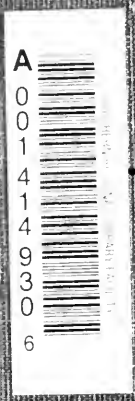


Readings from  
**Latin Verse**

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**C. C. Bushnell**

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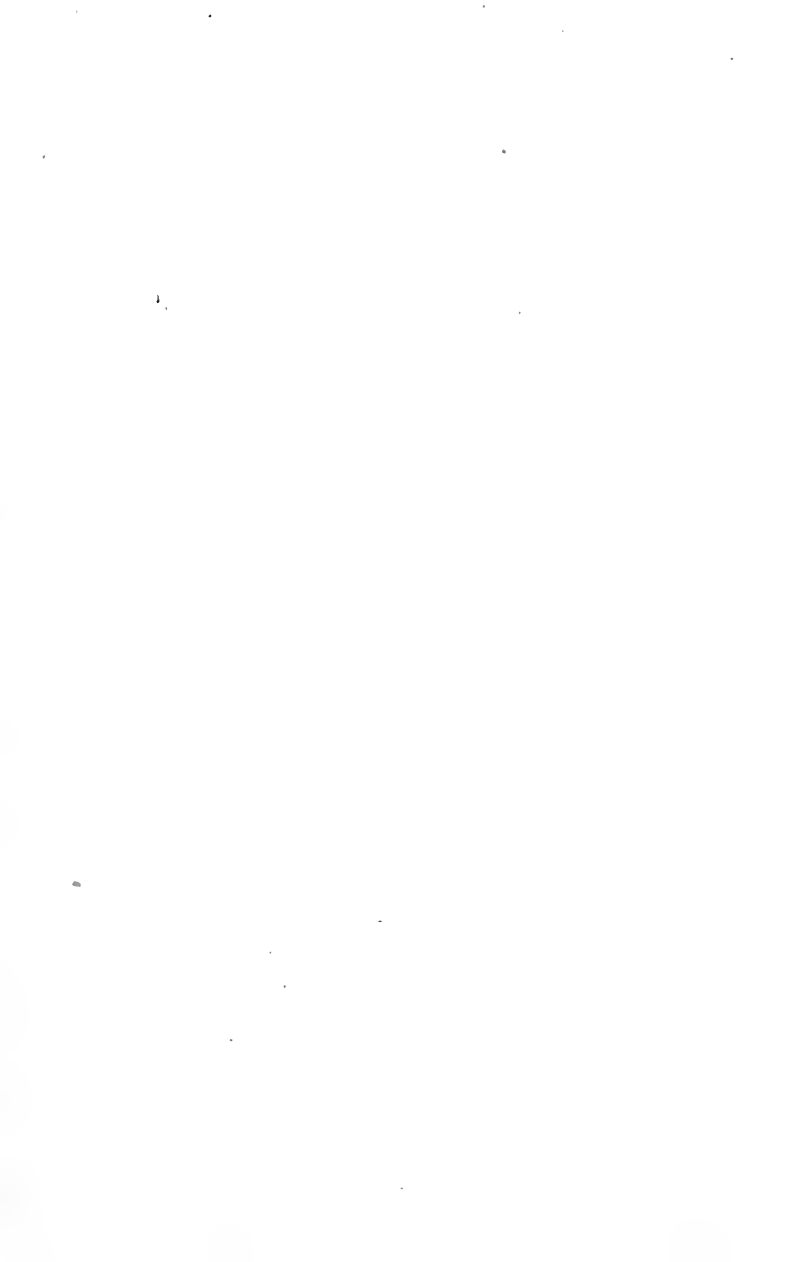
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# READINGS FROM LATIN VERSE

WITH NOTES

BY

CURTIS C. BUSHNELL, PH.D.

PROFESSOR OF CLASSICS IN SYRACUSE UNIVERSITY



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## INTRODUCTORY NOTE.

THIS little book has been prepared to meet the needs of my own classes. The selections have been made primarily with reference to their literary merit, but also with the intention of introducing the student to a number of authors not usually read in the earlier portion of the college course.

The notes are greatly indebted to the works named under the heading, 'Reference.'

I am under obligations to Professor E. C. Morris of Syracuse University for the correction of the manuscript of the notes, and to Mr. N. L. Willey, Syracuse University, 1908, for assistance in proof-reading.

C. C. B.

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Ennius.

Livius was the first.

Roman poetry began 240 B.C.

Plautus the great comedian.

Narris - "Kullum Punicum"

## READINGS FROM LATIN VERSE.

### CLASSICAL LATIN POETRY.

#### I. ENNIUS.

*Look up in Ennius*

##### FROM THE ANNALS.

##### 1. The Lament for Romulus.

Pectora fida tenet desiderium: simul inter  
sese sic memorant, 'o Romule, Romule die,  
qualem te patriae custodem di genuerunt!  
O pater, o genitor, o sanguen dis oriundum,  
tu produxisti nos intra luminis oras.'

5

##### 2. Pyrrhus dismissing the Prisoners without Ransom.

Nec mi aurum posco nec mi pretium dederitis:  
nec cauponantes bellum sed belligerantes  
ferro, non auro, vitam cernamus utrique.  
Vosne velit an me regnare era quidve ferat Fors  
virtute experiamur. Et hoc simul accipe dictum:  
quorum virtuti belli fortuna pepercit  
eorundem libertati me parcere certumst.  
Dono, ducite, doque volentibus cum magnis dis.

5

##### 3. M. Curius.

Quem nemo ferro potuit superare nec auro.

## 4. Q. Fabius Maximus.

Unus homo nobis cunctando restituit rem;  
noenum rumores ponebat ante salutem;  
ergo plusque magisque viri nunc gloria claret.

## 5. The Strength of Rome.

Moribus antiquis res stat Romana virisque.

FROM THE TRAGEDIES.

*Talmon*

## 6. A Bereaved Father's Fortitude.

Égo cum genui, túm morituros scívi et ei re sústuli.  
Praétereá ad Troiám cum misi ob défendendam Graéciam,  
scíbam me in mortíferum bellum, nón in epulas míttre.

## 7. 'Gods Careless of Mankind.'

Égo deum genus ésse semper díxi et dicam caélitum,  
séd eos non curáre opinor, quíd agat humanúm genus;  
nám si curent, béne bonis sit, mále malis; quod núnc abest.

FROM THE EPIGRAMS.

## 8. Ennius' Epitaph.

Nemo me dacrumis decoret nec funera fletu  
faxit. Cur? Volito vivus per ora virum.

## II. LUCRETIUS.

## 1. 'Things unattempted yet in Prose or Rhyme.'

Nunc age quod superest cognosce et clarius audi.  
Nec me animi fallit quam sint obscura; sed acri  
percussit thyrso laudis spes magna meum cor

*Prose in  
epitaph*

*good of thyrso*

et simul incussit suavem mi pectus amorem *acc. of spes*  
 musarum, quo nunc instinctus mente vigenti *5*  
 avia Pieridum peragro loca nullius ante  
 trita solo. Iuvat integros accedere fontes *cf. Milton,*  
 atque haurire, iuvatque novos decerpere flores *cf. Horace*  
 insignemque meo capiti petere inde coronam  
unde prius nulli *subor dat* velarint tempora musae; *10*  
 primum quod magnis doceo de rebus et artis  
religionum *superstitium* animum nodis exsolvere pergo,  
 deinde quod obscura de re tam Incida pango  
 carmina, musaeo contingens cuncta lepore.

*De Rerum Natura I. 921-934.*

2. The Praise of Epicurus. ✓

E tenebris tantis tam clarum extollere lumen  
 qui primus potuisti inlustrans commoda vitae,  
 te sequor, o Graiae gentis decus, inque tuis nunc  
ficta pedum pono pressis vestigia signis,  
 non ita certandi cupidus quam propter amorem *5*  
 quod te imitari aveo; quid enim contendat hirundo  
 cyncis, aut quidnam tremulis facere artibus haedi  
 consimile in cursu possint et fortis equi vis?  
 Tu, pater, es rerum inventor, tu patria nobis  
 suppeditas praecepta, tuisque ex, inclute, chartis, *10*  
 floriferis ut apes in saltibus omnia libant,  
 omnia nos itidem depascimur aurea dicta,  
 aurea, perpetua semper dignissima vita.  
 Nam simul ac ratio tua coepit vociferari  
 naturam rerum, divina mente coorta, *15*  
 diffugiunt animi terrores, moenia mundi  
 discedunt, totum video per inane geri res.  
 Apparet divum numen sedesque quietae  
 quas neque concutiunt venti nec nubila nimbis

aspergunt neque nix acri concreta pruina  
cana cadens violat semperque innubilus aether  
integit, et large diffuso lumine rident. 20

Omnia suppeditat porro natura neque ulla  
res animi pacem delibat tempore in ullo.

At contra nusquam apparent Acherusia templa 25  
nec tellus obstat quin omnia dispiciantur,  
sub pedibus quaecumque infra per inane geruntur.

His ibi me rebus quaedam divina voluptas  
percipit adque horror, quod sic natura tua vi  
tam manifesta patens ex omni parte resecta est. 30

*Id. III. 1-30.*

### 3. The Changing Seasons.

It ver et Venus, et veris praenuntius ante  
pennatus graditur zephyrus, vestigia propter  
Flora quibus mater praespargens ante viai  
cuncta coloribus egregiis et odoribus opplet. 5

Inde loci sequitur calor aridus et comes una  
pulverulenta Ceres et etesia Habra aquilonum.

Inde autumnus adit, graditur simul Euhius Euan.

Inde aliae tempestates ventique secuntur,  
altitonans Volturnus et auster fulmine pollens.

Tandem bruma nives adfert pigrumque rigorem, 10  
prodit hiemps, sequitur crepitans hanc dentibus albor.

√ ∙

*Id. V. 736-746.*

### 4. The Origin of Superstition.

Ergo perfugium sibi habebant omnia divis  
tradere et illorum nutu facere omnia flecti.

In caeloque deum sedes et templa locarunt,  
per caelum volvi quia nox et luna videtur,  
luna dies et nox et noctis signa severa 5

noctivagaeque faces caeli flammaeque volantes,  
 nubila sol imbres nix venti fulmina grando  
 et rapidi fremitus et murmura magna minarum.

O genus infelix humanum, talia divis  
 cum tribuit facta atque iras adiunxit acerbas! 10  
 quantos tum gemitus ipsi sibi, quantaque nobis  
 volnera, quas lacrimas peperere minoribu' nostris!  
 Nec pietas ullast velatum saepe videri  
 vertier ad lapidem atque omnis accedere ad aras  
 nec procumbere humi prostratum et pandere palmas 15  
 ante deum delubra nec aras sanguine multo  
 spargere quadrupedum nec votis nectere vota,  
 sed mage pacata posse omnia mente tueri.  
 Nam cum suspicimus magni caelestia mundi  
 templa, super stellisque micantibus aethera fixum, 20  
 et venit in mentem solis lunaeque viarum,  
 tunc aliis oppressa malis in pectora cura  
 illa quoque expergefactum caput erigere inquit,  
 nequae forte deum nobis inmensa potestas  
 sit, vario motu quae candida sidera verset. 25  
 Temptat enim dubiam mentem rationis egestas,  
 ecquaenam fuerit mundi genitalis origo,  
 et simul ecquae sit finis, quoad moenia mundi  
 solliciti motus hunc possint ferre laborem,  
 an divinitus aeterna donata salute 30  
 perpetuo possint aevi labentia tractu  
 inmensi validas aevi contemnere viris.  
 Praeterea cui non animus formidine divum  
 contrahitur, cui non correpunt membra pavore,  
 fulminis horribili cum plaga torrida tellus 35  
 contremitt et magnum percurreunt murmura caelum?  
 Non populi gentesque tremunt, regesque superbi  
 corripunt divum percussi membra timore,

nequid ob admissum foede dictumve superbe  
 poenarum grave sit solvendi tempus adultum? 40  
 Denique sub pedibus tellus cum tota vacillat  
 concussaeque cadunt urbes dubiaeque minantur,  
 quid mirum si se temnunt mortalia saecla  
 atque potestatis magnas mirasque relinquunt  
 in rebus viris divum, quae cuncta gubernent? 45

*Id. V. 1186-1225, 1236-1240.*

### III. CATULLUS.

#### 1. Exposed to a Draft.

*a poetry  
 out that  
 is just a  
 x. Always  
 usus hi  
 rings.*

Furi, villula nostra non ad Austri  
 flatus oppositast neque ad Favoni  
 nec saevi Boreae aut Apeliotae,  
 verum ad milia quindecim et ducentos.  
 O ventum horribilem atque pestilentem! 5

*Died young.  
 In comparison  
 (kato).*

*XXVI.*

#### 2. An Affected Pronunciation.

Chommoda dicebat, si quando commoda vellet  
 dicere, et insidias Arrius hinsidias,  
 et tum mirifice sperabat se esse locutum,  
 cum quantum poterat dixerat hinsidias.  
 Credo, sic mater, sic liber avonculus eius, 5  
 sic maternus avos dixerat atque avia.  
 Hoc misso in Syriam requierant omnibus aures:  
 audibant eadem haec leniter et leviter,  
 nec sibi postilla metuebant talia verba,  
 cum subito adfertur nuntius horribilis, 10  
 Ionios fluctus, postquam illuc Arrins isset,  
 iam non Ionios esse, sed Hionios.

*LXXXIV.*



3. The Dead Pet.

Lugete, o Veneres Cupidinesque  
 et quantum est hominum venustiorum !  
 Passer mortuus est meae puellae,  
 passer, deliciae meae puellae,  
 quem plus illa oculis suis amabat ; 5  
 nam mellitus erat, suamque norat  
 ipsam tam bene quam puella matrem,  
 nec sese a gremio illius movebat  
 sed circumsiliens modo huc modo illuc  
 ad solam dominam usque pipilabat. 10  
 Qui nunc it per iter tenebricosum  
 illuc unde negant redire quemquam.  
 At vobis male sit, malae tenebrae  
 Orci, quae omnia bella devoratis ;  
 tam bellum mihi passerem abstulistis. 15  
 O factum male ! io miselle passer !  
 Tua nunc opera meae puellae  
 fiendo turgiduli rubent ocelli.

III.

4. Veranius, Welcome !

Verani, omnibus e meis amicis  
 antistans mihi milibus trecentis,  
 venistine domum ad tuos penates  
 fratresque unanimos anumque matrem ?  
 Venisti ! o mihi nuntii beati ! 5  
 Visam te incolumem audiamque Hiberum  
 narrantem loca, facta, nationes,  
 ut mos est tuus, adplicansque collum  
 iucundum os oculosque saviabor.  
 O quantum est hominum beatiorum, 10  
 quid me laetius est beatiusve ?

IX.

## 5. Homeward Bound.

Iam ver egelidos refert tepores,  
iam caeli furor aequinoctialis  
iucundis Zephyri silesceat auris.  
Linquantur Phrygii, Catulle, campi  
Nicaeaeque ager uber aestuosae : 5  
ad claras Asiae volumus urbes.  
Iam mens praetrepidans avet vagari,  
iam laeti studio pedes vigescunt.  
O dulces comitum valete coetus,  
longe quos simul a domo profectos 10  
diversae variae viae reportant.

XLVI.

## 6. Home at Last.

Paene insularum, Sirmio, insularumque  
ocelle, quascumque in liquentibus stagnis  
marique vasto fert uterque Neptunus,  
quam te libenter quamque laetus invisio,  
vix mi ipse credens Thyniam atque Bithynos 5  
liquisse campos et videre te in tuto !  
O quid solutis est beatius curis,  
cum mens onus reponit, ac peregrino  
labore fessi venimus larem ad nostrum  
desideratoque adquiescimus lecto ? 10  
Hoc est quod unum est pro laboribus tantis.  
Salve, o venusta Sirmio, atque ero gaude :  
gaudete vosque, o Lydiae lacus undae :  
ridete, quidquid est domi cachinnorum.

XXXI.

## 7. Sympathy in Sorrow.

Si quicquam mutis gratum acceptumve sepulcris  
accidere a nostro, Calve, dolore potest,

quo desiderio veteres renovamus amores  
atque olim missas flemus amicitias,  
certe non tanto mors immatura dolori est  
" Quintiliae, quantum gaudet amore tuo.

5

*XCVI.*

8. 'Vita Frater Amabilior.'

Etsi me adsiduo confectum cura dolore  
sevocat a doctis, Ortale, virginibus,  
nec potis est dulcis Musarum expromere fetus  
mens animi: tantis fluctuat ipsa malis:  
namque mei nuper Lethaeo gurgite fratris  
pallidulum manans adluit unda pedem,  
Troia Rhoeteo quem subter litore tellus  
ereptum nostris obterit ex oculis.

5

Nunquam ego te vita frater amabilior  
adspiciam posthac: at certe semper amabo,  
semper maesta tua carmina morte canam,  
qualia sub densis ramorum concinit umbris  
Daulias absumpti fata gemens Ityli:  
sed tamen in tantis maeroribus, Ortale, mitto  
haec expressa tibi carmina Battiadae,  
ne tua dicta vagis nequiquam credita ventis  
effluxisse meo forte putes animo.

10

15

*LXV. 1-8, 10-18.*

9. 'Frater, Ave atque Vale.'

Multas per gentes et multa per aequora vectus  
advenio has miseras, frater, ad inferias,  
ut te postremo donarem munere mortis  
et mutam nequiquam adloquerer cinerem,  
quandoquidem fortuna mihi tete abstulit ipsum,  
heu miser indigne frater adempte mihi.

5

Nunc tamen interea haec, prisco quae more parentum  
 tradita sunt tristi munere ad inferias,  
 accipe fraterno multum manantia fletu  
 atque in perpetuum, frater, ave atque vale.

CI.

10

## IV. VERGIL.

## I. The Tale of Aristaeus.

Quis deus hanc, Musae, quis nobis extudit artem?  
 Unde nova ingressus hominum experientia cepit?  
 Pastor Aristaeus fugiens Peneia Tempe.

amissis, ut fama, apibus morboque fameque,  
 tristis ad extremi sacrum caput adstitit amnis,  
 multa querens, atque hac adfatus voce parentem:

5

mater, Cyrene mater, quae gurgitis huius  
 ima tenes, quid me praeclara stirpe deorum —  
 si modo, quem perhibes, pater est Thymbraeus Apollo —  
 invisum fatis genuisti? aut quo tibi nostri  
 pulsus amor? quid me caelum sperare iubebas?

10

En etiam hunc ipsum vitae mortalis honorem,  
 quem mihi vix frugum et pecudum custodia sollers  
 omnia temptanti extuderat, te matre, relinquo.

Quin age, et ipsa manu felicitis erue silvas,  
 fer stabulis inimicum ignem atque interfice messis,  
 ure sata, et validam in vitis molire bipennem,  
 tanta meae si te ceperunt taedia laudis.

15

At mater sonitum thalamo sub fluminis alti  
 sensit. Eam circum Milesia vellera Nymphae  
 carpebant, hyali saturo fucata colore,

20

Drymoque, Xanthoque, Ligeaque, Phyllodoceque,  
 caesariem effusae nitidam per candida colla,  
 [Nesaeae, Spioque, Thaliaque, Cymodoceque,]

Cydidippeque et flava Lycorias, altera virgo,

25

altera tum primos Lucinae experta labores,  
 Clioque et Beroe soror, Oceanitides ambae,  
 ambae auro, pictis incinctae pellibus ambae,  
 atque Ephyre, atque Opis, et Asia Deiopea,  
 et tandem positis velox Arethusa sagittis. 30  
 Inter quas curam Clymene narrabat inanem  
 Volcani, Martisque dolos et dulcia furta,  
 aque Chao densos divom numerabat amores.  
 Carmine quo captae dum fuis mollia pensa  
 devolvunt, iterum maternas inpulit auris 35  
 luctus Aristaei, vitreisque sedilibus omnes  
 obstipuere; sed ante alias Arethusa sorores  
 prospiciens summa flavum caput extulit unda,  
 et procul: O gemitu non frustra exterrita tanto,  
 Cyrene soror, ipse tibi, tua maxuma cura, 40  
 tristis Aristaeus Penei genitoris ad undam  
 stat lacrimans, et te crudelem nomine dicit.  
 Huic percussa nova mentem formidine mater,  
 Duc, age, duc ad nos; fas illi limina divom  
 tangere, ait. Simul alta iubet discedere late 45  
 flumina, qua iuvenis gressus inferret. At illum  
 curvata in montis faciem circumstetit unda  
 accepitque sinu vasto misitque sub amnem.  
 Iamque domum mirans genetricis et humida regna  
 speluncisque lacus clausos lucosque sonantis 50  
 ibat, et ingenti motu stupefactus aquarum  
 omnia sub magna labentia flumina terra  
 spectabat diversa locis, Phasimque, Lycumque,  
 et caput, unde altus primum se erumpit Enipeus,  
 unde pater Tiberinus, et unde Aniena fluente, 55  
 saxosusque sonans Hypanis, Mysusque Caicus,  
 et gemina auratus taurino cornua voltu  
 Eridanus, quo non alius per pingua culta

in mare purpureum violentior effluit amnis.  
 Postquam est in thalami pendentia punice tecta 60  
 perventum, et nati fletus cognovit inanis  
 Cyrene, manibus liquidos dant ordine fontis  
 germanae, tonsisque ferunt mantelia villis;  
 pars epulis onerant mensas, et plena reponunt  
 pocula; Panchaeis adolescent ignibus arae; 65  
 et mater, Cape Maeonii carchesia Bacchi:  
 Oceano libemus, ait. Simul ipsa precatur  
 Oceanumque patrem rerum Nymphasque sorores,  
 centum quae silvas, centum quae flumina servant.  
 Ter liquido ardentem perfudit nectare Vestam, 70  
 ter flamma ad summum tecti subiecta reluxit.  
 Omine quo firmans animum sic incipit ipsa:  
 Est in Carpathio Neptuni gurgite vates  
 caeruleus Proteus, magnum qui piscibus aequor 75  
 et iuncto bipedum curru metitur equorum.  
 Hic nunc Emathiae portus patriamque revisit  
 Pallenen; hunc et Nymphae veneramur et ipse  
 grandaevus Nereus; novit namque omnia vates,  
 quae sint, quae fuerint, quae mox ventura trahantur.  
 Quippe ita Neptuno visum est, inmania cuius 80  
 armenta et turpis pascit sub gurgite phocas.  
 Hic tibi, nate, prius vinclis capiendus, ut omnem  
 expediat morbi causam, eventusque secundet.  
 Nam sine vi non ulla dabit praecepta, neque illum  
 orando flectes: vim duram et vincula capto 85  
 tende; doli circum haec demum frangentur inanes.  
 Ipsa ego te, medios cum sōl accenderit aestus,  
 cum sitiunt herbae, et pecori iam gratior umbra est,  
 in secreta senis ducam, quo fessus ab undis  
 se recipit, facile ut somno adgrediare iacentem. 90  
 Verum ubi correptum manibus vinclisque tenebis,

tum variae eludent species atque ora ferarum.  
 Fiet enim subito sus horridus, atraque tigris,  
 squamosusque draco, et fulva cervice leaena;  
 aut acrem flammae sonitum dabit, atque ita vinclis 95  
 excidet, aut in aquas tenuis dilapsus abibit.  
 Sed quanto ille magis formas se vertet in omnis,  
 tanto, nate, magis contende tenacia vincla,  
 donec talis erit mutato corpore, qualem .  
 videris, incepto tegeter cum lumina somno. 100

Haec ait, et liquidum ambrosiae diffundit odorem,  
 quo totum nati corpus perduxit; at illi  
 dulcis compositis spiravit crinibus aura,  
 atque habilis membris venit vigor. Est specus ingens  
 exesi latere in montis, quo plurima vento 105  
 cogitur inque sinus scindit sese unda reductos,  
 deprensus olim statio tutissima nautis;  
 intus se vasti Proteus tegit obiice saxi.  
 Hic iuvenem in latebris aversum a lumine Nympha  
 collocat; ipsa procul nebulis obscura resistit. 110  
 Iam rapidus torrens sitientis Sirius Indos  
 ardebat caelo, et medium sol igneus orbem  
 hauserat; arebant herbae, et cava flumina siccis  
 faucibus ad limum radii tepefacta coquebant:  
 cum Proteus consueta petens e fluctibus antra 115  
 ibat; eum vasti circum gens humida ponti  
 exsultans rorem late dispergit amarum.  
 Sternunt se somno diversae in litore phocae;  
 ipse, velut stabuli custos in montibus olim,  
 vesper ubi e pastu vitulos ad tecta reducit 120  
 auditisque lupos acuunt balatibus agni,  
 considit scopulo medius, numerumque recenset.  
 Cuius Aristaeo quoniam est oblata facultas,  
 vix defessa senem passus componere membra,

- cum clamore ruit magno, manicisque iacentem 125  
occupat. Ille suae contra non inmemor artis  
omnia transformat sese in miracula rerum,  
ignemque, horribilemque feram, fluviumque liquentem.  
Verum ubi nulla fugam reperit fallacia, victus  
in sese redit, atque hominis tandem ore locutus: 130  
Nam quis te, iuvenum confidentissime, nostras  
iussit adire domos? quidve hinc petis? inquit. At ille:  
Scis, Proteu, scis ipse; neque est te fallere quicquam;  
sed tu desine velle. Deum praecepta secuti  
venimus, hinc lassis quaesitum oracula rebus. 135  
Tantum effatus. Ad haec vates vi denique multa  
ardentis oculos intorsit lumine glauco,  
et graviter fremdens sic fatis ora resolvit:  
Non te nullius exercent numinis irae.  
Magna luis commissa: tibi has miserabilis Orpheus 140  
haud quaquam ob meritum poenas, ni Fata resistant,  
suscitat, et rapta graviter pro coniuge saevit.  
Illa quidem, dum te fugeret per flumina praeceps,  
inmanem ante pedes hydrum moritura puella  
servantem ripas alta non vidit in herba. 145  
At chorus aequalis Dryadum clamore supremos  
inplerunt montis; flerunt Rhodopeiae arces,  
altaque Pangaea, et Rhesi Mavortia tellus,  
atque Getae, atque Hebrus, et Actias Orithyia.  
Ipsae, cava solans aegrum testudine amorem, 150  
te, dulcis coniunx, te solo in litore secum,  
te veniente die, te decedente caebat.  
Taenarias etiam fauces, alta ostia Ditis,  
et caligantem nigra formidine lucum  
ingressus, Manisque adiit Regemque tremendum, 155  
nesciaque humanis precibus mansuescere corda.  
At cantu commotae Erebi de sedibus imis



umbrae ibant tenues simulacraque luce carentum,  
 quam multa in foliis avium se milia condunt,  
 vesper ubi aut hibernus agit de montibus imber, 160  
 matres atque viri, defunctaque corpora vita  
 magnanimum heroum, pueri innuptaeque puellae,  
 inpositique rogis iuvenes ante ora parentum ;  
 quos circum limus niger et deformis arundo  
 Cocyti tardaue palus inamabilis unda 165  
 alligat, et noviens Styx interfusa coercet.  
 Quin ipsae stupere domus atque intima Leti  
 Tartara caeruleosque inplexae crinibus anguis  
 Eumenides, tenuitque inhians tria Cerberus ora,  
 atque Ixionii vento rota constitit orbis. 170  
 Iamque pedem referens casus evaserat omnis,  
 redditaque Eurydice superas veniebat ad auras,  
 pone sequens, — namque hanc dederat Proserpina legem —  
 cum subita incautum dementia cepit amantem,  
 ignoscenda quidem, scirent si ignoscere Manes: 175  
 restitit, Eurydicenque suam, iam luce sub ipsa,  
 inmemor, heu ! victusque animi respexit. Ibi omnis  
 effusus labor, atque inmitis rupta tyranni  
 foedera, terque fragor stagnis auditus Avernis.  
 Illa, Quis et me, inquit, miseram, et te perdidit, Orpheu, 180  
 quis tantus furor ? En iterum crudelia retro  
 fata vocant, conditque natantia lumina somnus.  
 Iamque vale : feror ingenti circumdata nocte,  
 invalidasque tibi tendens, heu non tua, palmas !  
 Dixit, et ex oculis subito, ceu fumus in auras 185  
 commixtus tenuis, fugit diversa, neque illum,  
 prensantem nequiquam umbras et multa volentem  
 dicere, praeterea vidit ; nec portitor Orci  
 amplius obiectam passus transire paludem.  
 Quid faceret ? quo se rapta bis coniuge ferret ? 190

infest " " narration.

Quo fletu Manis, qua Numina voce moveret ?  
 Illa quidem Stygia nabat iam frigida cymba.  
 Septem illum totos perhibent ex ordine menses  
 rupe sub aëria deserti ad Strymonis undam  
 flevisse, et gelidis hæc evolvisse sub antris, 195

mulcentem tigris et agentem carmine quercus ;  
 qualis populea maerens philomela sub umbra  
 amissos queritur fetus, quos durus arator  
 observans nido inplumis detraxit ; at illa  
 flet noctem, ramoque sedens miserabile carmen 200  
 integrat, et maestis late loca questibus inplet.

Nulla Venus, non ulli animum flexere hymenæi.  
 Solus Hyperboreas glacies Tanaimque nivalem  
 arvaque Rhipæis numquam viduata pruinis  
 lustrabat, raptam Eurydicen atque inrita Ditis 205  
 dona querens ; spretæ Ciconum quo munere matres  
 inter sacra deum nocturnique orgia Bacchi  
 discerptum latos iuvenem sparsere per agros.

dum

substantia +

plus  
that

Tum quoque marmorea caput a cervice revolsum  
 gurgite cum medio portans Oeagrius Hebrus 210  
 volveret, Eurydicen vox ipsa et frigida lingua,  
 Ah miseram Eurydicen ! anima fugiente vocabat ;  
 Eurydicen toto referebant flumine ripæ.

Hæc Proteus, et se iactu dedit æquor in altum,  
 quaque dedit, spumantem undam sub vertice torsit. 215

At non Cyrene ; namque ultro adfata timentem :  
 Nate, licet tristis animo deponere curas.  
 Hæc omnis morbi caussa ; hinc miserabile Nymphae,  
 cum quibus ~~illa~~ choros lucis agitabat in altis,

non mor

Eurydice

exitium misere apibus. Tu munera supplex 220  
 tende, petens pacem, et facilis venerare Napæas ;  
 namque dabunt veniam votis, irasque remittent.  
 Sed, modus orandi qui sit, prius ordine dicam.

Quattuor eximios praestanti corpore tauros,  
 qui tibi nunc viridis depascunt summa Lycaci, 225  
 delige, et intacta totidem cervice iuvenças.

Quattuor his aras alta ad delubra dearum  
 constitue, et sacrum iugulis <sup>throats</sup> demitte cruorem,  
 corporaque ipsa boum frondoso desere luo.

Post, ubi nona suos Aurora ostenderit ortus, <sup>rays</sup> 230  
<sup>inferna</sup> inferias Orphei Lethæa papavera mittes,  
 et nigram mactabis ovem, lucumque revises;  
 placatam Eurydicen vitula venerabere caesa.

Haud mora; continuo matris praecepta facessit;  
 ad delubra venit, monstratas excitat aras, 235  
 quattuor eximios praestanti corpore tauros  
 ducit, et intacta totidem cervice iuvenças.

Post ubi nona suos Aurora induxerat ortus,  
 inferias Orphei mittit, lucumque revisit. <sup>phenomenon</sup> 240  
 Hic vero subitum ac dictu mirabile monstrum

aspiciunt, liquefacta boum per viscera toto  
stridere apes utero et ruptis effervere costis,  
 immensasque trahi nubes, iamque arbore summa  
confluere et lentis uvam demittere <sup>on</sup> ramis.

*Georgics IV. 315-558.*

## V. PHAEDRUS.

### i. Prologue.

Aesopus auctor quam materiam repperit,  
 hanc ego polivi versibus senariis.  
 Duplex libelli <sup>function</sup> dōs est: quod risum movet  
 et quod prudenti vitam consilio monet.  
 Calumniari si quis autem voluerit,  
 quod arbores loquantur, non <sup>not merely</sup> tantum ferae, 5  
 fictis iocari nos meminerit fabulis.

*I. Prologus.*

## 2. The Wolf and the Lamb.

Ad rivum eundem lupus et agnus venerant  
 siti compulsi; superior stabat lupus  
 longeque inferior agnus. Tunc fauce improba  
 latro incitatus iurgii causam intulit.  
 Cur, inquit, turbulentam fecisti mihi  
 aquam bibenti? *wicked fanged robber*  
 Laniger contra timens: *zero + lanes.*  
 Qui possum, quaeso, facere quod quereris, lupe?  
 A te decurrit ad meos haustus liquor.  
 Repulsus ille veritatis viribus:  
 Ante hos sex mensis male, ait, dixisti mihi. 10  
 Respondit agnus: Equidem natus non eram.  
 Pater hercle tuus, ille inquit, maledixit mihi.  
 Atque ita correptum lacerat iniusta nece.  
 Haec propter illos scripta est homines fabula,  
 qui fictis causis innocentes opprimunt. 15

I. 1.

## 3. The Dog, the Meat, and the River; or, Greed its own Punishment.

Amittit merito proprium qui alienum adpetit.  
 Canis per flumen carnem dum ferret natans,  
 lympharum in speculo vidit simulacrum suum,  
 aliamque praedam ab altero ferri putans  
 eripere voluit: verum decepta aviditas 5  
 et quem tenebat ore dimisit cibum;  
 nec quem petebat potuit adeo adtingere.

I. 4.

## 4. Aesop and the Insolent Fellow.

Successus ad perniciem multos devocat.  
 Aesopo quidam petulans lapidem impegemat.  
 Tanto, inquit, melior! Assem deinde illi dedit,

*Aesop never loses sight of the fact*

transition point between the golden & silver age.

PHAEDRUS.

19

sic prosecutus: Plus non habeo mehercule, sed, unde accipere possis, monstrabo tibi. 5

Venit ecce dives et potens: huic similiter impinge lapidem et dignum accipies praemium.

*at clavis*  
*age* Persuasus ille fecit quod monitus fuit; sed spes fefellit inpudentem audaciam: comprehensus namque poenas persolvit cruce. 10

III. 5.

5. How Castor and Pollux rewarded Simonides.

*how important*  
Quantum valerent inter homines litterae, dixi superius: quantus nunc illis honos a superis sit tributus, tradam memoriae.

Simonides idem ille, de quo rettuli, victori laudem cuidam pyctae ut scriberet, certo conductus pretio secretum petit. 5

Exigua cum frenaret materia impetum, usus poetae more est et licentia atque interposuit gemina Ledae pignera, auctoritatem similis referens gloriae. *Pollex was a boxer.* 10

Opus adprobavit; sed mercedis tertiam accepit partem. Cum relicuam posceret: illi, inquit, reddent, quorum sunt laudis duae.

*at good*  
*time* Verum, ut ne irate te dimissum censeas, ad cenam mihi promitte; cognatos volo hodie invitare, quorum es in numero mihi. 15

Fraudatus quamvis et dolens iniuria, *forgot* (ne male dissimulans gratiam corrumperet, promisit.) Rediit hora dicta, recubuit.

Splendebat hilare potulis convivium, magno adparatu laeta resonabat domus: repente duo cum iuvenes sparsi pulvere, sudore multo diffluentes, corpora 20

Only two writers mentioned here.

humanam supra formam, cuidam servulo  
mandant, ut ad se provocet Simonidem;  
illius interesse, ne faciat moram.

Homo perturbatus excitat Simonidem.

(Unum promorat vix pedem triclinio,  
ruina camarae subito oppressit ceteros)  
nec ulli iuvenes sunt reperti ad ianuam.

Ut est vulgatus ordo narratae rei,  
omnes scierunt numinum praesentiam  
vati dedisse vitam mercedis loco.

IV. 25.

#### 6. The Delphic Oracle.

Utilius nobis quid sit dic, Phoebæ, obsecro,  
qui Delphos et famosum Parnasum incolis.  
Quid est? Sacratae vatis horrescunt comæ,  
tripodes moventur, mugit adytis Religio,  
tremuntque lauri et ipse pallescit dies.

Voces resolvit icta Pytho numine:

Audite, gentes, Delii monitus dei:

Pietatem colite; vota superis reddite;  
patriam, parentes, natos, castas coniuges  
defendite armis, ferroque hostem pellite;  
amicos sublevate; miseris parcite;  
bonis favete, subdolis ite obviam;  
delicta vindicate; castigatè impios;  
punite turpi thalamos qui violant stupro;  
malos cavete; nulli nimium credite.

Haec elocuta concidit virgo furens:

furens profecto, nam quae dixit perdidit.

Appendix 6.

7. The Wit, the Rustic, and the Pig; or, How Prejudice met its  
Deserved Humiliation.

Pravo favore labi mortales solent  
et, pro iudicio dum stant erroris sui,  
ad paenitendum rebus manifestis agi.

Facturus ludos quidam dives nobilis  
proposito cunctos invitavit praemio, 5  
quam quisque posset ut novitatem ostenderet.

Venere artifices laudis ad certamina;  
quos inter scurra, notus urbano sale,  
habere dixit se genus spectaculi,  
quod in theatro numquam prolatum foret. 10

Dispersus rumor civitatem concitat.  
Paulo ante vacua turbam deficiunt loca.  
In scaena vero postquam solus constitit  
sine adparatu, nullis adiutoribus,  
silentium ipsa fecit expectatio. 15

Ille in sinum repente demisit caput  
et sic porcelli vocem est imitatus sua,  
verum ut subesse pallio contenderent  
et excuti iuberent. Quo facto simul  
nihil est repertum, multis onerant laudibus 20  
hominemque plausu prosequuntur maximo.

Hoc vidit fieri rusticus. Non mehercule  
me vincet, inquit: et statim professus est  
idem facturum melius se postridie.  
Fit turba maior. Iam favor mentes tenet 25  
et derisuri, non spectaturi, sedent.

Uterque prodit. Scurra degrunnit prior  
movetque plausus et clamores suscitatur.  
Tunc simulans sese vestimentis rusticus  
porcellum obtegere, (quod faciebat scilicet, 30  
sed, in priore quia nil compererant, latens)

pervellit aurem vero, quem celaverat,  
 et cum dolore vocem naturae exprimit.  
 Adclamat populus scurram multo similis  
 imitatum, et cogit rusticum trudi foras. 35  
 At ille profert ipsum porcellum e sinu,  
 turpemque aperto pignore errorem probans:  
 En hic declarat, quales sitis iudices!

√u

V. 5.

## VI. SENECA.

### 1. The Rashness of the First Navigators Rebuked.

Audax nimium qui freta primus  
 rate tam fragili perfida rupit  
 terrasque suas post terga videns  
 animam levibus credidit auris,  
 dubioque secans aequora cursu 5  
 potuit tenui fidere ligno,  
 inter vitae mortisque vias  
 nimium gracili limite ducto.

Candida nostri saecula patres  
 videre, procul fraude remota. 10  
 Sua quisque piger litora tangens  
 patrioque senex factus in arvo,  
 parvo dives, nisi quas tulerat  
 natale solum, non norat opes:  
 nondum quisquam sidera norat, 15  
 stellisque quibus pingitur aether  
 non erat usus, nondum pluvias  
 Hyadas poterat vitare ratis,  
 non Oleniae lumina caprae,  
 nec quae sequitur flectitque senex 20  
 Attica tardus plaustra Bootes,



nondum Boreas, nondum Zephyrus  
nomen habebant.

Ausus Tiphys pandere vasto  
carbasa ponto legesque novas  
scribere ventis. 25

Bene dissaepi foedera mundi  
traxit in unum Thessala pinus  
iussitque pati verbera pontum,  
partemque metus fieri nostri  
mare sepositum. 30

Dedit illa graves improba poenas  
per tam longos ducta timores,  
cum duo montes, claustra profundi,  
hinc atque illinc subito impulsu  
velut aethereo generent sonitu,  
spargeret arces nubesque ipsas  
mare deprensam. 35

Palluit audax Tiphys et omnes  
labente manu misit habenas,  
Orpheus tacuit torpente lyra  
ipsaque vocem perdidit Argo. 40

Quid cum Siculi virgo Pelori,  
rabidos utero succincta canes,  
omnes pariter solvit hiatus? 45

Quis non totos horruit artus  
totiens uno latrante malo?  
Quid cum Ausonium dirae pestes  
voce canora mare mulcerent,  
cum Pieria resonans cithara 50

Thracius Orpheus solitam cantu  
retinere rates paene coegit

Sirena sequi? Quod fuit huius  
 pretium cursus? Aurea pellis  
 maiusque mari Medea malum,  
 merces prima digna carina. 55

**Man now Master of the Sea.**

Nunc iam cessit pontus et omnes  
 patitur leges: non Palladia  
 compacta manu regumque ferens  
 inclita remos quaeritur Argo — 60  
 quaelibet altum cumba pererrat;  
 terminus omnis motus et urbes  
 muros terra posuere nova,  
 nil qua fuerat sede reliquit  
 pervius orbis: 65

Indus gelidum potat Araxen,  
 Albin Persae Rhenumque bibunt —

**'The Prophecy of Nero's Tutor-victim.'**

venient annis saecula seris,  
 quibus oceanus vincula rerum  
 laxet et ingens pateat tellus 70  
 Tethysque novos detegat orbes  
 nec sit terris ultima Thule.

*Medea 301-320, 329-379.*

**2. The Return of Agamemnon.**

*Agamemnon.* Tandem revertor sospes  
 ad patrios laris;  
 o cara salve terra. Tibi tot barbarae  
 dedere gentes spolia, tibi felix diu  
 potentes Asiae Troia submitit manus.

Quid ista vates corpus effusa ac tremens  
 dubia labat cervice? Famuli, adtollite,  
 refovete gelido latice. Iam recipit diem  
 marcante visu. Suscita sensus tuos:  
 optatus ille portus aerumnis adest.  
 Festus dies est.

*Cassandra.* Festus et Troiae fuit. 10

*Agam.* Veneremur aras.

*Cass.* Cecidit ante aras

pater.

*Agam.* Iovem precemur.

*Cass.* Pariter Herceum

Iovem?

*Agam.* Credis videre te Ilium?

*Cass.* Et Priamum

simul.

*Agam.* Hic Troia non est.

*Cass.* Ubi Helena est Troiam puto.

*Agam.* Ne metue dominam famula.

*Cass.* Libertas adest. 15

*Agam.* Secura vive.

*Cass.* Mihi mori est securitas.

*Agam.* Nullum est periculum tibimet.

*Cass.* At magnum

tibi.

*Agam.* Victor timere quid potest?

*Cass.* Quod non timet.

*Agam.* Hanc fida, famuli, turba, dum excutiat

deum,

retinete ne quid impotens peccet furor. 20

At te, pater, qui saeva torques fulmina  
 pellisque nubis, sidera et terras regis,  
 ad quem triumphi spolia victores ferunt,

et te sororem cuncta pollutis viri,  
 Argolica Iuno, pecore votivo libens  
 Arabumque donis supplice et fibra colam.

25

*Agamemnon 782-807.*

## VII. LUCAN.

### 1. The Energy of Caesar.

Caesar in omnia praeceps,  
 nil actum credens cum quid superesset agendum.

*Pharsalia II. 656, 657.*

### 2. Equal Authorities and Opposite Verdicts.

Nec quemquam iam ferre potest Caesarve priorem  
 Pompeiusve parem. Quis iustius induit arma,  
 scire nefas: magno se iudice quisque tuetur:  
 victrix causa deis placuit, sed victa Catoni.

*Id. I. 125-128.*

### 3. Cato refusing to consult the Oracle of Jupiter Ammon.

Ille deo plenus, tacita quem mente gerebat,  
 effudit dignas adytis e pectore voces:  
 'Quid quaeri, Labiene, iubes? An liber in armis  
 occubuisse velim potius, quam regna videre?  
 an sit vita nihil, et longa? an differat aetas?  
 an noceat vis ulla bono? Fortunaque perdat  
 opposita virtute minas? laudandaque velle  
 sit satis, et numquam successu crescat honestum?  
 Scimus, et haec nobis non altius inseret Hammon.  
 Haeremus cuncti superis, temploque tacente,  
 nil agimus nisi sponte dei: nec vocibus ullis  
 numen eget: dixitque semel nascentibus auctor  
 quidquid scire licet: steriles nec legit harenas,  
 ut caneret paucis, mersitque hoc pulvere verum:

5

10

estque dei sedes, ubi terra, et pontus, et aer, 15  
 et caelum, et virtus. Superos quid quaerimus ultra?  
 Iuppiter est quodcumque vides, quodcumque moveris.  
 Sortilegis egeant dubii, semperque futuris  
 casibus ancipites: me non oracula certum,  
 sed mors certa facit: pavido fortique cadendum est. 20  
 Hoc satis est dixisse Iovem.' Sic ille profatur:  
 servataque fide templi discedit ab aris,  
 non exploratum populis Hammona relinquens.

*Id. IX. 564-586.*

#### 4. Cato in the Desert.

Ipse manu sua pila gerens praecedit anheli  
 militis ora pedes: monstrat tolerare labores,  
 non iubet: et nulla vehitur cervice supinus,  
 carpentoque sedens. Somni parcissimus ipse est,  
 ultimus haustor aquae. Cum tandem fonte reperto 5  
 indiga conatur laticis potare iuventus,  
 stat dum lixa bibat. ' Si veris magna paratur  
 fama bonis, et si successu nuda remoto  
 inspicitur virtus, quidquid laudamus in ullo  
 maiorum Fortuna fuit. Quis Marte secundo, 10  
 quis tantum meruit populorum sanguine nomen?  
 Hunc ego per Syrtes, Libyaeque extrema triumphum  
 ducere maluerim, quam ter Capitolia curru  
 scandere Pompeii, quam frangere colla Iugurthae.  
 Ecce parens verus patriae, dignissimus aris, 15  
 Roma, tuis!

*Id. IX. 587-602.*

#### 5. The Character of Cato.

Hi mores, haec duri inmota Catonis  
 secta fuit: servare modum, finemque tenere,  
 naturamque sequi, patriaeque inpendere vitam;

nec sibi, sed toti genitum se credere mundo.  
 Huic epulae, vicisse famem: magnique penates, 5  
 submovisse hiemem tecto: pretiosaque vestis,  
 hirtam membra super Romani more Quiritis  
 induxisse togam.

Urbi pater est, Urbique maritus:  
 iustitiae cultor, rigidi servator honesti: 10  
 in commune bonus: nullosque Catonis in actus  
 subrepsit partemque tulit sibi nata voluptas.

*Id. II. 380-391.*

## VIII. STATIUS.

### 1. To Sleep.

Crimine quo merui, iuvenis placidissime divum,  
 quove errore miser donis ut solus egerem,  
 Somne, tuis? Tacet omne pecus volucresque feraeque  
 et simulant fessos curvata cacumina somnos, 5  
 nec trucibus fluviis idem sonus, occidit horror  
 aequoris et terris maria adelinata quiescunt.  
 Septima iam rediens Phoebe mihi respicit aegras  
 stare genas, totidem Oetaeae Paphiaequae revisunt  
 lampades et totiens nostros Tithonia questus 10  
 praeterit et gelido spargit miserata flagello.  
 Unde ego sufficiam? Non sunt mihi lumina mille,  
 quae sacer alterna tantum statione tenebat  
 Argus et haud unquam vigilabat corpore toto.  
 At nunc, heu, si aliquis ultro te, Somne, repellit, 15  
 inde veni! Nec te totas infundere pennas  
 luminibus compello meis (hoc turba precetur  
 laetior); extremo me tange cacumine virgae,  
 sufficit, aut leviter suspenso poplite transi.

*Silvae V. 4.*

## IX. MARTIAL.

1. *Misplaced Eloquence.*

Non de vi neque caede nec veneno,  
 sed lis est mihi de tribus capellis:  
 vicini queror has abesse furto.  
 Hoc iudex sibi postulat probari:  
 tu Cannas Mithridaticumque bellum  
 et periuria Punici furoris  
 et Sullas Mariosque Muciosque  
 magna voce sonas manuque tota.  
 Iam dic, Postume, de tribus capellis.

5

VI. 19.

2. *A Wise Precaution.*

Cur non mitto meos tibi, Pontiliane, libellos?  
 Ne mihi tu mittas, Pontiliane, tuos.

VII. 3.

3. *An Improbable Situation.*

Saepe rogare soles, qualis sim, Prisce, futurus,  
 si fiam locuples simque repente potens.  
 Quemquam posse putas mores narrare futuros?  
 Dic mihi, si fias tu leo, qualis eris?

XII. 92.

4. *The Country Resident seeking City Markets.*

Capena grandi porta qua pluit gutta  
 Phrygiumque Matris Almo qua lavat ferrum,  
 Horatorum qua viret sacer campus  
 et qua pusilli fervet Herculis fanum,  
 Faustine, plena Bassus ibat in raeda,  
 omnes beati copias trahens ruris.  
 Illic videres frutice nobili caules  
 et utrumque porrum sessilesque lactucas

5

pigroque ventri non inutiles betas.  
 Illic coronam pinguibus gravem turdis 10  
 leporemque laesum Gallici canis dente  
 nondumque victa lacteum faba porcum.  
 Nec feriatus ibat ante carrucam,  
 sed tuta faeno cursor ova portabat.  
 Urbem petebat Bassus? Immo rus ibat. 15  
 III. 47.

### 5. The Miniature Farm.

Donasti, Lupe, rus sub urbe nobis ;  
 sed rus est mihi maius in fenestra.  
 Rus hoc dicere, rus potes vocare ?  
 in quo ruta facit nemus Dianae,  
 argutae tegit ala quod cicadae, 5  
 quod formica die comedit uno,  
 elusae cui folium rosae corona est ;  
 in quo nec cucumis iacere rectus,  
 nec serpens habitare tota possit,  
 erucam male pascit hortus unam, 10  
 consumpto moritur culex salicto,  
 et talpa est mihi fossor atque arator.  
 Non boletus hiare, non mariscae  
 ridere aut violae patere possunt.  
 Fines mus populatur et colono 15  
 tamquam sus Calydonius timetur.  
 Et sublata volantis ungue Prognēs  
 in nido seges est hirundinino.  
 Vix implet cochleam peracta messis  
 et mustum nuce condimus picata. 20  
 Errasti, Lupe, littera sed una.  
 Nam quo tempore praedium dedisti,  
 mallet tu mihi prandium dedisses.



## 6. 'Carpe Diem.'

Cras te victurum, cras dicis, Postume, semper.

Dic mihi, cras istud, Postume, quando venit ?

Quam longe cras istud, ubi est ? Aut unde petendum ?

Numquid apud Parthos Armeniosque latet ?

Iam cras istud habet Priami vel Nestoris annos. 5

Cras istud quanti, dic mihi, possit emi ?

Cras vives ? Hodie iam vivere, Postume, serum est :

ille sapit, quisquis, Postume, vixit heri.

V. 58.

## 7. Secrets of Happiness.

Vitam quae faciant beatiorem,

iucundissime Martialis, haec sunt :

res non parta labore, sed relicta ;

non ingratus ager, focus perennis ;

lis numquam, toga rara, mens quieta ; 5

vires ingenuae, salubre corpus ;

prudens simplicitas, pares amici ;

convictus facilis, sine arte mensa ;

nox non ebria, sed soluta curis ;

non tristis torus, et tamen pudicus ; 10

somnus, qui faciat breves tenebras ;

quod sis, esse velis nihilque malis ;

summum nec metuas diem, nec optes.

X. 47.

## 8. After the Great Eruption.

Hic est pampineis viridis modo Vesbius unbris,  
presserat hic madidos nobilis uva lacus.

Haec iuga quam Nysae colles plus Bacchus amavit,  
hoc nuper Satyri monte dedere choros.

Haec Veneris sedes, Lacedaemone gratior illi, 5  
hic locus Herculeo numine clarus erat.

Cuncta iacent flammis et tristi mersa favilla :  
nec superi vellent hoc licuisse sibi.

*IV. 44.*

9. Porcia.

Coniugis audisset fatum cum Porcia Bruti  
et subtracta sibi quaereret arma dolor,  
'Nondum scitis' ait 'mortem non posse negari ?  
Credideram, fatis hoc docuisse patrem.'  
Dixit et ardentes avido bibit ore favillas :  
i nunc et ferrum, turba molesta, nega.

5

*I. 42.*

10. 'Paete, non dolet.'

Casta suo gladium cum traderet Arria Paeto,  
quem de visceribus strinxerat ipsa suis,  
'siqua fides, vulnus quod feci non dolet,' inquit ;  
'sed quod tu facies, hoc mihi, Paete, dolet.'

*I. 13.*

11. Paris' Epitaph.

Quisquis Flaminiam teris, viator,  
noli nobile praeterire marmor.  
Urbis deliciae salesque Nili,  
ars et gratia, lusus et voluptas,  
Romani decus et dolor theatri  
atque omnes Veneres Cupidinesque  
hoc sunt condita, quo Paris, sepulcro.

5

*XI. 13.*

12. Genuine and Counterfeit Grief.

Puella senibus dulcior mihi cygnis,  
agna Galaesi mollior Phalantini,  
concha Lucrini delicatior stagni,  
cui nec lapillos praeferas Erythraeos,  
nec modo politum pecudis Indicae dentem,

5

nivesque primas liliumque non tactum ;  
 quae crine vicit Baetici gregis vellus  
 Rhenique nodos aureamque nitellam ;  
 fragravit ore, quod rosarium Paesti,  
 quod Atticarum prima mella cerarum, 10  
 quod sucinorum rapta de manu gleba ;  
 cui comparatus indecens erat pavo,  
 inamabilis sciurus et frequens phoenix :  
 adhuc recenti tepet Erotion busto,  
 quam pessimorum lex amara fatorum 15  
 sexta peregit hieme, nec tamen tota,  
 nostros amores gaudiumque lususque.  
 Et esse tristem me meus vetat Paetus,  
 pectusque pulsans pariter et comam vellens :  
 ' Deflare non te vernulae pudet mortem ? 20  
 Ego coniugem ' inquit ' extuli, et tamen vivo,  
 notam, superbam, nobilem, locupletem.'  
 Quid esse nostro fortius potest Paeto ?  
 Ducenties accepit, et tamen vivit.

V. 37.

## 13. Epitaph on Little Erotion.

Hanc tibi, Fronto pater, genetrix Flacilla, puellam  
 oscula commendo <sup>illius</sup> deliciasque meas,  
 parvula ne nigras horrescat Erotion umbras  
 oraque Tartarei prodigiosa canis.  
 Impletura fuit sextae modo frigora brumae, 5  
 vixisset totidem ni minus illa dies.  
 Inter tam veteres ludat lasciva patronos  
 et nomen blaeso garriat ore meum.  
 Mollia non rigidus caespes tegat ossa, nec illi,  
 terra, gravis fueris : non fuit illa tibi. 10

V. 34.

## X. JUVENAL.

## 1. The Life of the Poor at Rome; its Dangers and Discomforts.

1-33. *Houses are all the while collapsing or burning. No one assists the poor man, while the millionaire has his misfortune more than made good by aspirants to legacies.*

34-42. *The rent you pay for a dark garret would buy a comfortable dwelling elsewhere.*

43-49. *There is so much noise at night that the poor man cannot sleep,*

50-78. *While he finds the streets dangerous both by day*

79-88. *And by night.*

Quis timet aut timuit gelida Praeneste ruinam,  
aut positis nemorosa inter inga Volsiniis, aut  
simplicibus Gabiis, aut proni Tiburis arce?

Nos urbem colimus tenui tibicine fultam  
magna parte sui; nam sic labentibus obstat  
vilicus et veteris rimae cum textit hiatum  
securos pendente iubet dormire ruina.

5

Vivendum est illic ubi nulla incendia, nulli  
nocte metus. Iam poscit aquam, iam frivola transfert  
Ucalegon, tabulata tibi iam tertia fumant:

10

tu nescis; nam si gradibus trepidatur ab imis,  
ultimus ardebit quem tegula sola tuetur  
a pluvia, molles ubi reddunt ova columbae.

Lectus erat Codro Procula minor, urceoli sex,  
ornamentum abaci, nec non et parvulus infra  
cantharus, et recubans sub eodem marmore Chiron.

15

Iamque vetus Graecos servabat cista libellos,  
et divina <sup>parvulae</sup> opici rodebant carmina mures.

Nil habuit Codrus: quis enim negat? Et tamen illud

perdidit infelix totum nihil: ultimus autem 20  
 aerumnae est cumulus, quod nudum et frustra rogantem .  
 nemo cibo, nemo hospitio tectoque iuvabit.  
 Si magna Asturici cecidit domus, horrida mater,  
 pullati proceres, differt vadimonia praetor;  
 tum gemimus casus urbis, tunc odimus ignem. 25  
 Ardet adhuc, et iam accurrit qui marmora donet,  
 conferat inpensas: hic nuda et candida signa,  
 hic aliquid praeclarum Euphranoris et Polycliti,  
 haec Asianorum vetera ornamenta deorum,  
 hic libros dabit et forulos medianque Minervam, 30  
 hic modium argenti; meliora ac plura reponit  
 Persicus orborum lautissimus et merito iam  
 suspectus, tanquam ipse suas incenderit aedes.  
 Si potes avelli circensibus, optima Sorae  
 aut Fabrateriae domus aut Frusinone paratur, 35  
 quanti nunc tenebras unum conduceis in annum.  
 Hortulus hic puteusque brevis nec reste movendus  
 in tenuis plantas facili diffunditur haustu.  
 Vive bidentis amans et culti vilicus horti,  
 unde epulum possis centum dare Pythagoreis. 40  
 Est aliquid, quocumque loco, quocumque recessu  
 unius sese dominum fecisse lacertae.  
 Plurimus hic aeger moritur vigilando; sed ipsum  
 languorem peperit cibus imperfectus et haerens  
 ardenti stomacho; nam quae meritoria somnum 45  
 admittunt? Magnis opibus dormitur in urbe.  
 Inde caput morbi. Raedarum transitus arto  
 vicorum inflexu et stantis convicia mandrae  
 eripient somnum Druso vitulisque marinis.  
 Si vocat officium, turba cedente vehetur 50  
 dives et ingenti curret super ora Liburna  
 atque obiter leget aut scribet vel dormiet intus;

namque facit somnum clausa lectica fenestra.	
Ante tamen veniet: nobis properantibus obstat	
unda prior, magno populus premit agmine lumbos	55
qui sequitur; ferit hic cubito, ferit assere duro	
alter, at hic tignum capiti incutit, ille metretam.	
Pinguia crura luto, planta mox undique magna	
calcor, et in digito clavus mihi militis haeret.	
Nonne vides quanto celebretur sportula fumo?	60
Centum convivae, sequitur sua quemque culina.	
Corbulo vix ferret tot vasa ingentia, tot res	
impositas capiti, quas recto vertice portat	
servulus infelix et cursu ventilat ignem.	
Scinduntur tunicae sartae modo; longa coruscat	65
serraco veniente abies, atque altera pinum	
plaustra vehunt, nutant alte populoque minantur.	
Nam si procubuit qui saxa Ligustica portat	
axis et eversum fudit super agmina montem,	
quid superest de corporibus? Quis membra, quis ossa	70
invenit? Obtritum vulgi perit, omne cadaver	
more animae; domus interea segura patellas	
iam lavat et bucca foculum excitat et sonat unctis	
striglibus et pleno componit lintea gutto.	
Haec inter pueros varie properantur: at ille	75
iam sedet in ripa taetrumque novicius horret	
porthmea, nec sperat caenosi gurgitis alnum	
infelix nec habet quem porrigat ore trientem.	
Respice nunc alia ac diversa pericula noctis:	
quod spatium tectis sublimibus unde cerebrum	80
testa ferit, quotiens rimosa et curta fenestris	
vasa cadant, quanto percussum pondere signent	
et laedant silicem. Possis ignavus haberi	
et subiti casus improvidus, ad cenam si	
intestatus eas: adeo tot fata, quot illa	85

nocte patent vigiles te praetereunte fenestrae.  
 Ergo optes votumque feras miserabile tecum,  
 ut sint contentae patulas defundere pelves.

III. 190-277.

2. 'Mens Sana in Corpore Sano.'

'Nil ergo optabunt homines?' Si consilium vis,  
 permittes ipsis expendere numinibus quid  
 conveniat nobis rebusque sit utile nostris.

Nam pro iucundis aptissima quaeque dabunt di;  
 carior est illis homo quam sibi. Nos animorum  
 impulsu et caeca magnaque cupidine ducti  
 coniugium petimus partumque uxoris; at illis

5

notum qui pueri qualisque futura sit uxor.

Ut tamen et poscas aliquid voveasque sacellis  
 exta et candiduli divina tomacula porci,

10

orandum est ut sit mens sana in corpore sano.

Fortem posce animum mortis terrore carentem,  
 qui spatium vitae extremum inter munera ponat  
 naturae, qui ferre queat quoscumque labores,  
 nesciat irasci, cupiat nihil, et potiores

15

Herculis aerumnas credat saevosque labores  
 et venere et cenis et pluma Sardanapali.

Monstro quod ipse tibi possis dare: semita certe  
 tranquillae per virtutem patet unica vitae.

Nullum numen abest si sit prudentia; nos te,  
 nos facimus, Fortuna, deam caeloque locamus.

20

X. 346-366.

3. Sympathy the Basis of Civilization.

Mollissima corda

humano generi dare se natura fatetur,  
 quae lacrimas dedit: haec nostri pars optima sensus.

Plorare ergo iubet causam dicentis amici  
 squaloremque rei, pupillum ad iura vocantem 5  
 circumscriptorem, cuius manantia fletu  
 ora puellares faciunt incerta capilli.  
 Naturae imperio gemimus, cum funus adultae  
 virginis occurrit, vel terra clauditur infans,  
 et minor igne rogi. Quis enim bonus et face dignus 10  
 arcana, qualem Cereris vult esse sacerdos,  
 ulla aliena sibi credat mala? Separat hoc nos  
 a grege mutorum, atque ideo venerabile soli  
 sortiti ingenium̄ divinatorumque capaces  
 atque exercendis capiendisque artibus apti 15  
 sensum a caelesti demissum traximus arce,  
 cuius egent prona et terram spectantia. Mundi  
 principio indulsit communis conditor illis  
 tantum animas, nobis animum quoque, mutuus ut nos  
 adfectus petere auxilium et praestare iuberet, 20  
 dispersos trahere in populum, migrare vetusto  
 de nemore et proavis habitatas linquere silvas,  
 aedificare domos, Laribus coniungere nostris  
 tectum aliud, tutos vicino limine somnos  
 ut collata daret fiducia, protegere armis 25  
 lapsum, aut ingenti nutantem vulnere civem,  
 communi dare signa tuba, defendier isdem  
 turribus, atque una portarum clave teneri.

*XV. 131-158.*

#### 4. Two Famous Proverbs.

Di, maiorum umbris tenuem et sine pondere terram  
 spirantisque crocos et in urna perpetuum ver,  
 qui *praeceptorem sancti voluere parentis*  
*esse loco.*

*VII. 207-210.*



Nil dictu foedum visuque haec limina tangat  
 intra quae pater est; procul, a procul inde puellae  
 lenonum et cantus pernoctantis parasiti.

*Maxima debetur puero reverentia*; siquid  
 turpe paras, nec tu pueri contempseris annos,  
 sed peccaturo obstet tibi filius infans.

5

XIV. 44-49.

## XI. HADRIAN.

### i. The Dying Hadrian to his Soul.

Animula, vagula, blandula,  
 hospes comesque corporis,  
 quae nunc abibis in loca,  
 pallidula, rigida, nudula,  
 nec, ut soles, dabis iocos?

5

From Spartianus, *Vita Hadriani* 25.

## XII. ANONYMOUS.

### i. Sayings of the Seven Wise Men.

*Optimus est*, Cleobulus ait, *modus*, incola Lindi;  
 ex Ephyra, Periandre, doces *cuncta emeditanda*;  
*tempus nosce* inquit Mitylenis Pittacus ortus;  
*plures esse malos* Bias autumat ille Prieneus;  
 Milesiusque Thales *sponsori damna* minatur;  
*nosce* inquit *tete* Chilon Lacedaemone cretus;  
 Cecropiusque Solon *ne quid nimis* induperabit.

5

From Hyginus, *Fabularum Liber* 221.

## SACRED LATIN POETRY.

## FOR CHRISTMAS DAY.

Puer natus in Bethlehem,  
Unde gaudet Ierusalem.

Hic iacet in praesepio  
Qui regnat sine termino.

Cognovit bos et asinus 5  
Quod puer erat Dominus.

Reges de Saba veniunt,  
Aurum, tus, myrrham offerunt.

Intrantes domum invicem  
Novum salutant Principem. 10

Sine serpentis vulnere  
De nostro venit sanguine ;

In carne nobis similis,  
Peccato sed dissimilis ;

Ut redderet nos homines 15  
Deo et sibi similes.

In hoc natali gaudio  
Benedicamus Domino.

Laudetur sancta Trinitas,  
Deo dicamus gratias. 20

*Anonymous.*

## FOR EASTER DAY.

1. Victimae paschali laudes immolent Christiani.
2. Agnus redemit oves, Christus innocens patri reconciliavit peccatores.
3. Mors et vita duello conflixere mirando: dux vitae mortuus regnat vivus.
4. Dic nobis Maria: quid vidisti in via?
5. Sepulcrum Christi viventis et gloriam vidi resurgentis.
6. Dic nobis Maria: quid vidisti in via?
7. Angelicos testes, sudarium et vestes.
8. Dic nobis Maria: quid vidisti in via?
9. Surrexit Christus, spes mea, praecedet vos in Galilaea.
10. Credendum est magis soli Mariae veraci quam Iudaeorum turbae fallaci.
11. Scimus Christum surrexisse ex mortuis vere: tu nobis victor rex miserere.

*Anonymous.*

## PLAUDITE CAELI.

Plaudite caeli,  
 Rideat aether,  
 Summus et imus  
 Gaudeat orbis!  
 Transiit atrae  
 Turba procellae:  
 Subiit almae  
 Gloria palmae!

5

Surgite verni,  
 Surgite flores,

10

Germina pictis  
 Surgite campis,  
 Teneris mixtae  
 Violis rosae,  
 Candida sparsis  
 Lilia calthis! 15

Currite plenis,  
 Carmina, venis!  
 Fundite laetum,  
 Barbytha, metrum:  
 Namque revixit,  
 Sicuti dixit,  
 Pius illaesus  
 Funere Iesus! 20

Plaudite montes,  
 Ludite fontes;  
 Resonent valles,  
 Repetunt colles:  
 'Io revixit,  
 Sicuti dixit,  
 Pius illaesus  
 Funere Iesus.' 25 30

*Anonymous.*

PONE LUCTUM, MAGDALENA.

Pone luctum, Magdalena!  
 Et <sup>serena</sup> serena lacrimas:  
 Non est iam Simonis cena,  
 Non, <sup>cur</sup> cur fletum exprimas:  
 Causae mille sunt laetandi,  
 Causae mille exultandi:  
 Halleluia! 5

Sume risum, Magdalena!  
 Frons nitescat lucida;  
 Demigravit omnis poena, 10  
 Lux coruscat fulgida:  
 Christus mundum liberavit,  
 Et de morte triumphavit!  
 Halleluia!

Gaude, plaude, Magdalena! 15  
 Tumba Christus exiit!  
 Tristis est peracta scena,  
 Victor mortis rediit;  
 Quem deflebas morientem,  
 Nunc arride resurgentem! 20  
 Halleluia!

Tolle vultum, Magdalena!  
 Redivivum aspice:  
 Vide, frons quam sit amoena,  
 Quinque plagas inspice: 25  
 Fulgent, sic ut margaritae,  
 Ornamenta novae vitae.  
 Halleluia!

Vive, vive, Magdalena!  
 Tua lux reversa est, 30  
 Gaudiis turgescat vena,  
 Mortis vis abstersa est;  
 Maesti procul sunt dolores,  
 Laeti redéant amores!  
 Halleluia! 35

*Anonymous.*

## SALVE, CAPUT CRUENTATUM.

Salve, caput cruentatum,  
 Totum spinis coronatum,  
 Conquassatum, vulneratum,  
 Arundine sic verberatum,  
     Facie sputis illita. 5

Salve, cuius dulcis vultus,  
 Immutatus et incultus,  
 Immutavit suum florem,  
 Totus versus in pallorem,  
     Quem caeli tremit curia. 10

Omnis vigor atque viror  
 Hinc recessit, non admiror,  
 Mors apparet in aspectu,  
 Totus pendens in defectu,  
     Attritus aegra macie. 15

Sic affectus, sic despectus,  
 Propter me sic interfectus,  
 Peccatori tam indigno  
 Cum amoris intersigno  
     Appare clara facie. 20

In hac tua passione  
 Me agnosce, pastor bone,  
 Cuius sumpsi mel ex ore,  
 Haustum lactis ex dulcore  
     Prae omnibus deliciis. 25

Non me reum asperneris,  
 Non indignum dedigneris,  
 Morte tibi iam vicina  
 Tuum caput hic acclina,  
     In meis pausa brachiis. 30

Tuæ sanctæ passioni  
 Me gauderem interponi,  
 In hac cruce tecum mori  
 Praesta crucis amatori,  
                   Sub cruce tua moriar. 35

Morti tuæ tam amaræ  
 Grates ago, Iesu care,  
 Qui es clemens, pie Deus,  
 Fac quod petit tuus reus,  
                   Ut absque te non finiar. 40

Dum me mori est necesse,  
 Noli mihi tunc deesse;  
 In tremenda mortis hora  
 Veni, Iesu, absque mora,  
                   Tuere me et libera. 45

Cum me iubes emigrare,  
 Iesu care, tunc appare;  
 O amator amplectende,  
Temetipsum tunc ostende  
                   In cruce salutifera. 50

*Bernard of Clairvaux.*

‘JESUS, THE VERY THOUGHT OF THEE.’

Iesu, dulcis memoria,  
 Dans vera cordis gaudia,  
 Sed super mel et omnia  
 Eius dulcis praesentia.

Nil canitur suavius 5  
 Auditur nil iucundius,  
 Nil cogitatur dulcius,  
 Quam Iesus, Dei Filius.

Iesu, spes poenitentibus,  
 Quam pius es petentibus, 10  
 Quam bonus te quaerentibus,  
 Sed quid invenientibus?

Iesu, dulcedo cordium,  
 Fons vivus, lumen mentium,  
 Excedens omne gaudium, 15  
 Et omne desiderium.

Nec lingua valet dicere,  
 Nec littera exprimere,  
 Expertus potest credere  
 Quid sit Iesum deligere. 20

Iesu, decus angelicum,  
 In aure dulce canticum,  
 In ore mel mirificum,  
 In corde nectar caelicum :

Desidero te millies. 25  
 Mi Iesu, quando venies?  
 Me laetum quando facies  
 Ut vultu tuo saties?

*Bernard of Clairvaux.*

‘COME, HOLY SPIRIT, FROM ABOVE.’

Veni, Sancte Spiritus,  
 Et emitte caelitus  
 Lucis tuae radium.

Veni, pater pauperum,  
 Veni, dator munerum, 5  
 Veni, lumen cordium.



Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium :

In labore requies, 10  
In aestu temperies,  
In fletu solatium.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium! 15

Sine tuo numine  
Nihil est in homine,  
Nihil est innoxium.

Lava quod est sordidum,  
Riga quod est aridum, 20  
Sana quod est saucium :

Flecte quod est rigidum,  
Fove quod est languidum,  
Rege quod est devium.

Da tuis fidelibus 25  
In te confidentibus  
Sacrum septenarium ;

Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium. 30

*Robert II, King of France.*

## PHOENIX INTER FLAMMAS EXPIRANS.

Tandem audite me,  
 Sionis filiae!  
 Aegram respicite,  
 Dilecto dicite:  
 Amore vulneror, 5  
 Amore funeror.

Huc oderiferos,  
 Huc soporiferos  
 Ramos depromite,  
 Rogos componite; 10  
 Ut phoenix moriar!  
 In flammis oriar!

An amor dolor sit,  
 An dolor amor sit,  
 Utrumque nescio! 15  
 Hoc unum sentio:  
 Iucundus dolor est,  
 Si dolor amor est.

Quid, amor, crucias?  
 Aufer inducias! 20  
 Suavis tyrannus es:  
 Momentum, annus es:  
 Tam tarda funera  
 Tua sunt vulnera!

Iam vitae stamina 25  
 Rumpe, O anima!  
 Ignis ascendere  
 Gestit, et tendere  
 Ad caeli atria;  
 Haec mea patria! 30

*Anonymous.*

## DIES IRAE.

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sybilla.

Quantus tremor est futurus,  
Quando iudex est venturus, 5  
Cuncta stricte discussurus !

Tuba, mirum spargens sonum  
Per sepulera regionum,  
Coget omnes ante thronum.

Mors stupebit, et natura, 10  
Cum resurget creatura  
Iudicanti responsura.

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur. 15

Iudex ergo cum sedebit,  
Quidquid latet apparebit,  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus, 20  
Cum vix iustus sit securus ?

Rex tremendae maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis !

Recordare, Iesu pie, 25  
Quod sum causa tuae viae ;  
Ne me perdas illa die !

Quaerens me sedisti lassus,  
 Redemisti crucem passus :  
 Tantus labor non sit cassus ! 30

Iuste iudex ultionis,  
 Donum fac remissionis  
 Ante diem rationis !

Ingemisco tanquam reus,  
 Culpa rubet vultus meus :  
 Supplicanti parce, Deus ! 35

Qui Mariam absolvisti,  
 Et latronem exaudisti,  
 Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
 Sed tu bonus fac benigne  
 Ne perenni cremer igni. 40

Inter oves locum praesta,  
 Et ab haedis me sequestra,  
 Statuens in parte dextra. 45

Confutatis maledictis,  
 Flammis acribus addictis,  
 Voca me cum benedictis !

Oro supplex et acclinis,  
 Cor contritum quasi cinis,  
 Gere curam mei finis ! 50

---

Lacrimosa dies illa  
 Qua resurget ex favilla  
 Iudicandus homo reus :  
 Huic ergo parce, Deus ! 55

Pie Iesu domine,  
 Dona eos requie! Amen!

*Thomas of Celano.*

DE PATRIAE CAELESTIS LAUDE.

**'The World is very Evil.'**

Hora novissima, tempora pessima sunt; vigilemus.  
 Ecce minaciter imminet arbiter ille supremus.  
 Imminet, imminet et mala terminet, aequa coronet,  
 Recta remuneret, anxia liberet, aethera donet,  
 Auferat aspera duraque pondera mentis onustae, 5  
 Sobria muniat, improba puniat, utraque iuste.  
 Ille piissimus, ille gravissimus, ecce! venit rex!  
 Surgat homo reus! Instat homo deus, a patre iudex.

**'Brief Life is here our Portion.'**

Hic breve vivitur, hic breve plangitur, hic breve fletur;  
 Non breve vivere, non breve plangere retribuetur; 10  
 O retributio! stat brevis actio, vita perennis;  
 O retributio! caelica mansio stat lue plenis;  
 Quid datur et quibus? aether egentibus et cruce dignis,  
 Sidera vermibus, optima sontibus, astra malignis.  
 Sunt modo praelia, postmodo praemia; qualia? plena; 15  
 Plena refectio, nullaque passio, nullaque poena.  
 Spe modo vivitur, et Sion angitur a Babylone;  
 Nunc tribulatio; tunc recreatio, scepra, coronae;

**'For thee, O Dear, Dear Country!'**

O bona patria, lumina sobria te speculantur,  
 Ad tua nomina sobria lumina collacrimantur: 20

Est tua mentio pectoris unctio, cura doloris,  
 Concupientibus aethera mentibus ignis amoris.  
 Est ibi consita laurus et insita cedrus hysopo;  
 Sunt radiantia iaspide moenia clara pyropo;  
 Hinc tibi sardius, inde topazius, hinc amethystus; 25  
 Est tua fabrica contio caelica, gemmaque Christus.  
 Lux tua mors crucis, atque caro ducis est crucifixi.  
 Laus, benedictio, coniubilatio personat ipsi.  
 Tu sine litore, tu sine tempore, fons, modo rivus,  
 Dulce bonis sapis, estque tibi lapis undique vivus. 30  
 Est tibi laurea, dos datur aurea, Sponsa decora,  
 Primaque Principis oscula suscipis, inspicias ora.

‘Jerusalem the Golden!’

Urbs Sion aurea, patria lactea, cive decora,  
 Omne cor obruis, omnibus obstruis et cor et ora.  
 Nescio, nescio, quae iubilatio, lux tibi qualis, 35  
 Quam socialia gaudia, gloria quam specialis.  
 Sunt Sion atria coniubilantia, martyre plena,  
 Cive micantia, Principe stantia, luce serena.  
 Urbs Sion incluta, turris et edita litore tuto,  
 Te peto, te colo, te flagro, te volo, canto, saluto. 40  
 Me Pater optimus atque piissimus ille creavit;  
 In lue pertulit, ex lue sustulit, a lue lavit.  
 Diluit omnia caelica gratia, fons David undans  
 Omnia diluit, omnibus affluit, omnia mundans.  
 O mea, spes mea, tu Sion aurea, clarior auro, 45  
 Agmine splendida, stans duce, florida perpete lauro.  
 O bona patria, num tua gaudia teque videbo?  
 O bona patria, num tua praemia plena tenebo?  
 Plaude, cinis meus, est tua pars Deus; eius es, et sis.  
 Plaude, cinis meus, est tua pars Deus; eius es, et sis. 50

*Bernard of Cluny.*

## THE HEAVENLY CITY.

Me receptet Sion illa,  
 Sion, David urbs tranquilla,  
 Cuius faber Auctor lucis,  
 Cuius portae lignum crucis,  
 Cuius muri lapis vivus, 5  
 Cuius custos Rex festivus.  
 In hac urbe lux solennis,  
 Ver aeternum, pax perennis:  
 In hac odor implens caelos,  
 In hac semper festum melos; 10  
 Non est ibi corruptela,  
 Non defectus, non querela;  
 Non minuti, non deformes,  
 Omnes Christo sunt conformes.  
Urbs in portu satis tuto, 15  
 De longinquo te saluto,  
 Te saluto, te suspiro,  
 Te affecto, te requiro.  
 Quantum tui gratulantur,  
 Quam festive convivantur, 20  
 Quis affectus eos stringat  
 Aut quae gemma muros pingat,  
 Quis chalcedon, quis iacinthus,  
 Norunt illi qui sunt intus.  
 In plateis huius urbis 25  
 Sociatus piis turbis  
 Cum Moyse et Elia  
 Pium cantem Alleluia. Amen.

*Hildebert.*

## ABBREVIATIONS.

- A. & G. = Allen and Greenough's New Latin Grammar.  
B. = Bennett's Latin Grammar.  
G. & L. = Gildersleeve and Lodge's Latin Grammar.  
Lex. = Harper's Latin-English Lexicon.
- cf. = *confer*, compare.  
e.g. = *exempli gratia*, for example.  
ff. = following.  
i.e. = *id est*, that is.  
l., ll. = line, lines.  
lit. = literally.  
p., pp. = page, pages.  
sc. = *scilicet*, understand, supply.  
vol. = volume.



# NOTES.

## CLASSICAL LATIN POETRY.

### I. ENNIUS.

239-169 B.C.

Ennius ut noster cecinit, qui primus amoeno  
Detulit ex Helicone perenni fronde coronam,  
Per gentes Italas hominum quae clara clueret.  
Lucretius, 1. 117-119.

Let us venerate Ennius like the groves, sacred from their antiquity, in which the great and ancient oak trees are invested not so much with beauty as with sacred associations. — Quintilian, 10. 1. 88, — translated by Sellar.

Q. Ennius, 'the Father of Latin Literature,' was born at Rudiae, a town of Calabria and a point of contact between the Italian and Greek civilizations. He served with the rank of centurion in the Roman army in Sardinia and attached himself to Cato the Censor. In 204 he came to Rome, where he lived modestly, supporting himself by teaching Greek and by his writings. There he became an intimate friend of the great Scipio. The most famous of his works are the tragedies, written on Greek models, and the *Annals*, a long epic poem in eighteen books, whose subject is the history of Rome from the earliest times to Ennius' own day. We have fragments of about twenty-five of the tragedies. Of the *Annals* about six hundred lines are preserved.

Ennius introduced the dactylic hexameter into Latin poetry.

He was versatile, widely read in Greek literature, a man of practical interests and intellectual vigor. His intense patriotism was rewarded by an enduring popularity.

**For Reference :** Sellar, *Roman Poets of the Republic* (Oxford, 1889), chapter 4 ; the collections of the fragments by Vahlen (Leipzig, 1854) and by Müller (St. Petersburg, 1885).

**Metres :** Dactylic Hexameter, B. 368 ; A. & G. 615 : *Selections* 1-5.  
Trochaic Septenarius, B. 366, 2 ; A. & G. 620 : *Selections* 6, 7.  
Elegiac Stanza, B. 368, 369 ; A. & G. 616 : *Selection* 8.

1. 'Lines of tender regret and true hero-worship.'—Sellar. Cf. Livy, 1. 16. 2, 3. Prose translation in Sellar, *Roman Poets of the Republic*, p. 110. 3. **qualem . . . genuerunt**: *How great a guardian of our country did the gods create in thee!*—Sellar. 4. **O pater, o genitor**: *pater* is a title of respect, *genitor* the actual parent. **sanguen**: an ante-classic neuter collateral form of *sanguis*. 5. **intra luminis oras**: *within the realms of light* (Sellar), a favorite expression with later poets.

2. 'Sentiments truly regal and worthy of the race of the Aeacidae.' Cicero, *De Officiis*, 1. 12.

This is Pyrrhus' reply to Fabricius and other envoys sent to negotiate for the ransom of the Roman prisoners after the battle of Heraclea, 280 B.C.

Prose translation and fine comment in Sellar, *Roman Poets of the Republic*, p. 99.

1. **dederitis**: perfect subjunctive in a prohibition. 2. **nec cauponantes bellum**: *not making petty traffic of war*. 3. **vitam**: accusative of specification. 5. **accipe**: to Fabricius, while *ducite* (l. 8) is to all the envoys. 7. **eorundem**: scanned as three syllables. 8. **volentibus . . . dis**: *under favor of the great gods*.—Sellar. Final *s* in *volentibus* as in *vivus* (*Selection* 8. 2) is neglected in scanning.

4. These lines were often quoted. They are imitated by Vergil, *Aeneid*, 6. 845-846 :

*Tu Maximus ille es,  
unus qui nobis cunctando restituis rem.*

Prose translation in Sellar, *Roman Poets of the Republic*, p. 106.

1. **cunctando**: *by biding his time*.—Sellar. **rem** equals *rem publicam*. 2. **noenum** equals *ne*, not + *oenum*, old form of *unum*, one. This eventually contracts into *non*. **rumores**: *what men said of him*.—Sellar.

5. One of the grandest lines in Latin poetry. Cicero says of it (*De Republica*, 5. 1): 'For brevity and for truth it is like the utterance of some oracle.'

1. **Moribus . . . virisque**: *By olden custom and great men Rome stands.* **virisque**: cf. Sir William Jones, *An Ode in Imitation of Alcaeus*:

What constitutes a state ?

Not high-raised battlement, nor labored mound,  
Thick wall or moated gate :  
Not cities fair with spires and turrets crowned :  
No ; — men, high-minded men, — . . .  
Men, who their duties know,  
But know their rights, and knowing dare maintain.

6. From the *Telamo*, spoken by Telamon on receiving tidings of his son's death. Sellar describes the passage as 'this strong and scornful triumph over natural sorrow.'

Prose translation in Sellar, *Roman Poets of the Republic*, p. 113.

1. **ei re sustuli**: *to that end* (i.e. with full knowledge of the fact) *I bred them.* **re**: dative, B. 52, 3; A. & G. 98, *d*, NOTE.

7. From the *Telamo*. This is Epicurean doctrine. Cf. Tennyson, *The Lotos-Eaters*, *Choric Song* at end :

like Gods together, careless of mankind.  
For they lie beside their nectar, and the bolts are hurl'd  
Far below them in the valleys, and the clouds are lightly curl'd  
Round their golden houses, girdled with the gleaming world :  
Where they smile in secret, looking over wasted lands,  
Blight and famine, plague and earthquake, roaring deeps and fiery  
sands,  
Clanging fights, and flaming towns, and sinking ships, and praying  
hands.  
But they smile, *etc.*

Prose translation in Sellar, *Roman Poets of the Republic*, p. 78.

1. **deum**: genitive with which *caelitum* agrees. — 3. **abest**: *is not so.* — Sellar.

8. Prose translation in Sellar, *Roman Poets of the Republic*, p. 76. Note the alliterations in the passage. 1. **dacrumis**: older form of

*lacrimis* and related to it as *dīngua* to *lingua*. **nec . . . faxit**: *and let none weep at my funeral*. *faxit* is perfect subjunctive. **2. Vol-  
ito . . . virum**: *I still live as I fly along the lips of men*. Cf. Vergil, *Georgics*, 3. 9: *victorque virum volitare per ora*, and Shakspeare, *Sonnet* 82:

You still shall live — such virtue hath my pen —  
Where breath most breathes, even in the mouths of men.

## II. LUCRETIUS.

98–55 B.C.

Felix, qui potuit rerum cognoscere causas  
atque metus omnis et inexorabile fatum  
subiecit pedibus strepitumque Acherontis avari.

Vergil, *Georgics*, 2. 490–492.

He . . . died

Chief poet on the Tiber-side.

Mrs. Browning, *Vision of Poets*.

This doctrine of Lucretius, though antagonistic to the popular religion, is not atheistic or pantheistic; it is not definite enough to be theistic. It is rather the twilight between an old and a new faith.—Sellar, *Roman Poets of the Republic*, p. 355.

The joy and glory of his art come second in his mind to his passionate love of truth, and the deep moral purport of what he believes to be the one true message for mankind. The human race lies fettered by superstition and ignorance; his mission is to dispel their darkness by that light of truth which is ‘clearer than the beams of the sun and the shining shafts of day.’—Mackail, *Latin Literature*, p. 43.

The *De Rerum Natura*, Lucretius’ only work, left at his death unfinished, is a didactic poem in six books which aims to give an explanation of the origin and nature of the universe. All things are declared to be composed of atoms — even the soul, which is therefore mortal — and have been developed by a process of ‘evolution’ and ‘survival of the fittest’ under the uninterrupted control of natural

law. Gods exist, but have little to do with the world. On the ethical side contentment, self-control, obedience, humility, are earnestly enjoined.

The style abounds in archaism, alliteration, and assonance. The frequent use of new compounds is a noticeable peculiarity of the diction.

Jerome states that the wife of Lucretius gave him a love-philtre which took away his reason so that, after composing in his lucid intervals several books, which were afterward corrected by Cicero, he died by his own hand.

Sellar is inclined to accept this story as a 'meagre and distorted record of tragical events in the poet's life.' On the basis of this legend and an appreciative study of the *De Rerum Natura*, Tennyson composed his *Lucretius*.

**For Reference :** Sellar, *Roman Poets of the Republic*, chapters 11-14 ; Munro, *Text of Lucretius, with Notes and Introduction* (4th edition, Cambridge, 1886) ; Mackail, *Latin Literature* (New York, 1898), pp. 44-46 (Lucretius as anticipating theories of modern science).

**Metre :** Dactylic Hexameter, B. 368 ; A. & G. 615.

**1. 2. animi :** a locative form, B. 232, 3 ; A. & G. 358. **3. thyrsos :** see *Lex.* II. A and B. 5-10. Often imitated, as by Vergil, *Georgics*, 3. 291-293. **5, 6. mente . . . loca :** *I traverse in blooming thought the pathless haunts of the Pierides.* — Munro. **7. iuvat :** *I love.* — Munro. **11, 12. artis religionum nodis :** Lucretius teaches that, since the gods do not govern the world, all rites of worship are needless, and, since the soul is mortal, punishment after death is not to be feared. Cf. Tennyson, *Lucretius* :

My golden (cf. *aurea*, *Selection* 2. 12) work in which I told a truth  
That stays the rolling Ixionian wheel,  
And numbs the Fury's ringlet-snake and plucks  
The mortal soul from out immortal hell.

*Religio* is probably derived from the root *lig*, meaning *to bind*. The Roman felt his religion to be a fetter upon him. **14. contingens :** *o'overlaying*, a compound of *tango*. — Munro.

**2. 2. comoda :** *the true interests.* — Munro. **3. o . . . decus :** Epicurus, who is praised in many passages. (See Sellar,

*Roman Poets of the Republic*, p. 298 ff.) His bold and comprehensive thinking is characterized as follows (1. 72-74):

*Ergo vivida vis animi pervicit, et extra  
processit longe flammantia moenia mundi  
atque omne innensum peragravit mente animoque.*

**6, 7. quid . . . cynnis**: for in what respect could the swallow vie with swans? **8. consimile . . . et**: that could compare with. **16. terrores**: of superstition. To remove these by demonstrating the uncontested supremacy in the universe of natural law is Lucretius' main purpose. **moenia ff.**: Lucretius thinks of the earth as at rest in the centre of our system, — or *mundus*, — surrounded by the air in which move the moon and the sun. The air is encompassed by the fiery aether, — or *flammanitia moenia mundi*, 'the flaming walls of the world,' — which, as it rotates, carries the stars with it. Beyond is the 'illimitable inane' (*immensum inane*) in which are set an infinite number of other worlds, and in the midst of these the dwellings where the gods 'live the great life . . . center'd in eternal calm' (*deos securum agere aevom*, 6. 58). To the poet's instructed vision aether opens and earth becomes transparent. **18-24**. Inspired by *Odyssey*, 6. 42-45. Cf. Tennyson, *Lucretius*:

The Gods, who haunt  
The lucid interspace of world and world,  
Where never creeps a cloud, or moves a wind,  
Nor ever falls the least white star of snow,  
Nor ever lowest roll of thunder moans,  
Nor sound of human sorrow mounts to mar  
Their sacred everlasting calm!

and his description of the

island-valley of Avilion,  
Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly

in the *Passing of Arthur*. Observe the melody of the Latin due to the skilful alliteration, and cf. Munro's translation of it for a like effect.

**25. nusquam apparent**: Lucretius has proved that they do not exist. **26. nec . . . dispiciantur**: though earth is no bar to all things being descried. — Munro. **28, 29. voluptas adque horror**: delight mixed with shuddering awe. — Munro.

**3. 1-4.** Zephyr and Flora precede Spring and Venus. **viai**: genitive of archaic form dependent on **cuncta**, translate as *all the way*. **5. loci**: partitive genitive after **inde**; translate the two words by *then*. **8. aliae . . . ventique**: *other stormy winds, i.e. Voltumnus and Auster*. **10. bruma**: *midwinter*.

**4. 1. Ergo**: because of visions of the night and day and because of their observation of natural phenomena men at large came to the incorrect belief that the gods govern the world. (Lucretius denies the providence of the gods, not their existence.) **2. tradere, facere**: infinitives used substantively in apposition to *perfugium*. **3. templa**: *realms*. **5. severa**: *stern, austere*. Properly the epithet of *noctis*, but poetically transferred to *signa*. **6. faces, flammae**: *meteors*. **7.** The heaping up of substantives without a copula is not uncommon in Lucretius. **8. fremitus**: *distant, rumbling thunder*. **mur-mura magna minarum**: the near *loud, threatening thunderclaps*. — Munro. *minarum* is equivalent to a limiting adjective. **13. velatum**: the Romans prayed with covered head. **14. vertier**: *middle*. The reference is to a Roman custom by which the suppliant approached with the statue on his right; after praying, he turned to the right so as to face it and then prostrated himself. **17. vota**: *votive tablets*. **18 ff.** It is true piety, not to perform these rites, but to possess a tranquil mind, and this is difficult, *for* the grandeur and terror of nature are almost overwhelming. **20. super fixum**: *fast above*. — Munro. **21. et . . . viarum**: *and direct our thoughts to the courses of the sun and moon*. — Munro. **viarum**: B. 206, 3. **26. rationis egestas**: *lack of power to solve the question*. — Munro. **27. genitalis origo**: *birthtime*. — Munro. **28. quoad**: *how long*. **34. contrahitur**: *shrink into itself*. — Munro. **38. corripiunt**: like *contrahitur*, but stronger. **40. poenarum**: genitive depending on *solvendi*. **45. viris quae ff.**: *powers sufficient to, etc.*

LUCRETIUS AS OBSERVER AND WORD-PAINTER. — The following groups of phrases and sentences are given as illustrative of the accuracy, variety, and splendor of Lucretius' descriptions:

1. *Shells on the Shore.*

Concharumque genus parili ratione videmus  
pingere telluris gremium, qua mollibus undis  
litoris incurvi bibulam pavit aequor arenam. 2. 374-376.

2. *The Stars.*

caudida sidera. 5. 1210.  
 micant aeterni sidera mundi. 5. 514.  
 Simul ac primum sub diu splendor aquai  
 ponitur, extemplo caelo stellante serena  
 sidera respondent in aqua radiantia mundo. 4. 211-213.  
 caeli labentia signa. 1. 2.  
 fervida signa. 5. 628.  
 Raraque per caelum cum venti nubila portant  
 tempore nocturno, tum splendida signa videntur  
 labier adversum nimbos atque ire superne. 4. 443-445.  
 totum circum tremere aethera signis. 1. 1089.

3. *The Sky.*

stellis fulgentibus apta  
 concutitur caeli domus. 6. 357-358.  
 signiferi super aetheris aestus. 6. 481.  
 caeli lucida templa. 1. 1014.  
 altaque caeli  
 densebant procul a terris fulgentia templa. 5. 490-491.

4. *The Sun.*

sol lumine conserit arva. 2. 210-211.  
 rosea sol alte lampade lucens. 5. 610.  
 aeternum lampada mundi. 5. 402.

## • III. CATULLUS.

84-54 B.C.

Odi et amo. *Carmen* 85. 1.

Si tamen e nobis aliquid nisi nomen et umbra  
 restat, in Elysia valle Tibullus erit :  
 obuius huic venias, hedera iuvenalia cinctus  
 tempora, cum Calvo, docte Catulle, tuo.

Ovid, *Amores*, 3. 9. 59-62.

Tenderest of Roman poets . . .

Sweet Catullus.

Tennyson, '*Frater, Ave atque Vale.*'



Catullus is the greatest lyric poet of Roman literature.

With the exception of c. 61, it is in his shorter poems that Catullus achieves his greatest success. The poet does not handle dactylic measures quite easily; on the other hand, he is masterly in the lighter lyrical forms. The harmony of substance and form, the refinement and transparent clearness of the thoughts, are incomparable, as are the grace, strength, and warmth of feeling in the shorter pieces.

Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 1, p. 391 ff.

Catullus, born at Verona in Cisalpine Gaul, came early to Rome, where most of his short life was spent. He has left us about 116 poems, most of them brief, but a few of considerable length. The ultimate preservation of these depended upon the fortunate rediscovery at Verona of a single copy. Several of them imitate the learned and artificial style of the Alexandrine school of Greek poetry. It is on this account that Ovid applies to him the epithet *doctus*.

**For Reference:** Sellar, *Roman Poets of the Republic*, chapter 15; Robinson Ellis, *A Commentary on Catullus* (2d edition, Oxford, 1889); Merrill, *Catullus* (Boston, 1893); Ellis, *Translation of Catullus* (London, 1871).

**Metres:** Phalaccian, A. & G. 623, 624, 625. 11: *Selections* 1, 3, 4, 5.  
 Choliambic, A. & G. 618, *a, b, c*: *Selection* 6.  
 Elegiac, B. 369, 1, 2; A. & G. 616: *Selections* 2, 7-9.

**1. 2. oppositast:** equals *opposita est*. The joke turns on the double meaning of *opponere*, to *expose* and to *mortgage*. We may render the passage as, — *My little farm is not exposed to the drafts of the south wind . . . but to a draft for*, etc. **3. Apeliotae:** a Greek word for *east wind*, meaning *from the sun*, i.e. from the region where the sun rises. For declension see B. 22; A. & G. 44. **4. ducentos:** sc. *sestertios*. The sestertius was worth from four to five cents. **5. O ventum . . . pestilentem:** *O unhealthy draft!*

**2.** Latin did not naturally use *h* at all with consonants nor favor its use before vowels. Greek, however, frequently employs the aspirated consonants *ch*, *ph*, and *th* as well as the rough breathing; and, though in earlier times the Romans were satisfied to take Greek words over into their language without aspirating. e.g. *Corintus* for *Κόρινθος*,

in later times aspiring became a fashion. Of this fashion Arrius is an unskilful follower, who, while believing himself to be achieving a fine reputation for good form, makes himself a target for the ridicule of Catullus.

**1. vellet** : imperfect subjunctive in the protasis of a general condition, B. 302, 1, 3, *a* ; A. & G. 518, *c*. **3. sperabat** : *he used to flatter himself.* **4. quantum poterat** : *with might and main.* Arrius makes all the display that he can of his elegant (?) accomplishment. **5. liber** : implying that Arrius' uncle had been a slave and that the family is of humble origin. Catullus thus intimates that what Arrius thinks an accomplishment really stamps him as of low birth. **7. misso** : *sent* to Syria on some public service, perhaps with Crassus in 55 B.C. **8. audibant** : B. 116, 4, *b* ; A. & G. 183, 1. **leniter et leviter** : the devotees of the aspiring fashion whom Arrius had left behind in Rome were not so obtrusive about it as he, *did not speak out 'quantum poterant.'* **9. postilla** : equals *postea*. **11. Ionios** : news of Arrius would come soon from the *Ionian* Sea, for, lying as it did to the west of Greece, it would soon be reached by him on his eastward journey. **isset** : B. 116, 1 ; A. & G. 181, *b*.

The following is Martin's translation :

Whenever Arrius wished to name  
 'Commodious,' out 'chommodious' came :  
 And when of his intrigues he blabbed,  
 With his 'hintrigues' our ears he stabbed ;  
 And thought, moreover, he displayed  
 A rare refinement when he made  
 His *h*'s thus at random fall  
 With emphasis most guttural.  
 When suddenly came news one day  
 Which smote the city with dismay,  
 That the Ionian seas a change  
 Had undergone, most sad and strange ;  
 For, since by Arrius crossed, the wild  
 'Hionian Hocean' they were styled.

**3. 1. Veneres** : the plural is symmetrical with *Cupidines*, while suggesting 'the Graces.' **2. et . . . venustiorum** : *and all who have a soul for beauty.* **hominum** : partitive genitive. **venus-**

**tiorum** : B. 240, 1 ; A. & G. 291, *a*. The expression describes those who possess qualities of grace and charm, and implies that they can appreciate such qualities. **3. puellae** : probably Clodia, wife of Q. Caecilius Metellus Celer, to whom under the name of 'Lesbia' Catullus addressed a number of poems. His attachment for her was the 'one all-absorbing passion of the poet's life.' **6. mellitus** : *a honey*. **suamque** : *his lady*. Catullus speaks of the sparrow in language appropriate to a lover. **11. iter tenebricosum** : the *shadowy journey* to Hades. **12.** Cf. *Hamlet*, 3. 1 :

The undiscover'd country from whose bourn  
No traveller returns.

**13. At . . . tenebrae** : *Evil be to you, evil shadows!* **17. tua opera** : *for you, i.e. for the sparrow, ablative of cause.* **18. turgiduli . . . ocelli** : *my girl's pretty eyes are so red and swollen.*

**4. 2. antistans . . . trecentis** : *worth a million of the rest to me.* **millibus** : depends on *antistans*, B. 187, III, 1 ; A. & G. 370. **4. anum** : *aged*, used as an adjective. **5. mihi** : B. 188, *c* ; A. & G. 378, 1. **nuntii** : plural, though for a single message. **6. Hiberum** : genitive plural. **7. facta** : *deeds*. **8. adplicansque collum** : *i.e. with arm about your neck drawing you to me.* **10.** Cf. 1, 2 and note on *venustiorum*. Translate *O! of happy, happy mortals.* **11. quid** : a 'neuter not very rare in Latin in similar sweeping appeals.' — Merrill.

**5.** Date, 56 B.C. **1. egelidos** : *in which there is no chill.* **4.** Catullus is at the end of a year of absence in Bithynia on the staff of Memmius the governor, and is about to return to Italy. **Phrygii campi** : the plains about Nicaea. **6. claras Asiae urbes** : the famous Greek cities on the western coast of Asia Minor, as Ephesus, Smyrna. **7. praetrepidans** : *tremulous with anticipation.* **9. comitum** : the other members of the governor's staff, or *cohors*. **11. diversae variae** : *separate and varied.*

**6.** Date, 56 B.C. Sirmione (Sirmio) is a peninsula — at high water an island — extending into the Lago di Garda (Lacus Benacus). An ancient ruin here of Constantine's time was long known as Catullus' villa. Cf. with this and the ninth selection Tennyson's '*Frater, Ave atque Vale*' :

Row us out from Desenzano, to your Sirmione row !  
 So they row'd and there we landed — 'O venusta Sirmio !'  
 There to me thro' all the groves of olive in the summer glow,  
 There beneath the Roman ruin where the purple flowers grow,  
 Came that 'Ave atque Vale' of the poet's hopeless woe,  
 Tenderest of Roman poets nineteen hundred years ago,  
 'Frater, Ave atque Vale' — as we wander'd to and fro  
 Gazing at the Lydian laughter of the Garda Lake below  
 Sweet Catullus' all-but-island, olive-silvery Sirmio !

**1, 2. Paene insularum . . . ocellae** : *pearl of all peninsulas*. *Paene* is used as an adjective by a Greek construction, A. & G. 321, c. Cf. Ovid, *Heroides*, 15. 357, *paene puer*. **ocellae** : cf. Milton, *Paradise Regained*, 4. 240, 'Athens, the eye of Greece.' **3. fert . . . Neptunus** : *twin-realm'd* (Cranstoun) *Neptune upholds* in lakes or sea. **fert** : Poseidon, according to Homer, is the *earth-upholding*. Cf. *Exodus* 20. 4 'the water under the earth.' **uterque** : *i.e.* as god of *stagna* (lakes) and of *mare*. **5. Thyniam** : the part of Bithynia on the shore of the Thracian Bosphorus. **6. liquisse** : the poets are fond of using uncompounded forms of verbs. Cf. 5, 4, *linquantur*. **7. O . . . curis** : 'The form of expression suggests that the cares now past are, *as past*, actual pleasures.' — Ellis. **8, 9. peregrino labore** : *the toil of travel*. **larem** : the home, lit. the household god. **11. Hoc . . . tantis** : *This it is that of itself is a compensation for so great labors*. **12. venusta** : Ellis praises 'the beauty of Sirmio, with its high cliffs descending into the transparently blue water, and the exquisite color of the surrounding land and sky.' **ero gaude** : *be glad for thy master, i.e.* thy master bids thee 'Rejoice !' **13. Lydiae** : the shores of the lake were once occupied by Etruscans, and they were said to have come originally from Lydia. The epithet is transferred from *lacus* to *undae*. **14. quidquid . . . cachinorum** : the clause is to be taken as a vocative.

**7. 2. Calve** : Calvus was an accomplished orator and poet. Of his literary work almost nothing remains. He was Catullus' intimate friend and is often mentioned with him. **3. desiderio** : *yearning*, in apposition to *dolore*, defining and specializing it. **4. olim missas** : *lost in by-gone days*. *missas* equals *amissas*. Cf. *Selection* 6, 6 and note. **6. Quintiliae** : Calvus' young wife. Calvus himself wrote elegies in her memory.

8. This poem was sent to Hortensius introducing a translation from the Greek poet Callimachus (which is possibly *Carmen* 66 and of the *Coma Berinices*). 2. **Ortale**: Q. Hortensius Orталus, Cicero's chief rival as an orator. **virginibus**: the Muses. 3. **fetus**: *fruitage*. 4. **mens animi**: *my thoughtful soul*. Cicero, *De Republica*, 2. 40. 67, describes the *mens* as *pars animi*. 5, 6. **Lethaeo gurgite manans unda**: *the wave slow-streaming from the gulf of oblivion*. The 'river of death' which the brother of Catullus has just crossed (Catullus says *forded*) to return no more, is called *Lethaeon* (Greek *λήθη*, 'forgetfulness'), since the dead forget the living, and the living the dead. 6. **pallidulum**: *poor, pallid foot*. 7. **Rhoeteo**: Rhoeteum was a promontory of the Troad. 8. **obterit**: *crushes*. 13. **Daulias**: *the nightingale*, lit. *the (transformed) woman of Daulis*. Catullus has taken this name from the legend of Tereus (see *Harper's Classical Dictionary*, 'Tereus'), while he has followed the myth as it appears in *Odyssey*, 19. 518 ff., where the plaintive song of the nightingale is represented as the lamentation of Aedon for her child Itylus, whom before her transformation into the nightingale 'she slew unwittingly with the bronze.' 15. **haec expressa carmina Battiadae**: *these verses translated from Callimachus*. Callimachus of Cyrene, 'the son of Battus,' was a Greek poet of the Alexandrine school. His death occurred about 240 B.C. 16. **neququam . . . ventis**: *i.e. ineffectual*.

9. 'An invocation accompanying offerings at the tomb of the poet's brother.'—Merrill. Catullus probably made this visit to the Troad on his Bithynian journey. Date, probably 57 B.C. 2. **miseras ad inferias**: *for these sad offerings*. The *inferiae*, or offerings to the dead, consisted of wine, milk, blood, honey, flowers, etc. 4. **neququam**: no answer would be returned. 6. **indigne**: *wrongfully*, because his death was premature. 7. **Nunc tamen interea**: *But now while I thus am sorrowing*. *interea*, as in 14. 21, 36. 18, and *Ciris*, 44 ff., marks the transition from reflection upon a situation to the act which that situation demands at the moment. 9. **multum manantia**: *drenched*. 10. **ave atque vale**: the formula of farewell to the dead, spoken at the conclusion of the funeral ceremonies. Cf. Vergil, *Aeneid*, 11. 97 ff.

## IV. VERGIL.

70-19 B.C.

Roman Vergil, thou that singest  
 Ilium's lofty temples robed in fire,  
 Ilium falling, Rome arising,  
 Wars, and filial faith, and Dido's pyre ;

Thou that singest wheat and woodland,  
 Tith and vineyard, hive and horse and herd ;  
 All the charm of all the Muses  
 Often flowering in a lonely word ;

Poet of the happy Tityrus  
 Piping underneath his beechen bowers ;  
 Poet of the poet-satyr  
 Whom the laughing shepherd bound with flowers ;

I salute thee, Mantovano,  
 I that loved thee since my day began,  
 Wielder of the stateliest measure  
 Ever molded by the lips of man.

Tennyson, *To Vergil*.

Vergil, as the author of the *Bucolics* and the *Aeneid*, is already known to the student. The *Georgics* were composed after the former and before the latter, since they were begun in 36 B.C. and finished in 29 B.C. Hesiod's *Works and Days* supplied a partial model, and the influence of Lucretius was powerful. The poet shows an intense enthusiasm for his subject, which Mr. Merivale asserts to be the Glorification of Labor. The First Book treats of the tillage of the ground, the Second of the culture of trees and of the vine, the Third of the care of the animals bred by the farmer, and the Fourth and last of bee-keeping. Elegant episodes diversify the poem, the longest of which we extract. The dedication of the *Georgics* is to Maecenas. Their extent is about 2200 lines.

**For Reference :** Conington's *Vergil*, Fifth Edition, revised by Haverfield, George Bell and Sons, London, 1898, Vol. I, pp. 135-165, and notes upon *Georgics*, 4. 315-558.

**Metre :** Dactylic Hexameter, B. 368 ; A. & G. 615.

1. Servius twice tells us (*Eclogues* 10. 1 and *Georgics* 4. 1) that the poet Cornelius Gallus was Vergil's friend, and that the latter half of the fourth *Georgic* was originally written in his praise, but that this was suppressed at the command of Augustus and the tale of Aristaeus substituted. Gallus, we remember, appears in the sixth and tenth *Eclogues*. The story of his disgrace by the emperor and his suicide is a familiar one.

Aristaeus, having lost his bees 'by disease and hunger,' is commanded by the nymph Cyrene, his mother, to obtain from the sea-god Proteus the reason for this manifestation of divine displeasure. He learns that it is because Eurydice, the wife of Orpheus, has perished as a result of his amorous pursuit; and the story of Orpheus' descent to the lower world to recover her is narrated to him. Then Cyrene instructs him how to secure a new swarm. **1. hanc . . . artem**: this method of obtaining new swarms of bees by slaying cattle and allowing bees to form in their decaying bodies. **3. Peneia Tempe**: *Tempe* is a beautiful valley in Thessaly through which the river *Peneus* flows. **5. extremi**: *i.e.* the rising river. **amnis**: the *Peneus*. **7. gurgitis**: flood. **9. Thymbraeus**: *Thymbra* was a city near Troy where there was a temple of Apollo. **10. fatis**: by the fates, B. 189, 2; A. & G. 375. **nostri**: objective genitive. **11. caelum sperare**: Aristaeus was deified after death. **12. honorem**: honor from the possession of wealth. **14. relinquo**: leave with reluctance, lose. **15. Quin age**: *Why not go on?* in ironical remonstrance. **17. molire**: *wield*, imperative. **18. taedia**: loathing of my praise, B. 55, 4, c. The plural expresses the aversion on each occasion. **19. thalamo sub**: in the deep river's chamber. *Sub* governs *thalamo*, but follows it. Cyrene, as daughter of the river-god Peneus, dwells in subterranean chambers at the source of that stream. She is at this time in the *thalamo* described in 60 ff. Aristaeus enters through the river, thought of as emerging from the earth a full-grown stream, the waters arching over his head to admit him. He passes beneath the earth where he sees groves and lakes, and rivers which are presently to issue as the various streams of the upper world. **20. Milesia**: the wool of Miletus, a city on the west coast of Asia Minor, was famous. **21. carpebant**: were plucking the fleeces, *i.e.* spinning. **hyali . . . colore**: dyed with the rich, glass-green color. **22.** A similar catalogue of names is in *Iliad*, 18. 39 ff. **Drymoque**: *que* is long according to Greek usage before the double

consonant beginning the next word. **28. auro ff.**: arrayed in skins embroidered with threads of gold. **31 ff. *Odyssey*, 8.** **34. mollia pensa:** *their soft tasks.* See *Lex. pendo* II, *pensum*, B, 1. **35. impulit:** *struck* his mother's ears. **39. procul:** sc. *dixit. frustra:* *idly, without reason.* **42. nomine:** ablative of specification. **43. nova:** *strange.* **44. age:** *quick.* **46. qua ff.:** purpose clause, *that the youth might enter there.* **48. misit:** *let him pass*, lit. *sent* him. He enters the earth through the opening by which the Peneus finds exit. **52. sub . . . terra:** so Plato in the myth of the *Phaedo* conceives of rivers as penetrating the depths of the earth. **53 ff.** For the rivers named see *Lex.* **57. cornua:** accusative of specification. **voltu:** dative, B. 49, 2; A. & G. 89. **60. in thalami pendentia pumice tecta:** *tecta* may be regarded either as participle or noun. In the former case *thalami tecta*, 'the covered things of the chamber,' equals *thalamum tectum*, 'the covered chamber,' as *strata viarum* equals *stratae viae*; *pendentia pumice tecta*, *roofs or covered things hanging with pumice* (ablative of instrument) equals *pendente pumice tecta*, *roofs of hanging pumice* (ablative of description). Translate: *into the chamber roofed with arching pumice.* **61. inanis:** since so easily removed, accusative plural. **63. tonsis . . . villis:** *of shorn nap, smooth and soft.* **64. onerant:** B. 254, 4, a; A. & G. 317, d. **65. Panchaeis ignibus:** incense-burning flames. *Panchaea* was a fabulous island, east of Arabia, rich in incense. **66. et mater:** sc. *dixit.* **Maeonii:** *Lydian.* **Bacchi:** the wine, as *Vestam* (l. 70) is the fire, the deities being named for that over which they preside. **69. centum:** simply expressing a large number. **71. subiecta:** *shooting up.* **73 ff.** This part of the story has its original in *Odyssey* 4. The *Carpathian* Sea is between Crete and Rhodes. **74. caeruleus:** an epithet applied to Proteus as a god of the *azure* sea. **75. The yoked chariot of two-footed steeds** equals *the chariot yoked to two-footed steeds.* **77. Pallenem:** a peninsula of *Emathia*, or *Macedonia.* **79. quae . . . trahantur:** *what in the near future is drawn on in the chain of events.* **83. eventusque secundet:** *and may make the issue favorable.* **94. fulva cervice:** ablative of description. **101. ambrosiae:** used as an ointment, as *Iliad*, 14. 170, *Aeneid*, 12. 419. **102. perduxit:** *anointed*; *Lex. perduco*, I. C. 1. **105, 106. quo . . . reductos:** *whither many a billow marches before the wind and divides into files that fall back. cogo* and



*reductos* may be used in a military sense. The wind is the rear-guard of the marching files of billows formed as the main wave enters an indentation in the shore. As the wave divides, all the secondary waves pursue the original direction, but the outer ones are retarded, as compared with the middle ones, and seem to fall back. *Statio*, just below, is familiar as a military term. Or *reductos sinus* can mean *the depths of the bay*. **107. deprensus**: *weather-bound*. **108. vasti . . . obiice saxi**: *by the barrier of a vast rock, i.e. behind a rock*. **109. aversum a lumine**: *in the darkness*. **114. faucibus**: *i.e. the deep-cut channels*. Perhaps the author intends with a bold personification to speak of the almost dried-up rivers as *dry-throated*. *siccis faucibus* would then be well taken as ablative of description. **115. antra**: plural in view of the many chambers. **117. rorem amarum**: *the bitter dew*, beautifully used of the salt spray. **121. acuunt**: *whet the wolves, i.e. their hunger*. **131. Nam quis equals quisnam**, *Who pray?* Surprise is expressed. **133. neque est**: *nor is it possible*, used with infinitive in Greek construction, *Lex. 1 sum*, I, B, 5, b, e. **135. lassis rebus**: *shattered fortunes*. **137. glauco**: *azure*. **139. Non . . . nullius**: double negative for greater emphasis. *It is in very truth the wrath of a god that pursues thee*. **irae**: B. 55, 4, c; A. & G. 100, c. **141. haud quaquam ob meritum poenas**: *penalties by no means on account of thy guilt, i.e. less than thy guilt*. **147-149. Rhodope and Pangaeus** are mountains, the *Getae* a tribe, *Hebrus* a river, — all in Thrace. *Athenian Orithyia*, daughter of Erechtheus, king of Athens, was carried by Boreas to Thrace, where she bore Calais and Zetes. As a nymph of the country she is interested in the fate of the Thracian Orpheus and Eurydice. **153. Taenarias**: a cavern on the promontory of Taenarus in Laconia was fabled to be the entrance of the infernal regions. **157. Erebi**: Greek *Ἔρεβος*, a place of darkness, *i.e. the lower world*. **159 ff.** Cf. *Aeneid* 6. 309-312. **161 ff.** Cf. *Aeneid* 6. 306-308. **165 ff.** Cf. *Aeneid* 6. 438-439. **167, 168. intima Leti Tartara**: *the inmost prison cells of death*. **crinibus**: dative. **anguis**: accusative of specification. **169. Eumenides**: *the Furies*, deities who punish crime; even they are moved by Orpheus' song. **Cerberus**: the three-headed dog at the entrance of Hades who kept the spirits from escaping. **171. Ixion**, for an attempt upon the chastity of Juno, was bound to an ever-revolving wheel. **vento**: ablative of cause. The logic is loose; *because of*

*the wind's stopping.* 173. **pone**: adverb. Cf. *Aeneid*, 2. 208. 177. **animi**: locative genitive, B. 232, 3; A. & G. 358. 179. **stagnis**: ablative of source. 182. **natantia**: *swimming*. 188. **praeterea vidit**: *saw him more, praeterea* here equalling *postea*. 192. **nabat**: was sailing. 194. **Strymonis**: a river on the borders of Thrace. 196. **agentem**: that trees followed the music of Orpheus became one of the commonplaces of poetry. 197-201. Notice the sweetness of sound due to the alliteration, especially of the liquids. 202. **hymenaei**: *nuptials*. 203. **Hyperboreas**: *Hyperborean, i.e. northern, lit. beyond the north wind*. **Tanaim**: now the Don, a river named here, as are the *Rhipaei montes* of the following line, because belonging to the cold, distant, desolate North. 204. **numquam viduata**: *never bereaved*, with a thought of the bereaved Orpheus. The setting corresponds to the situation. The grim landscape is forever wedded to its desolation as Orpheus to his bereavement. 206. **Ciconum**: a Thracian people. **munere**: *tribute to the dead*. The word is used technically of funeral honors. 206-213. Cf. *Lycidas*, 61-63:

By the rout that made the hideous roar  
His gory visage down the stream was sent,  
Down the swift Hebrus to the Lesbian shore.

210. **Oeagrius**: *Oeagrus* was a king of Thrace and father of Orpheus. 213. **referebant**: *echoed with*. Cf. Pope, *Ode on St. Cecilia's Day*, 113-116:

Yet ev'n in death Eurydice he sung,  
Eurydice still trembled on his tongue,  
Eurydice the woods, Eurydice the floods,  
Eurydice the rocks, and hollow mountains rung.

214. **iactu dedit**: *i.e. iecit*. 219. **choros . . . agitabat**: *used to dance*. *Agito* means *to occupy oneself with*, as Plautus, *Asinaria*, 5. 1. 7. 221. **Napaeas**: *Dell-nymphs*, Greek *ναπαῖαι*, *belonging to a wooded vale*. 225. **Lycaei**: a mountain of Arcadia. 234. **facesit**: *he despatches*. 235-239. The repetitions from 224-232 are in the Homeric manner. 241 ff. The bees are thought to form within the bodies and to force their way through the yielding sides. 244. **uvam demittere**: *to let fall a cluster*. The cluster formed by the bees when they alight in swarming resembles a bunch of grapes.

## V. PHAEDRUS.

Flourished about 15 A.D.

Phaedrus, born in Thrace, came to Rome as a slave, and was set free by Augustus. Under Tiberius he was the victim of political persecution on account of some verses offensive to Sejanus. He published five books of fables (with occasional anecdotes) largely imitated from Aesop.

His style is fluent, his tone lively and sometimes coarse, his diction correct, his verse skilful. — Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 30.

**For Reference:** Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 29 ff.

**Metre:** Iambic Trimeter, B. 370, 1, 2; A. & G. 618, a, b.

**1. Aesopus:** a famous writer of fables, born in Phrygia about 600 B.C. He is said to have been liberated from slavery, to have lived at Sardis and to have been Croesus' ambassador to Delphi, where he was murdered by the angry townspeople, who hurled him over a precipice. Babrius, a Greek who lived about 100 B.C., made a comprehensive collection of Aesopian fables which Phaedrus imitated with considerable closeness. **5-7.** 'Let no one censure me for representing trees as speaking; it is merely the play of fancy and a fable.'

**2. 4. Iatro:** *the robber wolf.* **7. Qui:** *how?* *Qui* is the old ablative of the relative, interrogative, and indefinite pronouns.

**4. 1. devocat:** *allures.* **3. Tanto . . . melior:** 'That is good!' See *Lex.* under *tantus*, I, C, 3, a, b. **4. prosecutus:** *and went on to say.* See *Lex.* under *prosequor*, II, B. **5. unde:** equivalent to *a quo.* **7. dignum ff.:** with a double meaning. **10. namque:** *for*, a strengthened *nam.*

**5.** This story is also told by Cicero, *De Oratore*, 2. 352 ff., and by others. **1, 2. Quantum . . . superius:** an earlier fable (4. 23) relates how Simonides, shipwrecked and destitute, was received most hospitably by one of his admirers. **4. Simonides:** the renowned Greek lyric poet of Ceos. His ode upon those who fell at Thermopylae was especially famous. Sterling translates:

Of those who at Thermopylae were slain,  
 Glorious the doom, and beautiful the lot ;  
 Their tomb an altar : men from tears refrain  
 To honor them ; and praise, but mourn them not.  
 Such sepulchre nor drear decay  
 Nor all-destroying time shall waste ; this right have they.  
 Within their grave the home-bred glory  
 Of Greece was laid ; this witness gives  
 Leonidas, the Spartan, in whose story  
 A wreath of famous virtue ever lives.

**5. pyctae** : a word borrowed directly from the Greek. **8. poetae**  
**more** : poets who wrote odes in honor of victories at the games usually  
 inserted some legend containing an account of a similar victory won by  
 a god or a hero. **9. gemina Ladae pignera** : Castor and Pollux,  
 the latter famous as a boxer. **pignera** : see *Lex.* II, B, 1. **10. auc-**  
**toritatem . . . gloriæ** : *citing the authority of a like glory.* **11,**  
**12. tertiam partem** : *only a third.* **13. duae** : sc. *partes, two-*  
*thirds.* **24. humanam supra formam** : the gods and heroes were  
 'divinely tall.' The diminutive *servulo* is in strong contrast.  
**31. Ut . . . rei** : *When the incident was told just as it occurred.*

Another story of divine interposition on the part of Castor and  
 Pollux is vividly told by Macaulay in *The Battle of Lake Regillus.*

**6.** Compare with Vergil's account of the oracle given by the Sibyl  
 to Aeneas, *Aeneid*, 6. 9 ff. Some of the more obvious resemblances in  
 diction and thought are *Aeneid*, 6. 12, 29, 35, 44, 45, 46 ff., 50, 95,  
 98, 99, 100.

**1. Utlius** : equalling a superlative, *of highest value.* **2. qui ff.** :  
 Delphi was a city in north central Greece and Parnassus a mountain  
 near it. **4. tripodes** : this probably means the golden seat above  
 the cleft in the ground in the adytum of Apollo's temple at Delphi.  
 On this the priestess (*vates*, l. 3 ; *virgo*, l. 16) sat to breathe the ris-  
 ing vapors which induced the prophetic ecstasy. The *tripus* is named  
 from being supported on three legs. **adytis** : from *ἄδυστον*, 'not to be  
 entered.' The *adyta*, or innermost parts of temples, were accessible  
 only to priests. **5. lauri** : the laurel was sacred to Apollo.  
**6. Pytho** : the former name for Delphi. *Pytho* is poetically said to  
 speak when the Pythian priestess speaks. **7. Delii** : Delos, an

island of the Aegean, nearly at the centre of the Cyclades, was sacred to Apollo, and was his birthplace. **12. ite obviam** : *oppose.*

**7.** Plutarch, *Symposiaca Problemata*, V. 1 (*Moralia*, 674 B, C), tells essentially this same story. Parmeno, he says, was famous for his imitation of the grunting of a pig. Even when one came upon the stage having a real pig concealed under his cloak, the audience cried, 'This is nothing to compare with the sow of Parmeno.' Then he who had the pig threw it in the midst of them, 'to show that they judged according to opinion and not truth.'

**1. Pravo favore** : *prejudice.* **labi** : the metaphor is in evident contrast to that in *stant* of l. 2. **2. pro iudicio . . . erroris** : *in defence of their mistaken judgment.* **3. rebus manifestis** : *the disclosure of the truth.* **4. Facturus ludos** : *who was about to give an entertainment.* **8. scurra** : *a city wit.* **urbano sale** : *clever jesting, merry cleverness.* The Romans sharply contrasted city manners with those of the country to the disadvantage of the latter. **12. loca** : *seats.* **18. verum** : *sc. porcellum.* **pallio** : *mantle or toga.* **19. simul** : *equals simul ac.* **21. prosequuntur** : *honor.* **27. degrunnit** : *grunts his best.* **30. scilicet** : *to be sure.* **32. vero** : *sc. porcello.* **35. imitatum** : *sc. esse.*

## VI. SENECA.

3 B.C.—65 A.D.

Seneca the Younger, or 'the Philosopher,' was born in Spain at Corduba; was educated at Rome; was banished in 41 A.D. to Corsica by Claudius; was recalled in 49; became Nero's tutor; largely deserves the credit for the good government of the early part of that emperor's reign; was consul in 57, but lost influence with Nero, and was compelled by him to commit suicide on a charge of participation in the conspiracy of Piso.

His writings are chiefly philosophical and ethical. The frequent close resemblance of his views to those of Christianity occasioned the fabrication of a correspondence between himself and St. Paul. St. Jerome considered this genuine and therefore included him among the Christian saints.

Nine tragedies of Seneca's composition are extant. These have powerfully influenced the development of the English and French drama.)

His style is forced and ornamental, moving, for the most part, in brief, disconnected, and often paradoxical sentences.

**For Reference:** Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 38 ff.; Leo, *L. Annaei Senecae Tragoediae* (Berlin, 1878-1879); Sherburne's *Tragedies of Seneca Translated* (London, 1702); Kingery, *Three Tragedies of Seneca* (New York, 1908); Harris, *The Tragedies of Seneca Translated* (The Clarendon Press, 1904).

**Metres:** Anapaestic Dimeter Acatalectic with Anapaestic Dipody, G. & L. 777, 780, 782: *Selection 1*.  
Dactylic Hexameter, B. 368; A. & G. 615: *Selection 2*.

1. Cf. Horace, *Carmen*, 1. 3. 9-40. 1. **Audax**: cf. ll. 24, 39. **nimum**: cf. l. 8. 7, 8. *With too slight a partition dividing the ways of life and death, i.e. separating from himself by merely a thin plank the sea in which he would perish.* Cf. Juvenal, 12. 57-59. Line 7 nearly equals *inter vitam et mortem*. 18. **Hyadas**: a group of seven stars in the head of Taurus, whose setting at both the morning and the evening twilight was attended with storms. 19. **Oleniae** . . . **caprae**: one of the horns of the goat Amalthea, which fed Jupiter with its milk, was placed among the stars. The goat was *Olenian*, i.e. Aetolian. 21. **Attica plaustra**: Charles' Wain (the Great Dipper), which **Bootes** was imagined to drive. The latter constellation is called *tardus* as being so placed in the sky that it requires a long time for its setting. 24. **Tiphys**: the pilot of the Argo. 28. **Thessala pinus**: the Argo, the first ship, which, built under the direction of Pallas, with Jason as leader and heroes like Hercules, Castor, and Pollux as crew, sailed to Colchis in the Far East in quest of the Golden Fleece (which perhaps originally meant the fleecy, golden clouds of sunrise). The Sirens, Scylla, and the Symplegades were some of the dangers of the journey. Medea, daughter of the king of Colchis, aided Jason to secure the fleece and fled with him. See Smith, *Dictionary of Greek and Roman Biography and Mythology*, 'Argonautae.' 32. **illa**: the Argo. 34. **montes**: the Symplegades, floating rocks at the entrance of the Euxine, which clashed together to crush whatever might come between them. 36. **velut** . . . **sonitu**: *groaned as with ethereal sound, i.e. dashed together with a sound like thunder.* 38. **mare deprensus**: *the sea caught*

between and forced up by the closing rocks. 42. In the prow of the Argo was a piece of the speaking oak of Dodona. 43. *virgo Pelori*: Scylla. 45. *omnes . . . hiatus*: opened all her mouths together. 48. *dirae pestes*: the Sirens, maidens who by sweet songs lured sailors to their shore and devoured them. Orpheus saved his companions by drowning the Sirens' song with the music of his lyre.

These stories are told in *Odyssey*, 12, in Apollonius Rhodius, 4. 889 ff., and (in English) in Charles Kingsley's *Greek Heroes*.

55. Medea, abandoned by Jason for Creusa, in the later action of this play slays her rival and her own children. 68-72. *Thule*: a distant island not identified, — possibly Iceland, more probably the largest of the Shetland Islands, — regarded by the ancients as the northern limit of the known world.

Seneca, considering the progress of maritime discovery in the past, was led naturally to the thought that new lands would some day be discovered beyond the ocean. The conception was not new. Cicero, *Tusculanae Disputationes*, 1. 28, speaks of a south temperate zone, cultivated and inhabited, unknown to us. This, of course, is not necessarily beyond the sea, though Mela places it there. Cicero again in *De Republica*, 6. 20 implies that there are other islands than the Roman world surrounded by other seas than the Atlantic. Plato, *Timaeus*, 24-25, says that beyond and surrounding the Atlantic there is a vast continent, between which and the western coast of Europe and of Libya are a number of islands, of which Atlantis before its submergence was the largest. Strabo, 1. 4. 6, says it is quite possible that in the temperate zone there may be not only the island that forms the world as known to his contemporaries, but two such or even more, especially near the circle of latitude which is drawn through Athens and the Atlantic Ocean. See Smith, *Dictionary of Greek and Roman Geography*, 'Atlanticum mare' and 'Atlantis.'

Lowell, in his *Columbus*, represents the discoverer as naming this passage, — said also by tradition to have made a deep impression on his mind, — along with Canto XXVI of Dante's *Inferno* and Plato's *Timaeus* and *Critias*, as inspiring him to his attempt :

Then did I entertain the poets' song,  
My great Idea's guest, and, passing o'er  
That iron bridge the Tuscan built to hell,  
I heard Ulysses tell of mountain-chains

Whose adamantine links, his manacles,  
 The western main shook growling and still gnawed.  
 I brooded on the wise Athenian's tale  
 Of happy Atlantis, and heard Björne's keel  
 Crush the gray pebbles of the Vinland shore :  
*I listened musing to the prophecy*  
*Of Nero's tutor-victim . . .*  
 And I believed the poets.

The son of the discoverer wrote in his copy of the tragedies opposite these lines, — 'This prophecy was fulfilled by my father, the Admiral Christopher Columbus, in the year 1492.'

2. Agamemnon returns to Argos after the capture of Troy, his wife Clytemnestra expressing deep joy at his return. He has brought with him as a captive Cassandra the seer who, suddenly swooning, sees in prophetic frenzy Agamemnon's death and her own at the hand of Clytemnestra and her paramour, Aegistheus. Agamemnon worships Jupiter and Juno at the altar and then enters the palace to his death.

1, 2. **Tandem . . . terra.** Cf. Aeschylus, *Agamemnon*, 503 ff., 810 ff. **laris:** Roman coloring. 3. **diu:** taken with *felix*. 4. **Asiae:** objective genitive, after *potentes*, B. 204, 1; A. & G. 349, a. 5. **vates:** Cassandra. **corpus:** accusative of specification. 7. **recipit diem:** *i.e.* revives. 9. **optatus ff.:** with a double meaning to the audience. 10. **Festus ff.:** Troy fell immediately after the festivities that celebrated the withdrawal of the Greek fleet. Cf. *Aeneid*, 2. 246 ff. 11. **Cecidit ff.:** for the death of Priam cf. *Aeneid*, 2. 506 ff. 13. **Priamum:** King Agamemnon's fate is to be such as King Priam's. Priam was slain at the altar, and *these* altars (*aras*, l. 11) awaken forebodings. 14. **Ubi ff.:** where faithless wives are, is calamity. 15. **Libertas:** the freedom of death. 19. **dum excutiat deum:** until she casts off the influence of Apollo who has thrown her into the prophetic frenzy. 21. **pater:** Jupiter. 24. **cuncta:** accusative of specification. 25. **Argolica Iuno:** Hera had a famous shrine at Argos. For an account of excavations there see Waldstein, *The Argive Heraeum*. 26. **Arabumque donis:** incense. **supplice fibra:** the entrails of the sacrificed animals (*pecore votivo*), whose condition was supposed to indicate the will of the gods.



## VII. LUCAN.

39-65 A.D.

Lucan, full of warmth and vehemence, eminently quotable, but, to speak frankly, one whom orators rather than poets should imitate. — Quintilian, 10. 1. 90.) *Final judgment*

When I consider that Lucan died at twenty-six, I cannot help ranking him among the most extraordinary men that ever lived. — Macaulay.

The whole production (the *Pharsalia*) is youthful and unripe, but indicative of genuine power. — Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 78.

Lucan was born in Spain ; was taken early to Rome ; was carefully educated ; wrote much ; and was much admired ; but was disliked by Nero, who forbade him to publish poems or recite them, and finally put him to death on the charge of complicity in the conspiracy of Piso.

In philosophy Lucan was a Stoic, in style a rhetorician. The *Pharsalia*, his only extant work, is an epic poem of about eight thousand lines in ten books on the civil war between Pompey and Caesar.

The Cato of *Selections* 2-5 is Cato the Younger, or 'the Stoic,' who in 46 B.C. was in Africa in command of a part of the Republican forces opposed to Julius Caesar. After the decisive defeat at Thapsus he refused to survive the Republic, taking his own life at Utica. His memory was revered throughout antiquity and the Middle Ages. Vergil makes him the lawgiver of Elysium (*Aeneid*, 8. 670), and Dante represents him as the warden of Purgatory, 'venerable,' his countenance adorned with the 'rays of the four consecrated stars,' his form destined to shine brightly on the last day.

For her [*i.e.* Liberty] to thee not bitter  
Was death in Utica, where thou didst leave  
The vesture, that will shine so, the great day.

See Longfellow's translation of the *Purgatorio*, with notes, Canto I.

Haskins, *Lucani Pharsalia*, Introduction, pp. 59-60, examines all allusions to Cato in the *Pharsalia*, and concludes that the picture is in its main outlines truthful, though the failure to depict 'the cross-grained perversity that moved the complaints of Cicero' makes it somewhat one-sided. 'Of course the portrait is colored by a loving hand : but it is none the worse for that.'

**For Reference:** Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 78 ff. Haskins, *Lucani Pharsalia* (London, 1889).

**Metre:** Dactylic Hexameter, B. 368; A. & G. 615.

**2. 4. deis placuit:** that Caesar 'had the strongest battalions' proves that 'Heaven' was 'on his side.'

**3.** Cato, proceeding by land from the neighborhood of Cyrene toward Numidia, and coming to the temple of Jupiter Ammon, — geographically misplaced by Lucan, — is advised by Labienus to consult the god concerning the outcome of the war and the nature of virtue. The selection gives his reply. **1. mente gerebat:** cf. Seneca, *Epistula* 4. 12 (41). 1, 2. 'God is near you, is with you, is within you. I have this to say, Lucilius: a sacred spirit has his abode within us.' **3. Labiene:** Caesar's former second-in-command, who went over to Pompey's side at the beginning of the Civil War and was finally slain at Munda. **5. et: even.** **6, 7. Fortuna perdat minas:** *whether Fortune threatens vainly.* **8. et . . . honestum:** *and whether the right never grows more right by success.* **10. Haeremus ff.:** *We are in constant intercourse with heaven.* — Haskins. **11. sponte dei:** *by the inspiration of God.* — Haskins. **12, 13. dixit . . . licet:** the inner light of conscience. **auctor:** *the Creator.* **15-17.** These lines suggested the passage in Wordsworth's *Tintern Abbey*:

I have felt . . . a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean, and the living air,  
And the blue sky, and in the mind of man;  
A motion and a spirit that impels  
All thinking things, all objects of all thought,  
And rolls through all things.

**virtus:** Grotius quotes Hierocles: 'God hath not upon earth a place more truly his than the pure heart,' and the Pythian oracle: 'I joy in reverent mortals even as in Olympus.' **Superos . . . ultra:** *Why further do we seek the gods?* **Iuppiter . . . moveris:** *All that you see, and all your feelings, that is Jupiter.* — Haskins. Cf. Seneca, *De Beneficiis*, 4. 8: *Quocumque te flexeris, ibi illum videbis*

*occurrentem tibi: nihil ab illo vacat, opus suum ipse implet.*  
**22. servata fide:** true to his word. **23. populis:** dative, to the multitude, i.e. of Orientals waiting to consult the oracle.

**4. 10. Fortuna fuit:** i.e. was due to fortune rather than to virtue. *Fortuna* is predicate nominative. **14. quam . . . Iugurthae:** i.e. than to win the victories of Marius.

**5.** This noble portrait is that of an ideal Stoic. Roman life had been deeply imbued with this philosophy, which had passed beyond the limits of the schools to become at once a religious creed and a practical code of morals for everyday use. See Mackail, *Latin Literature*, p. 171. **2. servare . . . tenere:** to hold fast the mean, to observe the due limit. These and the following phrases are Stoic formulae. **4.** Cf. Seneca, *Epistula* 95 (15.3). 52-53, where he says 'we are members of a great body.' 'Let this line be both in our hearts and on our lips:

" Human I am,  
 And every human interest is mine." '

See the entire passage. **12. sibi nata:** selfish.

## VIII. STATIUS.

40-95 A.D.

Statius, whose father before him was a poet, was born at Naples. His works consist of the *Thebais*, an epic in imitation of the *Aeneid* and having for its subject the story of the Seven against Thebes; the *Achilleis*, intended to celebrate the deeds of Achilles, but never completed; and the *Silvae*, a collection of thirty-one miscellaneous poems, of which our selection is one.

**For Reference:** Fr. Vollmer, *Silvae*, Leipzig, 1898.

**Metre:** Dactylic Hexameter, B. 368; A. & G. 615.

**1. 1. placidissime divum:** cf. Statius, *Thebais*, 10. 126, 127: *mitissime divum, Somne*; Ovid, 11. 623-625:

*Somne, quies rerum, placidissime Somne deorum,  
 pax animi, quem cura fugit, qui corda diurnis  
 fessa ministeriis mulces reparasque labori;*

and Shakspeare, *Macbeth*, II. 2. 37 ff. :

Sleep that knits up the ravelled sleeve of care,  
The death of each day's life, sore labour's bath, . . .  
Chief nourisher in life's feast.

**4. simulant . . . somnos** : rounded tree-tops take the semblance of tired sleep. *cacumina* might mean mountain tops, but the parallelism of the passage with *Aeneid*, 4. 522-528 favors the interpretation as tree-tops. The trees, their rounded outline no longer broken by the winds, seem to sleep as if exhausted by their tossing. **6. terris . . . adclinata** : we are reminded of those Elgin marbles which represent *Thalassa*, the personified sea, as resting in the lap of *Gaea*, the personified land. Cf. with lines 3-7 Goethe, *Wanderer's Nachtlied*, 1-6 : 'Über allen Gipfeln Ist Ruh, In allen Wipfeln Spürest du Kaum einen Hauch ; Die Vögelein schweigen im Walde.' **7. Septima . . . Phoebe** : the seventh moon-lit night. **8, 9. totidem . . . lampades** : a second expression of the thought that it is the seventh night since he has slept. **Oetaeae Paphiaequae** : the planet Venus is called *Oetaean* since poetical tradition pictures it as shining from above *Oeta*, a mountain of Thessaly ; and *Paphian* because the goddess Venus, whose star it is, was worshipped with especial devotion at *Paphos* in Cyprus. **lampades** : each nightly appearance of the star is poetically thought of as the kindling of a new torch. **Tithonia** : *Aurora*, the dawn, wife of *Tithonus*, to whom she had been able to give immortality, but not eternal youth. She is thought of as sprinkling the dew from the lash with which she drives her chariot team. **13. Argus** : Io's thousand-eyed custodian, who was *sacer*, devoted to death, since he was doomed to be slain by *Hermes*, her liberator. **18. leviter . . . transi** : pass lightly hovering above me.

Wordsworth's three sonnets *To Sleep* should all be compared. The best is as follows :

A flock of sheep that leisurely pass by,  
One after one ; the sound of rain and bees  
Murmuring ; the fall of rivers, winds, and seas,  
Smooth fields, white sheets of water and pure sky ;  
I have thought of all by turns and still do lie  
Sleepless ! and soon the small birds' melodies  
Must hear, first uttered from my orchard trees ;  
And the first cuckoo's melancholy cry.

Even thus last night and two nights more I lay,  
 And could not win thee, Sleep, by any stealth ;  
 So do not let me wear to-night away :  
 Without thee what is all the morning's wealth ?  
 Come, blessed barrier between day and day,  
 Dear mother of fresh thoughts and joyous health !

## IX. MARTIAL.

43-104 A. D.

He was a man of genius, of quick intelligence and vivacity, with a great deal of wit and pungency in his writings, and at the same time great candour. — Pliny, *Epistula* 3. 21 (Sellar's translation).

Martial was born at Bilbilis in Spain. At twenty-three years of age he came to Rome, where he resided for thirty-five years in limited circumstances, returning to his birthplace three years before his death.

He composed fourteen books of *Epigrams*.

As a man he was social and popular. As a writer he was eminently sincere (except when playing the courtier), natural, and witty. He had no equal among the poets of his time as a lifelike painter of the actual world of his day.

**For Reference :** Sellar and Ramsay, *Extracts from Martial* (Edinburgh, 1884), Introduction ; Teuffel, Schwabe, and Warr, *History of Roman Literature*, vol. 2, p. 121 ff. ; Friedländer, *Martialis Epigrammaton Libri* (Leipzig, 1886) ; Paley and Stone, *Select Epigrams from Martial* (London, 1881).

**Metres :** Choliambic, A. & G. 618, *a, b, c* : *Selections* 4, 12.

Phalæcian, A. & G. 623, 624, 625. 11 : *Selections* 1, 5, 7, 11.

Elegiac, B. 369, 1, 2 ; A. & G. 616 : *Selections* 2, 3, 8, 9, 10, 13.

**1. 5. tu :** the attorney who is conducting Martial's case. **6. periu-ria ff. :** to a Roman the name of Carthaginian (*Punicus*) was a synonym for treachery. **7. Muciosque :** Mucius, when captured in an attempt to assassinate King Porsena, showed his insensibility to threats by voluntarily holding his hand in the flame of an altar. Livy, 2. 12. The plurals in this line may be rendered by *Sullas*, *Mariuses*, etc.

**4.** Bassus is met at various points on the Appian Way farther and farther out from Rome. **1. pluit :** because of the leaky aqueduct

above. **2. Phrygium . . . ferrum** : the priests of Cybele washed their knives in the Almo, a branch of the Tiber near Rome. **3. Horatiorum . . . campus** : the traditional scene of the combat between the Horatii and Curiatii. **4. pusilli** : the statue is small. **fervet** : *is alive with worshippers*. **10. coronam** : *hoop*. **12. nondum victa faba** : *too young yet to crunch the bean*. **15. Immo** : *No indeed!*

**5. 2. sed . . . fenestra** : window-gardens were common in Rome. **4. nemus Dianae** : *i.e.* a forest of 'big timber.' **7. corona** : not understood. **16. sus Calydonius** : the type of a huge and ferocious wild animal. **17. ungue Prognés** : *the talon of Progne, i.e.* of the swallow. For myth see *Harper's Classical Dictionary*, 'Tereus.' **20. et . . . picata** : a nut will take the place of the pitch-bedaubed dolium. **22, 23. praedium . . . prandium** : *lands . . . a lunch*.

**6.** To a friend who has long been saying that to-morrow he will change it all and really *live*. **4.** In the Orient, the region of the sunrise, is where that happy to-morrow is hiding, if anywhere. **5.** These two are types of longevity.

**7. 4. focus perennis** : *a kitchen fire never idle*. **5. toga rara** : *a dress suit seldom*. The toga was connected with burdensome duties, as with the service of client to patron. **6. vires ingenuae** : *a gentleman's measure of strength*. **10. torus** : *wife*. **12. quod . . . malis** : Martial's principle in life, 'to be yourself and not strive to be somebody else.'

**8.** The eruption is that of 79 A.D., which destroyed Herculaneum and Pompeii. Epistles 6. 16 and 6. 20 of the younger Pliny, and the final chapters of Bulwer-Lytton's *Last Days of Pompeii* may be read in this connection. **1. modo** : *but now*. **2. presserat lacus** : *had filled the vats*. **3. Nysae** : a mountain in India where, according to the myth, Bacchus was born. **5. Veneris sedes** : Venus was the protecting deity of Pompeii. **6.** Herculaneum was named from and protected by Hercules. **7. mersa favilla** : Pliny, writing of the eruption, says, *Epistula* 6. 20. 18, 'Everything was covered with deep ashes as with snow.' **8. nec . . . sibi** : *and the gods could wish they had not been permitted this*.

**9.** When Brutus, the slayer of Caesar, committed suicide after the defeat at Philippi, his wife Poreia also took her own life. The

common story was that her friends, suspecting her design, removed all weapons out of her way, and that she thereupon destroyed herself by swallowing live coals. The real fact may have been that she suffocated herself by the vapor of a charcoal stove, — a common method of suicide with the Romans. **4. fatis**: *by his death.* **patrem**: Cato the Younger, who slew himself at Utica after the disastrous battle at Thapsus. **6. ferrum**: emphatic.

**10. 1. Arria**: the wife of Caecina Paetus. In 42 A.D., on the charge of conspiracy against the government, Paetus was ordered by the Emperor Claudius to put an end to his own life. When he hesitated, Arria stabbed herself and handed him the dagger, saying, *Paete, non dolet.*

Pliny, *Epistula* 3. 16. 6, says of her conduct on another occasion when, fearing the effect of the news on her husband, then dangerously ill, she concealed from him the death of their son:

Glorious indeed that act of hers, to bare the steel, to thrust her bosom through, to draw the dagger forth, to hand it to her husband, to add words immortal and almost divine, ‘Paetus, I feel no pain!’ But, doing this and saying this, glory and eternal fame were in her thought. How much greater is it, without the prize of fame, without the prize of glory, to hide the tears, conceal the grief, and, bereaved of a son, still to act the mother! **4. sed . . . dolet**: *i.e.* it is your wound that will give me pain.

**11. 1. Flaminiam**: *sc. viam.* **2. noli . . . marmor**: the roads leading out from Rome were lined with tombs. **3. salesque Nili**: Paris appears to have been an Egyptian. **6. omnes Veneres Cupidinesque**: imitation of Catullus, 3. 1 (*Selection* 3. 1). **7. Paris**: a popular Roman actor, put to death by Domitian.

**12.** This and the following selection are in memory of a child whose parents were slaves on Martial’s estate. **1. senibus cygnis**: ‘swans sing sweetest when they die.’ Notice that all the objects with which Erotion is compared in lines 1–6 are white. Martial is thinking of the whiteness of her complexion, a quality admired by the Romans. **2.** The Tarentine wool was highly prized. **4. lapillos**: *pearls.* **5. dentem**: *tusk.* **7. Baetici gregis**: the flocks on the Guadalquivir whose wool was naturally of a yellowish color. **8. Rhenique nodos**: the hair of the Germans gathered into a club. Erotion’s hair

was the light flaxen of the Teutonic type. **9. Paesti**: a city in Lucania, celebrated for its twice-blowing roses, — Vergil, *Georgics*, 4. 119, *biferi rosaria Paesti*. **10. Atticarum cerarum**: Attica — and particularly Mt. Hymettus — was famous for its honey. **11.** Martial several times refers to the agreeable odor of amber when warmed by holding or rubbing with the hand. **13. sciurus**: derived from Greek *σκιά* and *οὐρά*, lit. ‘the shadow-tail.’ Our word ‘squirrel’ comes through the Late Latin diminutive forms, *scuriolus*, *squirolos*, *squirelus*. **19. pariter**: *in like manner* with myself. **20. vernulae**: contrasted with *nobilem* of line 22. **23. Quid esse fortius potest**: *Can any one display more fortitude?* **24. Ducen-ties**: lit. 20,000,000 sesterces, here of indefinite value.

**13.** Martial at the tomb which has just received Erotion’s ashes appeals to his dead parents to keep the child from fear at sight of the ‘black spectres’ and monstrous Cerberus. **2. oscula**: in apposition to *puellam*. **5. modo**: *just*. In six days she would have been six years old. **7. patronos**: *protectors*, *i.e.* Fronto and Flacilla. **9, 10. nec . . . fueris**: *sit tibi terra levis*, often found as S. T. T. L., is a phrase common upon Roman tombstones.

In another epigram (10. 61), a translation of which by Leigh Hunt follows, the poet, about to depart finally from the estate where Erotion is buried, thus beautifully commends to his successors the care of her tomb:

Underneath this greedy stone  
Lies little sweet Erotion ;  
Whom the Fates, with hearts as cold,  
Nipped away at six years old.  
Thou, whoever thou mayest be,  
That hast this small field after me,  
Let the yearly rites be paid  
To her little slender shade ;  
So shall no disease or jar  
Hurt thy house or chill thy Lar ;  
But this tomb be here alone  
The only melancholy stone.



X. JUVENAL.

About 55-138 A.D.

Facunde Iuvenalis. — Martial, 7. 91. 1.

Irati histrionis exsul. — Sidonius Apollinaris, *Carmen* 9. 273.

Quidquid agunt homines, votum, timor, ira, voluptas,  
gaudia, discursus, nostri est farrago libelli. — *Satira* 1. 85-86.

Facit indignatio versum. — *Satira* 1. 79.

Satire appears to have originated in impromptu dramatic performances. It was looked upon by the Romans as a purely native product. Quintilian says of it (10. 1. 93) *satura quidem tota nostra est*. The word seems to be connected with the adjective *satur*, the distinctive mark of the earlier satire being fulness and variety. As *lanx satura* is a dish filled with various kinds of fruit, so satire in this earlier sense is a poem which may deal with any subject and employ several measures and languages. With Lucilius, satire, while retaining its dramatic and discursive character, became didactic as well, and thus the word assumed its modern signification.

The principal names in the history of Roman satire are Ennius (239-160 B.C.), Lucilius (148-103 B.C.), Varro (116-27 B.C.), Horace (65-8 B.C.), Persius (34-62 A.D.), Seneca the Younger (3 B.C.-65 A.D.), Petronius (flourished about 60 A.D.), and Juvenal.

Juvenal was born at Aquinum in Latium and was the son or foster son of a wealthy freedman. He practised declamation till middle life, was tribune of the first Dalmatian cohort, was for some reason banished (the story says for verses offensive to an actor who had influence at court), and died while in exile. He was a friend of the poet Martial.

We possess sixteen of his satires divided into five books. 'Those which are most characteristic portray the vices of Roman society with passionate, unsparing ferocity' and in an extremely highly colored style. In some passages the most prominent quality is wit, which consists chiefly in the exaggerated and strongly contrasted situations. Other passages reach a lofty height of moral earnestness and dignity.

**For Reference:** Wright, *Juvenal* (Boston, 1901); Mayor, *Juvenal* (London, 1886).

**Metre:** Dactylic Hexameter, B. 368; A. & G. 615.

**1. 1 ff. Praeneste, Volsiniis, Gabiis, Tiburis** : country towns at a moderate distance from Rome. **ruinam** : 'The spontaneous collapse of the tenement houses was such a common occurrence that nobody paid attention to it, though it is an event that would fill our newspapers with a thrilling subject for days. . . . There were companies formed for the purpose of propping . . . houses.' — Lanciani, *Ruins and Excavations of Ancient Rome*, Conclusion, p. 563. The entire chapter should be read in connection with this selection. **3. proni** : *i.e.* on a hillside. **4. urbem** : *i.e.* Rome. **tibicine** : *prop.* **5. labentibus** : *the falling walls.* **6. vilicus** : the owner's agent. **8. incendia** : fires were common at Rome. Especially memorable were the great conflagrations in the reigns of Nero, Titus, and Commodus. The Temple of Vesta was almost or entirely destroyed five times by fire. **10. Ucalegon** : your neighbor on the next floor below ; called *Ucalegon* because *iam proximus ardet*, Vergil, *Aeneid*, 2. 311. **tabulata tertia** : the third or attic story where you live. **11. trepidatur** : *the cry of 'Fire!' is raised.* **13. ultimus ardebit** : and likewise will get the alarm last. **14. Codro** : any poor man in this situation. **Procula minor** : *too short for Tom Thumb.* Procula was probably a dwarf. **urceoli** : displayed on the side-board, or *abacus*, beneath which was a reclining statuette of the Centaur Chiron. **17. iam** : modifies *vetus*. **18. divina carmina** : the Greek books just mentioned. **opici** : a name given by the Greek colonists of southern Italy to the native races. Since these were of inferior refinement, the word came to mean *barbarian*. It is applied to the mice since they destroy the manuscripts. **20, 21. ultimus cumulus** : *the last straw.* **21. frusta** : *a mouthful of food.* **23. Asturici** : type of a rich man. **24. differt vadimonia** : puts off the time at which the defendant had given security (*vadimonium*) to appear. **26. Ardet** : impersonal. **28. Euphranoris** : a Greek sculptor of the fourth century B.C. **Polycliti** : a Greek sculptor of the fifth century B.C. He made a famous gold and ivory statue of Hera. **29. ornamenta deorum** : stolen from some temple. Roman conquerors and governors (like Napoleon in modern times) freely robbed subject countries of works of art. **30. forulos mediamque Minervam** : *bookcases and a Minerva among them.* A 'bust of Pallas,' the goddess of wisdom, is appropriate to a library. **32. Persicus** : the same person as *Asturicus*. The name is given because of the reputed wealth of the Orient. So our expression

'nabob' originally meant a viceroy in India. Cf. Milton, *Paradise Lost*, 2. 3-4 :

where the gorgeous East, with richest hand,  
Showers on her kings barbaric pearl and gold.

**orborem lautissimus**: *richest of childless men*. It is on this account that all assist him, hoping eventually to receive a legacy. Asturicus understands their motive; hence Juvenal's humorous suspicion.

**34 ff. avelli**: middle. **circensibus**: the games consisted of many kinds of entertainment, especially chariot racing. As with the opera to-day for lovers of music, these games formed one of the chief attractions of life in a great city. **Sorae, Fabrateriae, Frusinone**: these are country towns of Latium. **36. tenebras**: *a dark hole*. **37. brevis**: *shallow*. **40. Pythagoreis**: Pythagoras, believing that the human soul might pass into one of the lower animals after death, forbade animal food to his disciples. **42. unius domini lacertae**: *i.e.* of the small area which would be necessary to furnish food to one lizard.

**43. Plurimus aeger**: *many sick men*. *aeger*, though singular, is used for a plural with the adjective of plural signification. **vigilando**: the final *o* is short. **44. imperfectus**: *undigested*. **45. ardenti**: *inflamed*. **meritoria**: *lodgings*. **46. Magnis opibus**: ablative of price. Martial says, 12. 57. 4, 'There is no place in Rome for a poor man to sleep.' Wagons were not allowed under ordinary circumstances to pass through the streets till the late afternoon, so that the heavy teaming was at night. **47. arto**: the medium width of the principal living streets of Rome was only from 16 to 20 feet. **48. stantis convicia mandrae**: *the mingled noises of the penned-up herd, i.e.* the abuse of the drivers and the lowing of the animals. **49. Druso**: probably the Emperor Claudius, who was lethargic. **vitulis marinis**: Pliny says, *Natural History*, 9. 42, that no animal sleeps more soundly than the seal. **50. officium**: *e.g.* the duty of attendance on his patron. **53. clausa fenestra**: effected in some instances by drawing the curtains, in others by closing the windows of mica. **55. unda prior**: *the human tide, or surging crowd in front*. **56. assere**: the chances were that this would be the pole of a litter, as that of the rich man just mentioned. **59. clavus militis**: the soldier's boot was studded with hobnails. **60. quanto celebretur sportula fumo**: *in the midst of how great a*

*smoke they throw after the sportula.* The *sportula* is in this instance the food given by the patron to the client in return for his attendance.

**61. convivae:** the clients. **culina:** a portable kitchen to keep the food warm.

**62. Corbulo:** type of a strong man; as we might say 'a Samson.' Tacitus, *Annales*, 13. 8, describes a Roman general of this name as *ingens corpore*.

**65. longa ff.:** a long fir tree sways to and fro as its trucks come on. A similar picture of the crowded city streets is found in Horace, *Epistulae*, 2. 2. 70.

**68. procubuit:** once falls over.

**saxa Ligustica:** the marble from Luna on the border between Etruria and Liguria. The Romans knew hundreds of varieties of marble and used them in vast quantities. 'As Tibullus says, the streets of the city were always obstructed by carts laden with transmarine columns and blocks,—columns measuring sometimes 1.97 metres in diameter and 17.66 metres in length, like those of Trajan's temple; or blocks weighing sometimes 27 tons.'—Lanciani, *Ruins and Excavations of Ancient Rome*, p. 524.

**71. Obtritum perit more animae:** ground to powder, is gone like a breath.

**72. domus:** the slaves, *pueri*, of the client just killed. Even a poor man might have several.

**74. strigibus:** to remove perspiration or oil from the body. **gutto:** oil cruet.

**76. ripa:** of the Styx. Cf. for the scene Vergil, *Aeneid*, 6. 298 ff. **novicius:** a complete stranger, *i.e.* never having died before,—a grim joke. Juvenal's wit has been called 'the earliest known instance of American humor.'—Peck and Arrowsmith, *Roman Life*, etc.

**77. nec sperat:** he cannot cross the Styx since he has not received the rites of burial.

**78. porrigat ore:** offer with his mouth. A coin was often put in the mouth of the dead to pay Charon's fee.

**80. Spatium:** *i.e.* how high the roofs are. Cicero describes Rome as 'suspended in the air.' Some of the houses were 100 feet in height.

**83. silicem:** even the volcanic stone which forms the pavement of the street is broken.

**85 ff. quot patent vigiles fenestrae:** this may be punningly rendered,—as many as there are windows up.—Peck and Arrowsmith, *Roman Life*, etc.

**2. 9. sacellis:** the shrines of the Lares found in every house. The common offering at them was a pig.

**10. tomacula:** minced meat.

**17. Sardanapali:** effeminate and luxurious, the last king of Assyria. When a conspiracy against him was about to succeed, he burned himself with his treasures. Byron has a drama *Sardana-*

*palus*. 19. **virtutem**: *Virtueland*. 20. **Nullum numen abest**: the gods are all on the side of the provident. Fortune is no deity and only we mistaken men think her such.

3. 3. **quae lacrimas dedit**: *i.e.* in that she gave us tears. **haec**: *i.e.* sympathy. 4. **ergo**: *i.e.* this gift of tears implies that, etc. 5. **squaloremque rei**: persons on trial often appeared in court with unshorn beard, unwashed toga, and other signs of mourning. 6. **circumsriptorem**: his dishonest guardian. 7. **puellares capilli**: boys wore long hair till they put on the *toga virilis*. 10, 11. **minor igni rogi**: *minor* with the ablative here means *too small for*. It was unusual to burn the bodies of very young children. **face dignus arcana**: *i.e.* worthy of initiation into the Eleusinian mysteries. On the fifth day of the festival the initiated marched in a torch-light procession from Athens to Eleusis. They must be holy in thought and deed. 13. **mutorum**: *dumb animals*. **venerabile**: *reverential*. 14. **divinorumque capaces**: with a capacity to know God. 16. **sensum ff.**: *a feeling from above, i.e.* sympathy. Man with his religious nature, with his power to practice the arts, and his erect posture, is given this also as a crowning mark of distinction from the lower creation. 18. **indulsit**: *in his goodness gave*. 19, 20. **tantum animas**: *merely life*. **animum**: *a soul*. **mutuus adfectus**: *a feeling of brotherhood*. 24. **tutos**: *protected by*. 25. **collata fiducia**: *confidence due to union*. 27. **defendier**: archaic form of *defendi*.

4. 1. **Di**: *sc. date or dent*. **sine pondere terram**: *cf.* Martial, *Selection* 13. 9, 10 and note. 2. **spirantis**: *fragrant*. **perpetuum ver**: because the urn is always supplied with flowers.

2. **procul, a procul inde**: a part of the formula used to warn away the unhallowed from sacred rites. *Cf.* Vergil, *Aeneid*, 6. 258, *procul, o procul este profani*. The phrase, accordingly, has attached to it a religious earnestness and solemnity, like *In the name of God, away!* 3. **pernoctantis parasiti**: the contemptible guest who, for a dinner, stays all night, entertaining his host with low songs. 5. **nec contempseris annos**: do not think your child too young to observe and imitate.

## XI. HADRIAN.

76-138 A.D.

Hadrian was of Spanish descent and related to Trajan, whom he succeeded as emperor in 117. His reign, except its closing years, was noteworthy for good legislation, for the construction of magnificent buildings, and for his journeys to every part of the Empire.

**Metre** : Iambic Dimeter Acatalectic, G. & L. 757, 765.

1. The emperor is said by Spartianus to have composed this poem upon his death-bed.

The diminutives express affection and compassion.

4. **pallidula** and **rigida** refer to *animula*, the soul being conceived as presenting the appearance of the dead body. **nudula** also refers to *animula*, as disembodied, or, metaphorically speaking, 'unclothed'; cf. 2 *Corinthians* 5. 3, 4 and Plato, *Cratylus*, 403 B, 'the soul denuded of the body.' Line 5 is equivalent to a fourth adjective, *sad*.

The passage contains an unusual number of words which occur but once (*vagula*, *blandula*, *nudula*), or very rarely (*pallidula*).

Pope translates :

Ab, fleeting Spirit ! wand'ring fire,  
That long hast warm'd my tender breast,  
Must thou no more this frame inspire ?  
No more a pleasing, cheerful guest ?

Whither, ah whither art thou flying ?  
To what dark, undiscover'd shore ?  
Thou seem'st all trembling, shiv'ring, dying,  
And Wit and Humor are no more.

At Steele's request that he should write an ode in imitation of Hadrian's poem, but of a 'cheerful dying spirit' Pope composed the hymn :

Vital spark of heav'nly flame !  
Quit, oh quit this mortal frame :  
Trembling, hoping, ling'ring, flying,  
Oh the pain, the bliss of dying ! etc.

## XII. ANONYMOUS.

**Metre** : Dactylic Hexameter, B. 368 ; A. & G. 615.

- 1. 1. Lindi** : a city of Rhodes.      **2. Ephyra** : another name for Corinth.      **7. Cecropius** : *Attic*. Cecrops was the first king of Athens.      **induperabit** : *indu* is an old form of *in*.

## SACRED LATIN POETRY.

The Latin hymns differ from classical poetry in that accent and rhyme prevail instead of syllabic quantity. This is in accordance with the genius of a language which never disregarded accent and in which rhyme occurs even in its earliest extant literature, as in Ennius' *Andromacha* :

Haec omnia vidi inflammari,  
Priamo vi vitam evitare, etc.

Among the famous authors of Latin hymns are Adam of St. Victor ; St. Ambrose ; Fortunatus ; Robert the Second, King of France ; Bernard of Clairvaux ; Bernard of Cluny ; and Abelard. Among the greatest of the hymns are the *Te Deum*, the *Veni, Creator Spiritus*, the *Stabat Mater*, the *Veni, Sancte Spiritus*, the *Dies Irae*, the *Ut Iucundas*, the *Iesu, Dulcis Memoria*, and the *Hora Novissima*.

**For Reference :** Trench, *Sacred Latin Poetry* (London, 1874) ; March, *Latin Hymns* (New York, 1874) ; Daniel, *Thesaurus Hymnologicus* (Leipzig, 1841-1856, 5 vols.) ; Merrill, *Latin Hymns* (Boston, 1904) ; Julian, *Dictionary of Hymnology* (London, 1907). In all see indices of first lines.

### ANONYMOUS.

#### FOR CHRISTMAS DAY.

This was till recently a favorite in the Lutheran churches of Germany. Like most of the other hymns in this collection, it has often been translated ; as by Schaff in his *Christ in Song*. The oldest text known is as early as the fourteenth century.

The subject is the birth of Christ. Cf. *Matthew* 2. **1. Bethlehem :** indeclinable, like most proper names of Hebrew origin. **5, 6.** The ox and ass were believed to have occupied the stable with Christ on the combined authority of the Septuagint reading of *Habakkuk* 3. 2 : ' Between two animals shalt thou be known ' ; and of *Isaiah* 1. 3 : ' The ox knoweth his owner, and the ass his master's crib.'



quod: *that*. **7. Reges:** *Isaiah* 60. 3; *Psalms* 72. 10, 15. **Saba:** *Psalms* 72. 10, 15. **11. Sine serpentis vulnere:** without 'original sin.' Cf. *Genesis* 3. 14, 15; 1 *John* 3. 5.

## FOR EASTER DAY.

This fine sequence was highly esteemed by Luther and became a favorite in many countries. Its composition was as early as the eleventh century. At first sight it appears to be prose, but proves on closer examination to be rhymed throughout. The dialogue form made possible its dramatic use in the Easter Mystery Plays and the church service. For this and for translations see Julian, p. 1223 ff.

The subject is the Resurrection. Cf. *Matthew* 28. 1-15; *John* 20. 1-18.

**2. Agnus:** *John* 1. 29. **oves:** *John* 10. 11. **3. regnat:** *Matthew* 25. 34. **4-9. Dic ff.:** the conversation supposed to have taken place between Mary Magdalene and the disciples after her return from the sepulchre. **Surrexit:** *Luke* 24. 34.

## PLAUDITE CAELI.

This hymn was composed by a member of the Jesuit Order. Its date is of the fourteenth to the sixteenth century; its subject the Resurrection.

**1. Plaudite:** cf. *Flumina plaudent manu, Psalms* 97. 8; 'All the trees of the field shall clap their hands.'—*Isaiah* 55. 12. **2. aether:** *the upper air*. **3, 4.** *Let the heights and the depths of the world rejoice*. **5, 6.** *The black storm-rack has passed by*. **7. almae:** *bountiful*. **11, 12. pictis . . . campis:** cf. '*daisies . . . do paint the meadows*.'—*Love's Labour's Lost*, V. 2. 905. **17, 18.** *Full veins* are metaphorical for *the full strong flow of song*. **20. Barbytha:** bad spelling for *barbita, lutes*. **26. Ludite:** *flow merrily*.

The hymn has been translated into English by Mrs. Charles, *Christian Life in Song*, p. 184, and by Duffield, *Latin Hymns*, p. 398. The latter thus renders ll. 9-24:

Spring breezes are blowing,  
Spring flowers are at hand,  
Spring grasses are growing  
Abroad in the land,

And violets brighten  
 The roses in bloom,  
 And marigolds heighten  
 The lilies' perfume.

Rise then, O my praises,  
 Fresh life in your veins,  
 As the viol upraises  
 The gladdest of strains,  
 For once more he sees us,  
 Alive, as he said ;  
 Our holy Lord Jesus  
 Escaped from the dead.

PONE LUCTUM, MAGDALENA.

The subject is the appearance of the risen Christ to Mary Magdalene at the tomb, *John* 20. 11-18.

**1. Pone** : *dismiss* thy grief. **3. Simonis** : Mary Magdalene, as in *Dies Irae*, 37, is identified with 'the woman which was a sinner' of *Luke* 7. 37-50, who, while Jesus sat at meat in the house of Simon, the Pharisee, 'weeping, began to wet his feet with her tears,' l. 4. **22, 23.** *Lift thy face, O Magdalen! Behold the risen Christ.* **25. Quinque plagas** : the *five strokes* are the nail prints in Jesus' hands and feet and the spear wound in his side, *Luke* 24. 40 ; *John* 20. 24-29. **inspice** : as Thomas and the other disciples beheld.

Translation by Mrs. Charles, *Christian Life in Song*, p. 182.

BERNARD OF CLAIRVAUX.

1091-1153 A.D.

SALVE, CAPUT CRUENTATUM.

This selection is taken from a hymn in seven parts, each addressing some member of Christ's body on the cross, the feet, the knees, etc. The composition is more probably by some German poet than by Bernard, but its supposed origin with the latter has become a subject of religious legend. One ancient copy describes the hymn as 'a divine and most devout prayer of the Abbot St. Bernard, which he

made when an image of the Saviour with outstretched arms embraced him from the cross.' Again we read, 'The image on the cross bowed itself and embraced him with its wounded arms as a sure token that to it this prayer was most pleasing.'

Julian refers to eight English metrical versions. One of the finest forms in which it has come into the language (through P. Gerhardt's free German version 'O Haupt voll Blut und Wunden') is *O sacred Head! now wounded*.

**3. Conquassatum:** *mangled*. **7. Immutatus:** 'His visage was so marred more than any man.'—*Isaiah* 52. 14. **10.** All heaven shudders. The *curia* is the centre of government. **11. viror:** Late Latin for *viriditas, vigor*; we might freely render *brightness*. **14.** Expressing the extremity of weakness, *hanging all in faintness*. **19. intersigno:** *proof*, Late Latin. **23-25.** *From whose mouth I have taken honey with the sweetness of milk, beyond all delights*. A figurative use of the story of Samson, who found a honeycomb in the mouth of the carcass of the lion which he had slain, *Judges* 14. 8, 9. Milk is religiously associated with honey because of the description of Canaan in *Deuteronomy* 31. 20, *terram lacte et melle manantem*. **28-30.** *Now that death is near Thee, lay here Thine head, rest in my arms*. **32. gauderem:** *I would rejoice*, were I associated with Thy holy passion; present contrary to fact condition. **40. absque:** *without*, ante- and post-classic preposition. **46. emigrare:** *depart* from life. Cf. *qui e vita emigravit*, Cicero, *De Legibus*, 2. 48. **49. Temetipsum:** *Thine own self*. An emphatic *-met* is suffixed to *Te*.

'JESUS, THE VERY THOUGHT OF THEE.'

The author is probably St. Bernard, the abbot of Clairvaux and the great preacher of the Second Crusade. Few men in Christendom have ever exercised a personal influence equal to his.

These quartrains are selected from a hymn composed of fifty such, and familiar to English-speaking Christians from Caswall's translation, *Jesus, the very Thought of Thee*, and Ray Palmer's *Jesus, Thou Joy of Loving Hearts*. It was a favorite of Livingstone who quotes from it in his *African Diary*. 'No other poem in any language,' says Julian, 'has furnished to English and American hymn-books so many hymns of sterling worth and well-deserved popularity.'

Subject, Jesus.

1-4. **Iesu**: vocative. We would expect *das* instead of *dans* and *tui* instead of *eius*. Supply *est* with *praesentia*.

13-16.           Thou bliss of souls in bitter need,  
                    Water to lip and light to eye,  
                    All joy thou dost how far exceed,  
                    All yearning more than satisfy.

## ROBERT II, KING OF FRANCE.

971-1031 A.D.

‘COME, HOLY SPIRIT, FROM ABOVE.’

Robert, the son of Hugh Capet, to whom this hymn is commonly, but probably incorrectly, ascribed, became king of France in 988 A.D. He ‘was a kindly, easy man, endowed with all the charming and dangerous virtues which commend themselves in the man and often prove fatal to the king. His reign was a constant struggle, first with the church for his wife, afterwards with his barons for his existence.’ — *Encyclopædia Britannica*, vol. ix, p. 536.

This hymn was in the Middle Ages often called the *Golden Sequence*. Clichtovaeus (*Elucidatorium*, Paris, 1516, f. 171) declares it ‘above all praise whether by reason of its wonderful sweetness . . . or of its brevity along with wealth of ideas or . . . of the elegant grace of its structure.’ Trench, *Sacred Latin Poetry*, says it ‘could only have been composed by one who had been acquainted with many sorrows and also with many consolations.’

Julian refers to thirty-eight renderings into English. One of the best of these is A. P. Stanley’s version, *Come, Holy Spirit, from Above*.

The subject is an entreaty to the Spirit to come and to bestow His gifts. To the former thought belong the earlier stanzas, to the second thought the latter stanzas. At the beginning of the poem *veni*, emphasizing the former thought, is in its position and repetition like *da* at the close, emphasizing the latter.

3. **lucis**: cf. *lumen cordium*, l. 6, *lux beatissima*, l. 13. The Spirit, as the ‘guide into all truth,’ is naturally addressed as light and the giver of light. 7. **Consolator**: *John* 14. 16. 9. **refrigerium**: *refreshment*. ‘May God refresh thy spirit’ is a phrase not uncommon in Christian epitaphs of the Catacombs. 7-12. Stanley renders :

O Thou, of comforters the best,  
 O Thou, the soul's most welcome guest,  
     O Thou, our sweet repose,  
 Our resting-place from life's long care,  
 Our shadow from the world's fierce glare,  
 Our solace in all woes.

**19, 20. Lava, Riga:** *John* 3. 5; *Isaiah* 44. 3.   **27. septenarium:** *the seven-fold gift.* The spirit is *septiformis munere*, the seven gifts being 'the spirit of wisdom,' 'of understanding,' 'of council,' 'of might,' 'of knowledge,' 'of piety,' and 'of the fear of the Lord,' *Isaiah* 11. 2, 3.

## ANONYMOUS.

## PHOENIX INTER FLAMMAS EXPIRANS.

The suggestion of this beautiful poem is from *Canticles*. The date of composition is the seventeenth century.

The subject is the soul's 'desire to depart and to be with Christ.' The second to the fifth stanzas take their form from the legend of the phoenix, a fabulous bird which was said to build its funeral pyre, to burn itself, singing a death-song, and to rise from its ashes in renewed youth. The soul, passing from this life to immortality, conceives itself as a phoenix consuming in the flames and singing a death-song (the third, fourth, and fifth stanzas).

**3. aegram:** *Canticles* 2. 5.   **4. Dilecto:** Christ in heaven. Cf. *Canticles* 2. 3. **27-30.** The flame leaping toward the sky is a type of the soul in its eagerness to ascend to heaven. Cf.:

Rivers to the ocean run  
 Nor stay in all their course:  
 Fire ascending seeks the sun:  
 Both speed them to their source.  
 So the soul that's born of God  
 Pants to view his glorious face,  
 Upward tends to his abode  
 To rest in his embrace.

— Seagrave.

## THOMAS A CELANO.

## DIES IRAE.

Thomas, called a *Celano* from a small town in central Italy, was a Franciscan monk who lived in the thirteenth century and was *custos* of certain convents of his order on the Rhine. His authorship of this hymn is probable, not certain.

For the literature see Julian, p. 294.

In the ritual the *Dies Irae* is used for All Souls' Day and for requiem masses. The most famous musical setting is by Mozart.

Daniel says of this hymn, 'Each word is a peal of thunder.' Trench says, 'The triple rhyme has been likened to blow following blow of the hammer on the anvil.'

Goethe introduces the *Dies Irae* into a scene of the first part of *Faust*; the remorse of Gretchen becomes overwhelming as she hears the hymn pealing through the cathedral, the culmination coming with the repetition of the words *Quid sum miser tunc dicturus?*

Sir Walter Scott thus quotes and summarizes at the end of *The Lay of the Last Minstrel*:

Far the echoing aisles prolong  
The awful burthen of the song, —  
DIES IRAE, DIES ILLA,  
SOLVET SAECLUM IN FAVILLA ; . . .  
Thus the holy fathers sung.

## HYMN FOR THE DEAD.

That day of wrath, that dreadful day,  
When heaven and earth shall pass away,  
What power shall be the sinner's stay?  
How shall he meet that dreadful day?

When, shrivelling like a parched scroll,  
The flaming heavens together roll ;  
When louder yet, and yet more dread,  
Swells the high trump that wakes the dead.

Oh ! on that day, that wrathful day,  
When man to judgment wakes from clay,  
Be THOU the trembling sinner's stay,  
Though heaven and earth shall pass away.

The same poet was heard to quote portions of the hymn on his death-bed, and the last words of the Earl of Roscommon, author of one of the well-known versions, were a rendering of line 51 :

My God, my Father, and my Friend,  
Do not forsake me in my end !

Hundreds of metrical translations of this hymn exist. A good selection will be found in Nott, *Seven Great Hymns*.

**1.** *Dies irae, dies illa, dies tribulationis et angustiae, dies calamitatis et miseriae*, etc. — *Zephaniah* 1. 15. Cf. *dies magnus irae, Revelation* 6. 17. **2.** *Shall lay the world in glowing ashes*. Cf. *2 Peter* 3. 10–12, especially ‘The elements shall melt with fervent heat.’ **3. Teste David cum Sibylla** : Jew and Gentile both testify that the Day of Judgment shall come. As Vergil in his fourth Eclogue was believed to have foretold Christ, so the Sibyl was thought to have prophesied the Day of Judgment. This was due to the still extant ‘Sibylline Oracles,’ a collection of twelve books in Greek hexameters supposed to have emanated from the Sibyl, but really pretended prophesies composed in the interest of their respective religions partly by Alexandrian Jews, partly by Christians. For the witness of David see *Psalms* 11. 5, 6 ; 96. 13 ; 97. 2, 3. Cf. Trench, pp. 303, 304. **Teste David** is ablative absolute. **6. Discussurus** : *investigate*, a meaning not classic in the literary language. **7. Tuba** : ‘the trumpet shall sound and the dead shall be raised.’ — *1 Corinthians* 15. 52. Cf. *1 Thessalonians* 4. 16. **11. creatura** : *every creature*. **13. Liberscriptus** : *Daniel* 7. 10 ; *Revelation* 20. 12. **16. Matthew** 25. 31. **17. Luke** 12. 2. **20. patronum** : *advocate*, *1 John* 2. 1. **21. vix iustus** : ‘if the righteous is scarcely saved.’ — *1 Peter* 4. 18. **22–24.**

King of awful majesty,  
Saving sinners graciously,  
Fount of mercy, save Thou me !

**23. gratis** : *freely*, *Revelation* 21. 6. **28–30.** Dr. Johnson frequently quoted this stanza with tears. **28.** ‘Jesus, being wearied with his journey, sat thus by the well.’ — *John* 4. 6. **33.** ‘After a long time the Lord of those servants cometh and maketh a reckoning with them.’ — *Matthew* 25. 19. **37.** The writer identifies Mary Magdalene with ‘the woman which was a sinner’ to whom Jesus said, ‘Thy sins are forgiven thee.’ **38. latronem** : the penitent thief, *Luke* 23.

39 ff. **43-48.** *Matthew* 25. 31 ff. **49. acclinis:** *bowing before Thee.* **50.** *A heart bruised even as ashes.* The literal meaning of *contritum*, 'separated into small pieces,' is strongly in mind. Cf. *cor contritum*; *Psalms* 51. 17. **Cor** is in apposition with the subject of **oro.** **52-57.** These lines adapt the hymn to the service. **56, 57.** Note the wonderful sweetness of these lines, like calm after storm.

## BERNARD OF CLUNY.

## DE PATRIAE CAELESTIS LAUDE.

This writer, born in Brittany of English parents and a contemporary of St. Bernard, was a monk in the monastery of Cluny under Peter the Venerable. The verses here given form the opening of his *De Contemptu Mundi*, a bitter satire about three thousand lines long upon the corruptions of the time. The passage is described by Neale as 'the most lovely of mediaeval poems.'

The metre is dactylic hexameter with the leonine and tailed rhyme, each line being broken up into three parts. This measure is so difficult that the composer was enabled to master it only, as he believed, by a special inspiration; but two translators into English, Moultrie and Duffield, have attempted to reproduce it, as:

Here we have many fears; this is the vale of tears, the land of  
sorrow.

Tears are there none at all, in that celestial hall, on life's bright  
morrow.

The great English rendering is by Neale in his *Rhythm of Bernard de Morlaix on the Celestial Country*. From this many favorite hymns have been drawn.

The subject is the speedy coming of Christ to judge the world and the joys and glories of the New Jerusalem. Cf. *Revelation* 21 and 22.

**3. terminet:** subjunctive of wish. **8. homo deus:** the God-man; *i.e.* Christ. **10. non breve vivere:** subject of *retribuetur*. **17. Sion:** the church. **Babylone:** the world. Cf. such passages as *Revelation* 16. 19. **19. sobria:** *sober* and impliedly watchful. Cf. 1 *Thessalonians* 5. 6.

**24-29.**

With jasper glow thy bulwarks,  
Thy streets with emerald blaze;



The sardius and the topaz  
Unite in thee their rays ;

Thine ageless walls are bonded  
With amethyst unpriced ;  
Thy saints build up its fabric,  
And the corner-stone is Christ.

The cross is all thy splendor,  
The crucified thy praise ;  
His laud and benediction  
Thy ransomed people raise.

Thou hast no shore, fair ocean ;  
Thou hast no time, bright day :  
Dear fountain of refreshment  
To pilgrims far away.

— Neale.

**26.** *The heavenly throng compose thy fabric and Christ is thy precious stone ; i.e. each believer is a stone built into the structure of the heavenly city of which Christ, the ' living stone, elect and precious,' is the foundation. Cf. 1 Peter 2. 3-6.* **29.** *Thou without shore (i.e. unbounded in extent), thou without time (i.e. never ceasing to flow), fountain that art soon a stream.*

**34.** Beneath thy contemplation  
Sink heart and voice oppressed.

— Neale.

**49. Plaude . . . Deus :**  
Exult, O dust and ashes !  
The Lord shall be thy part.

— Neale.

## HILDEBERT.

1057-1134 A.D.

## THE HEAVENLY CITY.

Hildebert, a contemporary and fellow-countryman of the Bernards, became Archbishop of Tours in 1125. His verses number more than ten thousand.

The selection is taken from his *Address to the Three Persons of the Holy Trinity*.

Cf. *Revelation* 21 and 22.

**3. Auctor lucis** : *Genesis* 1. 3.    **5. lapis vivus** : 1 *Peter* 2. 4,  
6.    **6. Rex festivus** : *Matthew* 22. 2.    **12-14.** *Revelation* 21. 4 ;  
1 *John* 3. 2.    **15-18.** Cf. *O civitas sancta, civitas speciosa, de longin-*  
*quo te saluto, ad te clamo, te requiro.*—Augustine, *De Spiritu et*  
*Anima.*    **26.** *Revelation* 21. 24.

The following is a portion of Neale's translation (*Mediaeval Hymns*, pp. 35-36) :

Mine be Sion's habitation,  
Sion, David's calm foundation :  
Built by him, light's source immortal, —  
To whose streets the cross is portal :  
In this city, uninvaded  
Peace, — spring endless, light unfaded :  
Endless breath of flowerets vernal,  
Festal melody eternal.  
Home, no change nor loss that fearest,  
From afar my soul thou cheerest :  
Thee it seeketh, thee requireth,  
Thee affecteth, thee desireth.

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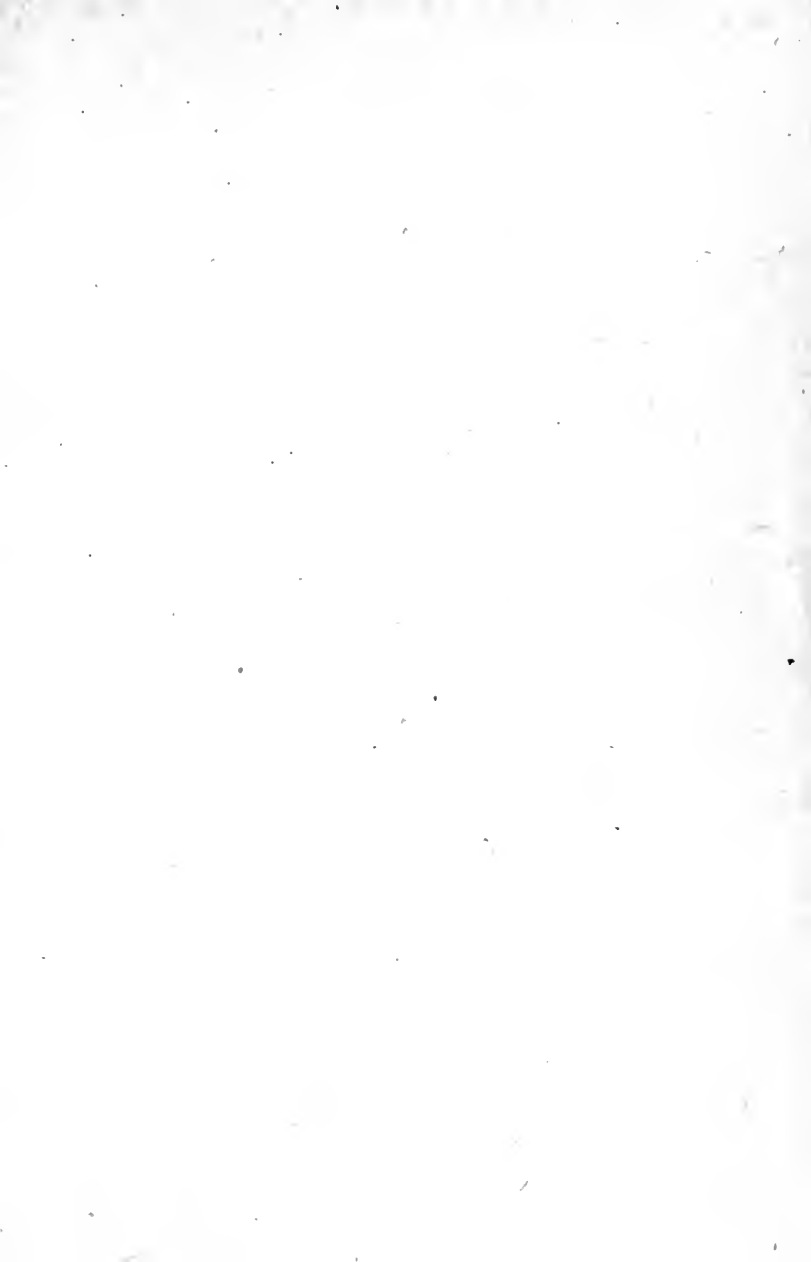
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