Sat.* l. 8; *Virg. G.* 4. 110.

22. *tutor finium*] There seems no reason to suppose, as most do, that *Silvanus* was especially (like *Terminus*) 'a guardian of boundaries': the words here only appeal to this rural god as 'guardian of the farm,' cf. the use of *finis* *Od.* 3. 18. 2.

24. *tenaci*] 'clinging,' probably as being strong and well-rooted. Others 'matted'; Wickham 'that makes a couch from which you do not slip.'

25. *interim*] = *interea*, i. e. while you lie. *altis...ripis*: so most MSS., but 'the oldest Blandinian' gives *ripis*, which must mean 'with deep streams' (Wickham, 'with brimming water-courses'). Orelli and Kiessling read *ripis*, regarding *altis* as pictorial and the sense as 'between their high banks.' Quintilian, however (12. 2 *ut vis amnium maior est altis ripis multoque gurgitis tractu fluentium quam tenuis aquae...*), certainly uses the phrase of a full stream flowing high up its banks so as to be nearly on a level with their top. In *Lucret.* 2. 362 *flumina...summis labentia ripis* is clearly of a river brimful, but there the sense is clear, and *summus* is not, like *altus*, ambiguous.

27. *obstrepunt*] so. *iacenti*, 'fountains with their flowing waters make melody (for him as he lies) to woo....' Cf. *Theocr.* 8. 78 ἀδὸ δὲ τῷ θέρεος παρ' ὄρωρ ῥέον ἀθροικαίειν.

29. *annus hibernus*] 'the wintry season,' cf. *Od.* 3. 28. 8 n.

33. *āūt āmī|tō lēvi*] not *āūt ā|mī|tō lēv|i*, for a tribrach cannot be divided after the second syllable without spoiling the beat of an iambic line; cf. 85, 57, 61; 3. 17; 5. 85. *rara*, 'meshed'; like *levi* purely pictorial.

34. *dolos*] merely 'snares.' Nauck gives 'baits' to tempt the 'gourmand thrushes' (cf. *Hom. Od.* 12. 252 *ἰχθύσι τοῖς ἀλιγοῖσι δόλον κατὰ εἶδατα βάλλων*), but if so the apposition between *retia* and *dolos* is very harsh.

35. Notice the short syllables in the line to express the idea of rapid flight. For *lūquēv* in the 5th foot of 5. 79 *inferius*, though there perhaps *i* is semi-consonantal. *advenam*: because the crane comes to Italy from the north in winter.

37. See Summary. *Amor* is clearly used in a bad sense = 'gallantry' as opposed to simple domestic life. The correction to *Roma quas* is easy and needless. For the noun (*curas*) attracted into the relative clause cf. 6. 8; Sat. 1. 4. 2 *alii, quorum comoedia prisca virorum est.*

39. *in partem*] 'for (i.e. so as to fulfil) her part.' *iuvet, 'were to help.'*

41. *Sabina*] cf. Od. 3. 6. 38 seq.

42. *pernicis A.*] cf. Od. 3. 16. 26.

44. *lassi...*] 'ready for her weary husband's return'; cf. Lucr. 3. 894; Gray's Elegy, 21

'For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care.'

45. *textis cratibus*] i.e. wattle hurdles.

47. *dolio*] Common wine drunk the same year (*horna*) was not bottled (*in amphoras diffundere*), but drawn straight from the *dolium* or 'cask,' as we should say.

49. *conchyliis*] 'oysters,' for which the Lucrine lake near Baiae was celebrated, Juv. 4. 141.

51. *intonata*] from *intono = quas intonuit*. Some intransitive verbs have a part. as if they were deponents, e.g. *placitus, concretus, iuratus, suctus, cenatus, potus*. Storms in the East are supposed to drive the rare fish just mentioned into Roman seas.

53. *Afra avis*] Juv. 11. 141 = 'guinea-fowl.'

attagen] ἀτταγᾶς, 'heathcock.'

55. *inundior*] predicatively, 'would go down into my stomach with more relish.' *pinguisimis*: cf. Judges 9. 9 'But the olive tree said...Should I leave my fatness...?'

57. *gravi...*] 'mallows that bring health to the burdened body'; cf. Celsus 2. 29 *album movent...malvae, lapathum*; Od. 1. 31. 16 *leves malvae*.

59. *vel agna...*] His simple diet is only varied with meat on such occasions as the sacrifice of a lamb at the *Terminalia* (a feast in honour of *Terminus*, 'god of boundary-stones,' held Feb. 23) or when a wolf happens to be caught carrying off a kid it had just killed. Sacrifices in antiquity were usually accom-

HORACE, EPODES II.—IV.

by a feast on such portions of the victim as were not consumed on the altar. In towns possessing famous the meat of victims was sold, and doubtless formed a portion of the meat for sale; hence the importance of the cry about eating 'meat offered to idols' in the early

pastas] 'from pasture': lit. 'having fed,' from *pascer*. See exultant emphasis of *videre...videre*, 'what joy to see...!' Also note the change from rapid to slow rhythmic content between ll. 61, 62 and ll. 63, 64.

positos] 'sitting at supper.' Orrelli 4th ed. reads *postos* in MS., stating that Hor. rejects anapaests in iambs, being exceptional as imitating speed, while 5. 79 *taferius* taken as a trisyllabic. *examen*: 'swarm,' as of bees.

-70. See Summary. The Ides and Kalends (especially the latter when the monthly interest fell due; Sat. I. 2. 87) were ritual days for money settlements.

EPODE III.

omnis imprecation against garlic, which Maecenas in joke had fraudulently induced Horace to eat in some dish, and he compares to hemlock, adder's venom, Canidia's spells, Medea's unguents, the fiery heat of an Apulian mid-summer, and the Nessus-shirt which burned up Hercules.

olim] 'at any time,' 'ever'; cf. Od. 4. 4. 5 n. For *id est* as an example of blackest guilt, cf. Od. 2. 13. 5.

ista] 'unnatural.'

edit] an old form of subj., found Virg. Aen. 12. 801, in *edit* letters, and often in Plautus.

o dura...] the exclamation marks a spasm of pain. For *id est* of 'reapers' for garlic cf. Virg. Ecl. 2. 10

*Thestylis et rapido fessis messoribus aestu
alia serpyllumque herbas contundit olentes.*

quid hoc veneni...] 'what strange poison is this that is in my vitals?' lit. 'what sort of poison does this rage?' See graphic *quid hoc veneni* cf. Ter. Heaut. 4. 4. 2 *quid hoc veneni habes?* Plaut. Rud. 1. 2. 60 *quid illic est* (111)

8. 'Or did Canidia handle the accursed dish?' For Canidia cf. *Epod.* 5. *tractavit*: cf. *Od.* 2. 18. 10.

9. 'When beyond all the Argonauts Medea marvelled at their glorious chief, that he might fasten (lit. 'when about to fasten') on the bulls the unknown yoke, with *this* did she anoint Jason.' See for the story *Class. Dict.* s.v. *Argonautas*. *candidum*: in the glow of youth and beauty. *tauris* is really governed by both the words between which it stands. *ignota*: because they had never been broken in.

13. *hoc*] picking up the preceding *hoc* emphatically—'with *this* she steeped her gifts taking vengeance on a concubine and fled....' The potent antidote was also a potent poison. *donis*: a *πέπλος* and golden crown, cf. *Eur. Med.* 949. *pellicem*: cf. *Od.* 8. 10. 15 n.: so Medea would call Creusa daughter of Creon (q.v. in *Class. Dict.*) whom Jason was about to wed, cf. 5. 68. *serpente*, 'dragon.'

15. *siderum vapor*] 'heat of the stars,' i.e. especially of the dog-star, cf. 1. 27.

17. *munus*] The garment steeped in the blood of the centaur Nessus, which Deianira gave Hercules to act as a love-charm, but which clung to him and burned him to death; cf. 18. 21. *umeris*: pictorial, suggesting his strength. *efficacis*: 'laborious,' recalling his 12 labours.

EPODE IV.

To an arrogant and upstart freedman. 'There is strife between us, you whipped slave. Pride does not alter breeding, and as you strut down the street men cry indignantly—"This scoundrel has estates, carriages, and a seat in the theatre among the knights. Why equip a fleet against brigands and slaves when he—yes, he—is a tribune of the soldiers?"'

The scholiasts say that the person referred to is Menas or Menodorus, a freedman of Sex. Pompeius and a commander of his fleet, who deserted to Octavian in B.C. 88. Others name a certain Vedius Rufus (cf. *Cic. ad Att.* 6. 1. 25). It is safer, however, to assume that we have merely a type of those

HORACE, EPODES IV. V.

freedmen of great nobles, who from the time of Sulla figure so prominently in Roman society.

lupis...] The 'enmity' between wolves and lambs is iudicial, cf. 15. 7; Hom. Il. 22. 263 οὐδέ τις ἀλκὰς τε καὶ ἀγῶνας ἐθυμῶν ἔχουσι; Shak. Merch. of Ven. 4. 1. 73.

loto] i.e. by the allotment, appointment of fate or

Hibericis] made of *spartum*, 'Spanish broom,' 'es-rass,' largely used now for making paper. peruste: l': cf. Ep. 1. 16. 47 *loris non ureris*.

ambules] 'strut along,' cf. 5. 71; Od. 4. 5. 17. In l. 7. a describes his pompous 'pacing' of the street.

Sacram viam] led through the Forum to the Capitol—convenient place for loungers, cf. Sat. 1. 9. 1.

his...] The opposite of the *toga arcta* of the humble Ep. 1. 18. 30, or *exigua* of Cato, Ep. 1. 19. 13. triumphation of the MS. *ter*.

vertat] probably for *avertat*, 'turns away.' Others *vertat*, but, if you see a man and turn your face, it is turned away. *huc et huc* (= *huc et illuc*) is most likely taken with *euntium*, though Nauck takes it with 'turns away in every direction.' *liberrima*: 'most free' 'estrained' = 'most free-spoken.' The next lines give the degree in which they indulge.

triumviralibus] i.e. of the *triumviri capitales*, see next. *praeco*: apparently an officer who during the trial publicly proclaims the nature of the offence, punishment; cf. Plat. Leg. 11. 917 D τῆ μάλιστα τυπτέσθω πληγὰς υκος... κηρύξαστος ὡν ἕνεκα μέλλει τύπτεσθαι.

Falerina] named because famous for its vineyards. *via*: named as the most famous Roman road, constantly used by travellers, cf. Ep. 1. 6. 36. *mannis*: cf. Od. 3. 1. like our 'in his carriage.'

L. Roscius Otho, trib. pl. a.c. 67, carried a law that the first fourteen rows in the theatre (next to the *orchestra* where senators sat) should be reserved for the *equites*, i.e. those assessed the *census equester* of 400,000 sesterces and above citizens. This upstart relies on his wealth and for-

gets the disqualification of his birth. The struggle for these seats by *parvenus* is perpetually referred to; cf. *Iuv.* 3. 153 *seq.*

17. *ora...*] 'beaked prows of ships vast in bulk'; for the *rostra* see illustrations in *Dict. Ant. s.v. navis.*

19. *latrones...*] For *Sex. Pompeius* manning his fleet in *b.c.* 88 with 'brigands and slaves,' cf. 9. 9.

EPODE V.

The witch *Canidia* prepares a charm with which to secure the affections of the aged *Varus*, and with this object is about to kill a young boy. (1—10) He appeals for pity: (11—24) *Canidia* gets ready various ingredients, while *Sagana*, another hag, helps (25—28), and *Veia* (29—40) digs a pit in which the boy is to be buried up to the chin and starved to death, a fourth witch, *Folia*, being also present (41—46): (47—82) *Canidia* prays the powers of evil to bring *Varus* to her doors, and then breaks off (61) to ask why her spells avail not. 'Can some more skilful sorceress have prevailed over her? Never! A still more potent philtre shall fire his passion.' Then the boy, seeing prayers are idle, breaks out into a curse and threatens them with the vengeance of his ghost (83—102).

The scholiasts say that *Canidia* (17. 50; *Sat.* 1. 8. 24) was really called *Gratidia*, and that she was an old flame of *Horace's*. Such guesses seem futile, and this *Epode*, at any rate, is hardly more than an immature attempt to depict one of those scenes of magic, which were popular with ancient readers; cf. *Virgil's Pharmaceutria*, *Ecl.* 8, and its original in *Theocr. Id.* 2. For the murder of the boy cf. the well-known story of *St Hugh of Lincoln*.

1. *at*] common in entreaties, prayers and imprecations. It marks the sudden outburst of words that will no longer be controlled, cf. 3. 19; *Virg. Aen.* 2. 535; *Plaut. Most.* 1. 1. 37 *at te di omnes perdant*; *Catull.* 3. 13 *at vobis male sit*—'Nay, but, o all ye gods that (lit. 'whatever of gods') rule..., what

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that (ista, deictic) uproar?' For *deorum quidquid* cf. 6. 1 *Lydorum quidquid...tacoluit*; Catull. 8. 2 *et quant hominum venustiorum*, where the phrase is, as here, as a vocative. *omnium, unum*: artistic contrast.

si vocata...] 'if ever at thy prayer Lucina aided true

words have two meanings: (1) 'if ever (= 'as surely C. S. 37 n.) thou hast been a mother'; (2) they contain the idea of Lucina's promise when she was speaking of her own child, when she was saying that she never has had a child of her own, cf. C. S. 14 n. adfuit: commonly of deities present to aid, cf. l. 53.

inane] 'idle,' i.e. if it does not serve to save him.

rae decus: i.e. the *toga praetexta* which marks the age of youth; cf. Quint. Decl. 340 *sacrum praetextarum... firmitatem pueritiae sacram facimus*; Juv. 14. 47. It was until the taking of the *toga virilis*. It and a golden ball (*bullae*) are the *insignia pueritiae*, cf. l. 12. *improbum*: litotes.

noverca] The hatred of 'stepmothers' was proverbial: Sen. An. 12. 2 *novercalia odia*; Sen. Contr. 4. 6 *novercalis intueri*; Virg. Ecl. 3. 33 *iniusta noverca*.

trementi] 'quivering.'

impube corpus] 'a childish shape.'

Thracum] i.e. of the rudest barbarians, cf. Od. 1.

'Canidia, having her locks and dishevelled head entangled with tiny adders.' Note the excited short syllables. Canidia is described as a Fury; cf. *furiale caput*, Od. 3. 11. 17, the snake-crowned head of Cerberus, and see head of Medusa in Ovid's Dict. For *brevibus* cf. Ov. Her. 2. 119 *Alecto us torquata colubris*; A. A. 2. 376 *nec brevis ignaro vipera pede*. The adj. seems merely to contrast them with others which are of great length.

caprificos] often found growing among tombs, cf. Juv. 5. Mayor. *cupressus*: cf. Od. 2. 14. 23 n.

'and eggs besmeared with a foul toad's blood and the eggs of...'. The eggs are those of the screech-owl, but the use of *ova* next to *ranae* is very awkward. Shakespeare in his witches' cauldron 'toad,' 'toe of frog' and 'owlet' Macbeth, Act 4, Sc. 1.

21. Iolcos] in Thessaly, which was famous for witchcraft, cf. Od. 1. 27. 21. Hiberia is a district in Pontus the land of Medea, cf. Colchicis below and Od. 2. 13. 8. venenorum ferax: 'fruitful in poisons'; the gen. is that of abundance, cf. Od. 8. 6. 17 n.

25. expedita] = succincta (used in the same connection Sat. 1. 8. 23). Avernales a.: i.e. water from lake Avernus, where was the reputed entrance to hell; the opposite of 'holy water,' pura unda (Virg. Aen. 6. 229) used in purification; cf. Virg. Aen. 4. 512.

26. currens] balances expedita: the word suggests a boar charging, when he naturally has his bristles up, cf. Ov. Hal. 59 actus aper saetis iram denunciat hirtis, | et ruit. Laurens, certans, ruens are conjectures of editors who say that a boar does not set up his bristles when he runs!

29. Probably = 'deterred by no consciousness (of guilt),' i.e. not troubling herself to think whether she is guilty or not. Wickham prefers 'not one whit deterred by her consciousness (of guilt).'

32. 'That the boy buried there might die in contemplation of....' The food was set before him and changed in order to increase his anguish. inemori, only found here, governs dat. exactly like ingemens, l. 31.

35. cum...] 'while his head projected (above the ground), as much as bodies (of swimmers) suspended by the chin rise above the water.' suspensa mento is pictorial; the chin rests on the water and so the swimmer is described as hanging by it.

37. exsecta] So the best MSS., not exsucta ('drained out,' 'dried up'), which is not required, for aridum goes with both substantives—'that cut out his (parched) marrow and parched liver....'

38. amoris poculum] 'a love-philtre,' φιλτρον.

39. 'When once his eyes had grown glazed (in death) fixed on the forbidden food.' interminato in a passive sense, as the part. of many deponents, e.g. veneratus, dignatus, cf. Od. 1. 1. 25 n.

40. pupulae] (dim. of pupa) = κόραι, lit. 'dolls'; the reflected image of the observer seen in the eye, and so 'the eye' or 'pupil' itself.

HORACE, EPODE V.

otiosa N.] 'idle Naples' is mentioned to give a sense of reality (so too *Ariminensem*), and also as a town with its chattering Greek population and reputation for , would be sure to possess the latest scandal with the details.

Thessala] Cf. Od. 1. 27. 21; and for 'charming the ut of heaven' 17. 4; Virg. Ecl. 8. 69 *carmina vel caelo deducere lunam*; Plat. Gorg. 518 Δ τὰς τῆς σελήνης was τὰς Θερραλίδας.

irresectum] 'untrimmed,' with long sharp nails—as itches, and beldams are represented in all ages; the op- of the *sectis unguibus* 'trim nails' of the fair ladies in l. 18.

quid...] 'what did she say or leave unsaid'; a phrase g that she said everything that was conceivably pos- Cf. Ep. 1. 7. 72 *dicenda tacenda locutus* of a reckless r, and in Gk. *ὅτι καὶ ἀφῆρα λέγω*; cf. Soph. Ant. 1108 es | of τ' ἕντες of τ' ἀπῶρες = 'one and all.'

arbitrae] 'witnesses,' cf. Od. 1. 8. 15 n.

Diana] More often called *Trivia*, *Hecate*, *Luna* in ion with witchcraft.

formidolosus] 'awe-inspiring'; cf. Virg. Georg. 4. 468 *antem nigra formidine lucum*. Many MSS. give *formi-* but the balance of the sentence makes it probable that as an adj. like *ferae* and *sopore*. Wickham says that would mean 'timorous,' 'awe-stricken,' but, though *losus* ('fearful,' 'full of fear') is ambiguous, we want ntion of something which *inspires* awe. For a truer of beasts of prey at night cf. Pa. 104. 20—22.

'May the hounds of the Subura bark, so that (lit. 'a t which') all may laugh, at the adulterous old man be- l with unguents such that my hands never compounded ore perfect.' The *Subura* was a street of bad reput- ; through the valley between the Esquiline, Quirinal, minal. Canidia imagines old Varus hurrying to her n it so perfumed that all the dogs sniff and bark at him. nguent' is probably one she has sent him, and is sup- o exercise a charm over him, cf. l. 69. Some MSS. give sat, which is more definite and emphatic than the subj., l. 5. 41 *animae, quales neque candidiores | terra tulit*.

61. *barbaras*] = *Colchicae* (l. 24): the word suggests something 'outlandish' and dreadful.

68. *pellicem...*] Cf. 8. 18 n. Medea gave Creusa a robe on her marriage, which burnt her to death when she put it on. *superbam*, 'proud,' because deeming herself victorious.

69. *unctis...*] 'a couch smeared with forgetfulness (i.e. with drugs that bring forgetfulness) of all (my) rivals.' She had covered even his couch with magic unguents.

71. *a a!*] An excited cry as it strikes her why Varus has broken her bonds. *ambulat*: pictorial (cf. 4. 5 n.) indicating his easy satisfied air. *carmine*, 'by the spell.'

78. The picture presented to her mind in 71, 72 rouses her rage and resolution. 'No ordinary (*litotes*, cf. *Od.* 1. 18. 9 n.) potions shall make thee hurry back to me, O Varus, thou that art soon to smart severely for this, and not summoned by Marsian spells (cf. 17. 29; *Virg. Aen.* 7. 758) shall thy heart return (to me): something more powerful will I prepare, a more powerful draught will I administer to thee in thy pride.' She means that giving up ordinary means she will kill the boy to prepare a draught; hence his outburst, l. 83. Porphyrius takes *nec vocata...*, 'nor shall thy (sane) mind ever return to thee though recalled by Marsian spells,' but *redibit* is clearly parallel to *recurrere* and so *ad me* must be supplied with it. *caput* can be applied to a person in emotional language (e.g. of hate, affection, mirth), and so commonly *insandum*, *carum*, *festivum caput*, and in Gk. ὦ φίλον, σκληρὸν κάρα. *fieturum*: cf. Gk. use of *κλαίων* = 'to your cost,' *κλαύσει*, 'you will pay for it.'

79. *inferius*] For the anapaest in the fifth foot cf. 2. 35 n.

83. *sub haec*] 'thereupon': *sub* with acc. is sometimes 'just after' as well as 'just before.'

84. *lentis*] historic inf. used dramatically.

85. *sed...*] 'but doubtful whence to break the silence (i.e. not knowing with what words to begin in his despair) he hurled forth a Thyestean curse,' i.e. one like that of Thyestes, when he cursed his brother Atreus, for serving up to him at a meal the flesh of his sons, cf. *Aesch. Ag.* 1560 *seq.*

87. *venena...*] (1) 'magic rites (can change the) great (laws of) right and wrong (but) cannot change human retribution,' i.e. though they may be able to murder him and so confound the

great laws of right and wrong (cf. Soph. Ant. 766 *τῶν περὶ δίκης θεσμῶν*: Virg. Georg. 1. 505 *fas versum atque nefas*), yet they cannot render idle that human vengeance (cf. Od. 1. 28. 82 *vices superbas*), which he immediately proceeds to threaten them with. So most take this perplexing passage, supplying *converters* valent with the first clause, cf. Cic. ad Att. 10. 1 *istum, qui...misit, me legatum iri non arbitror*, where *legatum iri arbitror* is supplied in the first clause. The construction, however, is very rare and doubtful, while it is certainly harsh to speak of magic rites as able to prevail over everlasting laws of right and wrong, but unable to prevail over mere human vengeance. (2) Taking *humanam vicem* adverbially (see *vicem* in Dict.) 'magic cannot confound the laws of right and wrong as if they were human things.' The words which follow, however, shew that *vicem* is here 'retribution.' (3) Haupt's conjecture *maga* non is largely adopted, 'magic drugs cannot change right and wrong, cannot change....' (4) It is possible to make *magnum f. n.* a parenthetical exclamation, 'magic rites—great are the (or 'O great') laws of right and wrong—cannot change human retribution.'

89. *diris*] Abl. of *dirae*, 'curses.' agam, 'pursue.'

94. *deorum Manium*] Cf. the regular inscription on tombstones D.M.=*dis Manibus*. They represent the 'spirit' or 'ghost' of the departed, and as such have 'power' (*vis*) to haunt his murderers. Similarly Dido threatens to haunt Aeneas, cf. Virg. Aen. 4. 386 *omnibus umbra locis adero: dabis, improbe, poenas*.

100. *Esquillinae*] The part of the Esquiline hill outside the walls was used as a common burying-ground for the poorest of the poor, cf. Sat. 1. 8. The witches are to be flung out here unburied for carrion-birds to feed on, while the boy's parents gloat over the spectacle. For the hiatus in the final syllable (probably with shortening) before *alites* cf. Sat. 1. 9. 38 *si me amas*; Virg. Aen. 8. 211 *insulae Ionio*.

EPODE VI.

To a cowardly libeller, called by the scholiasts *Cassius Severus* (cf. Tac. Ann. 1. 72), which cannot be right as he only died A.D. 82, sixty or seventy years after this. 'Why, like a cur, worry harmless strangers and shrink from a wolf? Why not

attack me, for I can bite back? I, like a well-bred hound, follow up the quarry; you give tongue grandly and then begin smelling at a bone. Beware, for I have horns to attack scoundrels with as vigorously as ever Archilochus or Hipponax did. Or do you expect me when attacked to sit down and cry like a child?'

3. *vertis*] The 'oldest Blandinian MS.' gives *vertis* (and *pete*) which would involve altering the order to *vertis, si potes*, but the balance of the double question *quid vexas?* and *quin vertis?* is clearly marked, and, as Wickham points out, 'either construction is lawful, cf. Virg. Ecl. 2. 71 *quin...paras?* Aen. 4. 547 *quin morere?*'

5. *Molossus; Lacon*] The dogs of the Molossi in Epirus and of the Spartans were famous; cf. Soph. Aj. 8 *κυνὸς Λακωνῆς ὡς τις εἰρωνος βᾶσις*; Virg. Georg. 3. 405 *veloces Spartas catulos acremque Molossum*; Shaks. Mid. Night's Dream 4. 1. 124 'my hounds are bred out of the Spartan kind....' *amica vis*, 'stout friends to shepherds'; cf. Lucr. 4. 681 *permissa canum vis*; 5. 1222 *ſida c. v.*; Virg. Aen. 4. 182 *odora c. v.*, the phrase being copied from Homer's *λεπὴ ἰς Τηλεμάχαιο, ἰς ἀρέμιοι &c.*

7. *sublata*] 'pricked up.' For *fera* attracted into the relative clause, cf. 2. 87 n.

12. *cornua*] The metaphor is changed to that of a bull which gores or tosses its enemy; cf. Sat. 1. 4. 84 *joenum habet in cornu*, 'he has hay on his horn (i.e. is marked dangerous),' said of a satirical poet.

13. 'Like him whom faithless L. spurned as his son-in-law, or the foe fierce against (the dat. with *acer*) Bupalus.' Lycambes refused to give Archilochus the hand of his daughter Neobule as he had promised, whereupon Archilochus attacked him with such bitter lampoons that he hung himself, cf. Ep. 1. 19. 25—30. Hipponax was an iambic poet of exceptional ugliness, and Bupalus a sculptor who produced a caricature of him.

15. *an*] often introduces an absurd or impossible suggestion in the shape of a question, cf. 17. 76. *atro dente*, 'with venomous tooth': cf. Ep. 1. 19. 30 *versibus atris*; Virg. Georg. 1. 129 *ille malum virus serpentibus addidit atris*.

EPODE VII.

Written probably about 36 B. C. and referring to the war against Sex. Pompeius; but Porphyrio explains with reference to the Perusine war B. C. 41 between Octavian and L. Antonius. It is interesting as one of Horace's earliest efforts to deal with great events of national importance, cf. Epode 16. Why this unholy strife? Has not blood enough been shed by sea and land, not to win triumphs over foes but that Rome might perish by her own hand? Even beasts do not war upon their kind. Tell me, "Are ye mad or what?" They have no answer, but stand terror-stricken and dazed. Assuredly the curse of a brother's blood pursues the descendants of Romulus.'

2. *aptantur*] Pictorial: they try the disused swords to see whether they 'fit' their grasp.

3. *campis*] Cf. Od. 2. 1. 29. Neptune: Od. 2. 1. 24.

7. *intactus*] = 'unconquered.' Horace ignores the hurried invasion by Julius Caesar; to him the Britons are the type of remote unsubdued barbarians. *descenderet*: for the descent of the *via Sacra* cf. Od. 4. 2. 35 n. Just before the *triumphator* began the ascent from the *forum* to the Capitol the captives were dismissed to the dungeon to be executed, cf. Cic. in Verr. 5. 77 *um de foro in Capitolium curram flectere incipiunt, illos ducti in arcerem iubent*.

9. *secundum...*] 'in accordance with the Parthians' prayers,' i. e. to the joy of your foes, cf. Hom. Il. 1. 255 ξ *καρθησσαι Πριάμοις Πριάμοιό τε παῖδες*: 2 Sam. i. 20 'Tell it not in Bath...lest the daughters of the Philistines rejoice.' *sua*: abl. by its own right hand' = by civil war.

11. 'Neither wolves nor lions have ever, with all their ferocity, had such custom save against another kind.' The tartling position of *feris* is due to a desire to emphasize it—neither wolves nor lions have ever done so, and they are fierce savage beasts, not men.' Many accept the obvious conjecture *numquam*, which makes the lines smoother but less effective—neither lions nor wolves have this habit, never fierce except against another kind.' *dispar*: neut. adj. used = subst., as often with prepositions, e. g. *in melius, in tutum*.

18. *furorne...*] A difficult passage. Are there three alternatives or two? Bentley gives three—'madness,' 'some stronger power' (i.e. fate, heaven's will), and 'wilful crime,' and quotes Digest 18. 7. 3 *venit in hac actione dolus et culpa...vis maior* (a technical term = *θεοῦ βία* 'the act of God') *non venit*, to illustrate the difference between *vis acrior* and *culpa*. But, if so, the words *sic est* must accept the *second* of the three alternatives (for Horace clearly absolves the Romans from *wilful* guilt), which is almost impossible, for naturally it could only express assent to the last. Hence it seems that there are only two alternatives, the latter being introduced in two parallel questions by *an...an*—'Is it (1) blind madness, or (2) is it a stronger power, is it guilt that hurries you along?' Then *sic est* accepts the latter alternative: it is *vis acrior* and *culpa*, the former in the reply becoming *acerba fata*, and the latter *scelus fraternae necis*. The 'crime of a brother's murder' brings to the Romans 'the bitter doom' of endless civil war.

19. *ut*] 'ever since,' cf. Od. 4. 4. 42 n. in *terram*: graphic; cf. Gen. 4. 10 'The voice of thy brother's blood crieth unto me from the ground.'

EPODE IX.

The dramatic scene is at sea on the evening of Sep. 2, B.C. 81, just after the battle of Actium, at which Maecenas was present with Horace; cf. the graphic *sinistrorsum*, l. 20, *fluentem nauseam*, l. 35 and Epod. 1. Intr. The language is not that of assured triumph, but indicates that doubt and uncertainty still remain (cf. l. 1 *quando*, 21 *moraris*, 36 *curam metumque*) as to the final issue. 'When, Maecenas, shall we celebrate a triumphal feast in your palace at Rome, as we did lately after the defeat of that sea-captain who armed slaves to destroy Roman freedom? Now Romans sell themselves as slaves to the service of eunuchs and an eastern queen, although, chafing at such disgrace, even Gauls deserted to Caesar, and her own fleet refuses to fight. O Triumph-god, dost thou delay the triumphal procession, though never hast thou conducted home so great a leader? Changing his purple robe for mourning the conquered foe is flying to lands afar.

HORACE, EPODE IX.

g larger goblets and stronger wine to cheer these
aims: in wine we will forget our care and fear for

ando] The word expresses longing; cf. Sat. 2. 6. 60
ndo ego te aspiciam quandoque hiebis...?; Od. 1. 24. 8.
(by syncope for repositum)=reconditum, Od. 3. 28. 2 n.
abum, a choice wine, cf. Od. 1. 20. 9; 27. 5.

b alta...] In his palace on the Maquiline, the turris
is, cf. Od. 3. 29. 10 n. sis Iovi gratum: 'such is
asure,' i.e. that some day we should hold the feast in
ce.

while the lyre makes melody blended with the pipes,
ian (lit. 'it sounding Dorian music'), they in foreign

For the Phrygian music of the pipe (or pipes, for
usually double, see illustration in Dict. Ant.), cf.
. 18 n.; it is here contrasted with the deeper notes of
the Dorian style of music († Δαρυερι) being severe
, whereas the Phrygian († Φρυγιερι) was high-pitched
ing. The two instruments were continually played
e.g. Hom. Il. 18. 495 ἀλλοι φέρμιγγεῖ τε βοῆν ἔχων.

optunius dux] Sex. Pompeius, defeated by Agrippa
asana a.c. 36, fled to Lesbos and Asia, where he
n prisoner and put to death by Antony. He was
ave called himself 'son of Neptune,' see Schütz and

inatus...] 'threatening Rome with the fetters he had
perjured slaves.' He manned his fleet largely with
so deserted (cf. perfidis) to him. The character of this
is emphasized because it leads up (servis, l. 10,
l. 14) to the thought which follows: Horace had
d one feast for a victory over slaves and hopes to
another.

emancipatus] The opposite of our 'emancipated' and
'red,' made the mancipium ('chattel') of some one;
.. Bacchid. 90 nunc, mulier, tibi me emancipo; thus
suck rightly places a comma after arma to bring
double antithesis of Romanus)(emancipatus feminas,
))(spadonibus.

vallum] From vallus, 'a stake': these vallii were
'carried' by Roman troops to serve in making the

caelum for the camp. *potest*, 'is able': emphatic, though such an act seems impossible for a Roman. *sol adspectus*: the sun is mentioned as the universal witness to all that happens upon earth, especially to deeds of shame and wrong; cf. Aesch. Prom. 91 *καὶ τὸν πανόπτην ἥλιον κύκλον καλῶ*; Shelley, Prom. 'I ask yon Heaven, the all-beholding Sun, Hath it not seen?' Soph. Aj. 845; 2 Sam. 12. 11 'in the sight of the sun'; 12 'before all Israel and the sun.' conopium: *κωνωπίον* (*κῶνωψ*, 'a mosquito'), 'a mosquito-tent,' spoken of contemptuously as a sign of effeminate luxury; cf. Prop. 3. 11. 45 *foedaque Tarpeio conopia tendens saxo*.

17. at huc...] 'And yet two thousand Gauls, chanting Caesar's name, turned their snorting steeds hither (i.e. deserted to us).' The Gauls who thus deserted Antony were Galatians (*Γάλαται, Κέλται*, see Lightfoot, Epistle to the Galatians) under king Deiotarus. Wickham with many MSS. reads *ad hunc*, and explains *frementes* as masc. nom. = 'chafing at such a sight,' *hunc* being = *militem spadonibus servientem*, but such Latin is dubious, and *frementes* must go with *equos* (cf. Hom. Il. 4. 227 *ἵππους φωνιῶντας*), the very horses being described as 'snorting' with indignation. Orelli read *at hoc* and also took *frementes* as masc. nom. directly governing *hoc* 'indignant at such a thing.' In any case the conduct of these barbarians is contrasted with that of the Romans in Antony's service. Notice *vertērunt* as elsewhere in poetry *tulērunt, dedērunt*.

19. The meaning of these lines cannot be determined accurately. They are closely connected with the preceding lines by *que* and so must mark some similar conduct on the part of some vessels of the fleet, which are described as now 'lying hid in harbour' (i.e. the Ambracian gulf) and not joining Antony and Cleopatra. But what is *sinistrorsum citae*, and why the odd expression *navium puppes*? The latter is the opposite of *navium ora*, 4. 17, and so would suggest retreat as opposed to attack, so that perhaps, with Bentley, we may take *citae* as a participle and *puppim ciere* = *ἀνακρούεσθαι πρόμναν*, 'back water,' while *sinistrorsum* is a graphic word natural enough if we suppose that the writer actually saw them so backing 'to the left' into the Ambracian gulf. Porphyrius explains of flight 'towards Egypt,' which would be to the left of a fleet facing west; and so Orelli *etsi ad fugam sinistrorsum vocantur, tamen Cleopatram destituerunt portuque latent*. The passage must remain obscure.

HORACE, EPODES IX. X.

Io Triumphe] Cf. Od. 4. 2. 49. *intactas*, i.e. that have borne the yoke; cf. Virg. Georg. 4. 540 *intacta cervicibus*; Aen. 6. 88 *greges de intacto...mactare iuvenco*. The reference is to the white bulls (*boves* is used fem. according to the custom) bred by the Clitumnus (Virg. Georg. 1. 146) for sacrifice in a triumph.

'neither in the Jugurthine war didst thou bring home a leader (as Caesar), nor Africanus (sc. *reportasti parem*), for whom valour reared his monument over Carthage.' He led Jugurtha in triumph, Jan. 1, 104 B.C.; Scipio led Carthage B.C. 146. Carthage is described as the 'eternal monument' (i.e. everlasting monument) which Scipio by his valour reared for himself. Plinius objects that *sepulchrum*, like the 'grave,' suggests rather oblivion (cf. Od. 4. 9. 29 *inertiae*) than a memorial, but cf. Stat. Silv. 2. 71 *et superba | Pompeio dabis altius sepulchrum*, where Lucan's Carthage is described as a 'loftier memorial of valour than the proud Pharos'; Thuc. 2. 48 τὸν ἀγῆρων ἑλδύβαρον καὶ τὸν τάφον ἐπισημώτατον, οὐκ ἐν ᾧ κεύεται, ἀλλ' ἐν ᾧ ἡ δόξα αὐτῶν παραλείπεται. Africanus has authority, but 'a war for which (Roman) valour reared his monument over (the ruins of) Carthage' is a startling phraseology of 'which Roman valour brought to an end by burning Carthage,' and not to be justified by such a use of *sepelire* as is suggested by the quotes from Cic. pro L. Man. 11. 80 *bellum adventu suo sublatum ac sepultum*.

paludamentum] The reference is to the purple *paludamentum* worn by a Roman general. It is sometimes called *sagum purpureum* to distinguish it from the *sagum gregale* of the common soldier. Antony here adopts it as a sign of mourning. *mutavit, ut scelerem in exchange,* cf. Od. 1. 17. 2 n.

centum...] Cf. Od. 3. 27. 38 and note. *non suis*: *non suis* = very unfavourable; cf. Ov. Trist. 3. 5. 4 *nave mea forsitan eunte suo*.

Syrtes] Cf. Od. 1. 82. 5. *exercitatas*: cf. Od. 4. 15. 21. *drifts...*, 'or drifts over the uncertain sea,' i.e. is carried hither and thither by the wind and wave wherever chance of wind and wave takes him. Cf. Od. 7. 27 'driven up and down in Adria.'

Chia] Cf. Od. 1. 17. 21 n. It and Lesbian were light wines whereas Caecuban was strong and *εὐστόμαχος*, so that the poet suggests it as a remedy to 'keep in check the rising bile.' The old explanation was that the party were beginning to

have drunk too much, but in the 4th edition this view is rightly rejected in favour of Bücheler's view that Horace represents himself as really at sea and really uneasy, though the actual physical uneasiness is meant also to suggest the mental uneasiness which is troubling him, cf. ll. 36, 37.

37. rerum] obj. gen. 'fear for Caesar's fortunes.'

Lyæo] from λύω (cf. Od. 3. 21. 15 n.), so that *solvers* plays on the meaning of the word.

EPODE X.

A humorous antithesis to Od. 1. 3 and so affording proof—if proof is needed—that the Virgil there mentioned is the poet Virgil. Horace prays all the winds to fall upon the ship which is conveying Maevius (probably to Greece) and to stir up such a storm as fell on the Greek fleet when returning from Troy; he pictures to himself how Maevius will shriek and pray, and vows, if he is only drowned, to offer suitable victims to the Tempests. Maevius was a poetaster chiefly known from Virgil's line, Eccl. 3. 90 *qui Bavian non odit, amet tua carmina, Maevi*.

1. mala...alite] Cf. 16. 23 *secunda alite*; Od. 1. 15. 5 n. *soluta*, 'unmoored.'

4 Auster, 5 Eurus, 7 Aquilo] Cf. Od. 1. 3. 4, where all the winds, except Iapyx, which would waft the ship to Dyrrhachium, are kept imprisoned: here all the winds which would hinder the voyage are to be let loose.

7. quantus...] 'mighty as when on mountain heights he snaps the quivering oaks.'

9. sidus amicum] Because without the stars the ancients could not steer, and on the stormy night 'when baleful Orion sets' they would be especially needed; cf. Acts 27. 20 'And when neither sun nor stars for many days appeared, and no small tempest lay on us, all hope that we should be saved was then taken away.' *tristis* Orion: cf. 15. 7 and Od. 1. 23. 21 n.

13. cum...] Pallas was 'angry' with Troy because of the judgment of Paris, but when Ajax, son of Oileus, outraged

Cassandra in her temple during the sack of Troy, she "turned her anger away from Ilium in ashes against the impious bark of Ajax," and caused a violent storm to fall upon the Greek fleet during which Ajax perished; cf. Virg. Aen. 1. 80 seq.; Aesch. Ag. 650; Hom. Od. 4. 499.

16. *pallor luteus*] The 'paleness' of an Italian complexion is 'yellow' rather than 'white.' Hence *pallor* is used of gold, and *pallentes violas* (Virg. Ecl. 2. 4. 7) probably of wall-flowers, cf. Od. 8. 10. 4 n.

17. Cf. Cic. Tusc. 2. 23. 55 *ingeniosere nonnunquam vitio concessum est, idque raro: simulatus ne mulieri quidem.*

19. *udo*] 'rainy.' *remugiens*, 'roaring back to' or 'beneath the south wind,' cf. Od. 8. 10. 5.

21. *optima...*] 'But if stretched a noble prey upon the curving shore you shall feast the gulls....' *optima praeda*, on the analogy of *spolia optima*. Porphyrius says, *apparet et pinguem fuisse*, and though Schütz says this is 'certainly wrong,' the joke is probably meant, especially as 'fat' in Latin is also = 'stupid.' For *tuveris* the MSS. give *tuverit*, which many retain.

23. A lamb was regularly vowed to the Tempests in prayers for safety; cf. Virg. Aen. 5. 772 *Tempestatibus agnam | caedere deinde iubet*: here it is promised comically in the opposite case. The *l. caper* is clearly symbolical of *olens Mucivius*. Note the mock grandeur of the two lines.

EPODE XIII.

'Tis winter and storm without, and so, while we are young, let us banish gloom within doors. Bring out wine of the year when I was born, and cease to talk of troubles, looking for happier days. Now, steeped in perfumes, we will lighten our hearts with song, according to the sage advice of Chiron to Achilles, "Thou dost go to Troy never to return: remember then while there to seek in wine and song the dear relief of misshaped melancholy." A similar theme to Od. 1. 9.

1. *caelum contraxit*] 'has made the sky lower,' i.e. look grim and threatening; cf. *contrahere frontem, supercilia* &c. At the same time the literal sense of the clouds 'contracting' the open expanse of heaven must not be excluded.

2. *deducunt Iovem*] Graphic: the 'rain and snow' come down in such masses that they seem to bring down the sky itself with them, cf. *Od.* 1. 16. 11 n. Oralli quotes *Lucret.* 1. 250, *Virg. Ecl.* 7. 60 &c., where 'Jove' or 'Heaven' is said to descend with showers into the lap of mother Earth bringing joy and fertility, but such allegorical passages entirely differ from this, where the whole idea is of storm and desolation. Horace is copying Anacreon, *Fr.* 6 *Δία τ' ἄγραι χειμῶνες παράγουσιν.* *sittas*: cf. 16. 82 *μιῖστο*; *Od.* 1. 28. 4 n.

3. *Threiciū Aquilone*] The hiatus is helped by the caesura and the proper names: Virgil is fond of it in the 5th foot, e.g. *Actaeū Aracyntho, Neptunū Aegaeo*. Bentley's *amicis* for *amictis*, though many accept it, is quite needless. Horace here addresses all his friends who are present: in l. 6 he addresses one of them specially, because at a feast some one person was made 'lord of the revel' (*arbiter bibendi*, *Od.* 2. 7. 25).

4. *de die*] To be taken closely with *raptamus*: the day offers 'opportunity,' let us eagerly accept from it what it offers; cf. *Od.* 1. 11. 8; 3. 8. 27. Porphyrius has '*convivia de die*' *dicebantur a primo mane coepta*; cf. *Od.* 1. 1. 20; *Epist.* 1. 14. 84; *Catull.* 47. 5 *vos convivia laeta sumptuose | de die facitis*, and undoubtedly feasting, drinking, &c. 'while it is still daylight' are often spoken of in connection with luxury, intemperance, and the like: but here, where there is no such reference, the simpler meaning of the words is far preferable. *virent genua*: cf. *Theocr.* 14. 70 *καίθη τι δει, ἄς γόνυ χλωρόν* = while young and strong. For *virens* of youth, cf. *Od.* 1. 9. 17; 4. 18. 6, and the 'knees' are regularly used as a symbol of strength; cf. the Homeric *γούνατ' ἔλιυσεν* and *Ps.* 109. 24 'my knees are weak'; *Ia.* 85. 8 'confirm the feeble knees.'

5. *obducta solvatur*] Antithetical juxtaposition—'unknit the frowning brow of gloom'; cf. *Od.* 3. 29. 16. *senectus*: metaphorically = 'moroseness'; cf. *Ep.* 1. 18. 47 *inhumanas senium depono Camenae*.

6. For this birthday wine cf. *Od.* 3. 31. 1 and note. *move*: cf. *Od.* 3. 81. 6.

7. *oetera*] Cf. carefully the position of this word, Od. 1. 9. 9, where it also follows the mention of wine. Hence, clearly, 'all else' is 'all that is not connected with wine and mirth.' *deus haec...*: 'perchance heaven will with kindly change (cf. Od. 1. 4. 1 *grata vice*) bring back these storms to calm': *haec* = 'the present condition of things,' i.e. in the first instance, the stormy weather outside, and then, secondarily, all our troubles—there will be sunshine after storm.

8. *Achaemenio n.*] Cf. Od. 3. 1. 44 n. *Cyllenea*: i.e. sacred to Mercury its inventor (Od. 1. 10. 6), who was born on Mt. Cyllene in Arcadia. The spondaic ending to give dignity. cf. 16. 17 *Phocaeorum*; 16. 29 *Appenninus*: so Virgil ends lines with *Anchiseo*, *Pallanteum*, *Orithyia*.

11. *Centaurus*] See *Chiron* in *Class. Diet.* *grandi*: 'huge,' of heroic mould; gods and heroes are always of great size in the poets; cf. Virg. *Aen.* 6. 413 *ingentem Aenean*. *coctuit*, of oracular utterance; cf. Od. 1. 15. 4 n.

12. 'Invincible youth, mortal offspring of divine Thetis.'

13. *manet*] 'awaits,' i.e. by destiny, in spite of all thy mother's efforts to keep thee from the land where thou must die; cf. Od. 1. 8. 13. *parvi*: but in Hom. *Il.* 20. 73 *μέγας κόταμος βαθύδινος* | *ὃν Ξάνθου καλέουσι θεοὶ ἄνδρες δὲ Σκάμανδρον*. Perhaps Horace wishes to emphasize the idea of a lowly grave by a 'little' stream in contrast with the glory and greatness of Achilles. Of conjectures *flavi* which would give a Latin rendering of *Ξάνθος* = *ξανθός*, 'yellow,' is the best. *lubricus*, 'swift-gliding'; Virg. *Aen.* 5. 261 *rapidum Simoenta*.

15. *certo subtemine*] 'with sure web'; cf. Tib. 1. 7. 1 *Parcae fatalia nentes* | *stamina*. The Fates weave into their web the thread of each human life, and when that thread has reached its appointed length they 'snap' (cf. *rupere*) or sever it; cf. Milton, *Lyc.* 75 'Comes the blind Fury with the abhorred shears, And slits the thin-spun life.' *caerulea*: the regular epithet of ocean deities, whose hue is that of the sea itself; cf. Od. 1. 17. 20 n.

18. *alloquitis*] Apparently a reproduction of some Gk word such as *παρηγόρημα*: cf. the rule given A. P. 52 *et nova fictaque nuper habebunt verba fidem si* | *Graeco fonte cadent parce de-*

torta. Note the alliteration of the line and the skill with which it is made up of four words, the aim being to give a smooth and musical finish to the Epode.

EPODE XIV.

An apology to Maecenas for not completing the book of Epodes. 'You harass me to death with asking me why I am so idle and forgetful to finish my long-promised iambs. I am fired with love fierce as that of Anacreon, and you ought to pity me, for you are in love yourself, happy in a mistress fair as Helen, while Phryne makes me lean with jealousy.'

1. *tantam...*] 'has so steeped my deepest senses in oblivion': for *imīs* s. cf. Virg. *Ecl.* 3. 54 *sensibus haec imīs—res est non parva—reponas*, and our phrase 'the bottom of the heart.'

3. *ut at...*] 'as though I have drained draughts...'; *traxerim*, like *σῶλω*, *ἔλω* and commonly *duco*.

5. *candida*] Cf. *Od.* 1. 18. 11 n. *deus*, i.e. love.

7. *olim*] 'long ago'; cf. *Od.* 4. 4. 5 n. *iambos*, i.e. the Epodes; cf. *Ep.* 2. 2. 59. *ad umbilicum...*: cf. *Mart.* 4. 89. 1 (the last epigram of the book) *ohs iam satis est, | iam pervenimus usque ad umbilicos*. The *umbilici* were the knobs at each end of the stick round which the book was rolled: as you read (*evolvere*) a book when you get to this stick you have got to the end.

9. *arxisse B.*] 'was fired with love for'; for the construction cf. *Od.* 3. 9. 5 n.

13. *non...*] 'to no elaborate measure'; so of Pindar, *Od.* 4. 2. 11 *numericque fertur lege solutis*. The genuine fragments of Anacreon hardly allow us to fully test Horace's criticism, by which, however, he probably means little more than 'in simple strains.'

15. *non pulchrior...*] 'no fairer flame kindled beleaguered Ilium': *ignis* is used literally = 'fire,' and metaphorically = 'object of love,' i.e. Helen.

15. *neque...*] 'and not satisfied with a single wooer.' *macerat*: cf. *Od.* 1. 18. 8.

EPODE XV.

To Neera on her treachery (cf. Od. 2. 8). 'Clinging closely to me you swore—ah! soon to be forsworn—that you would always return my love. Now, Neera, you shall learn to regret my firmness, for I will not brook your constant preference of a rival. And you, proud air, though wealthy, wise and handsome, shall yet learn the pain of being deserted, and then it will be my turn to laugh.'

8. *magnorum...deorum*] The assonance gives a mock-heroic dignity; cf. the conventional scene-painting in the first two lines which are surely to be taken as mimicry and not real poetry. *laesura*, 'soon to outrage,' i.e. by breaking the oath sworn by them. *in verba iurabas*: cf. 16. 25; Ep. 1. 1. 14 *iurare in verba magistri*; the phrase describes swearing to a form of words recited by another; so especially of soldiers taking the oath of allegiance to their commander, e.g. *in verba P. Scipionis iurare*.

5. *artius atque*] 'more closely than.' This use of *atque* is a poetic extension of its regular use in comparisons (after *aequus*, *similis*, *idem* &c.) to put two things closely side by side; cf. Virg. Aen. 3. 561 *haud minus ac iussi faciunt*. *hedera*: cf. Od. 1. 36. 20. *lentis*, 'pliant,' 'clinging.'

7. *dum...mutuum*] give the words of the oath in oblique narration—'(you swore) that while the wolf (was hostile) to the lamb (4. 1 n.), while Orion (8. 10 n.), hostile to sailors, vexed...this love should be mutual,' i.e. as long as the order of nature remained unchanged. *intonsos*: cf. Od. 1. 21. 2 n. *mutuum*: cf. Od. 4. 1. 30 n. For *turbaret agitarit*, Bentley, with some authority, read *turbarit agitarit*, which Nauck prefers as more dramatic—'(you swore, saying) that while the wolf shall be...this love shall be'; cf. *renarint* 16. 25, following *iuremus in haec*.

11. *virtute*] 'manhood' (i.e. resolution); cf. *viri* in next line. The abl. is that of the instrument—you shall be made to mourn by my firmness. *Neera*, from *νερός*. *nam...*, 'for if there be anything manly...,' i.e. as surely as there is something manly: for *si* so used in asseverations and appeals cf. Od. 1. 32. 1 n.; C. S. 37 n.

13. potiori] 'a favoured rival'; cf. Od. 3. 9. 2 n. parem: 'a true mate' or 'match.'

15. 'nor shall my determination yield before your beauty when once it has become hateful (to me)'; for *offensus* practically = *invisus*, cf. Cic. pro Clu. 158 *etiam si is invidiosus aut multis offensus videatur*; pro Best. 125 *aut nos offensi invisique*; 2 Verr. 3. 62 *invidiosum offensumque*. Bentley asks *quid mirum, si formas offensas et invisas non cederet? si non illam deperiret, quam turpem iam et deformem esse crederet?* as though *forma offensa*, 'beauty that has become hateful,' meant 'beauty that has become ugly'! But Horace never dreams of Neera as ugly. No: it is her very beauty which will make her more hateful and loathsome to him, if once the galling doubts of jealousy become certainties (cf. *certus*). Scholars should leave subjects they do not understand alone; yet L. Müller, Keller, Kiessling, and Schütz accept Bentley's conjecture *offensi*.

17. meo...] 'who now march triumphant in my mishap (lit. 'rendered proud by')': *incedis* suggests the haughty gait of a victor; cf. Virg. Aen. 5. 68, who also uses it of the stately gait of Juno, Venus, and Dido.

19. Moebit] rare even in poetry for *licet*, 'although.' tibi, i.e. for your profit. *suat*, i.e. 'rolls down its golden sand,' as we should say.

21. For Pythagoras and his theory of souls 'being born again' in fresh bodies, see Class. Dict. and Od. 1. 28. 10 n. *arcano*: 'the secret' or 'esoteric teaching' only revealed to the inner group of his disciples. His doctrines were of an especially mystic character, and his followers were divided into *ἀκουσματικοί* mere 'hearers,' and *μαθηματικοί* real 'students,' Iambli. V. Pyth. 81. For *Nireā* cf. Od. 3. 20. 15 n.

23. eheu] Horace mimics his rival's cry. Many MSS. give *heu heu*.

EPODE XVI.

Like the seventh, an Epode in which Horace is tuning his lyre to loftier strains. It is undoubtedly early (see notes on ll. 49, 55, 57 for its similarity to Eclogue 4) and usually

HORACE, EPODE XVI.

igned to about B.C. 41, the date of the 'Perusine war' between L. Antonius and Octavian, or it may be of the same date as Epod. 7. The idea of setting sail for the Happy Islands in the unknown west is ascribed to Sertorius by Sallust (*agm. 1. 61*) *traditur fugam in Oceanum longinqua agitasse, ut duas insulas propinquas inter se et decem milia stadium circumcul a Gadibus sitas constabat suo pte ingenio alimenta mortuorum gignere*; Plut. Sert. 9.

'A second generation is being worn away in civil strife, and Rome, which no foreign foe could vanquish will be overthrown itself (1—14). The only plan to be rid of our troubles is to follow, like the old Phocaeans, binding ourselves by an oath never to return until the laws of nature are all changed (15—34). This is the resolve of those among us who have a good heart, and let us set sail for that circumambient Ocean (41) in which lie the Happy Isles, where toil and trouble and sickness are unknown—Isles, which as yet no bark has ever reached, but which Jupiter reserved for a righteous people in the day when he turned the age of gold to brass and then to iron, and where the righteous, with me as their prophet-bard, may now find a refuge.'

1. *altera*] 'a second': the first 'generation' would begin the time of Marius and Sulla, about B.C. 88.

2. *suis*...] 'and Rome falls by its own might,' i.e. is being destroyed by its own mighty men, who ruin its strength in domestic strife, cf. 7. 10. Most editors compare Liv. Praef. 10 *ut iam magnitudine laboret sua*; Aug. de Civ. D. 18. 45 *ut tamquam se ipsa ferre non valens, sua se quodammodo magnitudine fregerat*; Lucan 1. 72 *nec se Roma ferens*, and 2. 3. 4. 65 *mole ruit sua*: but in all these cases Rome is spoken of as something which has become too big to bear its own weight and therefore falls necessarily, whereas in connection with 'civil strife' the force of *suis* and *ipsa* must be understood to express suicidal conduct which destroys that which is otherwise absolutely safe and stable.

3. *Marai*] In the Social war b.c. 91—88, cf. *Od.* 3. 14. 18 n. *Porœnas*, but *Porœna* in *Virg.*, and see *Intr.* to *Macaulay's Horatius*.

5. *aemula*] *Capua* revolted from *Rome* after *Cannae* and was retaken b.c. 311. It was treated with ruthless severity, for *Rome* brooked no 'rival'; cf. for the adj. 7. 5 *invidas Karthaginis*. *Spartacus*: cf. *Od.* 3. 14. 19 n.

6. *novisque...*] 'and the *Allobroges* faithless amid (or 'to' or 'by') revolution.' The ambassadors of the *Allobroges* (a people between the *Rhone* and the *Isère* in the *Insula Allobrogum*) were tampered with by *Catiline* (b.c. 63), but revealed the secret of his conspiracy; the *Allobroges* however revolted almost immediately afterwards (*Cic. de Prov. Cons.* 18. 82). *novis* rebus may be dat. 'faithless to *Catiline*' (*Wickham*), or abl. causal, 'by desire for revolution' (*Schütz*), or general abl. of attendant circumstances.

7. *caerulea*] 'blue-eyed'; *Tac. Germ.* 4 *truces et caerulei oculi*. *Germania*: the reference is to the defeat of the *Cimbri* and *Teutones* by *Marius* b.c. 102 and 101. *abominatus* p.: cf. *Od.* 1. 1. 25 n.

9. *devoti sanguinis*] 'of a doomed breed,' because sprung from *Romulus*, the slayer of his brother, cf. 7. 20.

11. *cineres*] of *Rome*. *sonante*: 'clattering,' 'echoing,' in contrast with the silence and desolation around. *Orelli* well quotes *Ezekiel* 26. 11 *ungulis equorum suorum conculcabit omnes plateas tuas*.

13. *carent ventis...*] 'are safe from wind and sun,' i.e. in the tomb. Of course this is inconsistent with the carrying off of *Romulus* to heaven, *Od.* 3. 8. 15; but rhetoricians and poets may defy consistency. *Porphyrius* quotes *Varro* as referring to a 'burial place of *Romulus* behind the *Rostra*,' but *Horace's* phrase is merely rhetorical='the ashes of our ancestors.' *Orelli* again well compares *Jer.* 8. 1 *efficient ossa regum Iuda et ossa principum eius et ossa sacerdotum...de sepulchris suis et aspicient ea ad solem et lunam*; *Baruch* 2. 24.

15. *forte...*] 'perchance ye seek, all alike or the nobler part (of you, to learn) what aids you to be quit of your unhappy troubles: let no decision prevail over this, as....., (so) to go (21).....' The sentence is one of those common conditional sentences where the protasis is put vigorously as a statement,

instead of hypothetically with *si*. Bentley, objecting that *quid expediat carere* can only mean 'what good it is to be free,' read with one MS. *quod expediat* as a parenthesis='and may it turn out well,' but such a use of *expedire* is unknown, and Horace's marked fondness for bold uses of the inf. (cf. within a few lines *hac (sententiā) ire*, 'the resolve to go'; *habet suadere*; *moramur occupare*) after adjectives and verbs quite justifies the ordinary interpretation. *Quid me impedit sequi?* is found in prose: then why not *quid (vos) expedit carere?*

17. *Phocaeorum...*] The inhabitants of Phocaea, being besieged by Harpagus B.C. 584, determined to abandon their city and sunk 'a lump of iron,' vowing not to return to Phocaea *πρὶν ἢ τὸν μύθρον τούτων ἀραφῆσαι* (Her. 1. 165). *exsecrata*, 'having bound themselves by a curse'; *ἐταπείνωτο λυγρὰς κάρδας* Her. 1.c.

21. *quocumque ... quocumque ...*] Passionate repetition. *pedes...per undas*, i.e. by land or sea, cf. Od. 3. 11. 49.

23. *sic placet?*] Recalling the *placets?* used in taking the judgment of the Roman senate, the decrees of which often began *Placere senatui* or *Senatui non placere*.

25. *renarint*] Apparently 'rise and float.'

26. *ne...*] '(then only) let returning be not a crime.'

27. *quando...aequora* (34)], i.e. when all the laws of nature are inverted. The Latin poets are fond of developing this idea, cf. Od. 1. 29. 10; Verg. Ecl. 1. 59 and many other instances in Orelli. *Matina*, i.e. of Mons Martinus in Apulia, cf. Od. 4. 2. 27.

30. *monstra iunxerit*] 'shall unite monsters,' i.e. animals which by seeking such unions will show themselves monstrous and unnatural.

31. *iuvet...*] 'so that tigresses delight to mate with stags, and the dove finds a paramour in the kite.'

33. *ravos*] Cf. Od. 3. 27. 3 *lupa rava*. Festus defines the colour as between *fulvus* and *caesius* ('bluish-gray,' the colour of a cat's eye; of Minerva's eye, *γλαυκός*). It is used by Varro of the eyes; a good ram should have *ravos oculos*, a good dog *oculos nigrantes aut ravos*. It seems used here to represent *χαρπός* (cf. Hom. Od. 11. 611 *χαρπὸς λέωνες*) which is used (1) as='bright-eyed,' then (2) of colour='bluish-gray,' see Lex. Many MSS. have *flavos*; some *saevos*.

84. *lavis*] i.e. losing its hair and becoming 'smooth' like a fish.

87. *mollis*...] 'let the delicate and despairing continue to press their ill-omened couches'; i.e. He idly at home where they are doomed to perish.

89. *tollite*] 'away with!', cf. *Od.* 2. 5. 9. *virtus, muliebres*: antithetical juxtaposition. *Etrusca litora*: not 'the coast of Etruria,' but 'the coasts of the Tuscan sea' (*mare Tyrrhenum* or *Tuscum*) and so = 'the shores of Italy,' which they are to fly past on their way westward.

41. *circumvagus*] The Homeric idea of *Ἰκερῶς* was that of a stream flowing round the world; *Aesch. Prom.* 188. Porphyryon reads *π. μ. Ο. circum vagus arva beata*: *arva*...making *circum* govern *arva*, and so Orelli (*Ed.* 4), but then the repetition of *arva* by itself after *arva beata* is intolerably flat. *divites et insulas* is explanatory of *beata arva*—'let us seek the fields, the blessed fields of those rich isles where....' For *divites insulas* cf. *Od.* 4. 8. 27 n.; *Hom. Od.* 4. 568 *seq.*

43. *reddit*] 'duly bears,' gives what is looked for from it.

45. *n. fallentis*] 'that never deceives' those who expect fruit from it, cf. *Od.* 8. 1. 80 n. *pulla*, 'dark,' i.e. ripe. *suam*, 'its own,' i.e. without needing to be grafted on another stock; cf. *Virg. Georg.* 2. 82 *miraturque novas frondes et non sua poma*, said of the stock in which a graft has been placed.

47. *mella*...] Cf. *Od.* 2. 19. 11 and the Biblical phrase 'a land flowing with milk and honey.' Abundance of honey is a constant sign of felicity with the ancients, who, having no sugar, made much more use of honey than we do.

48. Notice the rhythm of the line.

49. *illis*...] So exactly in the same connection *Virg. Ecl.* 4. 21 (written about B.C. 40) *ipsas lacte domum referent distenta capellas | ubera*, where *ipsas* = *iniussas* here, and *distenta u.* = *tenta u. amicus*, 'loving,' and so needing no constraint, but coming 'unbidden.'

52. *neque*...] An artificial phrase: 'nor does the ground swell up and heave with snakes,' being = 'nor do snakes, which cover the ground, swell (i.e. in anger) and raise themselves (i.e. to attack).' Others take *alta humus* of 'deep soil' as opposed to the rocky, dry, sandy spots which vipers love.

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pluraque...] 'and more things shall we marvel at...
ly) how....' For *miror ut* cf. Od. 3. 4. 7. *radat*, 'sooira.'

Note the careful balance and order of this line—adj.
B, verb, noun A, noun B, and cf. ll. 7, 88; Virg. Ecl. 4.
*na Cumaei venit iam carminis aetas, 14 irrita perperua
formidins terras, 28 ipsa tibi blandos fundent cumabula
29 incultisque rubens pendebit sentibus uva.* The ten-
thus to balance adjectives at the beginning of a line with
at the end is marked throughout this Epode (cf. ll. 2, 4,
46, 48, 57, 59, 68), as it is in the fourth Eclogue, and
indicates juvenile work, although some of the finest
in Virgil owe much to the same device, cf. Georg. 1.
spiaque aeternam timerunt saecula noctem, and ll. 495,
08, 510.

utrumque] i.e. 'each' extreme of wet and drought
mentioned.

non huc...] i.e. they have never been contaminated by
those restless adventurers (typified by Jason in pursuit
golden fleece) and merchants, for whom Horace has a
dislike, cf. Od. 1. 3; 3. 29. 56—61. Similarly in Ecl. 4.
tempting the sea in ships' and the 'building of the Argo'
arks of 'guile,' and in the golden age that is there an-
ced there will be no sailors and no merchants.

Sidonii] The Phoenicians were the great traders of
city; cf. Od. 3. 29. 60 *Tyriaeque merces*; Is. 23. 2 'the
ants of Sidon'; 8 'Tyre...whose merchants are princes.'
a, *κέραρα*, the ends of the yards.

laboriosa c.] 'much-enduring troop': *πολύτλας*, the
ric epithet of Ulysses himself (cf. 17. 16), is transferred to
flowers. For this and the gen. *Ulizei* cf. Od. 1. 15. 88
ada classis Achillei.

astri] such as *Sirius*, the dog-star, to the 'fiery fierce-
of which the malignant heat of summer was attributed
27; Virg. Aen. 3. 141). For *impotentia* of 'uncontrolled
ness' cf. note on *impotens* Od. 1. 37. 10.

aere...aere] Rhetorical repetition (*ἀναφορά*) used as a
nient form of connecting clauses; cf. Od. 1. 2. 4 n.

duravit] 'he made hard,' playing on the word
which can be used (1) literally of iron, (2) metaphorically
nduring trouble, (b) = hard, cruel. *quorum*, 'from which,'
uiga.

EPODE XVII.

A dialogue in which Horace (1—52) professes himself conquered and sarcastically entreats Canidia's pity, while Canidia (53—81) replies that he pleads in vain. *Hor.* 'I yield; be pitiful and cease thy spells (1—7), even as Achilles had pity on Telephus and Priam, and Circe on the comrades of Ulysses (8—18). I have suffered, and still suffer, torture enough, so that I recant my denial of the power of witchcraft (19—29). I am consumed with fires, that burn like the shirt of Nessus or the flames of Aetna. Is there no expiation of my guilt? I am ready to hymn to heaven thy chastity and virtue, in a palinode such as that by which Stesichorus recovered sight (30—44), and therefore set me free, for, truly, upon thy lineage there is no slur, thou hast never violated a tomb, Pactumeius is the offspring of thy own womb, thine are the distinctions of maternity.' *Can.* 'Thou dost appeal to deaf ears. Art thou to be unpunished for revealing my mysteries and making me the talk of the town? (53—59). Is it for that I have studied witchcraft? No: thou shalt live to suffer endless torments like the torments of the damned (60—69). Thou shalt seek to slay thyself, but in vain, while I ride in triumph on thy neck. What! shall I, who can work all wonders, lament that my skill is ineffective against thee?'

1. *iam iam*] Eager repetition, cf. *solvo, solvo*, l. 7. *do manus* = 'yield,' 'acknowledge defeat,' 'surrender'; see *Dict.*

3. *Dianae*] cf. 5. 51 n. *non movenda*, 'inviolable,' *ἀκλόπητα*; both *movere* and *κινεῖν* are especially used of sacrilegious disturbance of things sacred.

4. *libros...*] Cf. Acts 19. 19 'Many of them also which used curious arts brought their books together and burned them before all men: and they counted the price of them, and found it fifty thousand pieces of silver.'

5. *refixa...*] Cf. 5. 45 n. *refixa*, 'unfixed,' cf. Od. 1. 28. 11; Virg. Aen. 5. 527 *refixa sidera* of shooting stars. Some MSS. give *defixa* which looks like a correction.

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parce...] 'cease from thy awful spells'; *sacris* is pur-ambiguous = 'holy' or 'accursed.'

turbine] *ρόμβος*, 'a magic wheel,' used in Theocr. 2. with a wry-neck (*λυξ*) fastened on it to draw a lover to use. The 'letting it go back' destroyed the charm.

Telephus] Achilles, grandson of Nereus, as being the Thetis, wounded Telephus king of the Mysians, and then him, according to the oracle *ὁ τρώεας καὶ λίσσευ*, with it of the spear which wounded him.

unxere] 'anointed'; part of the solemn ritual of burial 18. 850 *καὶ τότε δὴ λούσαν τε καὶ ἠλείψαν λίπ' ὀθαίω*; Virg. 219 *corpisque lavant frigentis et unguunt*) and so in contrast with *addictum...canibus*. He received due although Achilles had 'given him over' to the fowls of and to the dogs, cf. Il. 23. 182, 3 *Ἐκτορα δ' ὅς τ' | δώσει δην πυρὶ δαπτέμεν ἀλλὰ κύνεσσιν*; see too 1 Sam. 17. 44 | give thy flesh unto the fowls of the air, and to the of the field.' Some MSS. give *luxere*.

The rhythm is most striking, and possibly is, as ; and Meineke suggest, intended to convey a sense of . homicidam H.: a very poor rendering of Hom. Il. *Ἐκτορος ἀνδροφόνου*.

heu] emphasizing the pitiable position of Priam at t of the slayer of his son. The famous story of Priam g back the body of Hector is told in Il. 24. *pervicacis*, late,' but still yielding in the end.

saetosa...] 'by Circe's favour put off (their swinish) bristly with hard hides.' The crew of Ulysses drank of enchanted cup and were turned into swine, but retained intelligence (Od. 10. 240 *αὐτὰρ νοῦς ἦν ἔμπεδος, ὡς τὸ νερ*), which Horace, however, here supposes them to lose; us, l. 17. *laboriosi*: sense and rhythm make this go *lizei*, but cf. 16. 60. *sonus*, '(human) utterance.'

institoribus] 'Pedlars' played a more important part ily than they do now, and these travelling merchants heir costly wares (Sen. fr. de matr. 52 *institores gemma-ricarumque vestium si intromiseris, periculum est*) were ous to womanly virtue, cf. Od. 3. 6. 30. Of course the 'well-beloved by sailors and pedlars' is satirical.

21. *verecundus color*] 'the hue of modesty,' the fresh colour of blushing youth. *ossa*...: 'my bones now covered with yellow hide'; cf. Theocr. 2. 89 ἔρπει δ' ἐκ κεφαλῆς πᾶσαι τρίχες, ἀπὲρ δὲ λοιπὰ | ὄσσι' ἔρ' ἤ; καὶ δέρμα, where ὄσσια and δέρμα exactly correspond to *ossa* and *pelle* here, and *ossa atque pellis esse*, 'to be a bag of bones,' is a proverbial expression; cf. Plant. Capt. 1. 2. 26; Aul. 3. 6. 28. Bentley and others read *ora* with no authority, urging that the colour could not leave his bones, but, as Wickham says, *ossa pelle amicta* is really = *pellem ossa amictentem*—the rosy hue of youth has left what is now yellow hide enwrapping bones.

25. *urget*...] 'night treads on the heels of day and day of night, and yet it is not possible....' Notice the inverted order of the cases in *diem nox et dies noctem*. The repetition emphasizes the idea of ceaseless continuity, as in our phrases 'year by year,' 'day by day' &c.

26. *tenta spiritu*] 'strained with sighing.'

27. *negatum*...] 'I am driven to believe what I denied (namely), that....' *increpare*, cf. Od. 4. 15. 2 n., seems here = 'move (by the terror of their sound),' and so almost = *incantare*. *Sabella*...*Marsa*...*Faalignas*: witches seem to have abounded among these old-fashioned mountain tribes; cf. 5. 76; Sat. 1. 9. 29. *disillire*, 'is racked with pain'; cf. our 'splitting headache.'

31. *Hercules*] Cf. 3. 17.

32. *Sicanā fervidā*] Note the quantities.

33. *virens*] The use of *vireo* = 'am strong,' 'vigorous,' is well known (cf. 13. 4), and so most take the word here, comparing such phrases as *πυρὸς ἀσθός* (in Lucr. *flammae flore coorto*) and *φλόξ ἐμαράνθη*. Orelli gave 'green' = sulphurous; Peerlkamp explains as = *fulgens*, cf. Plant. Men. 5. 2. 76 *viden tu illi oculos virere*; Kiessling strangely derives the word from *vis vires*, making the *i* long, cf. *viresco*. The readings of some MSS. are clear corrections, *Virens* becoming *Vrens* and *Furens*.

tu...] '(but) thou dost glow a workshop with Colchian poisons until, burnt to ashes, I am scattered abroad by the insulting winds.' The language is strange, but not unsuited to the highly artificial and unnatural character of the Epode.

Canidia is spoken of as herself 'a workshop aglow with poisons' or 'magic spells,' because she is at work keeping the magic fire aglow, in which she burns various objects, in order that, as they consume away, so Horace also may consume away. This method of affecting a person by burning an image of him (cf. l. 76; Theocr. 2. 28), or something that belonged to him or symbolized him (cf. Virg. Ecl. 8. 82 *Daphnis me malus erit, ego hanc in Daphnide laurum*; Theocr. 2. 23—26) was regular in witchcraft. Wickham's phrase, 'a laboratory of magic drugs,' suggests a more mediaeval picture of an alchemist at work. Canidia's fire is not for use in the actual preparation of drugs (as most editors take it), but is a magic fire, the fierce glow of which is by magic means (*venenis*) to consume Horace. *infuriosis*: cf. Od. 1. 85. 18.

36. *stipendium*] 'tribute,' 'penalty,' *ζημία*, and so exactly = *poenas* in the next line.

39. *centum iuvenoes*] i.e. as an expiatory sacrifice, *ἐκ-τόμβη*. *sive...*, 'or whether thou shalt choose to be hymned by my untruthful lute (then), "thou chaste, thou virtuous," shalt traverse the stars a golden constellation.' The language is mock-heroic and satirical in the extreme. *mendacis* has two meanings: (1) that lied when it reviled you, (2) that will lie when it calls you chaste. *sonari*: cf. Ov. Met. 10. 205 *te carmina nostra sonabunt*; Od. 2. 13. 26. *tu pudica, tu proba*: a quotation from his suggested palinode; the repetition of *tu* and the alliteration in *pudica proba* emphasize the sarcasm. Most make the quotation extend to *aureum*, which is obviously wrong, for *perambulabis* is 'thou shalt (i.e. in my palinode) be described as traversing,' and the future would not occur in the palinode, but is due to parallelism with *luam* here. For the highly comic *perambulabis* cf. 4. 5 n. and Od. 4. 5. 17. Of course 'traversing the stars &c.' is heroic language for 'being deified.'

42. *infamis...*] 'angry on account of libelled Helen, Castor and the brother of mighty Castor yielding to prayer restored....' See Od. 1. 16, Intr. For vice many MSS. give *vicem*; both are good Latin, though the acc. is more usual. *infamis*, i.e. who was made infamous by the account given of her by Stesichorus in his *Ἰλίου πέποις*. Castor and Pollux were Helen's brothers as being sons of Leda. For the phrase Castor... *fraterque magni Castoris*, cf. Catull. 4. 27 *gemelle Castor et gemelle Castoris*.

46. *p. obsoleta sordibus*] 'sullied with hereditary squalor'; cf. Od. 2. 10. 6; Cic. pro Sest. 60 *virtus...neque alienis sordibus obsolescit*.

47. *prudens...*] 'a hag skilled to scatter (for inf. cf. Od. 1. 3. 25 n.) the newly buried ashes.' The ninth day after death witnessed the final completion of all funeral rites (cf. Apul. Met. 9. 31 *nono die completis apud tumulum sollempnibus*), or perhaps there was a final sacrifice at the grave on the ninth day after burial (*novendialis dicitur sacrificium, quod mortuo sit nona die qua sepultus est*, Porphyrius). Anyhow, by the phrase, 'ninth-day dust,' Horace clearly indicates that Canidia disturbs the ashes the first moment the final rites are concluded, and she can safely do so without fear of interruption.

50. *tuns...tuo*] Emphatic: the sneer is the same as in 5. 5. *Factumetus*: the genuine name of a Roman gens; see Orelli.

52. *fortis...*] 'thou leapest up (from thy couch) a sturdy mother.' The recovery is so rapid as to throw doubts on the reality of the illness, which, it is hinted, is only a device to draw money from her lovers.

54. *navitis*] i.e. to their lamentations when shipwrecked on the rocks.

56. *inultus...*] 'shalt thou unavenged have treated the revelation of Cotytto's mysteries as a jest?' For the indignant question *ut...riseris?* cf. Sat. 2. 5. 18 *utne tegam spurco Damas latus? Cotytto* is the name of some Thracian goddess whose mysteries were celebrated in connection with licentious (cf. *liberi*) orgies.

58. *et Esquillini...*] Her 'magic practices' amid the graves on the Esquiline are fully related by Horace in Sat. 1. 8. Canidia here implies that he was able to tell so much because he was himself the chief performer, 'the high priest of magic,' on that occasion, and not a mere chance witness.

60. *quid proderat*] 'what profit were it then (i.e. if you are to escape) to me to have enriched Paelignian hags (i.e. by buying their secrets) or to have mingled swifter (i.e. more than usually deadly) poisons.' Many MSS. have *proderit*, 'what profit will it be to me?' Some, who adopt this reading, explain the words as a taunting question put to Horace, 'what

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l it be to you to have studied these arts and to have or yourself) swiftest poisons?' to which the answer none at all, for I will not let you die quickly.' But tibi after *proderit* is very hard. Moreover, where has inted that he is going to poison himself 'very swiftly'? wishes to emphasize her power; she knows how to id 'very swift poisons'; but, as she immediately o state, Horace must not imagine that she is going to on him; for him there waits 'a more lingering doom' prays for.

in hoc...ut] 'to this end that thou mayest ever be ready sufferings.'

infidi] For the 'treachery' of Pelops to Myrtilus, the r of Oenomaus, by whose assistance he won the hand odamia, see *Class. Dict.* Some MSS. give *infidus*, ould refer to the 'treachery' of Tantalus in betraying ts of the gods.

egens...] 'ever craving for the bounteous feast,' which efore his eyes, but which he can never touch; hence talize.'

ense Norico] cf. *Od.* 1. 16. 9.

fastidiosa...] 'sad with loathing weariness (of life).'

vectabor...] 'then I will ride mounted on thy hated d the earth shall yield to my triumphant pride'; cf. .sin. 4. 1. 109, where a slave mounts on his master's edet..., i.e. she will proudly spurn the ground on her eed, exactly like the *victor insolens* in 16. 14. For ae, the conduct of 'a beggar on horseback,' cf. *Od.* n.

an...] 'or (cf. 6. 15 n.) am I, though I have power ssim) to make waxen images feel..., to lament the issue kill that effects nothing against thee?' Wax images, ting the person who was to suffer enchantment, were burned, melted, and otherwise ill-treated in witchcraft; l. 8. 80; *Virg. Ecl.* 3. 80.

excitare mortuos] Cf. *Sat.* 1. 8. 85, 40, and the witch r.

desideri pocula] *φάρμα*, cf. 5. 38.

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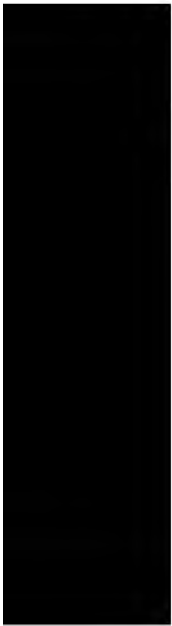
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