Morris and Morgan's Latin Series

EDITED FOR USE IN SCHOOLS AND COLLEGES

UNDER THE SUPERVISION OF

EDWARD P. MORRIS, L.H.D.,
PROFESSOR OF LATIN IN YALE UNIVERSITY

AND

MORRIS H. MORGAN, PH.D.,
PROFESSOR OF CLASSICAL PHILOLOGY IN HARVARD UNIVERSITY
VOLUMES OF THE SERIES


Caesar. Episodes from the Gallic and Civil Wars. Maurice W. Mather, formerly of Harvard University.


Six Orations.

Selections from Latin Prose Authors for Sight Reading. Susan Braley Franklin and Ella Catherine Greene, Miss Baldwin's School, Bryn Mawr.


Cicero. Laelius de Amicitia. Clifton Price, University of California.

Selections from Livy. Harry E. Burton, Dartmouth College.


Tibullus. Kirby F. Smith, Johns Hopkins University.

Lucretius. William A. Merrill, University of California.

Latin Literature of the Empire. Alfred Gudeman, formerly of the University of Pennsylvania.

Vol. I. Prose: Velleius to Boethius
Vol. II. Poetry: Pseudo-Vergiliana to Claudianus.


Others to be announced later.
HORACE

THE ODES, EPODES

AND

CARMEN SAECULARE

EDITED, WITH INTRODUCTION AND COMMENTARY,

BY

CLIFFORD HERSCHEL MOORE, Ph.D.

PROFESSOR OF LATIN IN HARVARD UNIVERSITY

NEW YORK • CINCINNATI • CHICAGO

AMERICAN BOOK COMPANY
Copyright, 1902, by
EDWARD P. MORRIS AND MORRIS H MORGAN.

ENTERED AT STATIONERS' HALL, LONDON.

MOORE. HORACE.

W. P. 15
MEMORIAE PATRIS
PREFACE

In preparing this edition of Horace's lyrical poems, I have had in mind the needs of freshmen and sophomores. The introduction is intended to give the necessary information as to the poet's life and writings. The text is the vulgate, although in some passages I have preferred the better manuscript tradition. As young students require no little help if they are to understand as well as translate the Epodes and Odes, I have not limited my commentary to the baldest aids, but have tried to give such assistance in interpretation as may help students to some appreciation of Horace's art and charm. The best illustrations naturally are furnished by the poet's own works; but I have endeavored to show his relations to his Greek models by quoting from them as freely as my space and judgment allowed. To all the more difficult Greek passages I have appended translations, both for the benefit of those who cannot call themselves docti sermones utriusque linguae, and in the hope that these translations may secure the originals more attention than students generally give to them. I have further given a number of quotations from the later Latin poets to indicate in some degree the ready acceptance which Horace's skillful phrases found among his successors. In writing my notes I have drawn freely on the fund of illustrative material which is now common property; like every other editor, I am indebted to Keller
and Holder's first volume; and I have used most of the important foreign annotated editions, especially Orelli's fourth edition, and those of Schütz, Kiessling, and Mueller. Although for obvious reasons I have avoided consulting any American edition, I am aware that my debt to Professor Smith's excellent book, which I have used in my teaching for some years, must be greater than I know. In the three or four places where I have detected direct indebtedness, I have acknowledged it.

The notes to the earlier Epodes are rather full, as I firmly believe that at least Epodes 1, 2, 7, 9, and 16 should be read before the Odes; but since many teachers do not hold this view, I have adapted my commentary on the first book to meet the needs of beginners there also.

I am under obligations to many for criticism and help. My thanks are especially due Miss S. H. Ballou, Instructor in the University of Chicago, for the valuable assistance she gave me in the earlier part of my work; also to Professor Morris, who kindly gave me the benefit of his criticisms on my notes to the first two books of the Odes; but above all to Professor Morgan, whose suggestions and criticisms have been of the greatest value at every stage. Notice of errors and suggestions of every kind will be gratefully received by me.

CLIFFORD HERSCHEL MOORE.

Harvard University,
June 1, 1902.
## CONTENTS

**Maps:**
- Central Italy .................................................. 10
- The Valleys of the Anio and the Digentia .................. 50

**Introduction:**
- Horace's Life, Works, and Characteristics ................. 11
- Manuscripts, Scholia, and Editions ......................... 25
- Metres .................................................................. 35
- Syntax .................................................................. 45

**Odes, Books 1–3** ................................................. 51
- Book 4 .................................................................. 331

**Carmen Saeculare** ................................................. 388

**Epodes** ................................................................. 398

**Index to First Lines** .............................................. 464
I. \textbf{Early Life and Education.} — Quintus Horatius Flaccus was born Dec. 8, 65 B.C., at Venusia, a colony founded in the time of the Samnite Wars, on the borders of Apulia, near Lucania. His father had been a slave, but was free at the time of Horace's birth, so that the son was \textit{ingenuus}. His mother is never mentioned, and it is probable that she died while the child was too young to remember her. His father was by profession a \textit{coactor}, a collector of moneys for goods sold at public auctions, who by his thrift acquired a property sufficient to provide his son with the best education obtainable in his time. In later years Horace paid a most sincere tribute of gratitude to his father's devotion and sagacity. From him he learned a rude but practical code of morals, and it is undoubtedly to his influence that we may attribute the poet's marked characteristics of moderation, temperance, and self-control; to his father's training was also due Horace's habit of observing men and manners, which bore fruit in the shrewd and searching comments on life which have endeared him to many generations of men.

Up to the age of nine or ten Horace enjoyed such education as the local school in Venusia afforded. Then his father, whose sole ambition was to provide his son with the best education that could be had, unselfishly gave up his business at Venusia, and took the boy to Rome. Here he gave him proper attendants, provided him with suitable dress that he might not be ashamed among his high-born and wealthy schoolfellows, and with rare devotion attended the boy himself as \textit{paedagogus}. 
INTRODUCTION

During the next nine or ten years Horace received the ordinary literary and rhetorical training; under the rod of the schoolmaster Orbilius, whom he has immortalized with the adjective plagosus (Epist. 2, 1, 70), he studied Latin literature, reading the works of Livius Andronicus and other old Roman poets, for whom he apparently felt little admiration; his studies also included the Iliad and probably other Greek classics, and we can hardly doubt that this early study of Greek literature roused that enthusiasm for it which lasted all his life.

In his twentieth year Horace went to Greece to finish his studies at Athens, which had become a kind of university town to which it was the fashion for young men of his generation to resort. Among his fellow students were Cicero's son, Marcus, and M. Valerius Messala. During the next two years he heard lectures by the leaders of the various philosophic schools, without being seriously attracted by any one system. Speculative thought had little interest for him, or indeed for his fellow countrymen in general: questions relating rather to conduct interested the Roman mind, and while Horace never gave himself up to any system of ethics, Epicureanism attracted him at first; on growing older he turned more and more to the teachings of the Stoics, as the Stoic maxims and paradoxes in his odes abundantly testify; yet no one had a keener sense than he for what was absurd in Stoic practice. His good sense always tempered his philosophy, and in all matters of conduct he steered a middle course. It is also most probable that during his stay in Athens he continued his study of the Greek poets, particularly of Archilochus and the early lyricists, especially Alcaeus and Sappho, who afterward became his chief models. At this time he was ambitious to excel in Greek verse, but wisely forsook the practice later; yet his consummate skill in handling his own language must have been due to his early exercises in Greek. By studying in Athens he had further the negative advantage of escaping the influence of Alexandrianism which prevailed at Rome and affected all con-
EARLY LIFE AND EDUCATION

temporary poets. There, too, he made many friendships which lasted him through life.

In the autumn of 44 B.C. Brutus came to Athens, where the people received him with enthusiasm as a liberator. The young Roman nobles and Horace as well were attracted to his cause. Why the freedman’s son was given the office of military tribune in the conspirators’ army—a position for which he had no training—it is hard to say, and the appointment not unnaturally aroused envy at the time. It is probable, however, that Horace had already made some reputation among his fellow students as a skillful versifier, and Brutus’ love of literature induced him to prefer the youth. Of Horace’s military service we know little; his writings show a familiarity with some islands of the Aegean and the famous cities of Asia, which was probably gained at this time, and it is certain that he shared in the defeat at Philippi in 42 B.C. No doubt he gave as good an account of himself during his two years of service as his fellows; the ironical description of his flight at Philippi (C. 2, 7, 9 f.) is imitated from Archilochus and Alcaeus, and is not to be taken seriously.

The defeat of the conspirators’ cause brought a crisis to Horace’s life, and at the age of twenty-three taught him the meaning of the vicissitudes of fortune; it seems also to have cured him of any political or social ambitions he may have cherished. He gradually accepted the new order of things, at first despairing of the state; but later, after the battle of Actium had freed Rome from external dangers, he enthusiastically proclaimed the permanence of the Empire and celebrated the beneficence of Augustus’ rule. But his entire life after his experience at Philippi was that of a man of letters, who mixed much with men rather as an observer than as a participant in their life. His later history falls into three periods of about ten years each: first, from his return to Rome to 29 B.C., the period during which he published his two books of Satires and the collection of Epodes; second, 29–19 B.C., the period of his maturity, in which his genius reached its height. During
these ten years he published the first three books of *Odes* (23 B.C.) and the first book of the *Epistles* (20 B.C.). Of his personal history during the last decennium (19–8 B.C.) we know but little. He was less productive than in the two previous periods, publishing only the *Carmen Saeculare* (17 B.C.), the fourth book of *Odes* (after 13 B.C.), and the two literary epistles, which, with the *Ars Poetica*, form a second book of *Epistles*.

2. **Return to Rome.** — The general amnesty granted by Octavian after the battle of Philippi allowed Horace to return to Italy. His father evidently died before his return, and he came back to find that Venusia, where his estate was situated, had been included in the districts assigned to the veterans of the victorious army, so that he was thrown on his own resources. His means sufficed to buy him a position as clerk to the quaestors, by which his support was secured. In his leisure he turned to writing Latin verses.

Horace had now at the age of twenty-four acquired considerable experience in the good and ill fortunes of life, and had lived through some important national crises. During his school days in Rome he had seen the rupture between Caesar and Pompey, and was old enough to understand something of the serious danger to the state which it involved; Caesar’s supreme position was well established before he went to Athens, and he had had a part in the final struggle between the would-be ‘liberators’ and the dictator’s successors. While he never after showed any desire to have a share in politics, it is most probable that these experiences of his early manhood caused him to think and feel earnestly on matters of state, so that in later life, when he had heartily accepted the new régime, he expressed himself on subjects touching the well-being of the nation with a warmth which no other theme except personal friendship called forth. He lived to see the national dangers removed, the Empire firmly established, and to enjoy the blessings of peace under the rule of Augustus.
3. The Satires.—As has been said above, Horace had practiced Greek verses in the courses of his studies. He now turned to composition in his native language. When he began to write, Varius Rufus was the epic poet of the day, having won that position by his epic poem on the death of Julius Caesar, published before 39 B.C.; Asinius Pollio was distinguished in tragedy; and Vergil was beginning to be known for his bucolic poems. The field of satire as practiced by Lucilius (ca. 180–103 B.C.), comments in verse on the most miscellaneous topics, appealed to Horace, and in the leisure which his official duties left him he began to write in hexameters after the manner of his model. He understood that politics could no longer be frankly treated, and, with few exceptions, he avoided personal attack; but his nature and training had made him a keen observer of the life about him. This life he chose for his subject, and handled its different phases in the familiar tone of a man of the world; he always speaks as one of the company at whose weaknesses he laughs, never preaching or setting himself up as superior to his fellow-mortals. Horace was blessed with a keen sense of humor as well as clear insight, so that these sketches have always been held in high esteem, not only for their cleverness and wit, but also because no other works in Latin literature give us such vivid pictures of the actual life in which the author shared. While Horace made a great advance on the metrical art of his model, he never called his satires poetry. His own name was sermones, 'familiar talks,' and he declared that they were only distinguished from prose by the rhythm. They were written at various times during the decennium following his return, and many were undoubtedly known before they were gathered together into books. The first book was published before 33, the most probable date is 35/34; the second in 30 B.C.

4. The Epodes.—At the time when he began to write satire, Horace also attempted to introduce into Latin a new form of verse, the epodic couplet, consisting of two verses, the second of which
forms a refrain (ἐπόδους, ἐπώδός) to the first. In this he was a conscious imitator of Archilochus, who, in the seventh century B.C., had perfected this form in iambic measure, and used it as the sharpest weapon of personal attack. The name which Horace, following Archilochus, gave his verses — iambi — can apply properly to only the first ten of the seventeen in the present collection. The remaining seven are in different measures, but only one, the seventeenth, lacks the epodic form; so that in time the name Epodes drove out Horace’s designation. While Horace shows himself equal to his model in form, he exhibits little of the passion ascribed to Archilochus. Eight epodes show the invective spirit, two exhibit a coarseness of thought and expression which does not appear later, but others have nothing aggressive in them. The first, for example, is a plea to be allowed to accompany Maecenas to Actium; the ninth is a song of joy over the victory gained there; the seventh and sixteenth deal with the conditions of the state; the second is an idyl on the joys of country life; and the others have little of the invective spirit. They were written at various times between 40 and 31 B.C.; the sixteenth is probably to be referred to the earlier date, and the ninth is later than the battle of Actium, Sept. 2, 31 B.C.

5. Horace and Maecenas. — Horace’s verses brought him into notice soon after his return, and gained him the friendship of Vergil and Varius, who introduced him to Maecenas, apparently in the spring of 38 B.C. Nine months later, in the winter of 38/37 B.C., Maecenas invited him to join the inner circle of his friends. From this time Horace was free from material cares; and about the year 33 B.C. he received from his patron a farm in the valley of the Digentia, among the Sabine hills, which was thereafter his favorite home and constant source of happiness. Maecenas was already at this time the trusted friend and adviser of Octavian. In 36 B.C., when Octavian set out from Rome for his campaign against Sextus Pompey, and in 31 B.C., during the final struggle with Antony and Cleopatra, Maecenas was left
as his representative with almost complete power; and with the exception of a temporary estrangement in 23 B.C., when he indiscreetly betrayed to his wife Terentia the discovery of the plot which her brother, Licinius Murena, was forming against Augustus, he remained the emperor's most trusted adviser. Naturally, when Augustus' position was firmly established, Maecenas was to a certain extent displaced by the members of the imperial family; but the friendship between him and Augustus continued to the end. With all his opportunity and power, Maecenas declined political preferment, and remained a 'knight' throughout his life. He had a native taste for literature, was a master of the Greek language, and wrote some mediocre verses himself; but it was by his wise patronage of men of letters that he won a permanent place in the grateful memory of men. He had no doubt a political purpose in his patronage also, for he saw that literature might be used to support and establish the new régime. Yet he imposed no fettering conditions on those to whom he gave his favor: we know (Epod. 14) that he urged Horace to publish his Epodes; that Vergil wrote the Georgics at his suggestion; that he advised Propertius to undertake some larger themes; but nowhere is there any hint that he ever exacted any return for his favor which would not have been spontaneously made. Of the circle he gathered about him, Vergil, Horace, and Propertius achieved most permanent fame. Others were L. Varius Rufus, Plotius Tucca, Quintilius Varus, Domitius Marsus, and C. Melissus. Maecenas' favor assured Horace the friendship of these and many others besides that of Octavian, so that after 37 B.C. he had entrance into the best society of his time. His friendship with Maecenas was commingled with gratitude to him for the material aid he had given; but the relation between the two men had so genuine a basis that Horace could accept Maecenas' gifts without hesitancy, aware that his friendship was a full return in Maecenas' mind. His acceptance, too, involved no loss of independence, and in many passages he makes it clear that he would readily resign all
§§ 5-6] INTRODUCTION

the benefits conferred on him rather than lose his freedom in the slightest degree.

6. The Odes. — The second period of Horace's literary activity, 29-19 B.C., was devoted chiefly to lyric composition. He had long been a student of Greek poetry, and the models he now followed were chiefly Alcaeus and Sappho (600 B.C.), whose measures he adopted as his own, and from whose works he drew many themes. While these two poets had the greatest influence on him, still, as the notes to the odes will show, we find evidence of the influence of Homer, Pindar, Bacchylides, Anacreon, Stesichorus, and the three tragedians. He drew also from the Alexandrians, but chiefly from Callimachus and Theocritus. Yet he followed no model slavishly, and even in his closest studies from the Greek, he made the themes his own. The earliest ode to which a date can be assigned with certainty is 1, 37, written in 30 B.C., on hearing of the death of Cleopatra. A few may have been written before this, but not many. For seven years Horace gave himself almost exclusively to lyric verse. His mastery of form and language was now complete, and his developed taste set a high standard of perfection. The eighty-eight lyrics which belong to this period were never equaled in variety and perfection among the Romans, and alone would entitle their author to the immortality he has enjoyed. Many of these odes, — Horace called them simply carmina, — especially those addressed to friends, were privately circulated before they were collected into the present three books; these were published in 23 B.C., as is clear from internal evidence.1

1 The young Marcellus died at the end of 23 B.C., but it is hardly probable that Horace would have published the reference to him in 1, 12, 45 f. in its present form after his death; further, in 2, 10 (and possibly 3, 19), Horace mentions Licinius Murena, the brother-in-law of Maecenas, who was involved in a conspiracy against Augustus in the latter half of 23 B.C. The publication must have been earlier than the discovery of this plot. The latest reference is to the death of Quintilius Varus in 1, 24, which Hieronymus records in 23 B.C.; and it is probable that 1, 4, in which L. Sestius is addressed, was written about July, 23 B.C., when Sestius entered on his office as consul suffectus.
7. **Arrangement and Character of the Odes.** — In arranging his lyrics for publication, Horace placed at the beginning eleven odes, each in a different metre, illustrating all the measures employed by him in the three books with the exception of the unique rhythms in 2, 18; 3, 12. Within this group certain other principles of arrangement can be detected. The first word is Maecenas, and the opening poem virtually dedicates the three books to their author's friend and patron, to whom he had already inscribed his *Satires* and *Epodes*. The second ode celebrates Octavian as the divine restorer of order in the state; the third is a farewell poem to Vergil; the fourth is addressed to Sestius, consul in the year of publication. The others are arranged to secure variety in subject as well as measure, a principle that is observed generally throughout the three books, so that grave themes are relieved by light, and a succession of similar metres is for the most part avoided. The second book opens with an ode to Asinius Pollio, celebrating his literary powers and touching sadly on the Civil Wars of which Pollio was about to undertake a history. In the first six odes of the third book, Horace comes forward as the teacher of the new generation, and deals earnestly with the problems and dangers of the state. This is the largest group of odes on related themes, and the Alcaic metre is used in all; but, as if to avoid wearying his reader, Horace did not insert another ode in the same measure until the seventeenth. He had also some regard for chronological sequence, but this was always subordinate to the principle of variety. Each book, too, has certain characteristics. In the first there are a larger number of studies from the Greek than in the other two; about half the odes are on themes of love and wine; nowhere is any serious philosophy of life presented; and only five (2, 12, 14, 35, 37) show deep concern with the state. As if to emphasize his character as the singer of light themes, and at the same time to offset the serious notes in odes 35 and 37, Horace

1 The tenth ode, while in Sapphic measure like the second, still exhibits certain metrical peculiarities.
placed at the end of his book the dainty verses, *Persicos odi, puer, apparatus*, which picture him at ease and free from care.

The odes of the second book show more reflection, a deeper sense of the poet’s personal relationship to his friends, a more serious and a graver attitude toward life. His didactic odes here lay stress on wise conduct, and the checking of untoward desires, rather than on the means of securing enjoyment. The twenty odes, with two exceptions, are composed in the Alcaic and Sapphic measures.

In the third book, Horace appears as the poet of the new Rome established by Augustus. He shows a conscious pride in his position as the priest of the Muses, and his didactic odes have a graver and severer tone; yet he relieves his serious themes here, as in the other books, by lighter and charming verses nowhere excelled. The unity of the entire collection he emphasized by the form of his epilogue in which he repeats the lesser Asclepiadic measure used in the opening ode of the first book, but not elsewhere in the first three books. With proud assurance he claims that by his verse he has defeated death itself and won immortal fame.

8. The First Book of Epistles. — With the publication of his odes, in 23 B.C., Horace seems to have felt that his great work was done, and for some years he wrote no lyrics; he did, however, return to his earlier habit of recording in verse his observations on life and manners, sermones, which he now presented in the form of epistles. In some the epistolary form is only a cloak, but others are genuine letters, one a letter of introduction. Some offer a practical philosophy of life, others give rules of conduct, still others celebrate the delights of quiet country life, one is in praise of wine. The opening letter is to Maecenas, and announces Horace’s intention to abandon poetry and devote himself to philosophy. The collection, twenty epistles in all, was published after the middle of 20 B.C.

9. The Carmen Saeculare and Fourth Book of Odes. — Horace was not allowed to desert the lyric muse. The death of Vergil in
19 B.C. left him the chief poet of his day, and even those who had long scoffed at the freedman's son were at last ready to acknowledge his preëminence. His position received official recognition in 17 B.C. from the Emperor, who commissioned him to write a hymn for the great Secular festival of that year. A little more than two years later, at the personal request of Augustus, he celebrated the victories of the young Neros, Tiberius and Claudius, over the Alpine tribes; in two other odes he sang the praises of the Emperor's beneficent rule. With these he joined eleven other lyrics, mostly reminiscent of his earlier themes; two of them, however, hymn the power of poesy. He published the collection in 13 B.C. It was not dedicated to Maecenas, as all his earlier publications had been; such dedication would have been out of place in a book the most important odes of which celebrated the imperial house. The significant fact is that, while Horace was ready to serve Augustus with his art, he did not dedicate the book to him. That his friendship with his patron was unbroken is abundantly proved by the eleventh ode in honor of Maecenas' birthday.

10. The Second Book of Epistles. — Soon after the publication of the first book of epistles, a young friend of Horace, Julius Florus, asked him for some new lyrics. In answer Horace wrote another epistle, in which he says that he has renounced lyric verse; he is too old for it; the distractions of the city prevent composition, and careful work is no longer appreciated; he will therefore devote himself to philosophy, and seek that golden mean which alone can bring happiness.

We hear from Suetonius that Augustus chided Horace for having failed to address any of his sermons to him. This reproach Horace could not neglect, and about 14 B.C. he wrote an epistle to the Emperor, in which he discussed popular taste in literary matters, and defended the modern school to which he belonged against those who had a blind admiration only for the ancient and ruder literature. These two epistles he united with a third addressed to the Pisones, father and two sons, naturally putting the letter to
Augustus in the first place, and published the three about 13 B.C. This third epistle is of uncertain date, but probably written about 19–17 B.C. It is a didactic treatise on the art of poetry, but deals chiefly with dramatic poetry, and with the qualifications — genius and hard work — essential for the poet. The common name, Ars Poetica (or De Arte Poetica Liber), in all probability was not given it by Horace, but became attached to it before Quintilian's day. By Hadrian's time the epistle had become separated from the two with which it was originally published, and formed the tenth book in an edition of which the four books of Odes, with the Carmen Saeculare, the Epodes, the two books of Satires, and two of Epistles were the first nine. In the Mss. it regularly follows the Odes; H. Stephanus in the sixteenth century restored it to its original position.

11. Chronological Table of Horace's Works. —

<table>
<thead>
<tr>
<th>Work</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satires, Book 1</td>
<td>35–34 B.C.</td>
</tr>
<tr>
<td>Epodes</td>
<td>30</td>
</tr>
<tr>
<td>Satires, Book 2</td>
<td>30</td>
</tr>
<tr>
<td>Odes, Books 1–3</td>
<td>23</td>
</tr>
<tr>
<td>Epistles, Book 1</td>
<td>20</td>
</tr>
<tr>
<td>Carmen Saeculare</td>
<td>17</td>
</tr>
<tr>
<td>Odes, Book 4</td>
<td>ca. 13</td>
</tr>
<tr>
<td>Epistles, Book 2</td>
<td>ca. 13</td>
</tr>
</tbody>
</table>

12. Last Years and Death. — Of the last years of Horace's life we know nothing. Maecenas died in the spring of 8 B.C.; his dying charge to the Emperor, Horati Flacci ut mei esto memor, bears witness to the unbroken friendship between the two men. Horace survived his patron but a few months, dying after a brief sickness at the close of the same year. He was buried near the tomb of Maecenas on the Esquiline.

13. Personal Characteristics. — Horace has left us at the close of his first book of Epistles an interesting description of himself at the age of forty-four: —
"Short in stature, prematurely gray, fond of the sun, quick to take offense, but readily appeased." This agrees with the account given in Suetonius' life, where we are told that the Emperor joked the poet on his short, stout figure. In Horace's later years his health was poor. While fond of mixing with society, he had a greater love for quiet country life, and against the protests of Mæcenas spent much time on his Sabine farm or at his beloved Tibur. Praeneste, Baiae, and Tarentum were also favorite places of residence. He remained a bachelor, and was never deeply moved by love. Of all his flames named in his verses, only Cinara was certainly a creature of flesh and blood. The rest existed in his fancy only, or were borrowed from some Greek. While he can sing very prettily of love, his verses have none of Catullus' fire; they were for Horace pretty works of art, but did not spring from his own passion. Likewise when he calls his friends to a carouse, we may be sure that temperance, not license, was the chief feature of his comissatio.

The subjects of his verse, whether lyric or pedestris, as he calls his muse in a passage in his Satires, were of the most varied sort; hardly a feature of the life about him was left untouched, and more proverbial sayings bearing on the ways and weaknesses of men have been drawn from Horace's works than from those of any other Latin writer. Certain aspects of nature appealed to him; and in a number of odes he shows the deepest interest in the welfare of the state. While he frequently shows a jovial spirit, yet there is, especially in the Odes, a melancholy that constantly reappears and overshadows his merrier moods. Many of his lyrics deal with death and the cheerless grave; and his philosophy of enjoyment and moderation has more in it of resignation than of eager anticipation. Horace does not show that pathetic melan-

---

1 See Gildersleeve in Am. Jour. of Phil., 18, 121 f.
choly which characterizes Vergil's poetry; his melancholy is personal, that of a sensitive individual, who has learned not to expect too much of this life, and has no hope beyond. Yet Horace avoids intruding his melancholy on his audience, as he shrinks from preaching, even in his most earnest moods.

The highest enthusiasms and deepest feelings were not given to Horace; but this very fact has in no slight degree made him a place in the affections of ordinary men, who feel that he is one of them.

14. Fame.—While Horace never gained among his contemporaries the honor enjoyed by Vergil, whose imperial epic appealed to the pride, as well as the imagination, of the Romans, still he lived to see himself pointed out by the passers on the street as the lyric poet of Rome, a fact to which he refers in C. 4, 3, 22 f., not without a touch of pride. Augustus' requests (cf. § 9), too, show the position in which Horace stood. Many lesser poets honored him as their master and model, but their verses have all disappeared; also the spurious works which Suetonius says were circulated under his name. His poems were early used in schools, certainly before Quintilian's day; in Juvenal's time, busts of Vergil and Horace adorned schoolrooms; so that for nearly nineteen centuries the works of Horace have formed part of liberal education in western Europe. Learned criticism and interpretation by grammarians began at least as early as Nero's reign. But the best proof of Horace's influence in antiquity is to be seen in the numerous reminiscences, conscious and unconscious, of his verses that are found in almost every Roman writer after him. In the commentary of this book only a few such reminiscences are quoted, but enough to suggest how constantly his phrases reappear in later writers. In fact no other Roman poet but Vergil influenced posterity to any like degree. Even in the period of readjustment, which we call the Middle Ages, the works of Horace were still read in schools, especially the Satires and Epistles, and verses of moral import were learned by heart; the Odes and Epodes were less used, and the Carmen Saeculare not unnaturally
was almost entirely neglected. Yet the number of Mss. earlier than the thirteenth century—nearly twenty date from the eighth, ninth, and tenth—attest the esteem in which all the works were held in mediaeval cloisters.

In the Renaissance and modern times Horace's popularity has been great. Over seventy editions, partial or complete, were printed before 1500. There have been many would-be imitators of Horace's lyric verse in the last four centuries, but no better proof of the perfection of his art can be found than in the marked inferiority of all attempts, both ancient and modern, to repeat his measures. It is not exaggeration to say that no one since Horace's day has written Latin Alcaics or Sapphics that deserve to be compared with their models. Naturally Horace's influence on modern writers of lyric verse has been marked. To illustrate this here is not possible, but there is hardly a lyricist who has not felt his spell. Among contemporary English writers, Austin Dobson's methods and verses remind us most of the Roman bard. Yet Horace's lasting popularity is attested, not so much by literature, as by the regard in which men of varied pursuits hold him. His wisdom, his moderation and good-humored satire, coined into perfect form, have won him an unique place in the affections of mankind.

15. Manuscripts, Scholia, and Editions. (a) Mss. — There are more good manuscripts of Horace preserved than of any other Latin writer except Vergil; they number about 250, dating from the eighth (or ninth) to the fifteenth century. All seem to come from a common early archetype, but the cross lines of tradition are so numerous that it is impossible to classify them satisfactorily. The most important are:

(1) Codex Blandinius Vetustissimus. This manuscript was formerly in the Abbaye de St. Pierre on Mt. Blandin, near Ghent, but was burned when the Abbey was destroyed by fire in 1566. It was one of the four manuscripts borrowed from the monastery.

1 On Horace in the Middle Ages, see the interesting monograph by M. Manitius, Analekten zur Geschichte des Horaz im Mittelalter, Göttingen, 1893.
in 1565, and collated for his edition of Horace by Cruquius (Jacques de Crusque), professor at Bruges. He states in his edition of 1578 that this manuscript dated from the seventh century, and the readings which he gives from it show that, whatever its age, it was of prime importance for the text. Keller and Holder deny its very existence, and charge Cruquius with falsehood, but the evidence against them is such that we cannot doubt the existence and value of the codex. Cruquius was at times careless, but his account can in the main be accepted.

(2) Codex Bernensis 363, in the city library at Bern, Switzerland; written by an Irish scribe in the ninth century. The best single extant manuscript of Horace. Reproduced in photographic facsimile under the direction of De Vries, 1897.

(3) Codex Sueco-Vaticanus 1703, in the Vatican Library, written in the ninth century.

These two manuscripts are considered by Keller to be the most important; some claim high rank for others, especially Parisinus 7900 A, s. IX/X; Parisini 7974 and 7971, s. X; Parisinus 7972, s. IX/X, and Leidensis 28, s. X; but in establishing the text the readings of Cruquius' 'Vetustissimus' are ordinarily of first importance.

For a description of the other manuscripts, reference may be made to the critical edition by Keller and Holder, 2 vols., Leipsic, 1864–1870; vol. 1 in 2d ed., 1899.

(b) Scholia.—Comment on the works of Horace began in the first century of our era, with brief introductory notes, giving in each case the name of the person addressed, the metre, and a brief notice of the contents and character of the poem. Under Nero, M. Valerius Probus prepared a critical edition of Horace's works. Among early commentators were also Modestus and Claranus, who flourished apparently in Domitian's reign; to the time of Hadrian belong the Life, by Suetonius, which is preserved in a fragmentary condition, and the edition in ten books (cf. p. 22), by Q. Terentius Scaurus. Under the Antonines, Helenius Acro wrote an explanatory commentary.
The work of all these commentators has been lost, save in so far as it is incorporated in the following scholia:—

(1) The scholia of Pomponius Porphyrio, a grammarian of the third century apparently, who devoted himself chiefly to grammatical and rhetorical interpretation.

(2) The scholia which bear the name of Acro. This collection was drawn from many sources, one of which was Porphyrio, from whom much was taken. Acro's name was not attached to these scholia until the fifteenth century.

(3) The scholia of the Commentator Cruquianus. These are the comments gathered together by Cruquius from many sources, and are of slight value.

(c) Editions.—The place and date of the editio princeps is unknown, but it was published in Italy before 1471. Bentley's edition in 1711 made a new era in Horatian criticism. Of the modern critical and explanatory editions, the following are important:—


Orelli, 4th ed. by Hirschfelder and Mewes, 2 vols., with Latin commentary and complete word index, Berlin, 1886, 1892.


The scholia are not yet fully available in good editions. A beginning has been made by Keller and Holder, Porfyrionis commentum rec. A. Holder. Innsbruck, 1894. The scholia of the Commentator Cruquianus are now best printed in Keller and Holder's large edition, vol. 1, 2d ed., pp. 343–370.
16. Translations and Important Books. — No classical author has been translated more often than Horace. Among the better complete translations of the *Odes* and *Epodes* into English are the following:


Among books useful for criticism, interpretation, and illustration, the following may be named:


This is the most important single book in English on Horace.


This is a work of real genius, the best short history of Latin literature.


17. Language and Style. — Horace was well aware that his poetic genius was not great; but he possessed a highly cultivated sense for poetic form and fitting expression, and a fondness for his art, which led him to take infinite pains in the elaboration of his verses. With wise judgment he therefore chose commonplace
themes and treated them with all the grace his taste and skill could give. He shows little deep thought or intense feeling; his verses are either exercises suggested by Greek lyrics, common-places of philosophy, Stoic or Epicurean, pretty but passionless treatment of themes of love, and society verse. Some tributes to friends show greater feeling, as do certain odes dealing with interests of state; yet in this latter class some seem like perfunctory verses written to please. In his later odes, in which he celebrates Augustus as the restorer of peace and prosperity, he exhibits a warmth of sentiment that he does not show elsewhere in the poems which concern the imperial house. Yet if his themes are commonplace, his treatment of them is so unapproachably felicitous that his phrases have become part of the world's vocabulary. Horace, therefore, deserves the high place he occupies in men's regard, not for his poetic inspiration, but because he has given beautiful and permanent expression to ordinary truths, which are of universal concern.

His vocabulary is not large, partly because the Latin language in comparison with the Greek is poor in words, partly because he chose to be restrained and moderate in statement; and the difficulty of using the Alcaic and Sapphic measures in Latin doubtless restricted the range of expression. He occasionally repeats a happy phrase, either exactly or with slight variation. His admiration for the Greeks never led him to violate the genius of his own language; he did not attempt long compounds, avoided Greek words for the most part, and seldom used a construction that was foreign to the Latin idiom.

The study of Horace's style, therefore, is chiefly concerned with the art with which he formed his phrases and fitted them to his measures. The following paragraphs deal briefly with the Order of Words, Prosody, Metres, and Syntax.

18. Order of Words.—An inflected language admits greater freedom in the arrangement of words than is possible in one which is uninflected, so that an idea is often held in suspense until it has
been brought into relation with associated ideas. It is therefore necessary for the student to learn to carry in his mind incomplete ideas through groups of words of varying length. Such groups are common to both prose and poetry; but in prose they are usually brief, combinations of three words being most frequent, e.g. *ab exiguis profecta initiis*, although larger groups are not unknown. But in poetry the arrangement and grouping of words is much more highly developed. The following examples illustrate the more common arrangements in Horace's lyrics, which the student must train himself to grasp as units.

19. Groups of three words:

1, 1, 1 *otavis edite regibus*
1, 15, 8 *regnum Priami vetus*
1, 22, 22 *terra domibus negata*
2, 5, 12 *purpureo varius colore*
2, 7, 2 *Bruto militiae duce*

It should be noticed that in these groups the first and third words agree grammatically and inclose the word they modify; and that the places of adjective and noun are varied at pleasure. In the following larger groups the relation of the words is shown by varying type so far as possible.

20. Groups of four words may have the following great variety of arrangement:

2, 3, 9 *pinus ingens albaque populus*
2, 6, 5 *Tibur Argeo positum colono*
1, 24, 9 *multis ille bonis fidelis*
1, 19, 11 f. *versis animosum equis | Parthum*
2, 8, 11 f. *gelidaque divos | morte carentis*
1, 22, 22 f. *aqua caput sacrae*
1, 12, 22 f. *saevus inimica virgo | beluis*
3, 8, 13 f. *cyathos amici | sospitis centum*
4, 1, 4 f. *dulcium | mater saeva Cupidinum*

(a) Often a verb or verbs form part of the group, e.g.:

1, 1, 34 *Lesboum refugit tendere barbiton*
1, 5, 9 *te fruitur credulus aurea*
21. Larger groups show more complicated structure: —

1, 14, 14 f. nil pictis timidus navita puppibus | fidit
1, 14, 19 f. interfusa nitentis | vites aequora Cycladas
1, 22, 17 f. pigris ubi nulla campis | arbor aestiva recreatur aura
1, 28, 19 f. nullum | saeva caput Proserpina fugit
2, 3, 11 f. quid obliquum laborat | lympha fugax trepidare rivo
2, 4, 11 f. tradidit fessis leviora tolli | Pergama Grais.
2, 11, 11 f. quid aeternis minorem | consiliis animum fatigas
2, 12, 2 f. nec Siculum mare | Poeno purpureum sanguine
3, 1, 5 f. regum timendorum in proprios greges | reges in ipsos imperium est Iovis
3, 1, 16 omne capax movet | urna nomen
3, 5, 21 f. vidi ego civium | retorta tergo brachia libero

I, 9, 21 is an unusually complex group: —

latentis proditor intimo | gratus puellae risus ab angulo.

Horace frequently employs position and arrangement to secure emphasis or other rhetorical effect.

22. Emphasis is obtained by placing the word to be emphasized at the beginning of a strophe or a verse, or before a caesura: —

1, 18, 3 siccis omnia nam dura deus proposuit
1, 34, 1 parcus deorum cultor et infrequens
2, 9, 9 f. tu semper urges flebilibus modis | Myster ademptum

23. Often the word in this position comes at or near the end of its sentence: —

1, 28, 5 f. animoque rotundum | percurrisse polum morituro
2, 9, 15 ff. nec impubem parentes-tro Ilion aut Phrygiae sorores |
fevere semper
4, 9, 25 f. vixere fortes ante Agamemnona | multi

24. Often the words which agree grammatically are widely separated, gaining emphasis from their positions, and at the same time binding the sentence to which they belong into a single word group: —

1, 1, 14 Myrtoum pavidus nauta secet mare
1, 2, 39 f. acer et Marsi peditis cruentum | voltus in hostem
INTRODUCTION

Also 3, 4, 9–12.

me fabulosae Volture in Apulo
nutricis extra limina Pulliae
ludo fatigatumque somno
fronde nova puerum palumbes

Observe that the entire strophe is bound into a single group by the two initial and final words.

25. Occasionally a number of emphatic positions are employed in a single strophe or other closely connected group: —

2, 10, 9 ff. saepius ventis agitatur ingens
pinus et celsae || graviore casu
decidunt turres feriuntque summos
fulgura montis

26. Emphasis is also secured by placing contrasted words in juxtaposition: —

1, 6, 9 tenues grandia
1, 3, 10 qui fragilem truci commisit pelago ratem

27. Also by placing words in similar or opposite positions in the verse or strophe: —

1, 1, 9 f. illum si proprio || condidit horreo | quicquid de Libycis || ver-ritur areis
1, 26, 2 f. tradam protervis || in mare Creticum | portare ventis ||
2, 2, 23 quisquis ingentis || oculo inretorto | spectat acervos.
2, 3, 1 f. aequam memento rebus in arduis | servare mentem, non secus in bonis
2, 10, 13 sperat infestis || metuit secundis

Also in 1, 10, where the initial te, te, tu of the second, third, and fifth strophe emphatically repeat the Mercuri of the first strophe. Cf. likewise 2, 9, 1.9.13.17 non semper, tu semper, at non, flevere semper.

28. Emphasis is further secured: —

(a) By immediate repetition in the same clause: —

2, 17, 10 ibimus ibimus, utcumque praecedes.
Épod. 4, 20 hoc hoc tribuno militum.
(b) By immediate repetition at the beginning of a new clause (anadiplosis): —

3, 16, 15 ff. subruit aemulos
reges muneribus; || munera navium
saevos inlaqueant duces.

(c) By repetition at the beginning of successive clauses (an aphora), often with the added emphasis of position: —

1, 2, 4 ff. terruit urbem,
terruit gentis, grave ne rediret
saeculum Pyrrhae

2, 4, 3 ff. serva Briseis niveo colore
movit Achillem;
movit Aiacem Telamone natum

3, 3, 65 ff. ter si resurgat murus aeneus
auctore Phoebō, ter pereat meis
excisus Argivis, ter uxor
capta virum puerosque ploret

Cf. also 1, 10, 1.5.9.17; 1, 12, 53.57–59; 1, 35, 5.6.9.17.21; 2, 9, 1.9.13.17.

29. Often the anaphora serves as a connective: —

1, 5, 9 f. qui nunc te fruitur credulus aurea,
qui semper vacuum

POSITION OF PRONOUNS, PREPOSITIONS, ETC.

30. Horace often makes his point by a reference to himself or his own experience, and introduces his concrete examples by me, etc., in an emphatic position: —

1, 1, 29 f. me doctarum hederae praemia fontium
dis miscent superis, me gelidum nemus

1, 5, 13 f. me tabula sacer | votiva paries indicat

1, 22, 9 namque me Silva lupus in Sabina

31. An important word or words may displace a relative or interrogative pronoun or a particle at the beginning of a clause: —
INTRODUCTION

omne cum Proteus pecus egit
vagus et sinistra \( \text{laborur ripa} \)
albus ut... deterget nubila... Notus
pigris ubi nulla campis | arbor aestiva recreatur aura
siccis omnia nam dura deus
sit meae sedes utinam senectae
directus ensis cui super impia | cervice pendet
Likewise -que may be forced from its natural position by the
requirements of the metre:

ore pedes tetigit\( ^{\text{que}} \) crura

A dissyllabic preposition sometimes follows its noun:
quos inter Augustus recumbens

Sometimes the preposition is placed next the verb:
te greges centum Siculaeque \( ^{\text{circum}} \) | mugiunt vaccae

utinam \( ^{\text{inter errem}} \) | nuda leones

PROSODY

The following points in the prosody of Horace’s lyrics should be
noted:
The prosody of certain proper names varies: \( \tilde{\text{Etrusco}} \) 1, 2, 14; 3, 29, 35, \( \tilde{\text{Etrusca Epod. 16, 4 and 40; Diana}} \) 1, 21, 1, \( \text{Diana} \) 3, 4, 71; \( \tilde{\text{Proserpina}} \) 1, 28, 20, \( \tilde{\text{Proserpina}} \) 2, 13, 21; \( \tilde{\text{Ori}} \)
onis 1, 28, 21, \( \tilde{\text{Orion Epod. 15, 7; Italos 3, 30, 13, Italo 2, 7, 4; \( \tilde{\text{Apul} \)}} \)iae Epod. 3, 16, \( \tilde{\text{Apuli}} \) 2, 42 and usually.
The final syllable of the present and perfect indicative active
in the thesis occasionally retains its archaic long quantity in
Books 1–3: \( \tilde{\text{perruptit}} \) 1, 3, 36; \( \tilde{\text{manet}} \) 1, 13, 6; \( \tilde{\text{ridet}} \) 2, 6, 14; \( \tilde{\text{timet}} \) 2, 13, 16; \( \tilde{\text{arat}} \) 3, 16, 26; \( \tilde{\text{figit}} \) 3, 24, 5. It is once long
in the arsis before the caesura 3, 5, 17 \( \tilde{\text{periret}} \) \| \( \tilde{\text{immiserabilis}} \).
In \( \tilde{\text{Epod. 9, 17 vert} \)\( ^{\text{erunt}} \) occurs, but elsewhere in the lyrics
the third person plural of the perfect indicative always ends in
\( \tilde{\text{erunt}} \).
A final syllable ending in a short vowel is not made long by
two consonants at the beginning of the next word.
38. Synizesis occurs in anteit 1, 35, 17; antehae 1, 37, 5; Pompei 2, 7, 5; vietis Epod. 12, 7; dehinc Epod. 16, 65; probably also in pueris 2, 18, 34 (cf. § 56); laqueo Epod. 2, 35 (cf. § 58); inferius 5, 79; mulierculum 11, 23 (cf. § 58).

39. Hardening of vocalic i to a consonant is found in consilium 3, 4, 41 and principium 3, 6, 6. In both these cases the final syllable is elided.

40. Syncope occurs frequently in the perfect indicative forms. Also in puertiae 1, 36, 8; lamnae 2, 2, 2; periculo 3, 20, 1; surpuerat 4, 13, 20; repostum Epod. 9, 1; vincia 9, 9 and 17, 72. Possibly in pav(i) dum Epod. 2, 35 and pos(i) tos 2, 65 (cf. § 58).

41. Dialysis occurs only in siluae 1, 23, 4 and Epod. 13, 2.

42. Elision is confined chiefly to short syllables; in his earliest lyrics Horace apparently tried to avoid it altogether, but later he was less careful. There is no elision in the Second Archilochian Strophe of Epod. 13 or in the hexameters of Epod. 16. With the exception of me, te, and a single case of iam, Epod. 17, 1, monosyllables are never elided.

43. Hiatus is found after the monosyllabic interjections o and a, which naturally cannot be elided. Also in capiti inhumato 1; 28, 24, Esquiliae alites Epod. 5, 100, Threicio Aquilone 13, 3; and between the cola of Dactylo-Trochaic verses (cf. § 64 ff.). Also in male ominatis 3, 14, 11, if the reading be correct.

METRES.

44. Logaoedic Verses.—The greater number of the Odes are in logaoedic rhythms, consisting of trochees (\(-\circ\)), irrational spondees (\(-\rangle\)), and cyclic dactyls (\(\sim\circ\) or \(-\rangle\)).\(^1\) The mu-

\(^1\) Elementary Latin prosody and the lyric metres of Horace are satisfactorily treated in the school grammars commonly used. A brief account is given here solely for convenience, and no attempt is made to provide the elementary knowledge which must be gained from the grammars. One point, however, may be noted. The common method of marking an irrational spondee (\(-\rangle\)) leads pupils to think that it is not to be distinguished from a trochee,
sical time is $\frac{4}{3}$. While Horace adopted his measures from the Greeks, he is more strict than his models in certain points. He always uses an irrational spondee in place of a trochee before the first cyclic dactyl ($\sim > | \sim \sim$, and not $\sim | \sim \sim$); and if an apparent choriambus $\sim \sim | \sim$ is followed by a second apparent choriambus in the same verse, the caesura regularly separates the two.

The following logaoedic verses are used by Horace:

45. The Adonic:

$$\sim \sim | \sim \sim$$

*terruit | urbem*

(This may also be read $\sim \sim | \sim \sim \Lambda$)

46. The Aristophanic:

$$\sim \sim | \sim \sim | \sim >$$

*Lydia | dic per | omnes*

(This may also be read $\sim \sim | \sim \sim | \sim \sim \Lambda$)

47. The Pherecratic (read as a syncopated tetrapody catalectic):

$$\sim > | \sim \sim \sim | \sim \sim \Lambda$$

*grato | Pyrrha sub | an tro*

48. The Glyconic:

$$\sim > | \sim \sim \sim | \sim \sim \Lambda$$

*sic te | diva potens Cy pri*

i.e. that both equal $\uparrow \downarrow \uparrow \downarrow$; whereas the irrational spondee must be represented in musical notation by $\uparrow \downarrow \uparrow \downarrow$. Furthermore the musical equivalent of the cyclic dactyl, as commonly expressed, $\sim \sim = \uparrow \downarrow \uparrow \downarrow$, is hardly correct; it should rather be $\uparrow \downarrow \uparrow \downarrow \downarrow$. In the schemes as here given the form $\sim \sim \sim$ is used when the caesura does not fall within the foot or falls between the two short syllables, $\sim \sim || \sim$; when the caesura occurs after the long syllable the foot is written $|| \sim$.

1 This combination was regarded by the later Roman writers as a choriambus, $\sim \sim \sim$, and many still give the name 'choriambic' to metres in which this succession of syllables occurs.
49. The Lesser (decasyllabic) Alcaic:

\[ \text{flumina | constite|rint a|cuto} \]

50. The Greater (hendecasyllabic) Alcaic:

\[ \text{per:mitte | divis | cetera | qui si|mul} \]

In Books 1–3 the anacrusis is usually long; in Book 4 always so. In 1, 37, 14; 4, 14, 17 diaeresis is neglected; caesura occurs after a prefix in 1, 16, 21 ex||ercitus; 1, 37, 5 de||promere; 2, 17, 21 in||credibili.

51. The Lesser Sapphic:

\[ \text{iam sa|tis ter|ris | nivis | atque | dirae} \]

In Books 1–3 the masculine caesura is regularly used; in the Carmen Saeculare and Book 4 the feminine caesura is more frequently allowed, e.g.:

\[ \text{Phoebe | silva|rumque | potens Di|anae} \]

52. The Greater Sapphic:

\[ \text{te de|os o|ro Syba|rin | cur pro|peres a|mundo.} \]

Or we may write the second half of the verse as a syncopated tetrapody catalectic:

\[ \text{It should be observed that this corresponds with the Aristophanic verse (cf. 46).} \]

53. The Lesser Asclepiadic:

\[ \text{Maece|nas ata|vis | edite | regi|bus} \]

C. 1, 1; 3, 30; 4, 8.

In 4, 8, 17, caesura is disregarded, but the text is in doubt; in 2, 12, 25 caesura occurs after the prefix in de||torquet.
54. The Greater Asclepiadic:

\[
\text{Nullam Vare sa} \text{ cra vite pri} \text{ us severis ar} \text{ bo rem.}
\]

C. I, II, 18; 4, 10.

It should be observed that this differs from the preceding rhythm (53) in having a syncopated dipody \[ \text{inserted} \] between the two tripodies. In I, 18, 16, caesura occurs after the prefix in \( \text{per} | \text{ lucidior}. \)

Iambic and Trochaic Verses. — The following iambic and trochaic verses are used by Horace:

55. The Iambic Dimeter:

\[
\begin{align*}
\text{Or in anacrusis form:}^1 \\
\text{Or in anacrusis form:}^1 \\
\end{align*}
\]

The irrational spondee may be substituted in the first and third feet. Resolution of the thesis is found in four verses (Epod. 2, 62; 3, 8; 5, 48; 15, 24), and then is limited to the first foot for the apparent dactyl, \( > \text{ } \); while tribrachs may be used in the first two feet, e.g.:

\[
\text{Oblivio nem sensibus Epod. 14, 2.}
\]

\[
\text{videre } \text{ pro} \text{ per} \text{ rantis domum Epod. 2, 62.}
\]

\[
\text{ast ego vicis sim risero Epod. 15, 24.}
\]

56. The Iambic Trimeter Catalectic:

\[
\text{trahuntque sic cas machinae carinas.}
\]

Or with anacrusis:

\[
\text{trahuntque sic cas machinae carinas.}
\]

\[ ^1 \text{Whenever iambic verses occur in logaoedic or composite rhythms, they are to be written with anacrusis.} \]
In C. 2, 18, 34 possibly resolution occurs in the second foot regumque pueris, > : - - - , unless, as is probable, we should read by synizesis, pueris (cf. 38).

57. The Pure Iambic Trimeter: —

\[ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \c
59. The *Euripidean*: —

\[
\begin{array}{c}
\text{non ebur neque aureum}
\end{array}
\]

60. The *Nine-syllable Alcaic*: —

\[
\text{silvae la borantes gelique}
\]

This consists of two trochaic dipodies with anacrusis. The second foot is always irrational.

**Dactylic Verses.**

61. The *Lesser Archilochian*: —

\[
\text{arboribusque comae}
\]

62. The *Dactylic Tetrameter catalectic*: —

\[
\text{saeva ca put Proserpina fugit}
\]

In *C. r, 28, 2* a spondee is found in the third foot.

63. The *Dactylic Hexameter*: —

\[
\text{solvitur acris himens gra|la vice veris et Favoni.}
\]

The feminine caesura in the third foot is occasionally found, and the masculine caesura sometimes falls in the fourth or second foot. The four cases of spondees in the fifth foot are due to proper names (*C. r, 28, 21; Epod. 13, 9; 16, 17 and 29*).

**Dactylo-trochaic Verses.**

64. In these the *cola*, rhythmical sentences, are separate; so that the verses are compound, having a change of time (\(\frac{4}{4}\) to \(\frac{3}{3}\), or *vice versa*) within them. Syllaba anceps is allowed at the end of the first colon in the *Iambelegus* and *Elegiambus*.

65. The *Greater Archilochian* (a dactylic tetrameter acatalectic + a trochaic tripod): —

\[
\text{solvitur acris hemens gra|la vice veris et Favoni.}
\]
The caesura is found regularly after the third thesis, and a diaeresis after the dactylic colon. The fourth foot is always a dactyl.

66. The *Iambelegus* (a trochaic dimeter catalectic with anacrusis + a lesser archilochian) :

\[
\begin{align*}
\text{tu} & : \langle \text{vina} \mid \text{Torquato move} \| \text{consule} \mid \text{pressa me|o}.
\end{align*}
\]

No substitutions but those indicated are allowed in the first colon; and spondees are not allowed in the second.

67. The *Elegiambus* (the cola of the Iambelegus reversed) :

\[
\begin{align*}
\text{scribere} & : \langle \text{versiculos} \mid \text{a|more} \| \text{percuss|sum grav|vi}.
\end{align*}
\]

STROPHES

Most of the *Odes* are arranged in stanzas or strophes of four verses each; in a few the distich or the single verse is the metrical unit. In the *Epodes*, with the exception of the seventeenth, which is written in iambic trimeters, the epodic distich (cf. 4) is the unit.

The lyric strophes used by Horace are these :

68. The *Alcaic Strophe* — two Greater Alcaics (50), one Ninesyllable Alcaic (60), and a Lesser Alcaic (49) :

\[
\begin{align*}
\text{This strophe is the most frequent; found in C.} & : 1, 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; 2, 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; 3, 1-6, 17, 21, 23, 26, 29; 4, 4, 9, 14, 15. \text{In 2, 3, 27 and 3, 29, 35 there is elision at the end of the third verse.}
\end{align*}
\]
§§ 69-71

INTRODUCTION

69. The Sapphic Strophe — three Lesser Sapphics (51), and an Adonic (45):

\[
\begin{align*}
&< \, > | < \, > | < \, > | < \, > \quad 1-3 \\
&< \, > | < \, > \\
\end{align*}
\]

After the Alcaic the most frequent strophe; found in C. 1, 2, 10, 12, 20, 22, 25, 30, 32, 38; 2, 2, 4, 6, 8, 10, 16; 3, 8, 11, 14, 18, 20, 22, 27; 4, 2, 6, 11; C. S. The feminine caesura is found in a few cases (cf. 51). In a number of strophes Horace follows Sappho in treating the third and fourth verses as one, so that in three places (C. 1, 2, 19; 1, 25, 11; 2, 16, 7) words run over from one verse to the next as now printed; elision at the end of the third verse is found, 4, 2, 23 and C. S. 47; hiatus between the verses occurs but four times (C. 1, 2, 47; 1, 12, 7 and 31; 1, 22, 15); and in most cases the dactyl of the fourth verse is preceded by a spondee at the close of the third.

Elision occurs three times also at the end of the second verse (C. 2, 2, 18; 2, 16, 34; 4, 2, 22).

70. The Greater Sapphic Strophe — an Aristophanic verse (46) followed by a Greater Sapphic (52):

\[
\begin{align*}
&< \, > | < \, > | < \, > | < \, > \\
\end{align*}
\]

C. 1, 8.

71. The First Asclepiadic Strophe — a Glyconic (48) followed by a Lesser Asclepiadic (53):

\[
\begin{align*}
&< \, > | < \, > | < \, > | < \, > \\
&< \, > | < \, > | < \, > | < \, > \\
\end{align*}
\]

C. 1, 3, 13, 19, 36; 3, 9, 15, 19, 24, 25, 28; 4, 1, 3. Elision at the end of the Glyconic is found 4, 1, 35.
72. The Second Asclepiadic Strophe — three Lesser Asclepiadics followed by a Glyconic:

\[
< > | < - > | < \hspace{1cm} 1-3
\]

\[
\rightarrow | \rightarrow | \rightarrow | \rightarrow \hspace{1cm} 4
\]

C. 1, 6, 15. 24. 33; 2, 12; 3, 10, 16; 4, 5, 12.

73. The Third Asclepiadic Strophe — two Lesser Asclepiadics, a Pherecratic (47), and a Glyconic:

\[
< > | < - > | < \hspace{1cm} 1-2
\]

\[
< > | < - > | < \hspace{1cm} 3
\]

\[
< > | < - > | < \hspace{1cm} 4
\]

C. 1, 5, 14, 21, 23; 3, 7, 13; 4, 13.

74. The Iambic Strophe — an Iambic Trimeter (58) followed by an Iambic Dimeter (55):

\[
\times \times | \times \times | \times \times | \times \times | \times \times \hspace{1cm} 1-10.
\]

75. The First Pythiambic Strophe — a Dactylic Hexameter (63) followed by an Iambic Dimeter (55):

\[
\times \times | \times \times \hspace{1cm} 14 \text{ and } 15.
\]

76. The Second Pythiambic Strophe — a Dactylic Hexameter followed by a Pure Iambic Trimeter:

\[
\times \times \hspace{1cm} 16.
\]

77. The Alcmanian Strophe — a Dactylic Hexameter followed by a Dactylic Tetrameter (62):

\[
\times \times \hspace{1cm} 12.
\]

C. 1, 7, 28; Epod. 12.
78. The First Archilochian Strophe—a Dactylic Hexameter followed by a Lesser Archilochian (61):—

\[
\begin{array}{c}
\text{C. 4, 7.}
\end{array}
\]

79. The Second Archilochian Strophe—a Dactylic Hexameter followed by an Iambelegus (66):—

\[
\begin{array}{c}
\text{Epod. 13.}
\end{array}
\]

80. The Third Archilochian Strophe—an Iambic Trimeter followed by an Elegiambus (67):—

\[
\begin{array}{c}
\text{Epod. 11.}
\end{array}
\]

81. The Fourth Archilochian Strophe—a Greater Archilochian (65) followed by an Iambic Trimeter Catalectic (56):—

\[
\begin{array}{c}
\text{C. 1, 4.}
\end{array}
\]

82. The Trochaic Strophe—a Euripidean (59) followed by an Iambic Trimeter Catalectic:—

\[
\begin{array}{c}
\text{C. 2, 18.}
\end{array}
\]

83. The Ionic System—pure Ionici a minore, \( \circ \circ -- \), in verses of ten feet:—

\[
\begin{array}{c}
\text{C. 3, 12. Diaeresis occurs at the end of most feet.}
\end{array}
\]
SYNTAX

The following paragraphs deal briefly with the constructions in the lyrics of Horace, which depart most from prose usage.

THE ACCUSATIVE

84. The perfect passive participle is used as a middle with a direct object, sometimes accompanied by an instrumental ablative: 1, 1, 21 membra ... stratus, 'stretching his limbs.' 1, 2, 31 nube candentis umeros amictus, 'wrapping thy shining shoulders in a cloud.' 3, 8, 5 doctus sermones, 'learned in the lore.'

85. The common prose use of the accusative neuter of adjectives of number or amount is extended to other adjectives which express the manner of the action: 1, 22, 23 dulce ridentem, dulce loquentem, 'sweetly smiling, sweetly prattling.'

86. The object accusative is used with many verbs which were ordinarily intransitive before Horace's time: 2, 13, 26 ff. sonantem ... plectro dura navis, dura fugae mala, dura belli, 'sounding with his plectrum the hardships of the sea, the cruel hardships of exile, the hardships of war.' 4, 12, 5 Ityn flebiliter gemens, 'sadly mourning Itys.' 4, 13, 19 spirabat amores, 'breathed forth love.' Epod. 14, 11 flevit amorem, 'wept his love.'

THE DATIVE

87. The dative of agent is used with the perfect participle: 1, 32, 5 barbite Lesbio modulate civi, 'lyre tuned by Lesbian citizen.' Also with verbs expressing feeling or perception: 1, 1, 24 f. bella matribus detestata, 'wars which mothers hate.' Rarely with present passives: as 3, 25, 3 f. quibus antris audiar? 'by what grottoes shall I be heard?'

88. The dative of place, as well as of person, is used to denote the direction of motion: 4, 4, 69 f. Carthagini iam nonego nuntios
mittam superbos, 'no longer shall I send proud messengers to
Carthage.' Cf. 1, 24, 15 num vanae redate sanguis imagini?
'would the blood return to the empty shade?'

89. The dative is also used with verbs expressing union,
comparison, difference, etc.: 1, 1, 15 luctantem Icaris fluctibus
Africanum, 'the Afric struggling with the Icarian waves.' 1, 1,
30 me . . . dis miscent superbis, 'make me one with the gods
above.' 1, 24, 18 nigro compulerit gregi, 'has gathered to his dark
flock.'

THE GENITIVE

90. An adjective is often modified by a partitive genitive: 1,
10, 19 superis deorum, equivalent to superis deis in prose. 1, 9.
14 quem fors dierum cumque dabit, equivalent to quemcumque
diem.

91. In imitation of a Greek construction, a genitive is used
modifying a neuter plural adjective: 2, 1, 23 cuncta terrarum,
'all the world.'

92. The objective genitive is used with a larger number of
adjectives than in prose: 1, 3, 1 diva potens Cypri, 'goddess that
ruleth Cyprus.' 1, 34, 2 f. insanientis sapientiae consultus, 'adept
in a mad philosophy.' 2, 6, 7 lasso maris et viarum, 'weary of
journeys by sea and land.' 3, 27, 10 imbrium divina avis, 'bird
prophetic of storms.' 4, 6, 43 docilis modorum, 'taught the
strains of.'

93. In a few cases the genitive of 'specification' is used: 2,
22, 1 integer vitae, 'pure in life.' 3, 5, 42 capitis minor, 'inferior
as an individual' = 'deprived of civil rights.' And once 2, 2, 6
the genitive is almost causal: notus animi paterni, 'known for his
paternal spirit.'

94. The objective genitive is used with verbs of ceasing, want-
ing, etc., in imitation of the Greek construction: 2, 9, 18 desine
querellarum, 'cease thy plaints.' 3, 17, 16 famulis operum solitis,
THE ABLATIVE

The simple ablative, without a preposition, is used somewhat more freely than in prose.

95. The simple ablative is used to express the place where an action occurs: 1, 2, 9 summa haesit ulmo, 'clung in the top of the elm.' 1, 9, 10 f. ventos aequore servido deproeliantis, 'winds struggling over the yeasty deep.' 1, 32, 8 religarat litore navim, 'anchored his ships off the shore,' also belongs here.

96. Once in the Odes the ablative of agent is used without a preposition: 1, 6, 1 f. scriberis Vario . . . Maeonii carminis alite, 'thou shalt be sung by Varius, that bird of Maeonian song.' With this we may compare Epist. 1, 19, 2 carmina, quae scribuntur aquae potoribus, 'verses written by teetotalers,' although most editors and grammarians regard potoribus as dative of agent. While the phrase Vario . . . alite approaches the ablative absolute, the difference between it and such cases as S. 2, 1, 84 iudice laudatus Caesare must not be overlooked.

97. The instrumental ablative is found once with a verbal noun: 3, 4, 55 truncis iaculator, 'he who threw trunks of trees.'

98. With muto and a direct object the ablative is used to denote both that which is given and that which is received in exchange; the context alone shows the relation: 1, 17, 1 f. Lucretilem mutat Lycaeo, 'exchanges Lycaeus for Lucretilis.' The opposite 1, 16, 25 f. ego mitibus mutare quaero tristia, 'I seek to substitute kind feelings for bitterness.'

'TRANSFERRED' ADJECTIVES

99. An adjective which naturally expresses some quality of a person or thing is sometimes transferred to an object or action which is associated with that person or thing: 1, 3, 38 ff. neque per nostrum patimur scelus | iracunda Iovem ponere fulmina, 1, 15, 33 f. iracunda . . . classis Achillei.

47
INTRODUCTION

THE \( \delta \pi \delta \) \( \kappa o\nu \nu \) CONSTRUCTION

100. Occasionally a word is so placed with reference to two other words that it may grammatically be connected with either, while logically it is necessarily so connected: 2, 11, 1 ff. \( q u i d \) aeternis minorem \( | \) consiliis animum fatigas? In this consiliis belongs equally to minorem and to fatigas.

THE VERB

101. A singular verb is frequently used with two or more subjects: 3, 16, 29 ff. \( r i v u s \) aquae silvae ... \( s e g e t i s \) certa fides ... fallit.

102. The future indicative is occasionally used with permissive or hortatory force: 1, 7, 1 laudabunt alii claram Rhodon, 'others may praise,' etc.; 1, 12, 57 ff. te minor latum regel aequis orbem, etc., 'let him rule,' etc.

103. The perfect is used like the Greek gnomic aorist, to express what has always been true or customary, i.e. a general truth or customary action: 1, 28, 20 nullum saeva caput Proserpina fugit, 'cruel Proserpina never passes by (i.e. never has, and therefore, by implication, never does pass) a mortal.'

PROHIBITIONS

104. Horace occasionally employs the archaic form of prohibition, consisting of the imperative with \( n e : 1, 28, 23 \) \( n e \) parce harenae, 'spare not the sand.'

Occasionally a circumlocution is employed: 1, 9, 13 fuge quae-rere, 'avoid asking'; 1, 38, 3 mitte sectari, 'give up hunting.'

INFINITIVE

105. The 'historical' infinitive is found but once in the Epodes, not in the Odes: Epod. 5, 84 puer iam non ... \( i e n i r e \) verbis impias, 'the boy no longer tries to move the wretches by words.'
The 'exclamatory' infinitive is found but twice in the Epodes, not in the Odes: Epod. 8, rogare te, etc., 'the idea of your asking!' II, II f. contrane lucrimum nil valere candidum | pau-peris ingenium? 'to think that against mere gold the purity of a poor man's character has no power!'

The infinitive of purpose is found occasionally: i, 2, 7 f. pecus egit altos | visere montis, 'he drove the flock to visit the high mountains'; i, 12, 2 quem sumis celebrare? 'whom dost thou take to celebrate in song?' I, 26, I ff. tristitiam et metus | tradam protervis in mare Creticum | portare ventis, 'gloom and fear will I give to the bold winds to carry to the Cretan sea'; Epod. 16, 16 malis carere quae crisis laboribus, 'you seek to escape,' etc.

The infinitive is used with a large variety of adjectives to complete their meaning: i, 3, 25 audax omnia perpeti, 'with courage to endure all'; i, 10, 7 callidum ... condere, 'skilled to hide'; i, 15, 18 celerem sequi, 'swift in pursuit'; i, 35, 2 praesens ... tollere, 'with power to raise'; 3, 21, 22 segnes nodum solvere, 'slow to undo the knot'; 4, 12, 19 spes donare novas largus, 'generous in giving new hope'; etc.

The passive infinitive is also used as a verbal noun in the ablative: i, 19, 8 lubricus adspici, 'dazzling;' 4, 2, 59 niveus videri, 'white in appearance.'

THE PARTICIPLE

The future active participle is often used to express purpose, readiness or ability, and prophecy, being equivalent to a clause: i, 35, 29 iturum Caesarem, 'Caesar, who proposes to go'; 2, 6, 1 Septimi, Gadis aditure mecum, 'Septimius, thou who art ready,' etc.; 4, 3, 20 O mutis quoque piscibus donatura cycni ... sonum, 'O thou who couldst give,' etc.; 2, 3, 4 moriture Delli, 'Dellius, who art doomed to die.'
This ode forms the prologue to the three books of lyrics published by Horace in 23 B.C. After the first two lines addressed to Maecenas, which virtually dedicate the whole collection to him, Horace rehearses the various interests of men, that at the end he may present his own ambition. 'Some men seek fame in athletic games or in politics (3–8), others have lower aims—riches, ease, war, or hunting (9–28); but as for me, I have the loftiest aim of all, Maecenas—to wear the ivy wreath and be the Muse’s dear companion (29–34).’ The ode was clearly written after the collection was fairly complete; that is, not long before the actual publication. Metre, 53.

Maecenas atavis edite regibus, o et praesidium et dulce decus meum:

1. Maecenas: for Maecenas’ position at Rome and Horace’s relations with him, see Intr. 5. — atavis: ancestors, in a general sense, in apposition with regibus. — edite regibus: Maecenas was descended from an ancient line of princes of the Etruscan city of Arretium. Horace and his contemporaries emphasize the contrast between their patron’s noble birth and the equestrian rank he preferred to keep at Rome. Cf. 3, 16, 20 Maecenas, equitum decus and note; 3, 29, 1 Tyrrena regum progenies; S. 1, 6, 1 ff.; Prop. 4, 9, 1 Maecenas, eques Etrusco de sanguine regum. This habit is referred to by Martial 12, 4, 1 ff.

2. o et: monosyllabic interjections are ordinarily not elided. Intr. 42. — praesidium . . . decus: not merely a formal compliment, for there is a warmth in the second half of the expression that is com-
HORATI

Sunt quos curriculo pulverem Olympicum colloquìse iuvat meteva servidìs

evìtata rotìs, palmaque nobilìs
terrarum domìnìs evéhit ad deos;
hunc, si mobilìum turba Quiritìum

parable to the feeling expressed in l. pod. 1. Cf. the more formal phrase 2, 17, 3f. Maecenas, mea-
rum | grande decus columnaque rerum; also Epist. 1, 1, 103 rerum tutela mearum. Vergil makes a
similar acknowledgment of his obligation, G. 2, 40 f. o decus, o famae merito pars maxìma nostrae, | Maecenas. Horace’s phrase proved a striking one and is frequently adopted by later
writers.

3 ff. Note how Horace secures variety in the expressions by which he designates the various classes: sunt quos, hunc, illum, etc. He has also arranged his typical ex-
amples with care, contrasting one aim in life with the other, and in each case bringing out the point which would be criticised by one not interested in that particular pursuit.

— sunt quos . . . iuvat: equivalent to aliquos iuvat. Cf. v. 19 est qui. The indicative with this phrase defines the class, rather than gives its characteristics.—
curriculo: from curruculus, chariôt.
—Olympicuìs: i.e. at the great games held every four years at Olympia in Elis. Yet Horace probably uses the adjective simply
to make his statement concrete. Cf note to v. 13. He is speaking here of athletic contests in general.

4. collegisse: to have raised in a cloud. Cf. S. 1, 4, 31 pul-
vis collectus turbine. — meta: the turning post at the end of the
spina, which was the barrier that ran through the middle of the cir-
cus, and round which the horses raced. See Schreiber-Anderson’s
Atlas, pl. 31, 1 and 2, for illustrations of the race course.

5. evitata: just grazed. The skill of the charioteer was shown in
making as close a turn as possible about the meta without meeting
disaster. — palmaque: equivalent to quosque palma. The palm,
which was the regular prize for the Olympic victor from the time of
Alexander, was adopted by the Romans about 293 B.C. Livy 10,
47, 3 translato e Graecìa more.
— nobilìs: with active meaning, modifying palma, the ennobling.

6. domìnos: in apposition with deos. The victory exalts the vic-
tors to heaven, where dwell the rulers of the world. Cf. 4, 2, 17 f.
quos Elea domum reducit | palma caelestìs.


52
certat tergeminis tollere honoribus; illum, si proprio condidit horreo quicquid de Libycis verritur areis. Gaudemant patrios findere sarculo agros Attalicis condicionibus numquam demoveas, ut trabe Cypria Myrtoum pavidus nauta secet mare;

Epist. I, 19, 37 ventosa plebs.—tergeminis: the three necessary steps in the republican cursus honorum, the curule aedileship, praetorship, and consulship.

9 f. proprio: with quicquid, referring to the avarice which is frequently connected with great wealth. For the expression, cf. 3, 16, 26 f. si quicquid arat impiger Apulus | occultare meis di cerer horres.—Libycis: Africa, especially the fertile district of Byzacium about Utica and Hadrumetum, was at this time the granary of Rome; later, Egypt became the most important source of supply.

11 ff. A modest establishment, in contrast to a great estate in Africa.—patrios: in this word there is a suggestion of contentment and calm security, as in Epod. 2, 3 paterna rura. This security is again contrasted with the vicissitudes and perils of the sailor.—sarculo: a hoe used for stirring and loosening the soil. It suggests the small farm that Horace has in mind, too small to make it worth while to use a plow.—Attalicis condicionibus: with the terms a prince could offer; reigiis opibus, says Porphyrio. The Attali, kings of Pergamon, were famous for their wealth. In 133 B.C. King Attalus III, at his death, bequeathed his kingdom, with his treasures, to the Romans. This lent to his name the glamour of wealth which we associate with the name of Croesus.

13. demoveas: potential subj.,—you could never allure.—trabe: bark. The part is used for the whole. Cf. Verg. A. 3, 191 vela damus vastumque cava trabe currimus aequor; Catull. 4, 3 natantis impetum trabis.—Cypria: Horace regularly employs a particular rather than a general adjective, thereby making his expressions more concrete and his pictures more vivid—a device learned from the Alexandrine poets. So we have in the following verse Myrtoum, 15 Icaris, 19 Massici, 28 Marsus; and often.

14. pavidus: especially applicable to the landsman turned sailor.—seecet mare: a common figure from Homer's day. Cf. Od. 3, 173ff. αὐτὰρ ὦ γ' ἡμῖν | δεῖξε, καὶ ἡνώγει τέλαγος μέτον εἰς Εὔβοιαν | τέμνειν.

53
Iuctantem Icariis fluctibus Africum mercator metuens otium et oppidi laudat rura sui: mox reficit ratis quassas, indocilis pauperiem pati. Est qui nec veteris pocula Massici nec partem solido demere de die spernit, nunc viridi membra sub arbuto stratus, nunc ad aquae lene caput sacrae. Multos castra iuvant et lituó tubae permixtus sonitus bellaque detestata. Manet sub Iove frigido

15 ff. Against the struggles of the sea, the trader sets the peaceful quiet of his native country town; yet it has this roseate hue for him only when he is in the midst of danger.

16 f. oppidi rura: 'the country districts surrounding the village in which he was born.' — mox: his fear quickly passes, and he returns to his old pursuit of money getting.

18. pauperiem: a life of small estate; not to be confused with egestas or inopia. Cf. i, 12, 43 f. saeva paupertas et avitus apto cum lare fundus, also Sen. Epist. 87, 40 non video quiul aliud sit paupertas quam parvi possessio.—pati: with indocilis. Intr. 108.

19 ff. Between the merchant (15-18) and the soldier (23-25) is inserted an example of the man who gives himself over to a life of ease and enjoyment, to cups of good old wine and the noonday siesta. — Massici: a choice wine from Mt. Massicus, on the southern border of Latium.—sólido . . . die: uninter rupted, unbroken; i.e. for such strenuous men as the merchant or the soldier, who give their days to trade or arms. Cf. Sen. Epist. 83, 3 hodiernus dies solidus est: nemo ex illo quicquam mihi eripuit.

21 f. stratus: a middle particle,—stretching his limbs, etc. Intr. 84. — sacrae: for the fountain heads of streams were the homes of the water divinities. Cf. Sen. Epist. 41, 3, magnorum fluminum capita venerantur, . . . coluntur aquarum calentium fontes.

24 ff. matribus: dat. with detestata; abhorred. Cf. Epod. 16, 8 parentibusque abominatus Hannibal. — manet: equivalent to pernoctat. — sub Iove: under the sky. Jupiter is often used by the poets for the phenomena of the sky. Cf. Enn. Epich. Frg. 6 M. istic est is Iupiter quem dico; quem Graeci vocant | aërem, qui vêntus est et nubes, imber postea | âtque ex imbre
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretis Marsus aper plagas.
Me doctarum hederae praemia frontium
dis miscent superis; me gelidum nemus
Nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseres,
sublimi feriam sidera vertice.

frigus, ventus póst fit, aer dénuo.
— tenerae: young.

28. teretis: stout, close twisted.
29. me: note the emphatic po-

position of this word here and in the following verse. Against the back-
ground of other men’s aims, Horace
now places his own ambition.—
doctarum... frontium: i.e. of poets,
the οὐσια ἄειδον, taught by the
Muses.— hederae: sacred to Bac-
cchus, on whose protection and favor
the poets depend. Cf. Epist. I, 3, 25
prima feres hederae victricis praem-
nia, and Verg. E. 7, 25 pastores,
hedera nascentem ornate poetam.

30. miscent: make me one with.
Cf. Pind. Isth. 2, 28 f. Ὀλυμπίων
Δίως | ἄλσος | ἀθάνατος Ἀλν-
σιδάμον | παῖδες ἐν τιμαῖς ἐμειχθεν.

32 f. secernunt: set apart. The
poet must rise superior to common
folk and common things to fulfill
his sacred office.— Euterpe . .
Polyhymnia: Horace follows the
Greeks of the classical period in not
ascribing to each muse a special de-
partment of literature or learning.

34. Lesboum: Lesbos was the
home of Alcaeus and Sappho, Hor-
ace’s chief models among the ear-
lier Greek lyricists.

35 f. vatibus: applied to poets
as inspired bards. Horace may
mean specifically the nine great
lyric poets of Greece. vates was
the earliest word for poet among
the Romans, but was displaced by the
Greek poeta until the Augustan
period. Cf. Verg. A. 6, 662 quiue
pii vates et Phoebö digna locuti.
— sublimi feriam, etc.: a prover-
bial expression from the Greek τῆ
κεφαλῆς ἡμών τοῦ οὐρανοῦ. Cf.
Ovid Met. 7. 61 vertice sidera tan-
gam, and Ausonius’ imitation of
Horace. 3. 5. 52 P. tunc tangam ver-
tice caelum. Also Herrick’s ‘knock
at a star with my exalted head,’ and
Tennyson’s lines, Epilogue, ‘Old
Horace? ’ “I will strike,” said he,
| “The stars with head sublime.”’
'We have been terrified enough with snow and hail, with lightning and with flood, portents that show Heaven's wrath and threaten ruin to our impious state. What god will come and save us? Apollo? Venus? Mars? or Mercury? Aye, thou art already here. Remain long among us, enjoy triumphs, the name of father and of chief; check and punish the Medes, divine leader Caesar.'

While the first ode of the collection dedicates the poems to Maecenas, the second is a declaration of loyalty and devotion to the emperor. The first six strophes review the portents that followed on the murder of Julius Caesar. Cf. Porphyrio's comment on the opening words,—post occisum C. Caesarem, quem Cassius et Brutus aliique coniurati interfecerunt, multa portenta sunt visa. Haec autem omnia vult videri in ultionem occisi principis facta et poenam eorum, qui bella civilia agere non desinebant. With v. 25 Horace turns from the sins of the Romans to the means of help. The following three strophes call on Apollo, Venus, and Mars in turn to save their people. Finally, v. 41 ff., Horace appeals to Mercury, who has taken on an earthly form, that of the emperor. The ode culminates with v. 49 ff., the direct appeal to Octavian; but the identification of Octavian with Mercury is not fully announced until the last word of the ode.

The choice of the gods invoked was undoubtedly determined by the subject of the ode. Apollo was the patron divinity of the Julian gens; his first and only temple at Rome to the time of the one built by Augustus was dedicated in 431 B.C., by Cn. Julius (Livy 4, 29); the members of the gens sacrificed to him at Bovillae, according to an ancient rite. lege Albanae (C.I.L. 1, 807), and Octavian believed that the god had especially favored him at the battle of Actium. Cf. Prop. 5, 6, 27 ff., cum Phoebus linguentes stantem se vindice Delon | ... adstilt Augusti pup- pim super et nova flamma | luxit in obliquam ter sinuato facem. Verg. A. 8, 704, Actius haec cernens arcum intendebat Apollo. Venus, mater Aeneadum, as genetrix was the especial protectress of Julius Caesar. Augustus is himself called (C. S. 50), clarus Anchisae Venerisque sanguis. Mars is naturally appealed to as the father of Romulus' people. The final identification of the emperor is especially interesting, for it bears on the social and economic relations of the times. Under Octavian, with the restoration of peace, trade improved and prosperity returned, so that nothing could be more natural than to regard the man who was bringing this about as the incarnation of the god of trade.

The Po:npeian dedicatory inscriptions quoted by Kiessling admirably
illustrate the growth of this identification, at least in the Campanian city. In three of these records (C.I.L. 10, 885–887), he first two of which can be dated 14 B.C., the persons attached to the cult of Mercury are called ministri Mercurii Maiae; then no. 888, of uncertain date, has ministri Augusti Mercuri Maiae; and finally nos. 890–910, beginning with 2 B.C., have only ministri Augusti. Later, the conception of Augustus as identical with Apollo prevailed.

The date of composition falls between the return of Octavian from the East in 29 B.C. (cf. v. 49, magnos—triumphos) and Jan. 13th, 27 B.C., when his imperium was renewed, and he received the new title, Augustus. The most probable date is late in 28 B.C., when Octavian’s suggestion of giving up his power (Dio C. 53, 4, 9) may well have awakened fears of the return of civil strife. Metre, 69.

3. iaculatus: transitive, striking at. — arcis: specifically the two heights of the Capitoline hill, on the northern one of which was the arx proper, on the southern the temple of Jupiter Capitolinus; hence sacras. However, Horace may mean in general the summits of Rome’s seven hills. Cf. Verg. G. 2, 535 septemque una sibi muro circumdedit arcas.

4 ff. the repetition of -is is striking and may suggest the hiss of the storm. Cf. II. 21, 239, κρυπτων ἐν δύναμι βαθείην μεγάλης. Snow and hail are not unknown at Rome in winter, but an especially severe storm might well pass for a portent. — dirae: portentous, with both nivis and grandinis, marking them as prodigia. The word is especially used of things of bad omen. — pater: used absolutely, the all-father. Cf. 3, 29, 43 ff. cras vel atra | nube polum pater occupato | vel sole puro. — rubente dextra: his red right hand; i.e. glowing with the thunderbolt. Cf. Pind. O. 9, 6 Δῶ... φωνεικοστερόπαυ.
omne cum Proteus pecus egit altos visere montis,
piscium et summa genus haesit ulmo,
ota quae sedes fuerat columbris,
et superiecto pavidae natarunt aequore dammæ.

Vidimus flavum Tiberim retortis
litore Etrusco violenter undis

her husband Deucalion alone escaped to repeople the earth. For the story see Ovid Met. 1, 260 ff. — nova: new, and therefore strange.


8. visere: infinitive of purpose.

9. summa ulmo: cf. Ovid Met. 1, 296 hic summa piscem depredit in ulmo. The description may have been suggested by Archilochus Frg. 74, 6 ff. μηδείς έθ’ ὕμων εἰσορων θαναμαζέτω, | μηδ’ ὅταν δελφίνι ñθρες ἀνταμέψωνται νομὸν | ἐνάλιον καὶ σφιν θαλάσσας ἕχεντα κύματα | φιλτρ’ ἡπείρον γίνηται, 'No one among you should ever be surprised at what he sees, not even when the wild beasts take from the dolphins a home in the sea and the echoing waves of the deep become dearer to them than the firm mainland.'

11 f. superiecto: sc. terris; the overwhelming flood.

13 f. vidimus: i.e. with our own eyes, in the period between Caesar's murder and the date of writing. — flavum: the fixed epithet of the Tiber. Cf. 1, 8, 8 cur timet flavum Tiberim tangere, and 2, 3, 18 villaque, flavus quam Tiberis lavit; also Verg. A. 7, 31 multa flavus arena. It has been adopted by the modern poets. — retortis . . . undis: a glance at the map of Rome will show that the bend in the river above the island would naturally throw the Tiber's stream, in time of flood, over the Velabrum between the Capitol and Palatine, and thence into the Forum proper. — litore: abl. of separation. litus is frequently equivalent to ripa; e.g. Virg. A. 8, 83 viridique in litore conspiciitur sus. The popular belief, however, seems to have been, that such floods were caused by waves or tides driving back the waters of the river. Cf. Ovid Fast. 6, 401 f. hoc, ubi nunc fora
ire deiectum monumenta regis
templaque Vestae,

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

sunt, udae tenuere paludes, | amne
redundatis fossa madebat aquis.

15 f. deiectum: supine of pur-
pose.— monumenta regis: the Re-
gia, the official residence of the
pontifex maximus, built according
to tradition by Numa. Cf. Ovid
Fasti 6, 263 f. hic locus exiguis,
gui sustinet atria Vestae, | tunc
erat intonsi regia magna Numae,
and Plut. Numa 14, ἐδείξατο
πλησίον τοῦ τῆς Ἑστώς ἱεροῦ τὴν
καλουμένην Ἡηγίαν. — templa,
Vestae: at the foot of the Palat-
tine. For an account of the tem-
ple and of the house of the Vestal
Virgins, the atrium Vestae, see
Lanciani, 'Ancient Rome in the
Light of Recent Discoveries,' p.
134 ff. The foundations of this
temple are only twenty-six feet
above the mean level of the Tiber.
That the ancient accounts of the
flooding of the Forum are not ex-
aggerated was shown by the flood
of December, 1900, which rose
quite as high as the one Horace
describes. There is an especial
significance in the mention of the
Regia and the temple of Vesta, for
they were both connected with the
most ancient and sacred traditions
of the Romans. Within the temple
of Vesta were the pignora imperii
on whose preservation, it was be-
lieved, the Roman empire's exist-
ence depended. With the plurals
monumenta and templa, cf. 3, 27,
75 tua nomina for nomen.

17. Iliae: the mother of the
twins Romulus and Remus. Hor-
ace here, as in 3, 3, 32, according
to Porphyrio, follows the older
tradition represented by Ennius.
This made Ilia the daughter of
Aeneas and sister of Iulus, from
whom the Julii derived their line.
After the birth of the twins she
was thrown into the Tiber in pun-
ishment for her infidelity to her
Vestal vows, but was saved by the
river god and became his wife.—
nimium: with ultorem; the river
is over eager to avenge his wife's
complaints. Cf. uxorius, below.

19 f. ripa: ablative denoting
the route taken. over the bank.
But cf. Epod. 2, 25 ripis, between
the banks.— uxorius: Intr. 69.
Horace here follows the example
of Sappho, who frequently treated
the third and fourth verses of this
strophe as one, e.g. Frg. 2, 3f.
αὖν θωνεῖ| σὺς υπακούει; 11 f.
Audiet civis acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.

Quem vocet divum populus ruentis
imperi rebus? Prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?

éπιρρόμ | βεστι δ' ἄκοναι. Other
examples in Horace are 1, 25, 11
inter || lunia; 2, 16, 7 ve || nulè.
In the third and fourth books
this is avoided. For the careful
arrangement of the words in 18–20,
see Intr. 21.

21–24. Civil strife with its dis-
astrous results: 'the second gen-
eration will hear with wonder
the story of their fathers' wanton
wickedness.' Notice that the
strophe forms a single group of
words that must be understood
as a whole. Intr. 24. By the
suspension of the subject of the
principal verbs until the end,
Horace produces a highly dramatic
effect.

— civis: in the sense of fellow
citizens, 'that citizens sharpened
sword against citizens.' — graves
Persae: the troublesome enemies
of the Romans. Crassus' disaster
at Carrhae was still unavenged,
and the Roman standards had not
yet been returned. — perirent:
imperfect subj. of unfulfilled obli-
gation, ought rather to have per-
ished.

23 f. vitio parentum rara iu-
ventus: the civil wars of 48–31
B.C. cost so many lives that Italy
did not recover its population for
many generations, if indeed it
squalent abductis arva colonis | et
curvae rigidum falces conflantur
in ensèm; also Lucan 7, 398 f.
crimen civile videimus | tot vacuas
urbes, and 535 ff. A modern
parallel is the depopulation of
France by the Napoleonic wars.

25 ff. Horace now turns from
the portents sent by the gods, out-
raged at the nation's crime, to seek
for some divine aid; for against
divine wrath human resources are
of no avail. — ruentis: rushing to
ruin. This strong word is a
7, 1 quo, quo scelesti ruitis and n.
— rebus: dat. with vocet, call to
aid. — fatigent: importune.

27. minus audientem: a eu-
phemistic phrase. Vesta turns a
deaf ear to the supplicating pray-
ers (carmina) of the Virgins, for
she is offended at the murder of
Caesar, the pontifex maximus, who
Cui dabit partis scelus expandi
Iuppiter? Tandem venias, precamur,
nube carentis umeros amictus,
    augur Apollo;
sive tu mavis, Erycina ridens,
quam Iocus circum volat et Cupido;
sive neglectum genus et nepotes
    respicis, auctor,
heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves
    acer et Marsi peditis cruentum
    voltus in hostem;

had charge of her worship. Cf. Ovid Fast. 3, 698 f. meus fuit ille sacerdos. | sacrilegae telis me petiere manus. With minus intimating a negative, cf. Epod. 5, 61 f. minus | venena Medea valent; and the similar use of male 1, 9, 24 male pertinaci.

29. partis: equivalent to munus, a technical word corresponding to our ‘part’ in play, ‘role,’ etc.—scelus: the sin of fratricide.

30. tandem: ‘since prayers have so long been of no avail.’ Cf. neglectum genus, v. 35 below.
—precamur: parenthetical; venias is grammatically independent of it.

31 f. nube . . . numeros amictus: the Homeric νεψέλη εὐλυμέρος ὤμος, Il. 5, 186; for the construction of a middle participle with the acc., cf. 1, 22 stratus. Intr. 84.—Apollo: for the significance of Apollo here, see introductory note to this ode.


35 f. neglectum: cf. n. to v. 30.
—actor: the appeal is to Mars as the author of the Roman race.

37. ludo: ‘the cruel sport of war.’ Cf. 2, 1, 3 ludumque Fortunae.

38 ff. For the skillful arrangement of the words, see Intr. 21, 24.—clamor: the battle shout.—leves: smooth.—Marsi: the Marsi were a mountain folk living in central Italy, east of Rome. They were noted for their bravery. Cf. Verg. G. 2, 167 genus acre virum,
sive mutata iuvenem figura
ales in terris imitaris alae
filius Maiae, patiens vocari
Caesaris ultor,

serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris viiis iniquum
ocior aura
tollat; hic magnos potius triumphos,

Marsos. Appian, B. C. 1, 46
has the proverb ὄντε κατὰ Μάρ-
σων ὄντε ἁνευ Μάρσων γενέσθαι
θράμβον.

41. mutata . . . figura: i.e.
‘putting off the divine for a hu-
man figure.’— iuvenem: this word
gives the first hint of the point
toward which Horace has been
working, that is, that Octavian is a
god come down to save the state.

42. imitaris: dost take on the
form of.

43 f. vocari: dependent on pa-
tiens. Intr. 108.— Caesaris ultor:
Octavian declared his chief object
in life to be the punishment of
Caesar’s murderers. Suet. Aug. 10
nihil convenientius ducens quam
nectem avunculi vindicare. Mon.
Anc. 1, 9 qui parentem meum in-
terfecerunt, eos in exilium expul-
iuditatis legitimatis ultus eorum faci-
nus et postea bellum inferentis rei
publicae vici bis acie, and also Ovid
Fast. 3, 709 f. hoc opus, haec pietas,

haec prima elementa fuerunt | Ca-
saris, ulisci iusta per arma pa-
trem.

45 f. This possibly gained es-
pecial significance from Octavian’s
sickness in 28 B.C. Some years
later Ovid offered a similar prayer,
Met. 15, 868 ff. tarda sit illa dies
et nostro serior aevi, | qua caput
Augustum, quem temperat, orbe
relict in accedat caelo.

47. viiis: modifying iniquum.

49. triumphos: i.e. new and
greater triumphs than the three
celebrated in 29 B.C. Cf. Suet.
Aug. 22 triumphos tris egiit, Del-
maticum, Actiacum, Alexandri-
nun, continuo triduo omnes. A
triumph over the troublesome Ori-
entals (v. 51) was at this time
especially desired.

50. pater atque princeps: not
official designations, but titles of
reverence and loyalty,— pater as
divine protector. cf. 1, 18, 6 Bacche
pater ; princeps as the first citižen.
neu sinas Medos equitare inultos
te duce, Caesar.

Augustus was officially named "pater patriae" in 2 B.C.

51. Medos: the Orientals are Persae (v. 22), Medi, or Parthi indifferently in Horace.—equitare: ride on their raids.

52. The last line contains the climax of the ode. It is Caesar who divinely leads and protects the state. With the position of the last two words cf. 4, 6, 43 f. reddidi carmen docilis modorum | vatis Horati.

3

A propempticon, or farewell poem, to Vergil. ‘Ship that bearest Vergil to Greece, deliver him safe, I pray. (1–8.) That mortal was overbold who first dared tempt the sea (9–24); of old man stole fire from Heaven and by that act brought on himself disease and early death (25–33); he essays the air itself and does not shrink to pass the very bars of Acheron (34–36). Nothing is safe from him; through pride and sin he still calls down the wrath of Jove.’ Cf. with this the ill-natured propempticon to Mevius, Epod. 10.

Vergil’s only voyage to Greece, so far as we know, was in 19 B.C., four years after the first three books of the Odes were published. Therefore we must believe that a visit to Athens was at least planned by him before 23 B.C. or that Horace is here addressing another Vergil than the poet. The second alternative can be rejected. No other Vergil could have been called by Horace animae dimidii meae without receiving mention elsewhere, save possibly 4, 12, 13. For Horace’s relation to Vergil, see Intr. 5; Sellar’s Virgil, pp. 120–126.

It is remarkable that after the first eight verses which contain the propempticon proper, Horace, who was usually so tactful, should quickly revert to the old philosophical and theological notions of the sinfulness of human enterprise without observing how out of place such ideas were here, when Vergil was just about to show such enterprise by undertaking this voyage.

It is probable that the form of the propempticon was suggested by a poem of Callimachus, of which two verses are preserved. Frg. 114 ἄ ναυς, ἄ τὸ μοῦν φέγγος ἐμῖν τὸ γλυκὸ τῶς ζῴας | ἄρπαξας, ποτὲ τὸν Ζαυὸς ἱκνεῦμι λιμενοσκόπω. . . . ‘O ship that hast snatched from me my life’s one sweet light, in name of Zeus, guardian of harbors, I
I. statius' poem, *Silvae* 3, 2, is chiefly an expansion of Horace's verses. In modern poetry we may compare Tennyson's verses, *In Memor.* 9, 'Fair ship, that from the Italian shore | Sailest the placid ocean plains | With my lost Arthur's loved remains, | Spread thy full wings, and waft him o'er.' Metre, 71.

Sic te diva potens Cypri,  
sic fratres Helenae, lucida sidera,  
ventorumque regat pater,  
obstrictis alii praeter Iapyga,  
navis, quae tibi creditum  
debes Vergilium, finibus Atticis

1. sic: expressing the condition on which the prayer is made: 'on this condition may Heaven and the winds favor thee, namely, that thou deliverest Vergil safe.' Here sic is expanded in the optative subj. reddas and serves. Often an imperative or a conditional sentence follows. E.g. *Epist.* 1, 7, 69 f. 'sic ignovisse putato | me tibi, si cenas hodie mecum.' Similarly in English, e.g. Tennyson, *In Memor.* 17, 'So may whatever tempest mars | Mid-ocean, spare thee. sacred bark;' and the formula in oaths, 'So help me God.'

—diva potens Cypri: Κύρης μου  
μυθόσον, Venus marina, the protectress of sailors. Cf. 3, 26, 5, 9; 4, 11, 15. For the objective genitive with potens, cf. 1, 6, 10 lyrae musa potens; 1, 5, 15 potenti maris deo, i.e. Neptune.

2. Castor and Pollux. It was believed that the presence of these two guardians of sailors was attested by the electrical phenomena non known to us as St. Elmo's fire. Cf. 1, 12, 27 ff.; Lucian *Navig.* 9 ἐφάσκεν ὁ ναῦκληρὸς τω̣ν λαμπρον άστέρα Διοσκούρων τὸν ἔτερον ἐπικαθίσαι τῷ καρχησίῳ καὶ κατευθύναι τὴν ναῦν; Stat. *Silv.* 3, 2, 8 ff. proferte benigna | sidera et antennae gemino considite cornu | Oebalii fratres; and in English, Macaulay, *Regillus,* 'Safe comes the ship to haven | Through billows and through gales, | If once the great Twin Brethren | Sit shining on the sails.' On coins a star is represented over the head of each of the heroes.

3 f. ventorum... pater: Aeolus, who is *Od.* 10, 21 τοῦ ἁνίμων. —Iapyga: the wind blowing from the west or northwest across Iapygia, as Apulia was anciently called, was favorable for voyages to Greece.

5 ff. Vergil is like a treasure intrusted to the ship, and therefore owed by it. Note the emphasis on Vergilium before the caesura.
reddas incolumem precor
et serves animae dimidium meae.

Illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem Aquilonibus
nec tristis Hyadas nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere volt freta.

finibus: dat. with reddas, deliver.
—animae dimidium meae: a pro-
terbial expression of affection. Cf.
2, 17, 5 te meae partem animae;
Meleager Anth. Pal. 12, 52 Nótos,
ō ἄδειρωτες, ἥμισυ μεν ψυχὰς
ἀρπασέν Ἀνδράγαθον.

9 ff. Horace now turns to re-
flexions on the rash presumption
of mankind that seem to us extrava-
gant; but man’s attempt to
subdue the sea may well have
been thought impious in a primiti-
ve age. These verses reflect
this ancient feeling. See intr. n.
Cf. Soph. Antig. 332 ff. πολλὰ τὰ
dεινὰ, κοῦδὲν ἀνθρώπου δεινότερον
πέλει | τοῦτο καὶ πολιοὶ πέραν
πόντου χειμεράς νότω | χωρεὶ, περι-
βρυχίωσιν | πέρον ὑπ’ οἰδώσιν.
Wonderful things there are many,
and yet none more wonderful than
man. This marvelous creature,
driven by the stormy south wind,
crosseth even the gray sea, pass-
ing half buried through the wave
that would ingulf him.'

HOR. CAR — 5

reddas incolu mem precor
et serves animae dimidium meae.

Illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem Aquilonibus
nec tristis Hyadas nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere volt freta.

— robur et aes triplex: trans-
lated by Herrick ‘A heart thrice
wall’d with Oke, and brasse, that
man | Had, first, durst plow the
Ocean.’ Horace was imitated by
Seneca Med. 301 ff. audaxnimium
qui freta primus | rate tam fra-
gili perfida rupt | terrasque suas
post terga videns | animam levit-
bus credidit auris.

12 f. praecipitem Africum: the
headlong Afric wind. the Sirocco;
called Epod. 16, 22 protervus.—
Aquilonibus: dative; cf. 1, 15
luctantem Icariis fluctibus Afric-
num.

14. tristis Hyadas: bringing
rain and so ‘gloomy.’ Cf. Verg.
A. 3, 516 pluviasque Hyadas, and
of the Auster (Notus) G. 3, 279
pluvio contristat frigore caelum.
— Noti: equivalent to Auster.

15. arbiter: ruler; cf. 3, 3,
5 Auster | dux inquieti turbidus
Hadriae.

16. ponere: equivalent to com-
ponere. Observe the use of the
single seu in an alternative state-
ment.
Quem mortis timuit gradum,
qui siccis oculis monstra natantiā,
qui vidit mare turbidum et
infamis scopulos Acroceraunia?
Nequiquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.
Audax omnia perpeti
gens humana ruīt per vetitum nefas.
Audax Iapeti genus
ignem fraude mala gentibus intulit.

17. mortis . . . gradum: for the conception of death as stalking abroad and pursuing men, cf. v. 33 below; 1, 4, 13; 3, 2, 14.

18. siccis oculis: i.e. 'unterrified.' A man who is not moved by the awful terrors of the sea, lacks all reverence for Heaven's power and is prepared to defy the very gods. Cf. Milton, 'Sight so deform what heart of oak could long | Dry eyed behold?'

20. Acroceraunia: the long promontory on the northwest of Epirus, which had an ill repute (infamis scopulos) with sailors because of the number of shipwrecks there.

21 f. nequiquam: emphatic, in vain it is that, etc.—prudens: in his wise providence.—dissociabili: estranging; active as 1, 1, 5 nobilis.

23 f. impiae . . . rates: the ships are reckless of Heaven's displeasure, since they bound over the water which God has ordained should not be touched (non tangenda . . . vada).

25 ff. Three examples of human recklessness follow the general statement: the theft of fire (27–33). Daedalus' attempt on the air (34 f.). Hercules' invasion of Hades (36).—audax . . . audax: emphatic anaphora, Intr. 28c.—perpeti: dependent on audax. Intr. 108.—ruit: rushes at random, characterizing the recklessness of man, as transiliunt does in v. 24.—vetitum: sc. a diis.

27. Iapeti genus: Prometheus. Cf. Hes. Ὀπ. 50 ff. κρύψε δὲ πῦρ· τὸ μὲν αὐτὸς εὔς παῖς Ἰαπετοῦ | ἐκλεῖψ' ἀνθρώποις Διὸς πάρα μητίδεντος | ἐν κοίλῳ νάρθηκι, λαθὼν Δὰυ τερπικέραυνον. For
Post ignem aetheria domo
subductum macies et nova febrium
terris incubuit cohors,
sometique prius tarda necessitas
leti corripuit gradum.

Expertus vacuum Daedalus aera
pennis non homini datis;
perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est;
caelum ipsum petimus stultitia, neque

genus, equivalent to 'child,' 'descendant,' cf. S. 2, 5, 63, ab alto demissum genus Aenea, i.e. Octavian; and collectively of the Danaids. C. 2, 14, 18 Danai genus.

29 ff. post ignem . . . subductum: after the theft of; subductum is equivalent to subreptum.

—macies et nova febrium . . .

cohors: the legend has been preserved to us by Serv. ad Verg. E. 6, 42 (ob Promethei furtum) irati di duo mala immiserunt terris, febres et morbos; sicut et Sappho et Hesiodus memorant.

—incubuit: brooded over. Cf. Lucr. 6. 1143 (he is speaking of sickness), incubuit tandem populo Pandionis omnei.

32 f. Note the cumulative force of semoti and tarda: ‘inevitable death was far removed and slow in its approach.’ Before Pandora came men lived, according to Hesiod Op. 90 ff. πρώυν μὲν ξύσεκον ἐπὶ χθονὶ φυλάνθρωπον | νόσφυν ἄτερ τε κακῶν καὶ ἄτερ χαλεπῶν τόνων, | νούσων τ' ἄργαλέων, οἷ' ἀνδράστι κῆρας ἐδωκαν.

—prius: with both semoti and tarda. Intr. 100.

—necessitas leti: the Homeric Μοῖρα θανάτου.

34 f. Cf. Verg. A. 6, 14 f. Daedalus, ut fama est, fugiens Minoia regna, | præpetibus pennis ausus se credere caelo.—non . . . datis: i.e. non concessis, implying that wings were forbidden man.

36. perrupit: for the quantity, see Intr. 35. —Herculeus labor: for the use of the adjective, cf. 2, 12, 6 Herculea manu and the Homeric βίη Χρακλείη.


38. In his blind folly man attempts to emulate the Giants, who with brute force tried to storm the citadel of Heaven. Cf. 3, 4, 49–60, 65, and nn.
per nostrum patimur scelus
iracunda Iovem ponere fulmina.

40. iracunda . . . fulmina: the
transference of an epithet from
the person to the action or thing
is not uncommon. Cf. 1, 12, 59
imimica fulmina; 1, 15, 33 ira-
cunda classis Achillei; Epod. 10,
14 impiam Aiacis ratem. Intr.
99.
—ponere: equivalent to de-
ponere.

'The earth is freed from winter's thrall; Venus leads her bands,
the Nymphs and Graces dance; Vulcan stirs his fires (1-8). Now
crown thy head with myrtle and with flowers, now sacrifice to Faunus.
Life is glad and lures one on to hope (9-12). But Death is near at
hand, my Sestius; to-morrow Pluto's dreary house will shut thee in;
no delight in wine or love is there (13-20).'</nolabel>

To L. Sestius Quirinus, probably a son of the P. Sestius whom
Cicero defended. He was a partisan of Brutus, and very likely Hor-
ace's acquaintance with him began with the time of their service
together in Brutus' army. Later Sestius accepted the new order
of things without giving up his loyalty to Brutus' memory, and was
appointed consul suffectus (July-December, 23 B.C.) by Augustus.
Cf. Dio Cass. 53, 32.

Few of the odes are more skillfully planned. The underlying
thought is one expressed by Horace in many forms: 'the world is
pleasant and offers many joys; take them while you may, for death
is near.' With this Book 4, Ode 7 should be compared. The verses
are apparently based on a Greek model, possibly the same as that
of Silentarius in the Anth. Pal. 10, 15; or did Silentarius follow
Horace? ἡδὴ μὲν ζεφύρωσε μεμυκότα καλπον ἄνοιγε | ἔιαρος εὐλείμων
θελεύνων χαρὶς | ἀρτὶ δὲ δουρατέωσιν ἐποπλίσθησε κυλύνδρος | ὀλκὰς
ἀπ' ἡλίων ἐς βυθὸν ἐλκομένη. 'Now the grace of charming spring
which brings back fair meadows opens the bay that roars under Zephy-
rus' blasts. Only yesterday did the merchantman glide on the rollers,
drawn down from the land to the deep.' The date of composition
is uncertain, but cf. v. 14 and n. which may fix the date at 23 B.C.
The position here gives Sestius, who was consul in 23, the fourth
place in honor after Maecenas, Augustus, and Vergil. Metre, 81.
Solvitur acris hiems grata vice veris et Favoni, trahuntque siccas machinae carinas, ac neque iam stabulis gaudet pecus aut arator igni, nec prata canis albicant pruinis.

5 Iam Cytherea choros ducit Venus imminente luna, iunctaeque Nymphis Gratiae decentes


2. siccas: from their winter position, high on the shore.

3 ff. The whole world feels the pleasant change — the beasts, man, and the very divinities themselves.

5 f. The contrast between Venus and her band of Nymphs and Graces on the one side with glowing Vulcan and his workmen on the other is carefully planned. Venus is here the goddess of regeneration, at whose coming the world wakes into life. Cf. Lucret. 1, 5 ff. te, dea, te fugiunt venti, te nubila caeli | adventumque tuum, tibi suavis daedala tellus | submittit flores, tibi rident aequora ponti | placatumque nitet diffuso lumine caelum.

— Cytherea: of Cythera. For this use of a local adjective modifying the name of a divinity, cf. 3, 4, 64 Delius et Patareus Apollo.

— choros ducit: the concept is probably borrowed from the Hom. Hymn to Apollo, 194 ff. aυταρ εὐπλόκαμου Χάριτες καὶ εὐφρονες Ὄραν | Ἀρμονίη θ’ Ἡβῃ τε Δώς θυγάτηρ τ.’ Αφροδίτῃ | ὀρχεῦντ’ ἀλλήλων ἐπι καρπῶν χεῖρας ἐχουσα. — imminente luna: the night when no mortals are abroad, is the gods’ favorite time to visit the earth. Cf. Stat. Silv. 1, 1, 94f. sub nocte silenti, | cum superis terrena placent. — iunctae, etc.: hand in hand; cf. 4, 7, 5f. Gratia cum Nymphis geminisque sororibus audet | ducere nuda choros. — Gratiae: Seneca de Benef. 1, 3 has given us an accurate description of the regular representation of the Graces in early painting and sculpture, tres Gratiae sorores manibus implexis, ridentes, iuvenes et virgines, soluta ac pellucida veste; in later art they are represented as nude, with their arms about one another’s shoulders. Cf. Baumeister, pp. 375-6. — decentes: comely; the word is transferred to English poetry, e.g. Milton Il Pens. ‘Over thy decent shoulders drawn.’
alterno terram quatiunt pede, dum gravis Cyclopum
Volcanus ardens visit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
aut flore terrae quem ferunt solutae;
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.
Pallida mors aequo pulsat pede pauperum tabernas
regumque turris. O beate Sestī,
vitae summa brevis spem nos vetat incohare longam.
Iam te premet nox fabulaeque manes

7. alterno . . . quatiunt pede: i.e. in rhythmic dance; cf. 1, 37. 1
nunc est bibendum, nunc pede libero | pulsanda tellus.— gravis: equivalent to laboriosas, toilsome.
— ardens: 'glowing in the light of the fire.' Some editors prefer to regard it as a transferred epithet which would naturally belong to officinas: with the verse, cf. Apoll. Rhod. 3, 41 άλλη ὃ μὲν ἐσχάλκεων καὶ άκμωνά ἡρε βεβήκει.
13. Note the p five times repeated. — pulsat pede: for the custom of knocking with the foot, cf. Plaut. Most. 453 pulsando pedibus paene confregi hasce ambas (fores), also Callim. Hymn to Apollo, 3 καὶ δήπον τὰ θυρετρα καλῶ τοῦ Φοῖβος ἀράσσει.
14. turris: the houses of the great (regum) with many stories, in contrast to the one-story dwellings (tabernas) of the poor.— beate: blessed by Fortune; with almost concessive force. Some wish to see in this word a reference to Sestius' consulship.
15. summa brevis: brief span. — incohare: used properly, as here, of entering on an undertaking that cannot be fulfilled. Cf. Sen. Epist. 101, 4 ό quantum dementia est spes longas incohanthum.
16 f. ιάμ: presently. With the future ιάμ often expresses confidence in the result; cf. 2, 20, 13 f. ιάμ Daedaleo notior Icaro | visam gementis litora Bosphori.— fabulae: in apposition with manes, the spirits of the dead. The phrase is imitated by Pers. 5, 151 f. cinis et manes et fabulae fies; cf. also Callim. Epig. 13, 3 f. ὁ Χαρίδα, τί τὰ νέρθε; τολυκτότος, αἰδί ἀνοδοι τί; μυστοφός. ὁ δὲ Πλοῦτων; μῦθος. ἀπωλό-
et domus exilis Plutonia; quo simul mearis,
nec regna vini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.


— exilis: unsubstantial, dreary.
— simul: equivalent to simul ac, as regularly in Horace.

18 ff. In the last three verses Horace calls back the pleasure of wine and love, and reminds his friend that he must enjoy these delights while he may. Death will soon deprive him of them.— regna vini: the presidency of the drinking bout was determined by lot or by dice. Cf. n. to 2, 7, 25 quem Venus arbitrum dicet bi-bendi? — talis: properly ‘knuckle bones’ which would ordinarily fall on the longer sides; the highest throw (iactus Veneris) was when each rested on a different side.— Lycidan: a name invented for the occasion.

5

To a coquette: ‘What slender innocent enjoys thy smiles to-day, Pyrrha? Alas, he does not yet suspect that thou art fickle as the sea; thy smile lures on his love to shipwreck. Thank Heaven I escaped: in Neptune’s temple I hang my dripping clothes as votive gift.’

The perfected simplicity of this ode can best be tested by an attempt to alter or transpose a word, or by translation. Even Milton’s well-known version is inadequate. Metre, 73.

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

Cui flavam religas comam,

1 f. gracilis... puer: stripling.
— multa... in rosa: lying on many a rose; as in Sen. Epist. 36, 9 in rosa iacere. Cf. also Eleg. in Maec. 1, 94 f. victor poti-atur in umbra, | victor odorata dormiat inque rosa; Cic. de Fin. 2, 65 potantem in rosa. — urget: courts.

3 f. Pyrrha: Πύρρα, a fictitious name, ‘the auburn haired’; cf. flavam. — religas: i.e. in a simple knot. Cf. 2, 11, 23 in comptum Lacaenae | more comam religata
simplex munditiis? Heu quotiens fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea,
qui semper vacuum, semper amabilem
sperat, nescius aurae
fallacis. Miseric quibus

nodiun. With the question, cf. Anth. Pal. 5, 227 εἰτε τινε πλέξεις
ετι βόστρυχον, ἡ τιν χεῖρας | φατ
δρυνέεις ὄνυχων ἀμφιτεμέων ἀκίδα;
'Tell me for whom wilt thou still
dress thy curling locks, or for whom
wilt thou make fair thy hands and
trim thy nails' sharp points?' (i.e.
so that they may not be used to
scratch in case of a quarrel between
thee and thy new lover. Cf. v. 17 f.
of the following ode).

5 f. simplex munditiis: plain in
thy neatness (Milton). munditia
denotes a natural beauty and eleg-
ance that is unadorned; Pyrrha
has chosen studied simplicity in
dress.—fidem: sc. mutatum from
the following mutatos; therefore
equivalent to perfidiam, as the con-
text shows.—mutatos deos: i.e.
adversos; cf. Prop. 1, 1, 8 cum
marten adversos cogor habere deos.

7. nigris: belonging naturally
with aequora, as 'darkened' by the
gusts of wind, but here transferred
to ventis; cf. 1, 3, 40, iracunda
fulmina. Intr. 99. The com-
parison of a coquette to the sea is
very old. Cf Semonides of Amor-
gos, Frg. 7, 37 ff. ὠσπερ θάλασσα
πολλάκις μὲν ἀτρεμά | ἡσθηκ' ἄπτη-
μων, χάρμα νιώτησιν μέγα, | θέρεος
ἐν ὡρῇ, πολλάκις δὲ μαινεῖται | βα-
ρυκύπασι κύμασιν φορεμένη. |
ταύτη μάλιστ' έοικε τοιαύτη γυνῆ.
'As the sea ofttimes is motionless
and harmless, a mighty joy to sail-
ors in the summer season, and yet
ofttimes doth rage, driven to and fro
with loud roaring billows. This sea
it is that such a woman is most like.'

8. emirabitur: found only here
in classical Latin. The prefix is
intensive. Cf. the Greek ἐκθαν-
μάζειν.—insolens: used here in its
original meaning of unaccustomed,
poor innocent.

9. credulus aurea: note the
force of the juxtaposition; cf. 1, 6,
10 tenues grandia. — aurea: a
common designation of perfection:
cf. the Homeric χρυσῆ Αφροδίτη.
In present-day English it is seldom
applied to persons, but cf. Shak-
spere, Cymbeline, 4, 2 'Golden
lads and girls all must | As chim-
ney sweepers, come to dust.'

10 f. vacuum: fancy free, to all
the world but him. — auroe: re-
intemptata nites: me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

15
turning to the metaphor of v. 6 f.;
cf. 3, 2, 20 arbitrio popularisaurae.
13. intemptata nites: still
keeping up the figure of the glittering sea, untried and treacherous. Cf. Lucret. 2, 559 subdola
cum ridet placidi pellacia ponti.
— tabula sacer, etc.: the ancient
custom of dedicating in the shrine
of a divinity a picture (tabula) can
still be seen in Roman Catholic
churches, especially in Europe.
Shipwrecked sailors sometimes
hung up the garments in which
they had been saved as offerings
to Neptune, Isis, or other divinity.
Cf. Verg. A. 12, 766 ff. forte
sacer Fauno foliiis oleaster amaris
hic steterat, nautis olim venerabile
lignum, | servati ex undis ubi
figere dona solemant | Laurenti
divo et votas suspendere vestes.
For votive offering of various
sorts, see Schreiber’s Atlas,
pl. 15.
— potenti . . . maris deo: cf. 1,
3, 1 diva potens Cypri; 6, 10
imbellisque lyrae Musa potens;
and Plaut. Trin. 820 salsipotenti
. . . Neptuno.

6

‘Varius, who vies with Homer, shall sing thy exploits, Agrippa.
The deeds of heroes and tragic themes are all too great for my weak
powers; I will not detract from Caesar’s fame and thine. Only wine
and lovers’ quarrels are suited to my verse.’

Addressed to M. Vipsanius Agrippa, Augustus’ ‘Minister of War’
and greatest general; he defeated Sextus Pompey at Naupactus. 36 B.C.,
and was commander at Actium, 31 B.C. Apparently Agrippa, or
Agrippa’s friends, had suggested to Horace that he celebrate the gen-
eral’s exploits in verse. This ode is Horace’s skillful apology and should
be compared with similar expressions, 2, 12; 4, 2, 27 ff.; S. 2, 1, 12;
Epist. 2, 1, 250 ff. In each case, however, while declaring his unfitness
for the task, he describes deeds of war, yet briefly, not in an elabo-
rate poem. Here by his manner of declining, he pays Agrippa the
highest tribute as well as compliments his friend Varius. The date
of composition is after 29 B.C., when Agrippa returned from the East.
Metre, 72.
HORATI

Sciberis Vario fortis et hostium victor Maeonii carminis alite,
quam rem cumque ferox navibus aut equis miles te duce gesserit.

5 Nos, Agrippa, neque haec dicere nec gravem
Pelidae stomachum cedere nescii

1. *scriberis*: expressing assurance; different from *laudabunt alii* of the following ode, which is equivalent to *others may praise* (if they wish). The real subject of the verb is ‘thy brave deeds and victories,’ *(tu)* fortis et hostium victor. — *Vario*: frequently taken as abl. abs. with alite to avoid the apparent solecism of the abl. of agent without *ab*. This is as unnecessary as to change alite to the dat. *aliti*. For the abl. of agent without *ab*, cf. *Epist.* 1, 19, 2 *carmina*. . . . *quaescribuntur aquae potoribus*. Intr. 96.

Lucius Varius Rufus was the intimate friend of Horace and Vergil. With Plotius Tucca he was the latter’s literary executor, and at Augustus’ command published the *Aeneid* in 17 B.C.; before the publication of the *Aeneid* he was reckoned the chief epic poet of the period. *S.* 1, 10, 43 f. *forte epos acer* | ut nemo Varius ducit. His posthumous fame, however, seems to have been based on his tragedies, especially his *Thyestes*. *Quint.* 10, 1, 98, *Vaurii Thyestes cuilibet Graecarum comparari potest*. He brought out this play not long after 31 B.C., according to the didascalia, *Thyesten tragoeidi magnum cura absolutam post Aetia-cam victoriam Augusti ludis eius in scena edidit*. Pro qua fabula sestertium deciens acceptit.

2. *Maeonii carminis alite*: i.e. the equal of Homer, who, according to tradition, was born at Smyrna in Lydia, anciently called Maeonia; cf. 4, 9, 5 *Maeonius Homerus*. — *alité*: for ‘bird’ in the sense of ‘poet,’ cf. 4, 2, 25 *Dircaeum* . . . *cybum* of Pindar, and 2, 20 entire.

3. *quam rem cumque*: this tmesis is common in Horace (e.g. 1, 7, 25 *quo nos cume feret* . . . *fortuna*) and not unknown in prose: *Cic. pro Sest.* 68 *quod iudicium cume subierat*.

5 ff. With the following, cf. the Anacreontic verses 23 *θέλω λέγειν Ἁτρείδας, | θέλω δὲ Κάδμου δεῖ αὐτὸν ἐν | ἀ βρᾶβιτος δὲ χρόνοις | ἐρωτα μοῦνον ἦχεί. — nos*: the plural of modesty, so v. 17 below. The singular of the first person is ordinarily used in the lyric poems, the plural being found only here and 2, 17, 32; 3, 28, 9; *Epod.* 1, 5. For the emphatic position, see Intr. 22. — *haec*: ‘thy
CARMINA [1, 6, 14]

nec cursus duplicis per mare Vlixei
nec saevam Pelopis domum

conamur, tenues grandia, dum pudor
imbellisique lyrae musa potens vetat laudes egregii Caesaris et tuas culpa deterere ingeni.

Quis Martem tunica tectum adamantina
digne scripserit aut pulvere Troico

exploits,' taking up quam rem . . . gesserit, above.— dicere: sing, in contrast to scribere, v. 1, used of epic composition. Cf. loqui 3, 25, 18. — gravem Pelidae stomachum : i.e. the Iliad; II. 1, 1 μήνυν ἄειδε, θεά, Πηληνῶδεω Ἀχιλῆος.— cedere nescii: Intr. 108. Cf. Verg. A. 12,527, nescia vinciri pectora.

7. cursus duplicis . . . Vlixei: the Odyssey; Od. 1, 1 ἄνδρα μου ἐνεπεί. Μοῦσα, πολύτροπον, ὀς μάλα πολλὰ | πλάγχχη. Horace humorously shows his own unfitness for epic song by translating μῆνυς by stomachus, bile, and πολύτροπος by duplex, wily.— Vlixei: from a (non-existent) nominative Vlixeus, formed after the Sicilian dialectic Οὐλιές, 'Ολιές.

8. saevam Pelopis domum: Talnus, Pelops, Atreus, Thyestes, Agamemnon, Orestes, etc. The bloody history of this house was a favorite tragic theme; we have still extant Ἀeschylus' Trilogy, Sophocles' Electra, Euripides' Orestes, Electra, and two Iphigenias. The verse is a compliment to Varius' genius for tragedy, as vv. 5–7 are to his position as epic poet.

9. tenues grandia: in agreement with nos and haec. Notice the forceful juxtaposition. Cf. 1, 3, 10 fragilem truci; 1, 5, 9 credulus aure; 1, 15, 2 perfidus hospitam. — lyrae musa potens: cf. n. to 1, 5, 15f.

11. With great skill Horace associates Agrippa's glory with that of Caesar.— egregii: Horace applies this adjective only to Caesar among the living, and among the dead to Regulus, 3. 5, 48 egregius exul. — deterere: to impair, properly 'to wear off the edge.'

13 ff. The answer to this question is of course, 'only a second Homer, a Varius.' The following themes are naturally selected from the Iliad. — tunica tectum adamantina: cf. the Homeric χαλκοχίτων, χαλκεοθώραξ, χάλκεος Ἀρής.— pulvere . . . nigrum: cf. 2,
nigrum Merionen aut ope Palladis
Tydiden superis parem?

Nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum leves.

15

1, 22 duces non indecoro pulvere
sordidos. — Merionen: charioteer
to Cretan Idomeneus and one of the
foremost fighters of the Greeks. —
Ope Palladis ... parem: Horace
had in mind II. 5, 881–884 (Ares
speaks) ἡ νῦν Τυδέος νῦν, ὑπερ-
φιλον Διομήδεα, μ αργαίευν
ἀνήκεν ἐπ’ ἄθανάτου κυνθίων. |
Κύπριδα μὲν πρῶτον σχέδον οὕτως
χείρ ἐπὶ καρπῷ, αὐτῷ ἐπέτει
μοι ἐπέσουτο δαίμονι ἴσος.

17 ff. Contrasted with the tragic
and epic themes are drinking
bouts and lovers' quarrels, fit sub-
jects for Horace's imbellis lyra.
— nos ... nos: for the anaphora,
see Intr. 28c. — sectis...unguibus:
and hence harmless. Cf. the Greek
verses quoted on 4, 5, 3. — vacui:
fancy free; 1, 5, 10. — sive quid,
etc.: for the omission of the first
sive, cf. 1, 3, 16. — urimur: i.e.
with love. — non praeter solitum:
i.e. 'after my usual fashion.' — le-
ves: with the subject of cantamus.

7

This ode is very similar in construction to the fourth, in which the
first twelve verses are given to the praise of spring, the remainder of
the ode to the exhortation to enjoy life while we may; in this, 1–14
celebrate the charm of Tivoli, 15–32 urge the value of wine as a re-
leaser from care. This second part again falls naturally into two divi-
sions: the general exhortation (15–21), and the concrete example
(21–32). The connection between the two parts of the ode is so
slight that as early as the second century some critics regarded them as
separate poems, and they so appear in some manuscripts, but that the
two parts belong together was recognized by Porphyrio, who notes on v.
15 hanc odem quidam putantiam esse, sed eadem est; nam et hic ad
Plancum loquitur, in cuius honore et in superiori parte Tibur laudavit.
Plancus enim inde fuit oriundus.

L. Munatius Plancus, who is here addressed, had a varied military
and political career. He was a legate of Julius Caesar; in 43 B.C. as
Laudabunt alii claram Rhodon aut Mytilenen
aut Epheson bimarisve Corinthi
moenia vel l'accho Thebas vel Apolline Delphos
insignis aut Thessala Tempe.

1. laudabunt alii: others may praise (if they will); the antithesis is me, v. 10. For this use of the future, cf. Verg. A. 6, 847 ff. excudent alii spirantia mollius aera ... tu regere imperio populos, Romane, memento. — claram: famous, or possibly sunny. So Lucan 8, 247 f. claramque reliquit | sole Rhodon. The adjective belongs equally to Rhodon, Mytilenen, Epheson, which are closely connected by aut ... aut, the following places being more loosely attached by ve ... vel ... vel. Rhodes (Catull. 4, 8 Rhodium ... nobilern) famous for its commerce, its schools of rhetoric and philosophy, and its art; Mytilene, capital of Lesbos, the city of Alcaeus and Sappho (Cic. de lege agr. 2, 40 uEbs et natura et situ et descriptione aedificiorum et pulchritudine in primis nobilis): Ephesus, the chief city of the province of Asia. The same three cities are named by Mart. 10, 68. 1 f. cum tibi non Ephesos nec sit Rhodos aut Mytilene, | sed domus in vico, Laelia, patricio.


3 f. Bacchus according to one tradition was the child of Theban Semele. Cf. 1, 19, 2 Thebanae ... Semelae puer. Delphi was the seat of Apollo's greatest shrine on the mainland of Greece. — insignis: modifying both Thebas and Delphos. — Temple: acc. neuter plur.: famed for its beauty. Cf. Eurip. I troad. 214 ff. τοῖς Πυρείων σεμνὰν χώραν, | κρητίδι' Οὐλύμπου
HORATI

5 Sunt quibus unum opus est intactae Palladis urbem
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam;
plurimus in Iunonis honorem
aptum dicet equis Argos ditisque Mycenas.

10 Me nec tam patiens Lacedaemon
nec tam Larisae percussit campus opimae
quam domus Albuneae resonantis

καλλίσταιν, | ὁλὼς βρίθεων φάμαν
ἡκονο' | εὐθαλεὶ τ' εὐκαρπεῖα. 'I
have heard that Peneus' sacred
district, Olympus' footstool most
fair, is weighted with great fortune
and goodly increase.'

5 f. sunt quibus: cf. 1, 1, 3
sunt quos. — unum opus, etc.: only
task, i.e. poets who devote them-
tselves to singing in ‘unbroken
song’ (perpetuo carmine) the glo-
rious history of Athens, the city
of the virgin goddess (intactae
Palladis). Some critics take per-
petuo carmine to mean epic in
contrast to lyric poetry, but this
is not necessary.

7. The poets sing of all the leg-
end and history that belongs to
Athens, and so their work is com-
pared to a garland made of olive
leaves plucked from every part (un-
dique) of the city. The same com-
parison was made by Lucret. 1,
928 ff. invatque novos decerpere
flores | insignemque meo capiti
petere inde coronam, | unde prius
nulli velarint tempora musae.—
olivam: sacred to Athena.

8. plurimus: many a one.—in
Iunonis honorem, etc.: cf. II. 4, 51 f.
(Hera speaks) ἦτοι ἐμοὶ τρεῖς μὲν
πολὺ φίλταται ἐισιπόληνς, | "Ἀργος
τε Σπάρτη τε καὶ ἐφυνάγυνα Μυκῆνη.

9. aptum . . . equis Argos, etc.: II.
2, 287 ἄπτ' Ἀργος ἵπποβότοιον,
7, 180 πολύχρυσος Μυκῆνη. See
Tsountas and Manatt, The Myce-
nean Age, Index, s.v. gems, for the
treasure found at Mycenae.

10. me: emphatic contrast to
alii v. 1. Cf. 1, 1, 29.—patiens:
hardy. Cf. Quintil. 3, 7, 24 minus
Lacedaemone studia litterarum
quam Athenis honores merebun-
tur, plus patientia ac fortitudo.

11. Larisae . . . campus opimae:
Thessaly was famed in antiquity
for its grain. Cf. II. 2, 841 Λάρισα
ἐρίβωλας.

12 ff. Tibur (Tivoli), beloved in
antiquity as in modern times for
its beauty, is situated on the edge
of the Sabine Mountains, overlook-
ing the Campagna. The Anio
flows round the foot of Mount Ca-
tillus (Monte Catillo still) and then
falls to the valley in a number
of beautiful cascades and rapids
(therefore Albuneae resonantis;
et praeceps Anio ac Tiburni lucus et uda mobilibus pomaria rivis.

15 Albus ut obscuro deterget nubila caelo saepe Notus neque parturit imbris perpetuos, sic tu sapiens finire memento tristitiam vitaeque labores molli, Plance, mero, seu te fulgentia signis castra tenent seu densa tenebit Tiburis umbra tui. Teucer Salamina patremque

praecipe Anio). For Horace's affection for Tivoli, see Sellar p. 179f. — domus Albuneae: a grotto in which 'there was an ancient Italian oracle; hence the name of the last of the Sibyls. Cf. Verg. A. 7, 82 ff. lucosque sub alta | consulti Albunea, nemorum quae maxima sacro | fonte sonat.

13 f. Tiburni: Tiburnus, grandson of Amphiaraus, the Argive seer; according to tradition he was banished with his brothers Coras and Catillus, and became with them the founder of Tibur. Cf. 2, 6, 5 Tibur Argeo positum colono. Catillus gave his name to the mountain behind the town; but was also associated with the town itself. Cf. 1, 18, 2 circa mite solum Tiburis et moenia Catili. — lucus: a sacred grove, distinguished from nemus, the more general word. — uda mobilibus, etc.: the Anio with its restless streams (mobilibus rivis) irrigated the adjoining orchards (pomaria). Cf. Prop. 5, 7, 81 pomosis Anio qua spumifer incubat arvis.

15 f. The only connection between the preceding and that which follows is Tiburis umbra tui, v. 21. 'You and I love Tibur beyond all other places; the thought of that spot reminds me of thee; learn the lesson of an easy life wherever thou mayest be.' It must be acknowledged that the connection is very slight. We may have here in reality a combination of two 'fragments' which Horace never completed. Cf. introductory n. to 1, 28. — albus Notus: the south wind usually brought rain (nubilus Auster); but sometimes clearing weather (albus, λευκόντος), and wiped (deterget) the clouds from the sky. — parturit: breeds. Cf. 4, 5, 26 f. quis (paveat) Germania quos horrida parturit | fines.

17. perpetuos: cf. v. 6 above. — sapiens, etc.: be wise and remember. 19. molli: mellow. 20. tenent . . . tenebit: notice change in tense.

21 ff. Again the connection with the preceding is slight, but the pointing of a general statement
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristis adfatus amicos:

'Quo nos cumque feret melior fortuna parente,
ibimus, o socii comitesque!

Nil desperandum Teucro duce et auspice Teucro;
certus enim promisit Apollo

(17–20) by a mythological illustration is a favorite device of Horace. This particular story is found only here: Teucer’s father, Telamon, refused to receive him on his return from Troy, since he had failed to bring his brother, Ajax, with him; therefore Teucer sought a new home in Cyprus, where he founded a city, named after his birthplace. The tale was a familiar one from Pacuvius’ tragedy, Teucer, which was much admired. Cf. Frg. 12 R. (which is a part of Telamon’s reproach) sèggregare abs te aûsu’s aut sine illo Salaminam ingredi, | nèque paternum aspèctum es veritus, quom aëtate exacta indigem | libeèum lacerdìstì orbasti extintxi, neque fratris necis | nèque eius gnati pàrovi, qui tibi in tutelam est tràditus? Cic. Tusc. 5, 108 refers to the story, itaque ad omnem rationem Teucri vox accommodari potest: ‘Patria est, ubicunque est bene.’

22 f. cum fugeret: when starting to exile. — tamen: ‘in spite of his trouble.’ — Lyaeo: the releaser, Liber, Λύαος. — pòpulea: sacred to Hercules. Cf. Verg. A. 8, 276 Herculea bicolor. . pòpulus umbra; Theocr. 2, 121 κρατὴς ἔχον λεύκαν, Ἡρακλέως ἔρον ἔρνος. The appropriateness of Teucer’s honoring Hercules at this time lies in the character of Hercules as a traveler (3, 3, 9 vagus Hercules) and leader (Xen. Anab., 4, 8, 25 ἄγεμὼν), to whose protection Teucer might naturally in- trust himself when starting on this uncertain journey. Furthermore it was in company with Hercules that Telamon took Troy (cf. Verg. A. 1, 619 ff.) and captured Hesione, who became Teucer’s mother.

25. quo . . . cumque: cf. n. to 1, 6, 3. — melior parente: kinder than my father. Cf. Telamon’s reproach quoted on v. 21 above.

27. Teucro . . . Teucro: note that the substitution of the proper name for me . . . me appeals to their loyalty. — duce et auspice: formed from the technical Roman phrase; cf. Suet. Aug. 21 domuit autem, partim ductu, partim auspiciis suis Cantabriam.

28 f. The reason for his confidence. — certus: unerring, true,
ambiguam tellure nova Salamina futuram.
O fortes peioraque passi
mecum saepe viri, nunc vino pellite curas;
cras ingens iterabimus aequor.'

νημερτής.—ambiguam . . . Salamina: a Salamis to dispute the name (Wickham); i.e. when Salamis was named, one could not tell which was meant, the old or the new. Cf. Sen. Troad. 854 hinc ambiguity veram Salamina opponunt.

30 ff. Cf. Od. 12, 208 ὅ φίλοι, οὐ γὰρ πῶ τι κακῶν ἄδωκμονές εἶμεν,

Verg. A. 1, 198 f. o socii, neque enim ignari sumus ante malorum, | o passi graviora, dabit deus his quoque finem.—nunc: to-day, while yet you may.

32. ingens: boundless.—iterabimus: sail again. Cf. Od. 12, 293 ἵωθεν δ' ἀναβάντες ἐνήσομεν εὐρά πόντῳ.

8

'Lydia, in Heaven's name, why wilt thou kill Sybaris with love? He no longer takes part in manly sports on the Campus Martius, but hides as did Achilles on the eve of Troy.'

The same theme — the weakening of a youth by love — was adapted by Plautus Most. 149 ff. from a Greek comedy, cór dolet, quōm scio, ut nunc sum atque ut fui: | quō neque indūstrior dē iuventute erat | . . . disco, hastis, pilā, cūrsu, armis, equō . . . . The date of composition is unknown. It is probably a study from the Greek, and is Horace's single attempt to write in the greater Sapphic stanza. Metre, 70.

Lydia, dic, per omnis te deos oro, Sybarin cur properes amando

1. Lydia: (Ἀλύθη) a common poetic name for the heroine in amatory poetry from the time of Antimachus; cf. 1, 13, 1; 25, 8.—per omnis te deos oro: the usual order in appeals. Cf. Ter. And. 538 per te deos oro; also in Greek, Soph. Phil. 468 πρός νῦν σε πατρός, . . . ἵκνωμαι.

2 f. Sybarin: the name is chosen to fit the effeminacy of the youth. Cf. the Eng. ‘Sybarite.’ —cur properes, etc.: i.e. ‘what possible motive can you have for ruining the boy so quickly?’ The rhetorical form of the question, as well as its content, implies that Lydia is doing wrong; no answer is expected. —amando: in meaning equivalent to an abstract noun. Cf. Epod. 14. 5 occidis saepe rogando, 'by questioning.'
perdere, cur apricum
oderit campum, patiens pulvers atque solis.

Cur neque militaris
inter aequalis equitat, Gallica nec lupatis
temperat ora frenis?

Cur timet flavum Tiberim tangere? Cur olivum
sanguine viperino
cautius vitat neque iam livida gestat armis
bracchia, saepe disco,
saepe trans finem iaculo nobilis expedito?

4. campum: the Campus Martius was the favorite place of exercise for the young Romans. — patiens: when he once endured. Sun and dust are the two tests of manly endurance. Cf. Symmach. Or. 1, 1 ibi primum tolerans solis et pulvers essse didicisti; Tacitus, Hist. 2, 99, thus describes the demoralized condition of the German troops in 69 A.D. non vigor corporibus, non ardor animis, lentum et rerum agmen, fluxa arma, segnes equi; — impatien solis, pulvers, tempestatum.

5 ff. Two centuries later Philostratus wrote Epist. 27 οὐχ ἢπτον ἀναβαίνεις, οὐκ εἰς παλαίστρας ἀπαντᾶς, οὐχ ἤλιῳ δίδωσε σεωτόν. — militaris: modifying aequalis, with the martial youth of his own age; i.e. in the exercises described 3, 7, 25 ff. quamvis non alius flectere equum sciens | aeque conspicitur gramine Martio, | nec quisquam citus aequae | Tuscodenata- tat aldeo. — Gallica . . . ora: equivalent to ora equorum Gal-
lorum. The best cavalry horses came from Gaul.— lupatis . . . frenis: bits with jagged points like wolf’s teeth, serving the same purpose as the Mexican bit of the ‘cowboy.’ Cf. Verg. G. 3, 208 duris parere lupatis.

8. Swimming in the Tiber was a favorite exercise; cf. 3, 7, 27 quoted on v. 5 above, and Cic. pro Cael. 36 habes hortos ad Tiberinu, quo omnis inventus natandi causa venit. For the adjective flavum, cf. n. to 1, 2, 13.— olivum: used by wrestlers to anoint the body. — sanguine . . . viperino: thought to be a deadly poison. Cf. Epod. 3, 6 cruor viperinus.

10. livida: with bruises received in his sports with discus and javelin. — gestat: notice the force of the frequentative. Cf. equitat v. 6.— trans finem: the winner with discus and javelin was he who threw farthest. Cf. Odysseus’ throw Od. 8, 192 f. ὁ (δίσκος) δ’ ὑπὲρπτατο σήματα πάντων | μίμpha θένων ἀπὸ χείρος.
Quid latet, ut mariae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?

Here he was discovered by Ulysses, who came in disguise as a peddler bringing wares intended to attract the attention of girls; there were also in his pack some weapons, by handling which Achilles betrayed himself. The story is told by Ovid Met. 13, 162 ff.; cf. Statius Achilles 2, 44 f. The discovery is shown in two Pompeian wall paintings, one of which is reproduced in Baumeister, no. 1528.

— sub . . . funera: on the eve of; cf. sub noctem. — cultus: dress.
— Lycias: the Lycians were the Trojans’ chief allies against the army of the Greeks.

9

‘The world is bound in the fetters of snow and ice. Heap high the fire to break the cold; bring out the wine. Leave all else to the gods; whate’er to-morrow’s fate may give, count as pure gain. To-day is thine for love and dance, while thou art young.’

The first two strophes at least are based on an ode of Alcaeus of which we still have six verses; the setting only is Italian. Alc. Frg. 34 ἐνέ μὲν θέαν Ζεύς, ἐκ δ’ ὄρανῳ μέγας | χεῖμοι, πεπάγασιν δ’ ἰδαῖον ῥόου. | . . . καβαβαλλὲ τὸν χείμον’, ἐπὶ μὲν τίθεις | πῦρ, ἐν δὲ κυριαὶ οἶνον ἀφειδίως | μέλιχρον, αὐτὰρ ἀμφὶ κόρση | μαλβακὸν ἀμφὶ (βαλόν) γνοῦφαλλον. ‘Zeus sends down rain, and from the sky there falls a mighty winter storm; frozen are the streams. Break down the storm by heaping up the fire; mix sweet wine ungrudgingly, and throw round thy head sweet lavender.’ The last four strophes are apparently Horace’s own. The theme is the same as that of Epod. 13.
The ode clearly suggested to Tennyson the lines, *In Memor. 107*, ‘Fiercely flies | The blast of North and East, and ice | Makes daggers at the sharpen’d eaves, ... But fetch the wine, | Arrange the board and brim the glass, || Bring in great logs and let them lie, | To make a solid core of heat; | Be cheerful-minded, talk and treat | Of all things ev’n as he were by.’

Thaliarchus (v. 8) is only a person of Horace’s fancy, although the name was in actual use, as is shown by inscriptions. The ode is evidently a study and not an occasional poem; while it probably belongs to Horace’s earlier attempts at lyric verse, the skill with which it is written has won admiration from all critics. Metre, 68.

Vides ut alta stet nive candidum
Soracte, nec iam sustineánt onus
silvae laborantes, geluque
flumina constiterint acuto.

**5**

Dissolve frigus ligna super foco
large reponens, atque benignius

1. The point of view is apparently the neighborhood of Tivoli, from which Soracte can be seen some twenty miles to the west of north; while Soracte is the highest peak (2000 feet) visible from this vicinity, it is not ordinarily the most conspicuous mountain. Snow is seldom seen on it, and so Horace seems to choose this rare phenomenon to suggest extreme cold weather. — ut: interrogative. — nive candidum: cf. Macaulay, *Regillus*, ‘White as Mount Soracte | When winter nights are long.’

3 f. laborantes: with the burden of the snow; cf. 2, 9, 7 f. where the high wind is the cause of the wood’s distress, *Aquilonibus* | querqueta Gargani laborant. — flumina constiterint: this degree of cold is not known to the Campagna. Horace here follows Alcaeus πεταγασιν δ’ ηδύτων ρόϊ. — acuto: biting, sharp. Cf. Pind. *P. I.*, 38 f. νιφόεσσ’ Αίτνα, πανέτης | χιόνος ἀξείως τιβήνα, ‘nurse of the biting snow the whole year through.’

5. dissolve frigus: cf. 1, 4. 1 solvitur acris hiems, and n. — foco: the common hearth in the middle of the atrium.

6. reponens: ‘keeping up’ the supply of wood; re- implying a duty to replace what the fire consumes; cf. reddere. — benignius: without stint, ἀφετέδεως; the comparative is not opposed to the positive large in any sense, but is simply emphatic.
deprome quadrimum Sabina,
o Thaliarche, merum diota.

Permitte divis cetera; qui simul
stravere ventos aequore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

Quid sit futurum cras fuge quaerere, et
quem fors dierum cumque dabit lucro

7. deprome: broach. Sabine wine was but ordinary ‘vin de pays’ which would be well aged in four years. Horace means ‘a roaring fire and good vin ordinaire will give us warmth and cheer.’ Yet the age—four years—may have been a commonplace of poets; cf. Theoc. 7, 147 τετράενες δὲ πίθον ἀπελύετο κρατὸς ἀλειφαρ. ‘And it was a four-year-old seal that was loosened from the mouth of the wine jars.’ Likewise 14, 15 f. ἀνοξα δὲ βιβλινον αὐτοὺς | εὐώδη, τετρών ἐτῶν, σχεδόν ὡς ἀπὸ λαγὸ. ‘And I opened for them Bibline wine, four years old, fragrant almost as when it came from the wine press.’ — Thaliarche: Θαλιάρχος; this suggests the master of the drinking bout, arbiter convivii. Cf. n. to 1, 4, 18. — diota: δώτος; the two-handled amphora in which the wine was stored in the apotheca.

9 f. cetera: all else. in contrast to the present moment and its joys. Cf. Epod. 13, 7 f. cetera mitte loqui; deus haec fortasse benigna | reducit in sedem vice, and Theog. 1047 f. νῦν μὲν πίνοντες τερπώμεθα, καλὰ λέγοντες; | ἀσσω δ' ἐπεί 'ἔστω, ταῦτα θεοὺς μέλει. ‘Now let us take our delight in drinking, speaking words of fair omen; whatever shall come tomorrow is only Heaven’s care.’ Cf. also the passages quoted on v. 13 below. — qui simul, etc.: the following illustrates the power of the gods.— simul: i.e. simul ac; cf. 1, 4, 17, and n. — stravere: so στροέννυμ, in the same connection Od. 3, 158 ἐστόρεσεν δὲ θεὸς μεγακύτευ τὸντον.

11 f. The cypresses of the garden are contrasted with the ash trees of the mountains.

13 ff. Common Epicurean sentiments. Cf. the Anacreontic τὸ σημερον μέλει μοι | τὸ δ' αὐριον τὸς οἴδει; and Philet. Frg. 7 K. τὶ δεὶ γαρ ὅτα θητόν, ἵκτενω. ποιεῖν | πλὴν ἤδεῳς ἔγν τὸν βίον καθ' ἡμέ- ραν | εἰς αὐριον δὲ μηδὲ φροντὶ- ξεῖν ὧ τι | ἔστω: ‘For what should I who am mortal do, I pray thee, save live pleasantly day by day,
adpone, nec dulcis amores
sperne puer neque tu choreas,
donec virenti canities abest
morosa. Nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora;

nunc et latentis proditor intimo
gratus puellae risus ab angulo

and have no anxiety for what may come on the morrow?—fuge: shun, cf. 2, 4, 22 fuge suspicari. —fors: personified, Dame Fortune. —dierimi: connect with quem ... cumque. For the tnesis, cf. 1, 6, 3. —lucro appone: in origin a commercial expression; ‘carrying to the profit account.’ Cf. Ovid, Trist. 1, 3, 68 in lucro est quae datur hora mihi.

16. puer: ‘while thou art young.’—tu: in disjunctive sentences the subject pronoun is often reserved for the second member as here, giving emphasis to the charge. Cf. Epist. 1, 2, 63 hunc frenis, hunc tu compesce catena; and Iuv. 6, 172 parce precor, Paean, et tu depone sagittas.

17. virenti canities: notice the forceful juxtaposition; cf. n. to 1, 5, 9. —virenti: sc. tibi. Cf. Epod. 13, 4 dum virent genua.

18 ff. morosa: crabbed. —nunc: ‘while thou art young,’ repeating donec virenti, etc. The Campus Martius and the public squares (areae) were natural trysting places. In our climate we have little idea of the way in which Italian life, from business to love-making, is still carried on in the squares (piazzes) of the towns and cities. —lenes ... susurri: cf. Prop. 1, 11, 13 blandos audire susurros.

21 ff. nunc et: the anaphora weakens the violence of the zeugma by which this strophe is connected with repetantur, be claimed; the opposite of reddere. cf. n. on reponens, v. 6, above. The skillful arrangement of the verses is striking and cannot be reproduced in an uninflected language; like an artist, Horace adds to his picture stroke after stroke, until it is complete. Each idea in the first verse has its complement in the second:—

latentis proditor intimo
puellae risus ab angulo

Intr. 21.
pignusque dereptum lacertis
aut digito male pertinaci.

23 f. The girl is coquettish. Porphyrion quotes Verg. E. 3, 65 et fugit (sc. puella) ad salices et se cupit ante videri. Cf. also Maximian's verses written in the sixth century A.D. Eleg. 1, 67 ff. et modo subridens latebras fugitiva petebat, non tamen effugiens tota latere volens, sed magis ex aliqua cupiebatur parte videri. | lactior hoc potius, quod male tecta fuit. — pignus: pledge, either ring or bracelet. — male: a weak negative with pertinaci, like minus, feebly resisting. Cf. 1, 2, 27, and n.

10

The Italian Mercury was early identified with the Greek Hermes, but was chiefly worshiped by the Romans as the god of trade. This ode is a hymn to Mercury with the varied attributes of his Greek parallel: he is celebrated as the god of eloquence (λόγιος), of athletic contests (ἀγώνιος), the divine messenger (διάκτορος), the inventor of the lyre (μουσικός), the god of thieves (κλέπτης), the helper (ἐρωύνιος), and the shepherd of the shades (ψυχοπομπός), who restrains them with his golden wand (χρυσόφροντις). That this ode is based on a similar ode by Alcaeus is expressly stated by Porphyrion, hymnus est in Mercurium ab Alcaeo lyrico poeta, who adds on v. 9 fabula haec autem ab Alcaeo ficta; furthermore Pausanias (7, 20, 5) informs us that Alcaeus treated in a hymn the theft of cattle from Apollo, but Menander (de encom. 7) says that the chief theme of the hymn was the birth of the god, so that we may safely conclude that Horace's treatment of his original was free. Unfortunately but three verses of Alcaeus' hymn are preserved, Frg. 5 χαιρε Κυλλάνας ὅ μεδεις. σὲ γὰρ μοι | θύμος ὑμνην, τὸν κορυφαῖς ἐν αὐτῶς | Μαῦα γέννατο Κρονίδα μυγεία. Metre, 69.

Mercuri, facunde nepos Atlantis,
qui feros cultus honinum recentum

1 ff. facunde: as λόγιος, god of speech, expanded in the following qui . . . voice formasti; cf. Mart. 7, 74, 1 Cylennes caelique decus, facunde minister, and also Acts 14, 12 'And they called . . . Paul, Mercury, because he was the chief speaker.' — nepos Atlantis: cf.
voce formasti catus et decorae
more palaestrae,

Te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum quicquid placuit iocosos
condere furto.

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

Ovid's appeal. Fast. 5. 663 clare
nepos Atlantis, ades, and Eurip. Iou
1 ff., where Hermes speaks, "Aτλας
... ἐφυσε Μαίαν, ἥ μ' ἐγείνατο | Ἐρμην μεγίστῳ Ζηνί. — cultus: manners. — recentum: 'newly cre-
ated'; i.e. mankind in its infancy, described by Horace, S i, 3, 100
as mutufm et turpe palaestrae. By the
endowment of language (voce) and the in-
stitution (more) of 'grace-giving'
athletic sports Mercury raised men
out of their early brute condition.
An inscription (Orelli 1417) in his
honor reads sermonis dator infans
palaestrarm protulit Cyllenius. —
catus: an archaic word defined by
Varro L. L. 7, 46 as acutus, the
opposite of stultus.

6. nuntium: so he is called Verg.
A. 4, 356 interpres divom. — ly-
rae parentem: cf. Arnold's Merope
'Surprised in the glens | The bask-
ing tortoises, whose striped shell
founded | In the hand of Hermes
the glory of the lyre.'

7 f. callidum: with the depend-
ent infinitive condere. Intr. 100
Hermes is called Eurip. Rhes. 217
φηκητῶν ἄναξ. — iocosos: spottos.

9 ff. According to the Homeric
hymn to Mercury 22 ff. it was on
the very day of the god's birth that
he perpetrated this theft as well as
invented the lyre. The Scholiast
to H. 15, 256 tells the same story.

'Ερμης ὁ Δῶς καὶ Μαίας τῆς "Ατλαν-
tos eφρε λύραν καὶ τοὺς Ἀπόλλωνος
βόας κλέφασ εὑρηθη ὧπο τοῦ θεοῦ
διὰ τῆς μαντικῆς ἀπελούντας δὲ
τοῦ Ἀπόλλωνος ἐκλεψεν αὐτῶν καὶ
τὰ ἑπί τῶν ὄμων τόξα. μεθ ἀτις
δὲ ὁ θεὸς ἐδικήσεν αὐτῷ τὴν μαντικήν
ῥαβδῶν, ἂφ' ἂς καὶ χρυσαμμένο ὁ
'Ερμης προσηγορεῖθη, ἐλαβε δὲ
παρ' αὐτῶν τὴν λύραν. — olim: 'long
ago in thy childhood.' — nisi re-
didisses: the sentence stands in
'informal' indirect discourse, the
apodosis being contained in minaci
voce: Apollo said, threateningly,
'if you do not give back my
Quin et Atridas duce te superbos
Ilio dives Priamus relictó
Thessalosque ignis et iniqua Troiae
castra fefellit.

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

cattle (nisi reddideris, fut. perf. ind.), I'll...;’ his threat being inter-
rupted by an involuntary laugh at seeing himself robbed (viduus)
of his quiver.—risit: used in obl-
igatory sense, had to laugh; em-
phatic from its position. Intr. 22.

13 ff. This strophe summarizes
the twenty-fourth book of the Iliad,
in which is told how Priam, under
Hermes' direction, came into the
Greek camp bringing great ransom
for Hector's body, how he kissed
the hand of his son's slaver, and
carried back the corpse. This ex-
ample of Hermes' power to protect
and aid mankind forms an easy tran-
sition from the story of his clever
theft (7-12) to a mention of his
highest functions, as ψυχοπομπός
(17-20).

—quin et: regularly used in
transition to a more striking state-
ment. or, as here, to a higher theme.
Cf. 2.13. 37:3.11.21.—dives: with
the treasure he carried to ransom
Hector's body.—TheSSalos ignis:
specializing the watch-fires as be-
longing to Achilles' troops.—fe-
fellit: went all unnoticed past.

17. tu: note the effective ana-
phora whereby the Mercuri of the
first strophe is repeated in the
initial word of the second; third, and
fifth (te...te...tu); in the fourth
the initial quin et pushes the pro-
noun (duce te) to the middle of the
verse. Intr. 28c.—reponis: dost
duly bring to the abodes of the blest,
or possibly 'restorest to,' under the
conception that the souls returned
to their former homes. For this
force of re- cf. 1.3.7 reddas, and n.
to 1.9.6.—sedibus: abl. Intr. 95.

18 f. virga...aurea: the κηρύκειον
presented by Apollo, with which
Mercury rules men and the shades
alike. Cf. II. 24. 343 f. εἴλετο δε
ράβδον, τη τ' αιδρών ὀμματα θέλγει
δυν έθελε, τοις δ' αυτε και υπνώνυται
έγειρε. The familiar caduceus
with which Mercury is often repre-
sented is of later origin.—levem
...turbam: flitting crowd; εἴδωλα
καμόντων,—coerces: as a shepherd.
Cf. 1.24.16 ff. quam (sc. imaginem)
virga semel horrida | non lenti præ-
cibus fata recludere, | nigro com-
pulerit Mercurius gregi, and Od.
24, 1 ff.
II

'Leuconoe, give up trying to learn the secrets of the future. Be wise, do thy daily task, and live to-day; time is swiftly flying.' This is simply a variation of the theme (1, 9, 12 ff.), *quid sit futurum cras, fuge quaeere, et quem fors dieserum cumque debit, lucro | appone.* Probably a study from the Greek, possibly of Alcaeus, as are 1, 18, and 4, 10, the two other odes in the same measure. Metre, 54.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi finem di dederint, Leuconoe, nec Babylonios temptaris numeros. *Vt melius quicquid erit pati,* seu pluris hiemes seu tribuit Iuppiter ultimam

5 quae nunc oppositis debilitat pumicibus mare

1. *tu:* emphasizing the requests to his imaginary Leuconoe, whose name is chosen for its pleasing sound. By the collocation, *quem mihi, quem tibi,* Horace represents her as dear to him. — *ne quaesieris:* archaic and colloquial for the ordinary *noli* with the infinitive. — *scire nefas:* parenthetical. Cf. *Epod.* 16, 14 *nefas videre,* and for the thought as well, Stat. *Theb.* 3, 562 *quid crastina volveret aetas scire nefas homini.*

2 f. *nec:* with *temptaris,* continuing the prohibition, for the more common *neve.* — *Babylonios . . . numeros:* the calculations of the, etc., employed in casting horoscopes. After the conquests of Alexander, astrologers made their way to Greece from the east in large numbers and had established themselves in Rome as early as the second century B.C., where they did a thriving business among the superstitious. They had become a nuisance as early as 139 B.C. when the praetor peregrinus, Cornelius Scipio, banished them; but they still continued to practice their art throughout the republic and especially under the empire, in spite of many attempts to rid Italy of them. Cf. Tac. *Hist.* 1, 22 *genus hominum potentibus infidum sperantibus fallax, quod in civitate nostra et vetabitur semper et retinebitur.*

— *ut:* cf. *Epod.* 2, 10 *ut gaudet decerpendis pira.* — *hiemes:* of years, equivalent to *annos,* etc.; cf. *1, 15, 35 post certas hiemes.*

5 f. *oppositis debilitat pumicibus mare Tyrrenhenum:* pumices is used of any rocks eaten by the waves; cf. Lucret. 1, 326 *vesco sale saxa peresa.* Sidon. Apoll. 10, 27 *prominet alte | asper ab assiduo lympharum verbere pumex.* The description given, however, is hardly appropriate to the Tuscan Sea, in the region.
CARMINA

Tyrrhenum. Sapias, vina liques, et spatio brevi
spem longam reseces. Dum loquimur, fugerit invida
aetas; carpe diem, quam minimum credula postero.

best known to Horace.—sapias: be sensible, expanded in what fol-
lows. With the sentiment, cf. 1, 7, 17 sapiens finire memento tris-
titiam.—vina liques: to free the wine from sediment it was poured
from the amphora through a cloth (saccus) or strainer (column).—
spatio brevi: ‘for our life’s span
is brief; ’ opposed to spem longam.
Intr. 26.—reseces: cut short.

7. dum loquimur . . . fugerit: note the force of the fut. perf.
Cf. Lucret. 3, 914 f. brevis hic
est fructus homullis; iam fum
fuerit neque post unquam revocare licebit.
Also luv. 9, 128 f. dum bibimus, . . .
obrepit non intellecta senectus.

8. diem: the flitting day,
equivalent to ‘primo quoque die
fruere,’ according to Porphyrio,
who adds that the figure is taken
from picking (carpere) fruit, ‘quae
carpimus ut fruanur.’
Cf. Lucil. 39, 51 M. hiemem unam quamque
carpam; Mart. 7, 47, 11 fugitiva
gaudia carpe. The spirit of the
last line is also expressed in Epist.
1, 4, 12 f. inter spem curamque,
timores inter et iras | omnem crede
diem tibi diluxisse supremum;
likewise by Persius, 5, 151–53;
who expands Horace’s verse, in-
dulge genio, carpamus dulcia, nos-
trum est | quod vivis, cinis et manes
et fabula fies, | vive memer leti,
fugit hora, hoc quod loquor inde est.
—credula: of foolish confi-
dence, cf. 1, 5, 9 qui nunc te frui-
tur credulus aurea.

12

‘What hero, demigod, or god, dost thou prepare to sing, O Muse?
Whose name shall echo on Helicon, on Pindus, or on Haemus’ height,
where Orpheus charmed all nature with his strains? (1–12). Of gods
first surely father Jove; then his daughter Pallas, then Liber, Diana, and
Phoebus (13–24). The demigod, Alceus’ grandson, will I celebrate, and
the twin brothers, who guard sailors from the angry sea (25–32). Then
the great Romans, Romulus, Tarquin, Cato, and the long line of heroes
after them (33–44). Marcellus’ fame is growing; the Julian star out-
shines the rest (45–48). Father and guardian of men, in thy care is
mighty Caesar, greatest of all the Roman line. May his rule be second to
thine only; may he conquer the Parthians and the remotest Eastern peo-
bles, and rule the wide wide world; still shall he be thy subject, for thou,
thou only shalt ever be Lord of Olympus, the Punisher of crime (49–60).’
This ode, like the second of this book, is in honor of Augustus, who is celebrated as greatest of all the long line of Roman heroes, the vicegerent of Jove. The mention of Marcellus (46) makes it probable that the date of composition was either 25 B.C., when Marcellus was married to Augustus' daughter Julia and adopted as the Emperor's son, or in any case between that date and Marcellus' death in 23 B.C. The opening verses were suggested by Pindar's ode in honor of Theron (O. 2) which begins ἀναξιφόρμιγγες ἅμνου. τινα θεόν. τιν' ἡρωα. τινα δ' ἄνθρω κελαδήσομεν; Horace proceeds, however, in very different fashion from Pindar, who answers his question at once: 'Of the Gods, Zeus; of demigods, Heracles; of men, Theron the victor.' Metre, 69.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio,
quem deum? Cuius recinet iocosa
nomen imago

5 aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo?

1. heroa: demigod.—lyra...
tibia: the Greek rhapsodist accompanied his recital with the lyre, and it is said (Cic. Tusc. 4, 3) that in early times the Romans sang their songs in honor of their ancestors (laudationes) to the music of the tibia.—acri: λυγε'η, λυγηρά; of the high clear notes of the pipe. The epithet is praised by Quintilian 8, 2, 9 proprio dictum est, id est, quo nihil inveniri possit significatius.—sumis: choose, as subject of thy song; used with similar dependent infin. Epist. 1, 3, 7 quis sibi res gestas Augusti scribere sumit? —Clio: while Horace does not often distinguish the Muses, it is possible that here Clio is invoked in her peculiar character as Muse of History.

3 f. iocosa . . . imago: sportive echo. Cf. 1. 20, 6 iocosa . . . Vaticani montis imago.

5 f. Three homes of the Muses: Helicon in Boeotia, Pindus in Thessaly, Haemus in Thrace. At the foot of Helicon was the village of Ascra, in which there was a shrine of the Muses (μουρείων) and a guild of poets of which Hesiod (eighth century B.C.) was the most famous. The mountain was also famed for the springs of Hippocrene and Aganippe. Pindus was between Thessaly and Epirus; likewise a haunt of the Muses. Haemus was the seat of an early cult of the Muses and the traditional home of a Thracian school of poetry. Cf. Verg. E. 10, 11 f. nam neque Parnasi vobis ingga, nam neque
Vnde vocalem temere insecutae
Orphea silvae,
arite materna rapidos morantem
fluminum lapsus celerisque ventos,
blandum et auritas fidibus canoris
ducere quercus.

Quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,

_Pindi_ |_ulla moram fecere, neque_ Aganippe. — _oris_: the borders of.

7 f. _temere_: blindly, being spell-bound by Orpheus’ music. For the story of Orpheus’ power, cf. Apoll. Rhod. 1. 28 ff. φηγοι δ’ ἄγριαδες, κείνης ἐτι σήματα μολπῆς, | ἀκτῆς θρηκίως Ζώνης ἐπ’ ημεθόωσαν | ἐξεῖς στηροῦσιν ἐπήτριμοι, ὡς ὅγ’ ἐπιπρὸ | θελομένοις φόρμυγγι κατήγαγε Πιερῆθεν. But the wild oaks — even to-day memorialis of that song — grow on Zone, the Thracian promontory, and stand there in rows close together; the oaks that Orpheus charmed with his lyre and brought down from Pieria.’ Also Shakespere, _Henry Eighth_ 3, 1 ‘Orpheus with his lute made trees. | And the mountain tops that freeze, | Bow themselves when he did sing: | To his music, plants and flowers | Ever sprung; as sun and showers | There had made a lasting Spring.’

9 ff. _Cf._ 3, 11, 13 f. _tu potes tigris comitesque silvas_ | _ducere et rivos celeris morari._ — _materna_: i.e. of Calliope. — _blandum_ . . . _ducere_: for the dependent infinitive Porphírio compares 1, 10. 7 _callidum condere._ — _auritas_: proleptical. ‘with charm to give ears” to the oaks and draw them after him.’

13–24. The Gods. Notice that Horace in taking up his examples reverses the order of v. 1 ff._

virum . . . heroa . . . deum.

13. _solitis parentis laudibus_: the customary beginning from the time of the Homeric rhapsodists. Cf. Pind. _N._ 2, 1 ff. ἄθεν περ καὶ Ὅμηριδαί | ῥαπτῶν ἐπεὼν τὰ πόλλ’ ἀοιδοὶ | ἄρχονται, Δῶς ἐκ προοιμίων. And Aratus _Phaen._ 1 f. ἐκ Δῶς ἀρχόμεσθα . . . τοῦ γὰρ καὶ γένως ἐσμέν. Also Verg. _E._ 3, 60 _ab Iove principium._ The formula indicates the beginning of a loftier strain than usual, of a song that may be compared with that of Thracian Orpheus.

— _parentis_: _Cf._ v. 49 _pater atque custos_, and 1, 2, 2 _pater._

14. _qui res, etc.: _Cf._ Venus’ address. Verg. _A._ 1, 229 f. _o qui res hominumque deumque _aeternis regis imperiis._
qui mare et terras variisque mundum
temperat horis?

Vnde nil maius generatur ipso,
nec viget quicquam simile aut secundum;
proximos illi tamen occupavit
Pallas honores,
proeliis audax; neque te silebo
Liber, et saevis inimica virgo
beluis, nec te, metuende certa
Phoebe sagitta.


17. unde: equivalent to ex quo, referring to parens. Cf. Verg. A. 1, 6 genus unde Latinum. This use of unde, referring to a person, is chiefly found in poetry, cf. 2, 12, 7 unde = a quibus, but occurs also in prose, e.g. Cic. de Or. 1, 67 ille ipse, unde cognovit.

18 f. quicquam simile: sc. ei. — secundum . . . proximos: the distinction between these words is clearly shown by Vergil in his account of the boat race, A. 5, 320 proximus huic, longo sed proximus intervallo, as earlier by Cicero, Brut. 173 duobus summis (oratoribus) L. Philippus proximus accedebat, sed longo intervallo tamen proximus. Secundus is used properly of that which is 'next,' closely connected. while: proximus may be used of that which is 'nearest' although separated by a considerable distance.

21 f. proeliis audax: modifying Pallas. — et: continuing the negative neque . . . silebo. — virgin: Diana (Artemis), not simply as the huntress, but also as the destroyer of fierce monsters (beluis) and a benefactress of mankind. Cf. Callim. Hymn to Artemis 153 f. (Heracles speaks) βάλλε κακοὺς ἐπὶ θηρας, ἵνα θυντοί σε βοηθῶν | ὣς ἐμὲ κικλησκωσίν.

23 f. metuende certa Phoebe sagitta: the list of beneficent divinities celebrated closes with Apollo, the slayer of the monster Python. He was the champion of Augustus at Actium and afterward regarded by the emperor as his patron divinity. Cf. Prop. 5, 6, 27 ff. cum Phoebus linguens . . . Delon, aīstitit Augusti puppim super, . . . qualis flexos solvit Pythona per orbis serpentem. It should be also noticed
Dicam et Alciden puerosque Ledae, 
hunc equis, illum superare pugnis nobilem; quorum simul alba nautis stella refulsit,
defluat saxis agitatus umor,
concidunt venti fugiuntque nubes, 
et minax, quod sic voluere, ponto unda recumbit.

Romulum post hos prius an quietum 
Pompili regnum memorem an superbos

that the gods selected are those who had made the earth more tenable for man by freeing it of monsters, but none of the divinities especially connected with the Roman people, as Mars, or with the Julian line, as Venus, are included.


27 ff. quorum simul, etc.: cf. n. to 1. 3. 2 and the passages there quoted. This graphic passage, as well as 4, 8, 33, reflects Theoc. 22, 17 ff. ἄλλ' ἔμπασ ὕμεις γε καὶ ἐκ βυθοῦ ἔλκετε νάσα | αὐτοῦσιν ναύται-σιν ὑμίνους θανέσθαι | ἀλω λόγοντ' ἄνεμοι. λυπαρὰ δὲ γα-λάνα | ἀμπέλαγος· νεφέλαι δὲ δι-'δραμον ἄλλας ἄλλαι. Yet even so do ye draw forth the ships from the abyss, with their sailors that looked immediately to die; and instantly the winds are still, and there is an oily calm along the sea, and

the clouds flee apart, this way and that’ (Lang). Cf. also Verg. A. 1, 1. 54 sic cunctus pelagi cecehit fragor. — refulsit: i.e. in answer to the sailors’ prayers.

29 ff. defluat... concidunt... fugiunt: observe the effective emphasis given by position and rhythm.

33 f. Horace now turns to mortals—the noble Romans dead and gone. — quietum Pompili regnum: Numa’s peaceful reign, during which tradition said religious observances were established, is contrasted with the warlike rule of Romulus. Livy describes the services of the two kings i, 21 duo deinceps reges. alius alia via, ille (Romulus) bello, hic (Numa) pace, civitatem auxerunt. — superbos Tarquini fascis: the adjective belongs logically to Tarquini, who served the state by his conquests of the neighboring peoples. Although the remembrance of his haughtiness remained, his memory
Tarquini fascis dubito, an Catonis nobile letum.

Regulum et Scauros animaeque magnae prodigum Paullum superante Poeno

was not stained with any baseness. Cic Phil. 3. 9. Tarquinius...non crudelis, non impius, sed superbus habitus est et dictus...nihil humile de Tarquinio, nihil sordidum accepius.

35 f. Catonis nobile letum: Horace passes in his examples of Roman virtus from the last of the kings to the last great republican. Cato's choice of suicide at Utica (46 B.C.) rather than of submission to the new order of things, is frequently referred to by his contemporaries and by writers of the following century in terms of the highest praise. Cf. Cic. ad fam. 9. 18 Pompeius, Scipio, Afranius in bello civili foede perierunt, at Cato praeclare.' No question was raised as to Cato's honesty of purpose, and he became a kind of canonized hero. Augustus' policy of allowing praise of all that was noble in the champions of the republic made it possible for Horace to do honor to Cato even in an ode glorifying the emperor. Indeed Augustus wisely forestalled his opponents by praising Cato himself.

37 ff. Horace here returns to the heroes of an earlier time.—Regulum: Regulus was a traditional instance of that ancient Roman manhood (virtus) that preferred his country's honor to his own life. The fifth ode of the third book holds up his self-sacrifice as an example for the youth of Horace's own time. —Scauros: referring chiefly to M. Scaurus and his son. The father was called by Valerius Max. 5. 8. 4 lumen et decus patriae; the son was involved in the defeat on the Adige in 101 B.C. and shared the panic-stricken flight under Catulus. His father sent him a message saying that he should rather have found his dead body than see him alive after sharing in such a disgrace, whereupon the young man killed himself. Valer. Max. l.c.; Aur. Vict. 3. 72 in conspectum suum vetuit accedere; ille ob hoc dedecus mortem sibi conscivit.—prodigum: cf. Ovid. Am. 3. 9. 64 sanguinis atque animae prodige Galle tuae.—Paullum: L. Aemilius Paullus, who chose to die at the battle of Cannae (216 B.C.) rather than escape, as he might have done with honor, according to Livy's account (22, 49).

39. gratus: either of Horace's own feeling of gratitude toward so noble a character, or simply 'pleasing,' in verse pleasing my readers.
gratus insigni referam camena
Fabriciumque.

Hunc et intonsis Curium capillis
utilem bello tulit et Camillum
saeva paupertas et avitus apto
cum lare fundus.

Crescit occulto velut arbor aevo
fama Marcelli; micat inter omnis
Iulium sidus velut inter ignis
luna minores.

Cf. Mart. 4, 55, 10 grato non pudeat referre versu.—insigni ...camena: ‘with the Muse that gives men fame.’

40 ff. The following illustrations of ancient virtus and continenta are C. Fabricius Luscinus, whom Pyrrhus could neither frighten nor bribe; M’. Curius Dentatus, who was equally incorruptible; and M. Furius Camillus, who captured Veii (396 B.C.) and saved Rome from the Gauls (390 B.C.). All three, however, are chosen as examples, not of great deeds, but of great characters. Their natures were proverbial.

—intonsis capillis: barbers were not employed at Rome until about 300 B.C. (Plin. N. H. 7, 211); and the custom of shaving the beard and wearing the hair short became general much later.

43 f. saeva: stern, as training men to hardihood. All three worthies were men of small estate, but of great native worth.—apto cum lare: ‘with humble house befitting their ancestral farms.’

45 ff. While the direct reference here is to the young Marcellus, Octavia’s son, no doubt the name in this connection would call up to the Roman mind at once that M. Claudius Marcellus, who in 222 B.C. won the spolia opima for the third and last time, captured Syracuse in 212 B.C., and was the first successful general against Hannibal.—occulto ...aevo: with crescit, is growing with the unmarked lapse of time. Cf. 2. 2. 5 extento aevo.

47 f. Iulium sidus: the star of the Julian house. This use of sidus (‘fortune’) would doubtless call to mind the comet that appeared shortly after Julius Caesar’s murder (Suet. Iul. 88). Cf. Verg. E. 9, 47 ecce Dionaei processit Caesaris astrum.—inter ignis luna minores: a reminiscence of his earlier phrase,
Gentis humanae pater atque custos,
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.

Ille seu Parthos Latio imminetis
erget iusto domitos triumpho
sive subjectos Orientis orae
Seras et Indos,
te minor latum reget aequus orbem;
tu gravi curru putas Olympum,
tu parum castis inimica mittes
fulmina lucis.

Epod. 15, 2 caelo fulgebat luna se-
reno inter minora sidera. In both
he may have had in mind Sappho
Frg. 3, 1 f. āστερες μὲν ἄμφι κάλαν
σελάνναν | ἄψ ἀποκρύπτουσι φάεν-
νον εἴδος. ‘The stars about the
fair moon hide their bright face.’

49 ff. The climax of the ode.
With the idea expressed, cf. Ovid’s
more extravagant laudation Met.
15, 858 ff. Iuppiter arces | temperat
aetherias et mundi regna triformis; | terra sub Augusto: pater est
et rector uterque.

51 f. secundo Caesare: logically
part of the prayer, and Caesar be
second to thee only.

53 f. The ‘Eastern Question’
was always an annoying one to
the Romans. Cf. n. to 1, 2, 22.—
egerit: i.e. as captives before his
car. Cf. Epod. 7, 7 f.—iusto . . .

triumpho: a technical term, im-
plying that all the conditions on
which a triumph depended had
been fulfilled.

55 f. The Serae (‘Silk-people,’
the Chinese) were known to the
Romans only through trade. They
and the Indians stand for the great
remote East.

57 ff. te...tu...tu...: opposed
to ille v. 53. Intr. 28c.—te
minor: cf. 3, 6, 5 Romane, quod
dis minorem te geris, imperas.—
reget aequus: rule in justice. For
the tense, see Intr. 102.

59 f. A stroke of lightning was
a most important omen to the Ro-
mans; if a sacred grove was struck,
that fact was proof that the grove
had been polluted, and required
purification.—parum: cf. n. to mi-
num 1, 2, 27.
To contrast with the serious tone of the preceding ode, Horace placed here these impetuous verses to (an imaginary) Lydia. ‘When thou praisest Telephus’ beauty, Lydia, I swell with rage; my self-control all goes; pale and weeping I show my jealous love. The injuries done thy fair shoulders and sweet lips by that bold boy do not prove a lasting love. Happy they who love till death.’ Metre, 71.

Cum tu, Lydia, Telephi cervicem roseam, cerea Telephi laudas bracchia, vae meum fervens difficili bile tumet iecur.

Tum nec mens mihi nec color certa sede manet, umor et in genas furtim labitur, arguens quam lentis penitus macerer ignibus.

Vror, seu tibi candidos turparunt umeros immodicae mero

1 f. Telephi... Telephi: reproducing in jealousy Lydia’s fond repetition of her lover’s name. Cf. the passionate delaration, Anacr. Frg. 3 Κλευβοῦλον μὲν ἐγώγ’ ἐρώ, | Κλευβοῦλον δ’ ἐπιμαίνομαι, | Κλευβοῦλον δε δίοσκεώ. Note the alliteration, cervicem... cerea.

3 f. vae: bah! in angry disgust.
— tumet iecur: i.e. in rage. iecur is to be taken literally as the seat of passion (S. 1, 9, 66 meum iecur urere bilis) that overflows with savage wrath.—bilis: equivalent to χόλος.

5 f. mens... color, etc.: for his self-control is lost, and his color comes and goes. Cf. Apoll. Rhod. 3, 297 f. ἀπαλὰς δὲ μετεπρωπάτο ταρεῖάς | ἐς χλόν, ἄλλοτρ ἐρενθος, ἀκηδείητο νόο. ‘Love turned her tender cheeks to pallor, again to blushing, for the weariness of her soul.’ — certa sede: more closely connected with color than with mens, as its position shows. — magēt: Intr. 35. — umor: cf. Plat. Tim. 68 A. ὅδωρ ὅ δάκρυνον καλοῦμεν.


9 f. uror: the rudeness of my rival in his cups, and the passion of his love, alike inflame me. — turparunt: harmed with blows. — immodicae: modified by the causal abl. mero.
rixae, sive puer furens
impressit memorem dente labris notam.
Non, si me satis audias,
speres perpetuum dulcia barbare
laedentem oscula, quae Venus
quinta parte sui nectaris imbuít.
Felices ter et amplius,
quos inrupta tenet copula nec malis
divulsus querimonìis
suprema citius solvet amor die.

13 f. non: emphatic, like the English 'No, you would not,' etc.
16. quinta parte: simply 'the best part.' Cf. Meleager Anth. Pal. 12, 133 φιλήμα το νεκτάρεον Γανυμήδες . . . ψυχής ἥδω πέτωκα μέλι. In their efforts to determine the degree of sweetness that Horace means to indicate here, commentators have spent an amusing amount of energy without, however, succeeding in their attempts. We cannot be sure that Horace uses the phrase as equivalent to the Pythagorean ἦ πέμπτη οὐσία, τὸ πέμπτον ὄν, the mediaeval quinta essentia (quintessence), satisfactory as this explanation would be.
18 ff. inrupta: unbreakable, rather than 'unbroken'; used like invictus, etc., in the sense of an adj. in -ilis, -bilis.—divulsus amor: cf. 2, 4, 10 ademptus Hector.—suprema die: life's last day.

14

'O Ship of State, beware! avoid the open sea; thou art shattered by the storm just past. Put into port.' Quintilian 8, 6, 44 uses this ode as an illustration of an allegory—at ἀλληγορία quam inversionem interpretantur, aut aliud verbis aliud sensu ostendit aut etiam interim contrarium. Prius fit genus plerumque continuatis translationibus: ut 'o navis . . . portum.' totusque ille Horatii locus, quo navem pro re publica, fluctus et tempestates pro bellis civilibus, portum pro pace atque concordia dicit.' This figure is as old as Theognis, and occurs frequently in Greek literature. Horace took as his model a poem of Alcaeus of which the following verses have been preserved, Frg. 18:
do not understand the winds’ strife, for the wave rolls now from this side, now from that, and we with our black ship are carried in the midst, struggling hard with the mighty storm. For the flood surrounds the mast step, the canvas is utterly destroyed, great rents are in it; and the yard-ropes are loosened.’ The most familiar modern example of this allegory is Longfellow’s The Building of the Ship. ‘Thou, too, sail on, O Ship of State!’ etc.

Apart from other considerations the poem is interesting as a sign that Horace’s attitude toward the new government had changed from that of his student days when he served in Brutus’ army (cf. v. 17 f.). The date of composition is most probably between the battle of Actium, 31 B.C., and the reorganization of the empire in 27 B.C.; in any case it was written at a time when civil war was lately past. But serious men still had reason to be anxious for the public peace; and we must remember that however lightly Horace treated many subjects, his attitude toward the state was that of earnest loyalty. See Sellar, pp. 29, 151 ff. Here Horace expresses his feeling that the state cannot endure another civil war, and that peace must be preserved. Cf. with this ode Epod. 7 and 16. Metre, 73.

O navis, referent in mare te novi fluctus! O quid agis? Fortiter occupa portum! Nonne vides ut nudum remigio latus

1 f. in mare: in antiquity sailors kept near the shore. Cf. 2, 10, 1 ff. — novi fluctus: the new storms of (a possible) civil war. — fortiter occupa: make a valiant effort and gain the port before the storm breaks. — occupare is frequently used like the Greek φθάνειν; cf. Epist. 1, 6. 32 cave ne portus occupat alter.

4 ff. This passage is imitated by Claudian de sexto cons. Honor. 132 ff. qualis piratica pappis ... viduataque caesis | remigibus, scissis velorum debilis alis, | orba gubernaculis, antennis saucia fractis | ludibrium pelagi vento iaculatur et unda.

—remigio: oars, not ‘rowers.’ Cf. Ovid A. A. 2, 671 mare re-
et maius celery saucius Africo
ante minalaeque gemant ac sine funibus
vix durare carinae
possint imperiosius

eaequor? Non tibi sunt integra lintea,
non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
silvae filia nobilis,
iactes et genus et nomen inutile,
il pictis timidus navita puppibus
fidit. Tu nisi ventis
debes ludibrium, cave.

migiis aut vomere findite terras.
— mālus: note the quantity; cf.
v. 10 mālo. For the rigging of
an ancient ship see Torr Ancient Ships, p. 78–98.— funibus:
υποζύματα; cables or girders
passed about the ship horizontally to strengthen it against
the force of the waves, or in the case of warships, the shock

7 f. carinae: plural, where we
use the singular; cf. I, 2, 15 f.
monumenta, templā.— imperiosius: equivalent to saevius, in its
stern tyranny.

10. di: i.e. the little images of
the gods that were carried on the
poop deck. Horace means that
in the storm of civil war the ship of state lost her protecting divini-
ties; cf. Ovid Her. 16, 114
accepit et pictos puppis adunca
deos, and Pers. 6, 29 f. iacet ipse
in litore et una ingentes de puppe
dei.

11 f. Pontica pinus: Pontus
was famous for its ship timber.—
filia: cf. Mart. 14, 90 silvae filia
Maurae of a citrus table. For the
arrangement of words, see Intr.
19.

13. iactes: boastest; emphatic
by position. — inutile: added predicatively — all in vain for
thee.— pictis: cf. the Homeric νῆς
mułtopárjōu.— timidus: ‘when he is
frightened.’

15 f. tu: in direct address to
the ship. — debes: cf. Greek ὀφλισκάνειν δίκην, art bound,
doomed to be the sport of the
winds.
Nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentis
vites aequora Cycladas.

17 f. nuper . . . nunc: the time of the civil wars in contrast to the present moment. — sollicitum . . . taedium: anxiety and heartsickness. — desiderium: object of my longing.
19 f. nitentis: cf. 3, 28, 14 fulgentes Cycladas. The southern Aegean, dotted with frequent islands (Verg. A. 3, 126 sparsaque per aequor Cycladas) is subject to many squalls, but the particular sea has no significance in the allegory.

I5

'When faithless Paris was carrying Helen home to Troy, Nereus hushed the sea that he might foretell the doom that was to follow Paris' crime.' Porphyrio says that the motive was taken from Bacchylides, who made Cassandra prophesy the coming war and disaster, as Horace here has Nereus (Porphyrio read Proteus). If Porphyrio be right, Horace's model has been lost to us; the extant fragment 14 Blass, in which Menelaus warns the Trojans to remember the justice of Zeus, cannot be that to which Porphyrio refers. The theme is essentially epic and does not properly fall within the province of lyric poetry; and Horace has not been very successful in his treatment of it. While some dramatic skill is shown, the episode chosen has no natural limits and therefore offered him little opportunity for a climax; the length of the prophecy was determined solely by the poet's inclination. That Horace learned to handle narrative subjects later is proved by Book 3, Odes 11 and 27, with which this ode should be carefully compared. For Horace's view as to the proper field for lyric verse, see Book 2, Ode 12.

For the reasons given above and because of the technical defect of v. 36, we may regard this as one of Horace's earlier studies. Metre, 72.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,

1. pastor: Paris, whom Verg. A. 7, 363 calls Phrygius pastor. Cf. also Bion 2, 10 ἀρρασε τάν 'Ελέναν πόθ' ὀ βουκόλος, ἅγε δ' ἐς Ιδαν. — traheret: was carrying away.
2. Idaeis: i.e. their timber grew on Mt. Ida. — perfidus hospitam:
HORATI

ingrato celeres obruit otio
ventos ut caneret fera

Nereus fata: 'Mala ducis avi domum
quam multo repetet Graecia milite,
coniurata tuas rumpere nuptias
et regnum Priami vetus.

Heu heu, quantus equis, quantus adestr virilis
sudor! Quanta moves funera Dardanae
genti! Iam galeam Pallas et aegida
currusque et rabiem parat.

cf. n. to 1, 5, 9. Intr. 26. No greater crime was known to antiquity than violation of the rights and privileges of hospitality. With this epithet of Paris, cf. 3, 3, 26 famosus hospes, and Prop. 2, 34. 7 hospes' in hospitium Menelao venit adulter.


7 f. coniuratam: in solemn compact at Aulis. Cf. Verg. A. 4, 425 f. where Dido says, non ego cum Danais i roianam excindere gentem | Alise iuravi; Euripides, Iph. in Aul. 49 ff. makes Agamemnon tell of the earlier oath, by which the suitors bound themselves to protect and avenge the one who should win Helen. — regnum: with rumpere as Sen. H. F. 79 Titanas ausos rumpere imperium Iovis.

9 f. quantus equis . . . sudor: Horace had in mind II. 2, 388 ff. ἰδρύσει μὲν τεν τελαμῶν ἀμφι στήθεσιν | ἄσπιδος ἀμφιβρότης, περί δ' ἐγχει κεφαλάς καμεῖται | ἰδρύσει δ' τεν ἵππος ἐξεσαίρεται. — funera: disasters.

11. galeam Pallas, etc.: a reminiscence of II. 5, 738 ff. ἀμφί δ' ἀρ' ὄροισιν βάλετ' αἰγίδα θυσιν παραβαίνειν | δεῖναι, . . . κρατὶ δ' ἐπ' ἀμφίπλιον κυνέην θέτο τετράφαληρον | χρυσεῖν. — aegida: the breastplate of Athena, which
Nequiquam Veneris praesidio ferox
pectes caesariem grataque feminis
imbelli cithara carmina divides;
nequiquam thalamo gravis

hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacem: tamen, heu, serus adulteros
crinis pulvere collines.

is represented on statues and paintings as a mail corselet, fringed with snakes and adorned with the Medusa's head in the center. See Baumeister, nos. 166-170. — rabiem parat: cf. Ovid Met. 13, 554 se armat et instruct ira.

13 ff. Cf. Hector's reproachful words II. 3, 54 ff. oïk āv τοι χρωισμῷ κῑθαρίς τά τε δῶρ᾽ Ἀφρο-
dīτης, ἢτε κώμη τό τε εἶδος, οὖ᾽ ἐν κονίγης μηγεῖς. — nequiquam: all in vain, emphatic. — ferox: in scorn, made so bold by. — grata feminis... imbelli cithara... thalamo: all said contemptuously.


17. calami spicula Cnosii: light arrows in contrast to the heavy spears (gravis, equivalent to the Homeric epithets βριθυ, μέγα, στιβαρόν). The adj. Cnosii, referring to Cnosus, the chief city of Crete, is here employed, since the Cretans were famous archers. Cf. Verg. A. 5, 206 Cnosia spicula.

17 f. vitabis: try to avoid the din of battle (strepitum) and the forefighters of the Greeks. In the Iliad Paris is represented as shrinking from battle, only appearing occasionally on sudden impulse. Homer never opposes him to Ajax, son of Oileus, to whom Horace apparently gives the first place here simply as one of the foremost Greek heroes. — celerem sequi Aiacem: cf. II. 2, 527 Ὅιληὸς ταχὺς Αἴας. For the infinitive, see Intr. 108.

19 f. tamen: referring back to nequiquam, nequiquam; 'in spite of all thy own efforts and Aphro-
dite's aid.' — serus: an adj. where we employ an adverb. Cf. 1, 2, 45 serus in caelum redeas, and II. 1, 424 χυμὸς ἐβη Ζεὺς. — crinis... collines: cf. Verg. A. 12, 99 da... foedare in pulvere crines.
Non Laertiaden, exitium tuae gentis, non Pylium Nestora respicis?
Vrgent impavidi te Salaminius
Teucer, te Sthenelus sciens

pugnae, sive opus est imperitare equis, non auriga piger. Merionen quoque nosces. Ecce furt te reperire atrox Tydides, melior patre,

quem tu, cervus uti vallis in altera visum parte lupum graminis immemor sublimi fugies mollis anhelitu, non hoc pollicitus tuae.

21–28. **Laertiaden**: Ulysses stole the Palladium and so sealed the fate of Troy.—**Nestora**: who kept the Greeks from abandoning the siege after Achilles’ death. *Od.* 24, 51 ff.—**Teucer**: brother of Ajax and son of Telemon; cf. 1, 7, 21 ff.—**respicis**: ‘as thou glancest backward in thy flight.’ The prophetic god sees the future so vividly that he conceives of the pursuit of Paris as already begun.

24 ff. **Sthenelus**: charioteer of Diomedes. For the description of him compare the account of the Cicones *Od.* 9, 49 f. ἐπιστάμεναι μὲν ἀδράστος, μάρασθαι καὶ δῆ χρη πεξίον ἐόντα.—**pugnae**: objective gen. with sciens.

26 ff. **Merionen**: esquire of Iodomeneus; cf. 1, 6, 15.—**Tydides**: Diomedes was one of the greatest heroes after Achilles.—**melior pa- tre**: a reminiscence of *Il.* 4, 405, where Sthenelus says ἡμεῖς τοι πατέρων μεγ’ ἄμεινον εὐχόμεθ’ εἶναι.

29 ff. Note the involved order; *Intr.* 21.

31. **sublimi . . . anhelitu**: properly of the panting hind, who throws his head high in air (sublimi) as he flees; applied here to Paris through a confusion of the comparison and the thing compared. Cf. Stat. *Theb.* 11, 239 nuntius examini suspensus pectora cursu.—**mollis**: either weak with running, or timid by nature.

32. Cf. Helen’s taunt to Paris *Il.* 3, 430 ἢ μὲν δὴ πρὸν γ’ εὐχε’ ἀρηιφίλου Μενελαον | σῇ τε βίη καὶ χερσὶ καὶ ἐγχείν φέρτερος εἶναι.
Iracunda diem proferet Ilio
matronisque Phrygum classis Achillei:
post certas hiemes uret Achaicus
ignis Iliacas domos.'

33–36. The climax of the prophecy. Up to this point only the disgraces and dangers of Paris have been foretold; these verses definitely announce the fall of Troy. The whole strophe is a reminiscence of Hector’s prophecy II. 6, 448 ff. ἐστετα ἤμαρ ὁ αὐτὸν τὸν ὀλὼν Ἰλιὸς ἵππη | καὶ Πρώμος καὶ λαὸς εὐμελέω Πριάμω. — Iracunda...

classis Achillei: as if the entire fleet shared Achilles’ wrath. — proferet: delay. — hiemes: equivalent to annum. Cf. 1, 11, 4 and n. — ignis: this use of the trochee where Horace ordinarily has an irrational spondee, as well as the repetition of Iliacas after Ilio (v. 33) are cited by critics as proof of the early date of this ode.

16

Fair maid, do what thou wilt with my abusive verses. Passion shakes the mind more than that frenzy with which Dindymene, or Apollo, or Dionysus inspire their servants. Prometheus gave mankind the violence of the lion, and wild rage drove Thyestes to his end and has doomed cities. Beware and check thy wrath. I too have suffered madness, but now I would recant my cruel lines; forgive, and give me back thy heart.

A palinode which Porphyrio wished, without warrant, to connect with Tyndaris of the following ode. Neither can it be associated with any extant epode. Its very extravagance shows that the verses were not written with serious purpose. Cf. the mock palinode Epod. 17. It may be a study from the Greek, although Acron’s statement, imitatus est Stesichorum, need mean nothing more than that Horace got the suggestion of a palinode from the Sicilian poet. The date is uncertain, although the prosody of v. 21 may indicate that it is one of the earlier poems. Metre, 68.

O matre pulchra filia pulchrior,
quem criminosis cumque voles modum

2. criminosis . . . iambis: abusive, slanderous. Cf. Meleager Anth. Pal. 7, 352 ὑβριστῆρας ἱμ- βους. The rapid movement of the iambus is suited to invective, and it was first employed for that purpose.
pones iambis, sive flamma
    sive mari libet Hadriano.

Non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber æque, non acuta
sic geminant Corybantes aera
tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.

according to tradition, by Archilochus, who was Horace's model in many of the Epodes. Cf. Epist. 2, 3. 79 Archilochum proprio rhibes
armavit iambo.—quam...cumque:
cf. n. to 1, 6, 3.

3. pones: permissive; cf. 1, 7,
1 laudabunt alii, etc.

5 ff. Examples of the furor di-
vinus. — Dindymene: Cybele or Rhea, identical with the Magna Mater of the Romans, named from the Phrygian mountain Dindymus.
This was near Pessinus, where the chief shrine of the goddess was.
Her orgiastic worship, in which her priests, the Corybantes, danced and cut themselves with knives, was introduced at Rome in 204 B.C.

6. The Pythia, priestess of Apollo, had her seat in the innermost shrine (adyta) of the temple, where, inspired with a divine ecstasy, as the ancients believed, she gave utterance to prophecy. For the ecstatic inspiration of the Cumaean Sibyl see
Verg. A. 6, 77 ff. — incola Pythius:
he whose home is Pytho, i.e. Apollo.
Pytho was the ancient name of Delphi. With the phrase, cf. Catull. 64. 228 (of Athene), incola Itoni.

7. Liber: the orgiastic celebrations of the bacchals were in-
spired by the god.—non acuta, etc.: the comparison is thus half inter-
rupted. 'Neither the rites of Cybele, nor of Apollo, nor of Bacchus affect
the mind so much (aeque)—no, nor do the Corybantes clash their shrill
cymbals with so much effect (sic)
—as bursts of passion distress the
mind.' —gemiant...aera: of the
cymbals. Cf. Stat. Theb. 8, 221
gemina aera sonant.

9 ff. Noricus: the iron of Nori-
cum was most esteemed. Cf. Epod. 17. 71. —ensis...mare...ignis:
proverbial obstacles. Cf. S. 1, 1,
39 ignis, mare, ferrum, nil obstet
 tibi: and Epist. 1. 1. 46 per mare,
pauperiem fugiens, per saxa, per ignis.—mare naufragum: the wreck-
ing sea. Cf. Tibull 2, 4, 10 naufraga
...unda maris.
Fertur Prometheus, addere principi
limo coactus particulam undique
desectam, et insani leonis
vim stomacho adposuisse nostro.

Irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae cur perirent
funditus imprimeretque muris

hostile aratrum exercitus insolens.
Compesce mentem! Me quoque pectoris

13–16. While the belief that man possesses the characteristics of the lower animals is very ancient, the form of the myth which Horace gives here is not found in any earlier author.—principi: principal, primordial; ‘primitive clay.’—coactus: for all the elements had been exhausted in making the other animals; therefore Prometheus was obliged to take a portion from each creature (undique) for man.

15 f. et: even. — leonis vim: i.e. violentiam. — stomacho: as the seat of passion. Cf. 1, 6, 6 Pelidae stomachum cedere nescii.

17. irea: resuming the irea of v. 9.—Thyesten: cf. 1, 6, 8 saevam Pelopis domum, and n. The special reference here is to the blind rage of Atreus, who served Thyestes’ son to him at a banquet. The Thyestes of Varius had recently been published when Horace wrote. Cf. n. to 1, 6, 1.

18 f. altis urbibus: e.g. Thebes, which fell under the wrathful curse of Oedipus.—ultimae . . . causae: the causes farthest back, and so ‘first.’—stetere: hardly stronger than fuere.

20. imprimeret muris, etc.: as the walls of a new city were marked out with a plow, so after the razing of a captured city, a plow was dragged across the ground as a sign that the spot was restored to its primitive condition. Propert. 4, 9, 41 f. moenia cum Graio Nepturnia pressit aratro | victor; Isid. Orig. 15, 2 urbs aratro conditur, aratro vertitur; and Jeremiah 26, 18 ‘Zion shall be plowed like a field.’

21. exercitus: but two other cases of such caesura are found. 1, 37. 5; 2, 17, 21. Intr. 50. Both the poems belong to the year 30 B.C.

22. me quoque: the familiar personal illustration. Intr. 30.
temptavit in dulci iuvena
fervor et in celeres iambos

misit furentem: nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantатis amica
opprobriis animumque reddas.

24. fervor: 'the fever of passion.'—celeres iambos: cf. n. to v. 2 above.—mitibus...tristia: kind...cruel. For the cases, see Intr. 98; for the number, cf. 1, 34, 12 ima summis mutare.—dum...fias: the terms on which Horace recants; his offended lady-love is to give him back her heart.

An invitation to his mistress, Tyndaris. 'Faunus often leaves the Lycean Mount for Lucretileis and guards my goats from harm. (1-4). When he is near, my flocks wander all in safety; when his pipe echoes, they fear not even the wolves of Mars (5-12). Not they alone are cared for; the gods care for me as well and for my Muse. Here, Tyndaris, is rustic plenty; here in quiet nook thou mayest sing the old-time songs; here quaff the innocent Lesbian wine and have no fear of quarrels or of harm from jealous Cyrus (13-28).'

On Horace's Sabine farm presented to him by Maecenas in 34 B.C., see Intr. 5. Sellar, p. 30 f. The date of composition is unknown. Metre, 68.

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam

1. velox: emphatic, with all speed. —Lucretilem: apparently Monte Gennaro, the highest mountain of the range between the Licenza valley in which Horace's farm was situated, and the Campagna.—mutat: note that the construction here is the reverse of that in v. 26 of the preceding ode. Intr. 98.

2. Lycaeo: a mountain in southwestern Arcadia, where Pan had a shrine (μαντέαων). —Faunus: an old Italian divinity, of agriculture and of cattle (3, 18), sometimes prophetic (Verg. A. 7,
defendit aestatem capellis
usque meis pluviosque ventos.

5 Impune tutum per nemus arbutos
quae runt latentis et thyma deviae
olentis uxores mariti,
nec viridis metuunt colubras
nec Martialis haediliae lupos,
utcumque dulci, Tyndari, fistula
valles et Vsticae cubantis
levia personuere saxa.

Di me tuentur, dis pietas mea
et musa cordi est. Hic tibi copia

48. 81), identified here with the
Arcadian god Pan, ὄπειραν ὅμιλος,
montivagus. Cf. Ovid. Fast. 2,
285 f. ipse deus velox discurrene
gaudet in altis | montibus. He
was the inventor of the syrinx
(fistula v. 10). — igneam . . .
aestatem: the fiery summer heat.
E. 7, 47 solstitium pecori defendite.
— usque: equivalent to semper.
5 f. impune tutum: note the
force of the cumulation. — impune
is connected with deviae, which
implies a carelessness in their wan-
dering search (quae runt) for food.
— latentis: i.e. among the other
trees and shrubs.
7. olentis uxores mariti: an
awkward phrase, made offensive
by translation, — the wives of
the unsavory lord. — mariti: cf.
Theoc. 8, 49 ὤ τράχη, τὰν λευκᾶν
aiyvū ēvep, and Verg. E. 7, 7 vir
gregis ipse caper. Mart. 14, 140, 1
imitates the phrase in his olentis
barba mariti.
9. Martialis: a natural epithet
of the wolf as sacred to Mars.
Cf. Verg. A. 9, 566 Matthias lupus.
Faunus as protector of cattle
 guards them from the mountain
wolves. — haediliae: my kidlets
(sc. metuunt). This word is
found only here: it is formed from
haedus, as porcilia from porcus.
10 f. utcumque: temporal. —
fistula: the god’s pipes, the sy-
rinx, not Tyndaris’ flute, is meant
— Vsticae: according to Porphy-
rio one of the Sabine mountains
with gently sloping (cubantis)
sides.
14 ff. cordi: dear; originally
like frugi, a predicate dative. Note
the cumulative force of the follow-
manabit ad plenum benigno
ruris honorum opulenta cornu;
hic in reducta valle Caniculae
vitabis aestus et fide Teia
dices laborantis in uno
Penelopen vitreamque Circen;
hic innocentis pocula Lesbii
duces sub umbra, nec Semeleius
cum Marte confundet Thyoneus
proelia, nec metues protervum

ing epithets — ad plenum, benigno
(i.e., large, generous), opulenta.—
copia: here the contents of the
horn.—cornu: the horn of Fortune, which Hercules wrenched
from the river god Achelous and
presented to the goddess. See
Baumeister, nos. 605, 2037.—ruris
honorum: fruits and flowers. Cf.
S. 2, 5, 12 f. dulcia poma | et quos-
cumque feret cultus tibi fundus
honores.

2, 11 1. aut in reducta valle
mugientium | prospectat errantis
greges.—Caniculae: properly Pro-
cyon, but here not distinguished
from Sirius.—fide Teia: Teos
in Ionia was the native city of
Anacreon, who sang of love and
wine.—dices: shalt sing. Cf.
1, 6, 5.—laborantis: sc. amore,
έωτι πονοῦσα. The object of
their love is expressed by in
with the abl. Cf. Catull. 64,
98 (of Ariadne) in flavo saepe
hospite suspirantem.—uno: Odys-
seus.

20. vitream: a natural epithet
of Circe who was a sea nymph.
Cf. Stat. Silv. 1, 3, 85 vitreae
inga perfida Circes, and C. 4, 2, 3
vitreo ponto. — Penelopen .
Circen: the faithful wife and the
treacherous sorceress contrasted.

21 f. innocentis: explained by
the following verses, ‘no drunken
quarrels shall result from its use.’
—duces: shalt quaff.—Semeleius
... Thyoneus: a combination of
two metronymics imitated by a
poet in the Anth. Lat. 1, 751 Se-
meleie Bacche ... laete Thyoneu.—
Thyone (cf. θῶ = ‘to rush,’ ‘to
be violently excited’), whom some
legends make the mother of Diony-
sus. is identified with Semele in
the older Homeric Hymn to Diony-
sus v. 21, and by Pindar P. 3, 176.

23 f. confundet ... proelia: a variation of the common miscere,
committere proelia.
Carmina

25 suspecta Cyrum, ne male dispari
incontinentis iniciat manus
et scindat haerentem coronam
crinibus immeritamque vestem.

25. suspecta: for rude Cyrus is jealous.—male dispari: a bad match, i.e. no match, cf. 1, 9, 24 male pert

tinaci and n. to minus 1, 2, 27.

26 ff. Tyndaris is to be in festal dress, which Cyrus would injure if he should find her. Cf. Propert.

I

In praise of wine. ‘Thou shouldst before all, Varus, plant the vine about Tibur, for total abstainers find life hard. Wine drives away cares; but immoderate use brings quarrels, boasting, and bad faith.’

The ode was suggested by a poem of Alcaeus, of which Horace has translated at least the beginning, Frg. 44 μηδὲν ἄλλο φυτεύσῃς πρὸτερον δεῖνῳ ἀμπελῶ. He has, however, after his usual manner given his verses an Italian setting. The date of composition is unknown. The Varus addressed was probably Quintilius Varus, whose death is lamented in 1, 24. Metre, 54.

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

1. sacra: as the vine is the gift of Bacchus. Cf. Ennius Trag. 107 f. R. Bacchus pater . . . vitis inventor sacrae. The position of sacra implies that this gift is not to be abused, but enjoyed in proper fashion as coming from the gods. —severis: plant. Cf. Caecilius apud Cic. C. M. 24 serit arbores quae alteri saeclo prosint.—arborem: a generic term of wider scope than our English ‘tree.’

Plin. N. H. 14, 9 vites iure apud priscos magnitudine quoque inter arbores numerabantur.

2. circa: used in the same loose way as our English ‘about’: with solum it denotes the place where, with moenia it means ‘near’, ‘in the neighborhood of.’ —mite: soft, and hence fertile. Cf. Verg. G. 2, 226 ff. for an account of the best soil for vines. —Tiburis: for Horace’s love of
Siccis omnia nam dura deus proposuit neque mordaces aliter diffugiunt sollicitudines.

5 Quis post vina gravem militiam aut pauperaem crepat? Quis non te potius, Bacche pater, teque, decens Venus? Ac ne quis modici transiliat munera Liberi, Centaurea monet cum Lapithis rixa super mero debellata, monet Sithoniis non levis Euhius,

Tibur, see 1, 7, 11 ff. — moenia Catili: Cat(i)lus with his brothers Coras and Tiburnus from Arcadia founded Tibur, and gave his name to the mountain that overhangs the town. It is still Monte Catillo. Here the form with the short pe-

nult is chosen for the metre's sake.

3. siccis: total abstainers. For the opposite, udus or uvidus, cf. 1, 7, 22; 4, 5, 39. — nam: for the position. see Intr. 31. — dura: 'life's rough side.'

4. mordaces: carking. Cf. 2, 11, 18 curae edaces; and Verg. A. i. 261 quando haec te cura remordet. — aliter: i.e. without the use of wine.

5. gravem militiam, etc. : the hardships of war or of petty estate. — crepat: babbles, harps on.

6. pater: in recognition of the god as giver of the vine and other blessings. Cf. 3, 3, 13; Epist. 2, 1, 5 Liber pater. Here he is named with Venus, as wine and love are boon companions. — decens: comely, 'fair in face and figure.' Cf. 1, 4, 6 Gratiae decen-

tes.

7. ne quis, etc.: dependent on monet in the following verse. — transiliat: lightly abuse. — modici: i.e. equivalent to qui modum amat.

Cf. 1, 27. 3 vercundus Bacchus.

8 f. The first of the examples given to enforce the warning — the quarrel between the Centaurs and the Lapithae at the marriage of Peirithoos and Hippodamia — was a favorite subject of literary and plastic art. Cf. e.g. Od. 21, 294-304; Ovid. Met. 12, 210 ff. The contest was represented on the pediment of the temple of Zeus at Olympia, and on the metopes of the Parthenon. — super mero: local; over their wine.

9. debellata: note the force of the prefix; the brawl ended in the destruction of the Centaurs. — Sithoniis: a Thracian people dwelling on the peninsula Pallene. Tradition said that Dionysus destroyed the giants who once dwelt there. Whether the reference here is to some feature of the myth unknown to us or to the familiar impetuous character of the intemperate Thracians cannot be determined. Cf. 1, 27, 1 f. natis in usum laetitiae scyphis | pugnare Thracum est. — non levis: carrying the emphasis, — the harshness of, etc. — Euhius: a
cum fas atque nefas exiguō fine libidinum
discernunt aūdi. Non ego te, candide Bassareu,
invitum quatiam nec variis obsita frondibus
sub divum rapiam. Saeva tene cum Berecynthio
cornu tympana, quae subsequitur caecus amor sui

tecta quatiebant cuspide thyrsos.
| variis obsita frondibus: the
| sacred symbols (orgia) placed
| in baskets (cistae) and covered
| with ivy, grape, or fig leaves, etc.
| Cf. Catull. 64, 254 ff. and Theoc.
| 26, 3 ff.

13. sub divum: into the light of
day; cf. 1, 1, 25 manet sub love
frigidō venator. — saeva tene,
etc.: ‘And we pray thee, Bacchus,
do not excite our minds unduly
lest we fall into excess.’ — saeva:
of the sound, ‘the wild din of.’
Cf. Verg. A. 9, 651 saeva sono-
ribus arma, and Catull. 64, 261 ff.
plangebant aliae proceris tym-
pana palmis | aut tereti tenues
tinnitus aere ciebant | multis rau-
cisonos efflabant cornua bombos |
barbaraque horribili stridebat tibia
cantu. — Berecynthiae cornu: cf. 3,
19, 18 f. cur Berecynthiae cessant
flamina tibiae. This is properly
the horn used in the orgiastic
cult of Cybele on Mt. Berecynthus
in Phrygia; by extension applied
to the horns employed in the wor-
ship of Bacchus.

14. f. quae subsequitur, etc.: i.e.
in the train of mad ecstasy inspired
by the god follow all too readily
self-love (amor sui), boasting (glo-
ria) and faithlessness (arcani fides

name of Bacchus formed from
the bacchanal cry εἰδε. Cf. 2, 19,
5. Notice that Horace employs
here indiscriminately Latin and
Greek names of the god — Bacchus
6, Liber 7, Euhius 9, Bassareus 11
— his purpose being simply to
secure variety.

10. exiguō fine, etc.: with ap-
petite’s narrow bound alone; i.e.
when men in their greed (avidī)
make their passions the sole meas-
ure of right and wrong. In the
following verses Horace expresses
his thoughts, ‘I will not abuse thy
gift, fair Bacchus,’ in the language
of the Dionysiac mysteries.

11. non ego: the common per-
sonal note giving force and con-
creteness to the general statement.
For the order of words, see Intr.
21. 30. — candide: used of brilliant
youthful beauty, ‘fair and young’
(Wickham). Cf. Ovid Fast. 3,
771 ff. — Bassareu: an epithet
formed from the Greek βασσάρα,
a foxskin. This was worn by the
bacchanals, who are themselves
called in the Orphic hymn 44, 2 A.
βασσάρας.

12. quatiebam: arouse, κυάρω,
properly applied to the thyrsus
and other symbols of the god,
as by Catull. 64, 256 harum pars
et tollens vacuum plus nimio gloria verticem
arcanique fides prodigana, perlucidior vita.

— plus nimio: over much, 'too high.' Cf. 1, 33, 1 ne doloas
plus nimio, and Epist. 1, 10, 30
res plus nimio detectavere se-
cundae.

16. Drunkenness causes men to
babble secrets. Cf. 3, 21, 15 f. (to
a wine jar) tu . . . arcanum iocosos
consilium retegis Lyaeo; and the
proverb in the scholia to Plato,
p. 960 Or. τὸ ἐν καρδίᾳ νῦφοντος.
ἐπὶ τῇ γλώσσῃ τοῦ μεθύσοντος. —
fides prodiga: the faith that is
lavish.

I9

'I thought my days of love were over, but Venus and her allies will
not let me go. Glycera inflames me; Venus forbids me sing of aught
but love. Bring turf and let me build an altar to the goddess. The
offer of a victim will soften her attack.'

This dainty poem should be compared with the thirtieth ode of this
book. Possibly its place here was determined by the decens Venus v. 6
of the preceding ode. The date is wholly uncertain. Metre, 71.

Mater saeva Cupidinum

Thebanaeque iubet me Semeles puer
et lasciva Licentia
finitis animum reddere amoribus.

Vrit me Glycerae nitor
splendentis Pario marmore purius;

1 f. Mater saeva Cupidinum: re-
peated years later in 4, 1, 5. Cf.
Philod. Anth. Pal. 10, 21 Κύπριν,
pόθων μὴτερ αἰλλοπόδων. — Cupi-
dinum: the plural is not infrequent
in Hellenistic and Roman litera-
ture. — Semeles puer: for Bacchus' 
association with Venus, see v. 6 of
the preceding ode. Cf. also the
Anacreontic fragment 2 to Dionysus
ωνας, ὡ δαμάλης Ἑρως . . . τορ-
φυρής τ' Ἀφροδίτη συμπαίζοντων.
3 f. lasciva: wanton, as lasciva
puella, Verg. E. 3, 64. — Licentia:
"Ὑβρις. — finitis: predicate to amo-
ribus — to loves I thought were past.
— animum reddere: here not as in
1, 16, 28, but almost equivalent to
me reddere.

5 ff. urit . . . urit: Intr. 28 c. —
nitor: brilliant beauty; so niteo in
2, 5, 18 f. albo sic unerno nitens.—
Pario: so Pindar celebrates the
brilliancy of Parian marble N. 4,
81 εἰ δὲ κελεύεις στάλαν θέμεν
Παρίου λίθου λευκοτέραν.
urit grata protervitas
et voltus nium lubricus adspici.

In me tota ruens Venus
Cyrum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.

Hic vivum mihi caespitem, hic
verbenas, pueri, ponite turaque
bimi cum patera meri;
mactata veniet lenior hostia.

7 f. grata protervitas: her pretty, 
provoking ways. Prudent. 
10 has a reminiscence of this ode in his repetition of the phrase las-civa protervitas. — lubricus aspici: 

9. tota: 'with all her power.'—

Cyrum deseruit: Cyprus was one of the chief centers of the worship of Aphrodite; on its shores the goddess is said to have been born from the foam of the sea. Cf. Alcman Frg. 21 Κύρπον ἵμερτῶν 
λουσα καὶ Πάφον περιρύταν.

10 f. nec patitur Scythas, etc.: the goddess of love will not allow Horace to sing of serious subjects, the dangers that threaten the empire, or even of subjects to which she is wholly indifferent (quae nihil attinent). Love must be his only theme.

11 f. versis ... Parthum: the famous maneuver of the Parthians, in which they pretended to flee and then, turning on their horses, shot at their pursuers, is frequently mentioned by the Romans. Cf. e.g. 2, 13, 18; Verg. G. 3, 31 fiden-
temque fuga Parthum versisque 
sagittis; also Ovid A. A. 3, 786 ut 
celer aversis utere Parthus equis. Plut. Crass. 24 ὑπέθενεν γὰρ ἀμα 
βάλλουτες οἱ Πάρθων καὶ τοῦτο κρά-tista ποιοῦσι μετὰ Σκύθας.

13 f. hic ... hic: the anaphora expressed the poet's mock haste. He will build an altar on the spot, of fresh turf (vivum caespitem), and propitiate the goddess with sac-
rifice. — verbenas: defined by the ancient as anything green, whether branches of laurel, bay, or olive, or even grass, used for sacred purposes. Here branches to decorate the im-
provised altar. Cf. 4, 11, 6 f. ara 
| castis vincita verbenis. — pueri: 
the common address to slaves.

15. meri: pure wine unmixed 
with water was alone used in li-
bation. — hostia: ordinarily only 

bloodless sacrifices were offered to Venus; but this is not to be taken too literally. — lenior: with gentler 
sway; in contrast to in me tota ruens above.
'Cheap Sabine wine in modest cups shall be thy drink with me, my dear Maecenas. I sealed the jar myself some years ago. Choice wines thou hast at home; but no Falernian nor Formian grape flavors my cups.'

These verses have the form of an answer to a letter from Maecenas announcing his intention to visit Horace on his Sabine farm. The event mentioned in v. 3 ff. fixes the date of composition as after 30 B.C. The ode shows a lack of finish, as if written in haste. Metre, 69.

Vile potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,

5
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa

1. vile . . . Sabinum: just vin ordinaire. The Sabine was the lightest of the Italian wines. according to Galen apud Athen. 1, 27 B. who adds ἀπὸ ἑτῶν ἐπὶ τὰ ἐπιτήδεις πίνεσθι μέχρι πεντεκαίδεκα. — modicis: with reference to the material of which Horace's drinking cups (canthari) are made; plain earthen cups, not goblets of silver or of gold.

2. Graeca . . . testa: an amphora in which a Greek—and a superior—wine had been imported. The cheap Sabine would acquire a better taste from being stored in such a jar. Cf. Columella's instructions. 12, 28 si vasa recentia ex quibus vinum exemptum sit habe bis, in ea (sc. vinum) confundito.

3. conditum: stored away, in the amphora. For the process of making wine, see Dictionary of Antiquities, s. v. vinum. — levi: equivalent to oblevi. The cork which stopped the amphora was sealed with pitch or plaster. Cf. 3, 8, 9 f. hic dies . . . | corticem adstrictum pice dimovebit | amphorae. — datus in theatro, etc.: the only permanent theater at this time was that built by Pompey on the Campus Martius in 55 B.C. The occasion referred to was in 30 B.C., when Maecenas was greeted with great applause on his first appearance after a severe illness. Cf. 2, 17, 25 f. cum populus frequens | laetum theatris ter crepituit sonum.

5 f. care: cf. 2, 20, 7 dilecte Maecenas. — eques: referring to Maecenas' modesty in remaining a member of the burgher class in
redderet laudes tibi Vaticani
montis imago.
Caecubum et prelo domitam Caleno
tu bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

spite of the opportunity his wealth
and power gave him to rise from
it. Intr. 5. — paterni fluminis :
the Tiber is called by Horace S. 2, 2, 32 amnis Tusci. Maecenas
was of Etruscan stock; see n. to
1, 1, 1 and Propert. 4, 9, 1 Maecenas
eques Etrusco de sanguine regum. — iocosa . . . imago : as 1, 12, 3. — redderet : answered back.
7 f. Vaticani montis: the Vatican forms the northern spur of
the range of hills of which the Jani-
culum is the highest.
9 ff. The four wines selected
as representatives of the choicer brands were all grown on the coast of southern Latium and northern Campania.— tu... mea: contrasted.
—bibes: mayest drink at home. For
this use of the future, cf. 1, 7, 1 lauda-
bunt alii. — temperant: temper, flavor; properly used of mixing
wine with water in due proportion.

21

A hymn to Diana and Apollo as averters of ill This may have been
originally a study for a secular hymn, possibly for the celebration
planned by Augustus for 23 B.C. Cf. Intr. to C. S. p. 388. The
verses have a striking resemblance to Catull. 34. 1 ff. Dianae sumus in
fide | puellae et pueri integri ; | Dianam pueri integri | puellaeque cana-
mus. Like Catullus’ ode and the Carmen Saeculare this was written
for a chorus of girls and boys. It should be compared also with 4, 6.
Metre, 73.

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium,

1 f. Note the parallelism which
is not unlike that in Catullus’
verses quoted above. — Dianam:
but Diana 3, 4, 71. Intr. 34. dicite: equivalent to cantate, as
often. Cf. 1, 6, 5.

2. intonsum: Apollo, as a di-
vinity ever young, is represented
with flowing hair — ἀκέρατος κόμης.
Cf. Epod. 15. 9 intonsos Apollinis
capillos ; and Tibull. 1, 4. 37 f. solis aeterna est Phoebi Bacchoque
HORATI

Latonamque supremo
dilectam penitus Iovi.

Vos laetam fluviis et nemorum coma
quaecumque aut gelido prominet Algido
nigris aut Erymanthi
silvis aut viridis Gragi;
vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis
insignemque pharetra
fraternaque uerum lyra.

iuventa; nam dect intonsus crinis
utrumque deum. — Cynthium: so
named from Mt. Cynthus in Delos,
where he and his sister Diana
were born.

3 f. Laton: the mother also
is included in the hymn. — peni-
tus: ‘deeply,’ ‘heartily,’ kηρόθι.

5. vos: the half-chorus of girls;
sc. dicite. — laetam fluviis: Diana
was goddess of streams as well as
of the woods. Cf. Catull. 34, 12
domina ... annuiumque sonan-
tum; Pind. P. 2, 6 'Ορτυγών, ποτα-
μίας ἑδος 'Αρτέμιδος. She is named
'Αρτέμις ποταμία also on Sicilian
coins. — coma: not an uncommon
figure, ‘the tresses of the wood.’
So e.g. Od. 23, 195 ἀπέκοψα κόμην
tαννψύλλου ἐλαιῆς; Catull. 4, 11
comata silva. Milton P. L. 7 'bush
with frizzled hair implicit.'

6. Algido: a ridge in the Al-
ban Hills on a spur of which was
a famous shrine of Diana, dea
Nemorensis, near the present Lake
Nemi. Its name was probably
due to the fact that its woods and
elevation made it a cool and pleas-
ant contrast to the plain about it.
Cf. 3, 23, 9 f. (victimis) quae ni-
vali pascitur Algido | devota quer-
cus inter et ilices. 4, 4, 58 nigrae
feraci frondis in Algido.

7. Erymanthi: a high moun-
tain in north Acadia, a favorite
hunting place of Diana. Od. 6,
102 οἶν ὴδ' 'Αρτέμις εἶσι κατ' οὐρέος
ἰπχάειν; | Ἡ κατὰ Τῆνυγετον περι-
μήκετον ἧ 'Ερύμανθον. The ad-
jective nigris (dark green) is con-
trasted to viridis (light green).
Cf. 4, 12, 11 nigri colles Arcadiea.
— Gragi: Gragus, a mountain in
Lycia, and the home of Leto.

9 ff. vos: the boys. — Tempe:
the valley of the Peneus between
Olympus and Ossa. Cf. 1, 7, 4. —
Natalem ... Delon: cf. n. to v. 2
above, and Verg. A 4, 144 Delum
maternam. — totidem: with laudi-
bus.

12. uerum: a Greek accu.
with insignem (sc. deum). — fra-
Hic bellum lacrimosum, hic miseram famem pestemque a populo et principe Caesare in Persas atque Britannos vestra motus aget prece.

terna . . . lyra: the story of the presentation of the lyre to Apollo by Mercury is told in the Homeric Hymn to Hermes, 490–502.

13 ff. hic . . . hic: Apollo as the special protector of Augustus is invoked to avert the ills that threaten the state. Cf. the introductory note to 1, 2. — bellum lacrimosum: the Homeric πόλεμον δακρυόντα (Il. 5, 737), Vergil's lacrimabile bellum (A. 7, 604). — miseram famem, etc.: with reference to the failure of the crops in 24 B.C. and Augustus' sickness, 24–23 B.C. The collocation famem pestemque may be simply a reproduction of the phrase λιμός καὶ λοιμός. Hes. Ὀρ. 243. — principe: 'the first citizen.' Cf. 1, 2, 50. — Persas atque Britannos: the remote East and West still unsubdued. Cf. 3, 5, 3 adiectis Britannis | imperio gravibusque Persis. Note the confidence expressed by the future aget.

'The upright man is safe, no matter where he roams. I know that this is true, friend Fuscus, for once in Sabine wood as I sang of Lalage, a monster wolf fled from me, though I was unarmed. Put me in chill northern gloom or beneath the torrid sun, still will I ever sing my Lalage.'

The affected solemnity of the first two strophes has often led commentators to interpret this ode too seriously, as if Horace were solemnly preaching a moral lesson. While an actual encounter with a wolf may have furnished the opportunity for the illustration, Horace was the last man to use such an event to point a moral, still less take himself for an example of the noblest virtue. He never preaches, and is always free from cant. As a matter of fact, the ode is a piece of humor which Horace knew his friend Aristius Fuscus would appreciate. No doubt Horace had had many proofs of Fuscus' fondness for joking; he tells of one occasion (S. 1, 9, 61–73) when his friend refused to rescue him from a bore. The relations between the two were the closest. Cf. Epist. 1, 10, 3 f. paene gemelli fraternis animis. Metre, 69.
HORATI

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtis iter aestuosas
sive facturus per in hospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

Namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminus curis vagor expeditis,
fugit inermem,

quale portentum neque militaris
Daunias latis alit aesculetis

1. vitae . . . sceleris: genitives of reference; the first is not uncommon in Latin poetry, e.g. Verg. A. 9, 255 and Ovid Met. 9. 441 integer aevi. Intr. 93. The second is a Greek construction, καθαρὸς δικίας, for which the Latin ordinarily preferred the abl. Cf. S. 2, 3, 213 purum vitio cor.

5. Syrtis: the desert coast on the north of Africa, opposite the whirlpools called by the same name; cf. Verg. A. 5, 51 hunc (sc. diem) ego Gaetulis agerem si Syrtibus exsul. Pliny N. H. 5, 26 speaks of this barren tract as the haunt of savage beasts and serpents.

6 ff. facturus: sc. est. — fabulosus: since the Hydaspes — the farthest river reached by Alexander in India — was famed to bear gems and gold, and the entire unknown eastern world for which the river stands was a land of marvels and wonders. — lambit: laves.

9. namque me: introducing the special experience — shown by the emphatic me to be a personal one — to prove the general statement. Intr. 30 — Lalagen: λαλαγυ. 'the prattler.' a name chosen to suit the character of the ode.

10 f. ultra terminum: i.e. of his own farm. — curis expeditis: cf. Catull. 31, 7 o quid solutis est beatius curis.

13. quale portentum: such a monster as, etc.

14. Daunias: the Greek Δαυνία, Apulia; named from Daunus, a mythical king of Northern Apulia.
CARMINA

nec Iubae tellus generat, leonum arida nutrix.

Pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget;

pone sub curru nimium propinquus
solis, in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

Cf. 3, 39, 11 f. et qua pauper aquae | Daunus agrestium regnavit populo rum. Vergil introduced him into the Aeneid (12, 934) as the father of Turnus; another legend made him the father-in-law of Diomedes, who assisted him against the Messapians.

15. Iubae tellus: Mauretania. The reference is probably to the younger Iuba, son of the king Iuba who killed himself after the defeat at Thapsus in 46 B.C. The young prince received a Roman education and was established on the throne of Mauretania in 25 B.C. This barren country (leonum arida nutrix) was a poor return for the kingdom his father lost to the Romans.


17-22. The same extremes as 3, 3, 54 ff. visere gestiens | qua parte debacchentur ignes, | qua nebulae pluviique rores.— pigris: dull, barren. Cf. Lucret. 5, 746 bruminae afferunt plumque rigorem, and Ovid, Am. 3, 6, 94 pigrihiemns.


22. domibus negata: in contrast is Vergil’s description of the temperate zones, G. 1, 237 f. mortalibus aegris | munere concessae divom.

23 f. Note the liquid sound of these verses.— dulce ridentem . . . dulce loquentem: like Sappho’s ἀδύν φωνεύσας . . . γελαύσας ἴμερόν. Horace’s second phrase reproduces the girl’s name, Λαλαγῆ.
A study from a Greek original; possibly from Anacreon's verses, of which we have a fragment (51) ἄγαν ὡς οία τε νεόν νεοθλεα | γαλαθηνόν, ὅστ' ἐν ὑλῇ κεροῑσης | ἀπολειψθεὶς ὑπὸ μητρὸς ἐπτοῗθη. 'Gently as a new-born fawn unweaned, which quivers from terror, when left in the wood by its antlered mother.' The name Chloe (χλόη, 'a young shoot') was apparently chosen to suit the character of the girl, as was Lalage in the preceding ode and Lydia and Sybaris in 1, 8. Metre, 73.

Vitas inuleo me similis, Chloe, quaerenti pavidam montibus avīs matrem non sine γαλαθηνόν aurum et siluæ metu;

nam seu mobilibus veris inhorruit adventus foliis, seu virides rubum dimovere lacertae, et corde et genibus tremit.

Atqui non ego te tigris ut aspera Gaetulusve leo frangere persequor;

1 ff. inuleo: a fawn.—quaerenti: 'lost and seeking,' ἀπολειψθεὶς above.—non sine, etc.: a common form of litotes with Horace. Cf. 1, 25, 16 non sine questu; 3, 13, 2 mero non sine floribus. With the entire expression, cf. Lucan 8, 5 f. pavet ille fragorem motorum venīs nemorum.

4. siluæ: trisyllabic, as Epod. 13, 2. Intr. 41.

5 f. veris ... adventus: i.e. the blowing of Favonius, the companion of the spring. Cf. 1, 4, 1 solā vitur acris hiems grata vice veris et Favoni; 4, 12, 1 veris comites. —foliis: instrumental abl. with in-
horruit, rustled. Cf. Plato Anth. Plan. 16, 13 ὑψὲκιον τικὶ πάντε καθιζεο φωνῆσθαν | φρίσσονσαν πνευμὸν κώνον ὑπὸ Ζεφῦρος. 'Sit thee down by this lofty pine tree which is vocal as it shivers and rustles under the frequent gusts of Zephyrus.'

7. dimovere: have moved aside, as they slip through the brambles. Cf. Verg. E. 2, 9 nunc viridis etiam occultant spineta lacertos.—tremit: the subject is the inuleus of the comparison, v. 1.

9 f. atqui: corrective — 'yet thy fear is vain. for.' — frangere: literally 'crush between the teeth.'
tandem desine matrem
tempestiva sequi viro.

Cf. II. 11, 113 f. ὃς δὲ λέων ἐλάφου ταχεῖης νῆπια τέκνα | ἔμφιδος συνέ-έαξε, λαβὼν κρατεροῖςιν ὀδοὺσιν.

12. tempestiva...viro: cf. Verg. A. 7, 53 iam matura viro, iam plenis nubilis annis.

A lament on the death of Quintilius Varus, the common friend of Horace and of Vergil. 'He was an accomplished and, according to Horace's words, Epist. 2, 3, 438 ff., an impartial critic, whose judgment was valued by his literary friends, Quintilio sequid recitares, 'corriges sodes | hoc' aiæbat 'et hoc' melius te posse negares, | bis terque exper-tum frustra, delere iubebat | et male tornatos incudi reddere versus. The year of his death is fixed by St. Jerome's entry against 24 B.C. Quintilius Cremonensis Vergili et Horati familiaris moritur. This ode must have been written within the next few months. The Varus of the eighteenth ode is probably identical with Quintilius. Metre, 72.

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

1. quis desiderio, etc.: i.e. 'who can or would restrain his tears.' In prose we should have the genitive depending on pudor, while the dative is the natural case with modus; here the constructions are united because modus contains the predominant idea; so in Martial 8, 64, 15 sit tandem pudor et modus rapinis.

2. tam cari capitis: for a soul so dear. For this use of caput, cf. Epod. 5, 74 o multa fleturum caput; Verg. A. 4, 354 puer As-canius capitisque inuria cari. So in Greek, e.g. II. 8, 281 Τεῖκρε. φίλη κεφαλή; and in English, Shelley, Adonais, 'Though our tears | Thaw not the frost which binds so dear a head.'—praecipe: teach me.—lugubris: indicating the character of the strains.

3 f. Melpomene: properly the muse of Tragedy; cf. n. to 1, 12, 2. — liquidam... vocem: clear toned; cf. Od. 24, 62 Μοῦσα λίγεω.
Ergo Quintilium perpetuus sopor urget! Cui Pudor et Iustitiae soror, incorrupta Fides, nudaque Veritas quando ullum inveniet parem?

Multis ille bonis flebilis occidit, nulli flebilior quam tibi, Vergili; tu frustra pius heu non ita creditum poscis Quintilium deos.

Quid si Threicio blandius Orpheo auditam moderere arboribus fidelem?

5 f. ergo: emphatically introducing the ἁρπνος, and expressing a reluctant conclusion, so then. Cf. Ovid, Trist. 3, 2, i ergo erat in fatis Scythiam quoque visere nostris.—perpetuus: unbroken, forever.—urget: hold down. Cf. premet 1, 4, 16, and Verg. A. 10, 745 f. olli dura quies oculos et ferreus urget | somnus; in aeternam clauduntur lumina noctem. —cui: emphatic, ‘when shall we see his like again.’ —Iustitiae soror ... Fides: the personified virtues are those possessed by Quintilius; they are the basis of every high character and of all justice. Cf. Cic. de Off. 1, 23 fundamentum autem est iustitiae fides, id est dictorum conventorumque constantia et veritas.

7. nuda Veritas: cf. the unpersonified English ‘naked truth.’

9 f. multis ... nulli: depending on flebilis ... flebilior. Adjectives in -bilis and -illis are not infrequently used as equivalent to perfect pass. partic.; so flebilis is equivalent to defletus, as 1, 12, 36 nobilis to notus. Cf. Epigr. Gr. 215 Kaibel ἠλυθες εἰς Ἀιδήν ξηρούμενος, οἷς ἀπέλειπες ... πᾶσι γὰρ ἀλγηδῶν ἔσθλος ἀποιχόμενος. ‘Thou hast gone to Hades, missed by all thou hast left behind; for thy going is a goodly grief to all.’

11 f. frustra: with both pius and poscis. Intr. 100. —pius: i.e. in love for his friend. —non ita creditum: Vergil had commended his friend to the care of the gods, but not on the condition (ita) that they should bring him to death.

13 f. quid si: making the transition to the sole consolation Horace can offer at the end, ‘All thy piety and prayers are vain; patience only can be thy consolation.’—blandius Orpheo: cf. the passages quoted on 1, 12, 8. Even Orpheus could not recall his beloved Eurydice from the lower world. For the story, read Vergil G. 4, 454–527.
Num vanae redeat sanguis imaginii,
quam virga semel horrida,
non lenis precibus fata recludere,
nigro compulerit Mercurius gregi?
Durum: sed levius fit patientia
quicquid corrigere est nefas.
nec tibi somnos adimunt, amatque
ianua limen,

quae prius multum facilis movebat
cardines; audis minus et minus iam
'Me tuo longas pereunte noctis,
Lydia, dormis?'

Invicem moechos anus arrogantis
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiaire equorum,
saeviet circa iecur ulcersom,
non sine questu,

laeta quod pubes hedera virenti
gaudcat pulla magis atque myrto,

therefore the lovers must attract
Lydia's attention by throwing
sticks or stones (hence iactibus crebris) from below.

3. amatque limen: hugs the
threshold. Cf. Verg. A. 5, 163
litus ama, 'hug the shore.'

5. prius: in former days.—
facilis: modifying quae, 'with
ready complaisance.' Cf. Tibull.

7 f. The words of the serenade,
the παραλαμβανόμενον. — me tuo
... pereunte: temporal, while I,
who am thine, perish, etc.

9. invicem: 'now thy turn has
come.' — anus . . . levis: equiva-

tent to contempta.

11 f. Thracio: the Tramontana
of to-day. The verb bacchari, hold
revel, is especially apt with a
'Thracian' wind.— sub inter-lunia:
Intr. 69. The common belief
that changes of the moon influ-
ence the weather is very ancient.
Porphyrio remarks on this word
quia tunc fere conciduntur tempes-
tates.

15. ulcersom: inflamed, with
love's wounds. Cf. Theoc. 11, 15 f.
εχων ὑποκάρδιον ἐλκος | Κύπριδος
ἐκ μεγάλας. 'With a sore in his
heart inflicted by mighty Cypris.'

17 f. She bemoans the fact that
youth is preferred to old age.—
ardas frondes hiemis sodali
dedicet Euro.

19 f. aridas: note the asyndeton here, frequently employed in contrasts and antitheses. — sodali: cf. 1, 28, 22 comes Orionis Notus. —


26

'Beloved by the Muses I can throw to the winds all fears of dangers from abroad. Sweet Muse, weave a chaplet for my Lamia, I pray. My verse is naught without thee. Celebrate him in Lesbian song.'

The Lamia here addressed has been identified with L. Aelius Lamia, one of the two sons of Cicero's friend and supporter, L. Aelius Lamia who was praetor 43 B.C. (Cic. ad fam. II, 16, 2; pro Sest. 29). Lamia must have been young at the time this ode was written, for he was consul in 3 A.D. and praefectus urbi in 32 A.D. He died the following year. Tacitus. Ann. 6, 27, mentions him, genus illi decorum vivida senectus; Velleius Paterculus describes him (2, 116, 3), vir antiquissimi moris, et priscam gravitatem semper humanitate temperans. The most probable date of composition is that suggested by the references in vv. 3-5, as 30 B.C.; the words fidibus novis, v. 10, cause some critics to regard this as one of Horace's earliest attempts in Alcaic verse, a view that finds support from the somewhat harsh caesura in v. 11 Lesbio || sacrare plectro. Metre, 68.

Musis amicus tristitiam et metus
tradare protervis in mare Creticum
portare ventis, quis sub Arcto
tex gelidae metuat orae,

1. amicus: in the sense of gratus, as 3, 4, 25 vestris amicum fontibus et choris; it gives the reason why Horace can consign his cares to the winds. — tristitiam: gloom; cf. 1, 7, 18.


I,

HORATI

5 quid Tiridaten terreat, unice

securus. O quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,

Pimplea dulcis. Nil sine te mei

10 prosunt honores. Hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.

formidatus, ille | missilibus melior

sagittis; Verg. G. 2, 497 coniuurato
decendens Dacus ab Histro. He
was finally crushed by P. Crassus
in the campaigns of 30–28 B.C.

5. Tiridaten: not long before
the battle of Actium, Tiridates suc-
cessfully revolted against Phraates,
king of the Parthians, and suc-
cceeded him on the throne. In 30
B.C. Phraates returned to the con-
test and forced his rival to flee for
safety to Augustus, who was at that
ad me supp[li]ces configuerunt]
reges Parthorun Tirid[es et po-
stea] Phrat[es] regis Phraeti[s fi-
lius]. The accounts of Justin and
Dio Cassius, our chief authorities for
these points, are conflicting, but
apparently Tiridates was again
placed on the throne in 29 B.C.—
cf. 3, 8, 19 f. Medus infestus sibi
luctuosis | dissidet armis—only to
be displaced again in 27 B.C. by
Phraates, who had collected a
large force of friendly Scythians to aid
him. Tiridates then fled to Au-
gustus, who was in Spain.—unice
securus: perfectly at ease.

6. fontibus integris: fresh,
pure fountains shall furnish the in-
spiration of his new song (fidibus
novis). The same figure Lucret.
1, 927 iuvat integros accedere
fontis atque haurire.

7. necte flores, etc.: i.e. exalt

9 f. Pimplea: Muse of Pim-
plea; named from a fountain of the
Muses in Pleria near Mt. Olympus.
Cf. Orph. 46 A. Πιμπλημαῖα. —
mei honores: i.e. conferred by
my verse. Cf. Verg. A. 9, 446
fortunati ambo! si quid mea car-
mina possunt.—hunc . . . hunc:
Lamia.

11. Lesbio . . . plectro: marking
his new verse (fidibus nobis) as
modelled on that of Alcaeus. Cf. 1,
i, 34 Lesboun: . . barbiton. The
plectrum was a small ivory or
metal instrument with which the
strings of the lyre were struck.
—sacrare: consecrate; ‘canonize.’
Cf. Stat. Silv. 4, 7, 7 f. si tuas
cantu Latio sacravi, | Pindare,
Thebas.
A dramatic picture of a *comissatio* at which the poet tries to check his hot companions; when they fill their cups and will make him drink, he parries their impetuosity by refusing, unless his neighbor tell him the name of his love. The whispered secret makes him exclaim in pity.

The ode is based on a similar one by Anacreon, according to Porphyrio; possibly the one of which Athenaeus (10, 42, 7) has preserved to us a fragment (Fig. 63) ἄγε δὴλτε μηκέτ' οὖτω | πατάγω τε κάλαλητῳ | Σκυθίκην πόσιν παρ' οἴνῳ | μελετῶμεν, ἀλλὰ καλοῖς | ύποπίνουτες ἐν ψυμνοῖς. ‘Come, now, let us no longer with din and shout practice Scythian drinking at our wine, but sip it while we blithely sing.’

The exhortation to moderation in the use of wine (1–8) is similar to the theme of 1, 18. Metre, 68.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem, verecundumque Bacchum
sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
immane quantum discrepatis: impium

1. **natis**: a favorite figure; cf. 3, 21, 1 nata mecum testa; Epist. 2, 1, 233 versus male nati. Translate, *intended by nature.* — **scyphis**: large two-handed drinking cups used only by heavy drinkers. Macrobius 5, 21, 16 notes *scyphos Herculis poculum est* ita ut Liber i patris cantharus. Here they characterize the drinking bout as unrestrained. In Epod. 9, 33 the poet demands *capaciores . . . scyphos* with which to celebrate the victory over Sextus Pompey.

2. **Thracum**: predicate to *pugnare*; cf. the Σκυθίκην πόσιν in the fragment quoted above. For the heavy drinking and quarrelsome character of the Thracians see n. to 1, 18, 9.

3 f. **verecundum . . . Bacchum**: the god who requires moderation in his devotees; *modicus Liber* 1, 18, 7. Hence the drunken shouting (impium clamorem, v. 6) is an offense against him. — prohibete: *save from.*

5 f. **Medus acinaces**: the short sword of the Medes; probably taken from the Greek original. The wearing of the sword at a banquet or drinking bout was a distinctly barbarian custom to the Roman, who was forbidden by law to carry weapons within the city.

**immane quantum**: *is a mon-**
lenite clamorem, sodales, 
et cubito remanete presso.

Voltis severi me quoque sumere 
partem Falerni? Dicat Opuntiae 
frater Megillae quo beatus 
volnere, qua pereat sagitta.

Cessat voluntas? Non alia bibam 
mercede. Quae te cumque domat Venus, 
non erubescendis adurit 
ignibus, ingenuoque semper 
amore peccas. Quicquid habes, age 
depone tutis auribus.— A miser,

strous anomaly amid (Smith). The phrase had become fixed and like nescio quid had lost its interrogative character before Horace’s time. Cf. Sallust. Frg. 2, 44 M. immane quantum animi exarsere; so Liv. 2, 1, 11 id mirum quantum profuit ad concordiam.

8. cubito . . . presso: the Romans regularly reclined at table. With the phrase, cf. Petron. 27 hic est apud quem cubitum ponetis.

9 ff. ‘Shall I too join you? Only on one condition.’— severi: strong, δρυμώς. Cf. Catull. 27, 1 f. minister vetuli puer Falerni | inger mi calices amariores. Two kinds of Falernian are mentioned by Athen. 1, 26 C. εἰδη δύο, ὁ αὐστηρὸς καὶ ὁ γυλικάζων, three by Pliny N. H. 14, 8, 6 the austerum (equivalent to severum), dulce, tenue.— dicat: i.e. that we may drink a toast; cf. Mart. 1, 71, 1 Naevia sex cyathis, seplum Justina bibatur.— Opuntiae frater Megillae: a similar designation, 3, 9, 14 Thurini Calais filius Ornyti. The mention of the presumably pretty Megilla is quite in keeping with the occasion and would direct the attention of all to the comrade addressed.

11 f. beatus . . . pereat: dies a blessed death.

13 f. cessat voluntas: falters his will?— mercede: terms.— cumque: cf. n. to 1, 6, 3.— Venus: in same sense as 1, 33. 13 melior Venus; also Verg. E. 3, 68 parta meae Veneri sunt munera.

16 f. ingenuo . . . amore: ‘love for a freeborn girl,’ i.e. not a libertina (1, 33, 15) or an ancilla (2, 4, 1).— peccas: thy weak-
quanta laborabas Charybdi,
digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
Vix inligatum te triformi
Pegasus expediet Chimaera.

ness is for. — quicquid habes, etc.: Horace leans back to his friend reclining above him on the couch, who after a moment's hesitation whispers his loved one's name. —

19 f. Charybdi: for the comparison of a mistress to Charybdis, cf. Anaxilas. Frg. 22 K. ἡ δὲ Φρύνη τὴν Χάρυβδαν οὐχὶ πόρρω ποιεῖ, τὸν τε ναύκληρον λαβοῦσα καταπέτωκ’ αὐτῷ σκάφει; 'But Phryne does not fall far behind Charybdis: she has caught the captain and engulfed him boat and all.' — laborabas: cf. 1, 17, 19. The imperfect expresses the state which has continued to the present moment. You were strug-
gling (all the time). Cf. the Greek imperfect with ἀπά.

21 f. saga, ... magus, ... deus: a comic climax, wise woman, ... enchanter, ... god. — Thessalis ... venenis: potions; instrum. abl. The mountains of southern Thessaly are the home of medicine in Homer; in Greek writers of the classical period the source of love philters and enchantments of all kinds.

23 f. inligatum: entangled. —
triformi: cf. II. 6, 181 πρῶσθε λέων, ὅπθεν δὲ δράκων. μέσον δὲ χίμαιρω, translated by Lucret. 5, 905 prima leo, postrema draco, media ipsa Chimaera. Bellerophon killed the chimaera with the aid of Pegasus, who was given him for this purpose by Hera.

This ode also is in dramatic form, but its interpretation has puzzled both ancient and modern critics. The best explanation is that it consists of two parts, probably studies based on Greek models, which Horace never worked into a unified whole, but hastily put together when arranging his odes for publication. The first 'fragment' comprises vv. 1–22. The scene is the Apulian seashore east of Venusia, by the grave of the philosopher Archytas. A spirit whose unburied body lies on the
shore addresses Archytas (1-6), who in spite of all his wisdom, which enabled him to measure heaven and number the very sands, now lies under a little earth; this leads the shade to moralize on the universality of death, which comes to all without distinction (7-22). The last two verses of this part close the illustrations with the speaker’s personal experience in the true Horatian manner. In the second part (23-36) the spirit appeals to a passing sailor to throw a little dust on its unburied body, that it may find rest in Hades.

Archytas was a statesman, general, and philosopher of Tarentum; according to tradition a friend of Plato. As a member of the Pythagorean school he tried to explain the physical universe by mathematics.

Te maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,
pulveris exigui prope litus parva Matinum
munera, nec quicquam tibi prodest
5 aerias temptasse domos animoque rotundum
percurrisse polum moritura.

1ff. The opening verses are similar to Simias’ epigram on Sophocles Anth. Pal. 7, 21 σὲ...τὸν πραγμάκης Μοῦσης ἀστήρα...τύμβος ἔχει καὶ γῆς διάγον μέρος.—numero carentis arenæ mensorem: note the slight oxymoron. Possibly there is a reminiscence of Archimedes’ treatise φαμμῆς, in which he maintained against his opponents that the sands could be counted; or this subject may have been treated in a philosophical work by Archytas himself. In any case there is a certain irony in this reference to the vanity of human effort, which the contrast in the succeeding cohibent (hold fast) emphasizes.

3. pulveris...munera: the small gift of a little dust; i.e. his narrow tomb. Cf. Verg. G. 4, 86f. hi motus animorum atque haec certamina tanta | pulveris exigui iactu compressa quiescant.—Matinum: explained by Porphyrio as a mountain or promontory of Apulia; it is uncertain which.

5. aerias temptasse domos, etc.: i.e. to have explored in his astronomical studies. The verb temptasse itself implies boldness on Archytas’ part in venturing to extend his researches to the heavens.—animo: in spirit; to be taken with both infinitives.—moritura: agreeing with tibi. Its position at the end throws emphasis on the vanity of Archytas’ wisdom.—‘What availed it thee to practice all thy science? Thou wert destined to die none
Occidit et Pelopis genitor, conviva deorum, Tartarusque remotus in auras, et Iovis arcanis Minos admissus, habentque

demissum, quamvis clipeo Troiana refixo tempora testatus nihil ultra the less.' Cf. 2, 3, 4 moriture Delli and n. Intr. 23.

6f. Examples to prove the general statement implied in moriture, 'all must die.'—occidit: emphatically presenting the main idea—dead too is, etc. Cf. II. 21, 107 κάτθανε καὶ Πάτροκλος, ὅσπερ σέο πολλὸν ἀμείνων. — Pelopis genitor: Tantalus, who shared the very table of the gods until their favor made him arrogant. Cf. Pind. O. 1, 54 f. εἰ δὲ δὴ τιν' ἀνδρὰ θανάτῳ Ὄλυμπον σκοποὶ ἐτύμασαν, ἵνα Τάνταλος οὕτως. 'If the guardians of Olympus honored any mortal, that man was Tantalus.' Eurip. Orest. 8 ff. (Τάνταλος) δῶς μὲν ὅγιοι, ὅτι θεός ἀνθρωπός ὑπὸ κοῦνης τραπεζῆς ἥειμω' ἐχον ὕσιν, ἵνα κόλαστον ἐσχε γλῶσσαν, αἰσχρότιν νόσον. 'Men say that because Tantalus, though mortal, shared their table with the gods in equal honor, he had an unbridled tongue, most shameful plague.' And Anth. Lat. 931, 9 f. Tantalus infelix, dicunt, convivam deorum | nullique apud Manes victima sacra Iovi es.

8. Tithonus: Laomedon's son and brother of Priam. He was loved by Eos, who obtained for him from Zeus the gift of immortality, but forgot to ask the boon of eternal youth; so Tithonus wasted away until he was a mere voice. Cf. 2, 16, 30 longa Tithonum minuit senectus. Mimnemus Frg. 4 Τιθώνῳ μὲν ἐδώκεν ἐχεῖν κακὸν ἀφθιτὸν ὁ Ζεὺς | γῆρας, ὁ καὶ θανάτου ρήγιον ἀργαλεῖον. 'To Tithonus Zeus granted an eternal bane, old age, which is more painful than grievous death.'

9. Minos: Od. 19, 179 Δίὸς μεγάλον ἀριστής ('the friend'). He was instructed by Jove himself in the laws which he gave the Cretans.

10 ff. Tartara: here the place of the dead simply, equivalent to Hades, Orcus. So Verg. G. 1, 36, nam te nec sperant Tartara regem. — Panthoiden: Euphorbus, who was killed by Menelaus (II. 17, 1–60). His shield was hung up in the temple of Hera at Argos. Now Pythagoras claimed that he was the reincarnated Trojan hero, and to prove his claim went to the temple and took down Euphorbus' shield, recognizing it as the one he had carried when formerly on earth. Yet his reincarnation could not save him from a second return to Orcus (iterum Orco demissum), although he yielded not his spirit, but only
nervos atque cutem morti concesserat atrae,
              iudice te non sordidus auctor
                     15  naturae verique. Sed omnis una manet nox
              et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti,
exitio est avidum mare nautis;
mixa senum ac iuvenum densentur funera; nullum
              saeva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus harenæ
ossibus et capiti inhumato

sinews and skin (nervos atque cutem) to death. There is a certain irony in the patronymic as applied
to Pythagoras. For the dative
Orco, see Intr. 88.

14. iudice te: Archytas was reck-
oned in later times the most dis-
tinguished Pythagorean, and hence
most fit to judge. — non sordidus
auctor: no mean master.

15. naturae: here 'nature of
the universe.' — sed: the list
ends with the general statement,
'but in spite of their wisdom
and station all must die.' — una
nox: cf. Catull. 5, 6 nox perpetua
una dormienda.

17ff. The various forms of death,
closing with the speaker's personal
experience (21 f.). — alios: the cor-
relative aliis which we expect is
represented by nautis. — spectacu-
la: as a show; cf. ludo 1, 2, 37.

19. mixta ... densentur funera:
the funeral trains are crowded
in confusion together. The verse
was imitated nearly six centuries
later by Corippus B. Afr. 1016
mixti senibus densentur ephebi.

20. fugit: lets pass. For the
tense, see Intr. 103. According
to a common belief no one could
die until a lock of hair had been
cut from his head as an offering
to Proserpina (cf. Verg. A. 4,
698). — me quoque: the personal
experience. Cf. 1, 5, 13. — de-
vexi: cf. 3, 27, 18 pronus Orion.
Orion began to set early in No-

vember, when severe storms were
common. — Orionis: with this long
initial vowel, cf. Epod. 15, 7 Orion.
Intr. 34.

23. At this point the address to
the passing sailor begins. — vagae:
emphasizing the cheapness of the
boon asked. — ne parce malignus:
be not so churlish as to grudge the
gift, etc. — capiti | inhumato: for
the hiatus, see Intr. 43.
particulam dare: sic, quodcumque minabitur Eurus
fluctibus Hesperiiis, Venusinae
plectantur silvae te sospite, multaque merces
unde potest tibi defluid aequo
ab Iove Neptunoque sacri custode Tarenti.

Neglegis immernitis nocituram
postmodo te natis fraudem committere? Fors et
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
tequae piacula nulla resolvent.

Quamquam festinas, non est mora longa: licebit
inie&to ter pulvere curras.

25 f. sic: 'if you grant my prayer.'
See n. to 1, 3, 1. — fluctibus Hesperiiis: apparently the Adriatic. Since
Italy was called Hesperia, any waves
that beat on its shore may be called
by this name. — Venusinae: the
woods near Horace's birthplace,
about forty miles inland on the
ridge of the Apennines, and so ex-
posed to the winds.

27 f. plec&antur, etc.: i.e. 'may
the wind spend its fury on the
woods, and thou be safe from
harm.' The abl. abs., te sos-
pite, is the important part of the
prayer. — merces: reward. — unde:
referring to ab Iove. Cf. 1, 12,
17.

29 f. custode Tarenti: Taras, the
mythical founder of Tarentum, was
said to be the son of Neptune and
a local nymph. Some Tarentine
coins bear the figure of the sea god
seated on a dolphin. Next to Jove, Neptune is naturally the god
who could confer most benefits on
the sailor. — neglegis committere:
wilt thou carelessly commit? The
question is asked as the sailor
starts to turn away.

32 f. debita iura, etc.: thy just
obligations; i.e. the right of the
dead to burial, withheld by the
sailor in case he refuses the wraith's
request. — vices superbae: stern
requital. — linquar: sc. a te.

36. ter: the sacred number in
offices due the dead. Cf. Verg.
A. 6, 229 and 506 magna Manis
ter voce vocavi. Likewise in other
religious rites, cf. C. S. 23, Epist.
1, 1, 37.
‘What, Iccius, now envious of the Arabs’ wealth and ready for their conquest! Hast thou already chosen thy share of captured spoils? Upon my word, all Nature may go topsy-turvy, when thou dost barter all thy philosophic lore for a breastplate. I had thought better of thee.’

These bantering verses are addressed to Horace’s friend Iccius, a philosophic dilettante, who suddenly showed an interest in the preparations for a campaign against Arabia Felix, under the direction of Aelius Gallus. The attempt terminated unsuccessfully in 24 B.C. The date of composition therefore may be approximately fixed as 26 B.C. or early 25 B.C. Five or six years later, in 20 B.C., Epist. 1, 12 was addressed to the same friend, who then was manager of Agrippa’s Sicilian estates.

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

5 nectis catenas? Quae tibi virginum sponso necato barbar serviet?
Puer quis ex aula capillis
ad cyatham statuetur unctis,

1. Icci: note the emphatic position, expressing Horace’s surprise, ‘Iccius! are you,’ etc.—beatis: the adjective which expresses properly the condition of the person is here transferred to the cause of the Arabs’ good fortune, gazis. Intr. 99. Arabia was the ancient El Dorado. Cf. 3, 24, 1 f. intactis opulentior | thesauris Arabum.—nunc: in contrast to his former philosophic interests.

3 f. Sabaeae: the Sheba of the Old Testament. Kings 1, 10; Pliny N. H. 6, 16.—horribilique Medo: i.e. the Parthians; so 1, 2, 51 neu sinas Medos equitare inultos.

5. nectis catenas: as Florus (3, 7) says the elder Antony carried fetters ready made in his expedition against the Cretans, so confident was he of success.—quae . . . virginum . . . barbar: equivalent to quae virgo barbar; a favorite form of expression with Horace. Cf. Epod. 10, 13 Graia victorum manus.

7 f. puer ex aula: page from royal court.—ad cyatham: the ‘cupbearer,’ a page who drew the wine from the mixer (crater) with
doctus sagittas tendere Sericas
arcu paterno? Quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,
cum tu coemptos undique nobilis
libros Panaeti Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?

the *cyathus* into the cups. His
title appears in inscriptions as a
cyatho. For Iccius only a cap-
tured prince will do, when he is
enriched with Arabian spoil.

9. *doctus*: the page’s training
has not been to menial service,
but to speed (*tendere*) the arrow
with his father's bow. — *Sericas*:
with this adjective Horace pokes
fun at his friend's extravagant
expectations; the whole East to
China is to be subdued.

10 ff. Proverbial; cf. *Epod.* 16,
25 ff.; *Eurip.* *Med.* 410 ἄνω ποτα-
μών ἱερῶν χωροῦσι παγαί: *Ovid.*
*Her.* 5, 29 f. *cum Paris Oenone
poterit spirare relicta | ad fontem
Xanthis versa recurret aqua. —

*pRONOS*: now gliding downward
— *arduis* . . . *montibus*: abl. of
the way by which, *up the steep*,
etc.

13 ff. *coemptos undique* . . .
libros: hitherto Iccius' efforts have
been solely to acquire a philo-
sophical library. — *nobilis* . . .
*Panaeti*: Panaetius of Rhodes,
the leading Stoic philosopher of
the second century B.C., was a
friend of the younger Scipio and
of Polybius and had a great influ-
ence at Rome. Cicero in his *de
officiis* followed Panaetius' treatise
on Duty. — *domum*: school. —
loricis *Hiberis*: the iron and steel
of Hispania Tarraconensis rivaled
that of Noricum. Cf. 1, 16, 9.

A prayer to Venus to leave her home in Cyprus and take up her
abode in Glycera's shrine. The motive is probably taken from a Greek
*йтеynos* κλητικός, hymn of invocation. Cf. *Anacreon* *Frg.* 2. ὁ 'ναξ, ὣ
δαμάλης Ἐρώς | καὶ Νύμφαι κυνάριάδες | πορφυρές τ' Ἀφροδίτης | συμ-
paίζοντιν, ἐπιστρέφει θ' | υψηλῶν κορυφὰς ὄρεων, | γουναγμαί σε· σὺ
θ' εὔμενής | ἐλθ' ἡμῖν, κεχαρισμένης θ' | εὔχωλῆς ἐπακούειν. 'O prince
HORATI

with whom sport Love the subduer, the dark-eyed nymphs, and rosy
Aphrodite, thou art wandering on the lofty mountain heights. I be-
seech thee, come in kindness to us, accept and listen to our prayer.'
Metre, 69.

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

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

1. Cnidi: a center of the worship of Aphrodite in Caria. In her
shrine there was a statue of the goddess by Praxiteles. of which
the Vatican Venus is a copy.—Paphi: Aphrodite’s ancient home
in Cyprus, where tradition said the goddess was born from the
foam of the sea. Cf. Od. 8, 362 f. Ἡ δ’ ἀρα Κύπρον ἱκανὲ φιλομείδης
Ἀφροδίτη, ἣς Πάφον, ἐνδ’ τοί τέμενος βοιμός τε θυήσ, also
Verg. A. 1, 415 f. ipsa Paphum sublimis abit, sedesque revisit
laeta suas.

2. sperne: abandon. Cf. Alc-

man Frg. 21 Κύπρον ἰμερτὰν
λιπώσα καὶ Πάφον περιμπύταν.

4. aedem: the private shrine
that Glyceria has established.

5. fervidus . . . puer: Cupid
who inflames men with love.—
solutis Gratiae zonis: the Graces
were in early art represented with
flowing garments. Cf. Sen. de
Benef. 1, 3 quoted on 1, 4, 6.

hymn to Apollo quoted on 1, 4, 5.
—parum: cf. 1, 12, 59 and n. to
1, 2, 27.

8. Mercurius: associated with Ve-
nus as god of persuasive eloquence.

‘The poet’s prayer to enshrined Apollo is not for wealth of land or
store. He only asks for simple fare, for health of body and of mind;
an old age not deprived of song.’

This ode is Horace’s hymn to Apollo on the occasion of the dedication
of his temple on the Palatine, Oct. 24, 28 B.C. The temple was vowed
eight years before, and the belief that the victory at Actium was due to
Apollo’s aid gave his worship new significance. With the temple was

140
united a Greek and Latin public library. The decoration of its porticoes is described by Propertius 3, 29; the interior was adorned with busts and statues of famous writers. The statue of the god was a work of Scopas brought from Greece, described by Plin. N. H. 36, 28. See also Baumeister 1, 99. The motive of the ode may be compared with Pind. N. 8, 37 ff. \(\chiρ\nuν\nuν\ ϑιχονται, \pi\\omicron\omicron\iota\omicron\ \o\omicron\ \epsilon\'\epsilon\psi\epsilon\rho\omicron\ \o\omicron\ \\alpha\omicron\\rho\epsilon\rho\alpha\\nu\tau\omicron\\nu\ \epsilon\gamma\omega \delta\ \\alpha\omicron\\tau\omicron\\iota\\omicron\\omicron\ \\alpha\omicron\\iota\\omicron\ \\chi\\theta\omicron\\omicron\ ν\\iota\\nu\ \kappa\\alpha\\lambda\iota\upsilon\upsilon\alpha\mu\mu\.' \iota\\alpha\iota\nu\epsilon\omicron\ \\alpha\nu\iota\eta\tau\alpha, \mu\omicron\mu\phi\omicron\nu \delta\ \\epsilon\pi\upsilon\sigma\pi\epsilon\iota\prime\omicron\\omicron\nu \\alpha\upsilon\tau\omicron\rho\omicron\iota\omicron\\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\iota\иота1

Quid dedicatum poscit Apollinem
vates? Quid orat de patera novum
fundens liquorem? Non opimae
Sardiniae segetes feracis,
non aestuosae grata Calabriae
amenta, non aurum aut ebur Indicum,
non rura quae Liris quieta
mordet aqua taciturnus amnis.

1. dedicatum: lately enshrined.
Cf. Epod. 7, 2 enses conditi, and n.
The god and his temple are here
confused as in Cic. de D. N. 2, 61
ut Fides, ut Mens, quas in Capito-
tolio dedicatas videmus.
2. vates: inspired bard. Cf.
n. to 1, 1, 35. — novum: new wine
was regularly used in libations.
Cf. Petron. 130 spumabit pateris
hornus liquor.
3f. opimae: with segetes.—
Sardiniae: Sardinia, Sicily, and
Africa, Cicero calls pro leg. Man.
34 tria frumentaria subsidia rei
publicae.
5. Calabriae: Calabria was the
best winter grazing ground in Italy;
in summer the herds were driven
into the mountains of Lucania and
Samnium. Cf. Epod. 1, 27 f. pec-
cus Calbris ante sidus fervi-
dum | Lucana mutet pascuis.
6. ebur: this expensive mate-
rial was used for decoration in the
houses of the wealthy. Cf. 2, 18,
1 f. non ebur neque aureum | mea
renidet in domo lacunar.
7 f. The lower valley of the Liris
produced fine wines. — mordet:
the same figure as Lucret. 5, 256
et ripas radentia flumina rodunt.
Note the doubling of epithets, qui-
eta . . . taciturnus. Cf. Silius
Ital. 4, 348 ff. Liris . . . qui fonte
quieto | dissimulat cursum ac nullo
mulabilis imbri | perstringit taivo
tas gemmanti gurgite ripas.
Premant Calena falce quibus dedit Fortuna vitem, dives et aureis mercator exsiccat culullis vina Syra reparation merce, dis carus ipsis, quippe ter et quater anno revisens aequor Atlanticum impune: me pascunt olivae, me cichorea levesque malvae.

Frui paratis et valido mihi, Latoe, donec et, precor, integra

9–16. The contrast between the luxury of the rich and Horace’s simplicity is emphasized. — pre-

3- mant: check, prune; used by poets for the prose putant; e.g. Verg. G. 1, 157 ruris opaci falce premes umbras. — Calena falce: cf. 1, 20, 9. — quibus dedit: sc. premere.

11. culullis: according to Por-

phyrio, these were properly earth-

3- enware cups used by the pontifices and the Vestal Virgins in religious rites. But the merchant grown rich with trade uses cups of solid gold.

12. Syra merce: spices, un-

3- guents, and costly perfumes im-

3- ported from the Orient.

13 f. quippe . . . revisens: surely for he . . ., giving the rea-

3- son for the previous ironical state-

3- ment dis carus ipsis. This par-

3- ticiple with quippe is equivalent to the common ‘quippe qui’ explanatory clause. — aequor Atlanticum: Gades (Cadiz), but a short distance outside the straits of Gibraltar, was practically the limit of navigation for the Romans; the Atlantic was an unknown and fearful ocean. With the thought, cf. Aristot. apud Iamb. Protrep. 6 οὗ δὲ δεῖ χρημάτων μὲν ἐνεκα πλεῖν ἐφ’ Ἡρακλέους στήλας καὶ πολλάκις κινδυνεύειν, διὰ δὲ φρόνησιν μηδὲν πονεῖν µηδὲ δαπα-

3- νάν. ‘Nor for wealth need one sail to the pillars of Heracles and risk his life many times, but for prudence’ sake he should not toil or spend (overmuch).’

15 f. me: the position of the personal pronoun emphasizes the contrast. Cf. n. to 1, 1, 29. Intr.


17 f. paratis: equivalent to par-

3- tis, my possessions. — valido . . . integra cum mente: cf. the familiar words of Juvenal (10, 356) orandum est ut sit mens sana in corpore sano.
cum mente nec turpem senectam
degere nec cithară carentem.

19 f. nec turpem senectam, etc.: cf. Dobson's verses to Longfellow, 'Not to be tuneless in old age! Ah surely blest his pilgrimage, | Who, in his Winter's snow, | Still sings with note as sweet and clear | As in the morning of the year | When the first violets blow!' Also Eurip. H. F.: 676 μὴ ἔφη μετ' ἀμοισίας, | ἀεὶ δ' ἐν στεφάνοις ἦν· ἐτι τοι γέρων οἴοι | δός κελαδὸ Μυμοσίναν. ‘Heaven grant that I may no. live without the harmony of life, but among garlands ever spend my days; and still when I am old will I as bard celebrate the goddess Mnemosyne.'

32

'We are asked for a song. Come, my lyre, if ever we have sung light strains that shall live, now raise a true Latin song, like those Alcaeus sang of old. In war and shipwreck still he sang of wine and love. Sweet shell, beloved by Jove supreme, solace of toil, hear me when I duly call.'

This ode may have been written as a prelude of some serious ode or collection such as the first six of the third book, to which 'Latinum carmen' may refer. Horace quotes his great model to show that songs of love and wine are not inconsistent with serious poetry. Metre, 69.

Poscimur. Si quid vacui sub umbra
lusimus tecum, quod et hunc in annam
vivat et pluris, age dic Latinum,
barbite, carmen,

5

Lesbio primum modulate civi,

1. poscimur. Horace's friends may have asked him to write a thoroughly Roman ode and not simply studies from Greek models. — vacui: with light heart, free from care and anxieties.


5. Not that Alcaeus (Lesbio . . . civi) was the first to play the lyre, but the first to perfect lyric poetry. — civi: referring to Alcaeus' patri-
qui ferox bello tamen inter arma, 
sive iactatam religarat udo 
litore navim, 
Liberum et Musas Veneremque et illi 
semper haerentem puerum canebat 
et Lycum nigris oculis nigroque 
crine decorum.

O decus Phoebi et dapibus supræmi 
grata testudo Iovis, o laborum 
dulce lenimen, mihi cumque salve 
rite vocanti!

otism that made him take a vigorous part in the politics of Mytilene, 
especially against the tyrants Myrtillus and Pittacus. His sentiments 
were expressed in political odes, 
στασιστικά, of which we have a 
few fragments, 15-33 B. Cf. 4, 9, 
7 Alcaei minaces Camenae.

6 ff. With these verses cf. 2, 
13, 26 ff. et te sonantem plenius 
aureo, | Alcaee, plectro dura navis, 
dura fugae mala, dura belli. — 
ferox bello: against the tyrants 
named in last note, and also 
against the Athenians in the Troad. 
The following tamen shows that 
the phrase is concessive. — inter 
arma, sive, etc.: ‘in war or exile.’

7 f. religarat ... litore: cf. 
Verg. A. 7, 106 religarat ab aggere 
classem. Intr. 95. — udo: sea- 
beaten.

9 ff. ‘Wine and love were still 
the subjects of Alcaeus’ song, as 
they must be of mine.’

11 f. Lycum: a favorite of Al- 
caeus. Cf. Frg. 58 written ap- 
parently in anger, οὐκέτ’ ἐγὼ
Λύκον ἐν Μοῖσαις ἀλέγω. — nigris 
oculos, etc.: points of beauty. 
Note the shift of quantity nigris 
... nigro. The description is 
repeated Epist. 2, 3, 37 spectan- 
dum nigris oculis nigroque capillo.

13 ff. A renewed invocation. — 
dapibus supræmi, etc.: cf. ll. 1, 602 f. 
οὐ δὲ τι θυμὸς ἐδεύετο δαῦτος ἐίσης | 
οὐ μὲν φόρμιγγος περικαλλέος ἤν 
ἐξ’ Ἀπόλλων. — testudo: cf. Ar- 
nold’s verses, quoted on 1, 10, 6.

15 f. cumque: temporal, modi- 
fying vocanti and equivalent to 
quandocumque te vocabo. No 
parallel can be adduced to this use 
of cumque as an independent 
word, but we can safely accept 
Porphyrio’s explanation, who did 
not find the phrase unintelligible. 
— mihi salve: accept my greeting. 
Cf. Verg. A. 11, 97 f. salve aeter- 
nun mihi, maxima Palla, | aeter- 
nunque vale.
‘Albius, thou shouldst not grieve that Glycera prefers another, for Venus finds delight in binding together strange mates; I too have suffered from her whims.’

The Albius addressed is probably Tibullus, the elegiac poet, a contemporary and friend of Horace. The fact that the name Glycera is not found in Tibullus’ poems does not make against the identification which is as old as the first century A.D. There is no indication of the date of composition. Metre, 72.

Albi, ne doleas plus nimio membr
immitis Glycerae, neu miserabilis
decantes elegos, cur tibi iunior
laesa praeeniteat fide,

insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam

1 ff. ne doleas . . . neu decantes: depending on the examples adduced in vv. 5 ff. Translate, You should not grieve . . . for. — plus nimio: over much; connect with doleas. Cf. 1, 18. 15 et tollens vac-uum plus nimio gloria verticem.

2. immitis: unkind, unfaithful, to thee. Note the contrast between the epithet and the name, Glycera. — decantes: drone and drone. The compound with de- acquired the meaning of continuously singing the same note or strain. Here it is especially appropriate with miserabilis, gloomy. — elegos: referring simply to the form, a couplet formed of a hexameter and a pentameter; the Alexandrian poets associated this form with sentiment and love. For the development of Roman elegy and its relation to its model, see Sellar, pp. 201–223.

3 f. cur, etc.: the complaint Albius repeats in his verses, and at the same time the reason for his sorrow. For the construction, cf. Epist. 1. 8, 9 f. irascar amicos | cur me funesto proerent arceve ve-terno. — laesa fide: a second cause for Albius’ grief.

5 ff. The following may have been suggested by Moschus 6, 1 ff. ἔριτος Πάν Ἀχώς τὰς γείτονας, ἔριτος ὅ Ἀχώ | σκμωτητὰ Σατύρων, Σάτυρος ὃ ἐπεμὴνατο Λύδα | ὃς Ἀχώ τὸν Πάνα, τὸν Σάτυρος φλέγεν Ἀχώ, | καὶ Λύδα Σατυρί-σκον. Ἐρως ὃ ἐσμύχε δ’ ἀμόβα. ‘Pan loved his neighbor Echo; Echo loved | A gamesome Satyr; he, by her unmoved, | Loved only
HORATI

declinat Pholoen; sed prius Apulis
iungentur capreae lupis

quam turpi Pholoe peccet adultero.

Sic visum Veneri, cui placet imparis
formas atque animos sub iuga aenea
saevo mittere cum ioco.

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

Lyde; thus through Echo, Pan, | Lyde, and Satyr, Love his circle ran’ (Myers).

—tenuifronte; a point of beauty, as Lycus’ black hair and eyes of the preceding ode. Cf. Epist. 1, 7, 26 nigros angusta fronte capillos; Petron. 126 frons minima et quae apices capillorum retro flexerat.—

Lycorida: the name is apparently taken from the elegies of Gallus, as Pholoe from those of Tibullus (1, 8, 69).

7. declinat: sc. a Lycoride.

9. turpi ... adultero: low-born lover.—peccet: cf. 1, 27, 17 ingenuo amore peccas.

13 ff. ipsum me: the usual personal experience. Intr. 30.—mei-
lor Venus: in the same sense as 1, 27, 20 meliore flamma. The con-
trast is furnished by libertina v. 15.

15 f. fretis acrior Hadriae: concessive. The same figure is used 3, 9. 22 f. improbo | iracundior Hadria. The Adriatic was pro-
verbially rough. Cf. 1. 3, 15: 2, 14, 14.—curvantis: when it hol-
lows out; i.e. in time of storm. Cf. Ovid Met. 11, 229 est sinus
Haemoniae curvos falcatus in arcus. — sinus: the accusative expresses the result of the verb’s action.

Careless of Heaven, devoted to a mad philosophy, I was forced by a bolt in the clear sky to change my course and to remind myself that God can put down the mighty and exalt the low.’

The ode tells its own story and must not be taken too seriously, for it may have been based on a Greek model. For Horace’s religioas views, see Sellar, p. 159 ff. Metre, 68.
Parcus deorum cultor et infrequens, 
insanientis dum sapientiae 
consultus erro, nunc retrorsum 
vēla dare atque iterare cursus

cogor relictos. Namque Diespiter, 
igni corusco nūhila dividens 
plerumque, per purum tonantis 
egit equos volucremque currum,

quo bruta tellus et vaga flumina, 
quo Styx et invisī horrida Taenari 
anes Atlanteusque finis 
concutitur. Valet ima summis

2 ff. insanientis . . . sapientiae: Epicurean philosophy, according to which the gods lived a life apart, undisturbed by interest in mortals. Note the oxymoron.—consultus: an extended use from such phrases as iuris consultus, ‘skilled in the law.’—cursus . . . relictos: the old national religion, faith in which was no longer held by men of Horace’s education.

5. Diespiter: the ancient name for Jupiter, according to Varro. Cf. our ‘Father of light.’

7. plerumque: with dividens. Note the emphasis given this by position, as 1, 31, 14 f. revisens aequor Atlanticum | impune. Intr. 23.—per purum tonantis: Lucretius closes his argument that thunder and lightning come from natural causes with the words (6, 400 f.) denique cur numquam caelo iacit undique puro | Iuppiter in terras fulmnen sonitusque profundit?

9 f. bruta: inert; contrasted with vaga. Cf. 3, 4, 45 terra iners.—Taenari: the southern promontory of Laconia, to-day Cape Matapan, where a cleft in the rocks was said to be the entrance to the lower world. Cf. Verg. G. 4, 467 Tae- narias etiam fauces, alta ostia Ditis.

11. Atlanteus finis: equivalent to Euripides’ τέρμονες Ατλαντικοί (Hippol. 3), the western boundary of the world.

12. valet ima summis, etc.: divinity’s power to humble and exalt is a commonplace of Greek poetry. E.g. Od. 16, 211 f. ἡγίσασε δὲ θεοῖς, τα νουμανόν εὑρίσκουν | ἥμεν κυδὴραι θυντον βροτῶν ἡδὲ κακῶσα, and Archil. Frg. 56 B. τοῖς θεοῖς τίθει τὰ πάντα: polllakis μὲν ἐκ
mutare et insignem attenuat deus, 
obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.

κακῶν | ἀνδρας ὑρθόνσιν μελαῖνῃ
κεμένους ἔτι χθονὶ, | πολλὰκις ὁ
ἀνατρέπουσι καὶ μᾶλ’ ἐν βεβηκό-
tαι | ὑπτίους κλῖνουσ.’ Ὅντα

35

'O Goddess, Queen of Antium, who canst exalt or humble. All
court thy favor, the poor man and the prince, the wild Dacian and
Scythian, the sturdy Latin stock, lest thou bring wild discord (1-16).
Fierce Destiny goes before with wedge and clamp (17-20), but Hope
and Faith are thy companions (21-24): yet at sign of thy disfavor the
fickle crowd and false friend flee (25-28). Protect Caesar, we pray,
in his campaign against the Britons; guard our youth from dangers in the
East (29-32). May we expiate the crimes of civil strife with swords
new forged against our eastern foes (33-40).'

The motive of this prayer is probably taken from Pindar. O. 12, 1-6
λόγοιμαι, παῖ Ζηνὸς Ἐλευθερίου, | ‘Ιμέραν εὐρυσθενέ’ ἀμφιπόλει. Σῶ-
tειρα Τύχα. | τίν γὰρ ἐν πόντῳ κυβερνῶνται θοῖ | νάεσ. ἐν χέρσῳ τε λα-
ψηροι πόλεμοι | κάγοραι βουλαφόροι. αἱ γε μὲν ἀνδρῶν | πόλλα ἀνω,
tά δ’ αὐ κάτω. ψεύδη μεταμόνα τάμνουσα. κυλίνδουν’ ἐλπίδες. ‘I beseech
thee, daughter of Zeus the Deliverer, Saving Fortune, guard wide-ruling
Himera. For at thy beck the swift ships are piloted on the sea,
and on the land fierce wars and council-giving assemblies. The hopes
of men are tossed, often up, but again down, as they cut their
way through the high waves of falsity.' Horace's ode forms the basis
of Gray's *Ode to Adversity*, while Wordsworth used Gray's poem as a model for his *Ode to Duty*.

The expedition referred to in v. 29 f. was undertaken by Augustus in 27 B.C., when, according to Dio C. 53, 22, ἑξώρισε μὲν Ὀσ καὶ ἐς τὴν Βρυτανίαν στρατεύσων, ἐς δὲ δὴ τὰς Γαλατίας ἔλθων ἐνταῦθα διέτριψεν. The following year he again laid plans for the invasion, but was kept back by an uprising in Spain. In this year, too, preparations were being made for the expedition of Aelius Gallus against the Arabians to which vv. 30–32 refer (cf. ode 29 of this book). 26 B.C. is therefore the most probable date of the ode. Metre, 68.

O diva, gratum quae regis Antium, praesens vel imo tollere de gradu
mortale corpus vel superbos
vértere funeribus triumphos:

5 te pauper ambit sollicita prece
ruris colonus, te dominam aequoris

de gradu: these words might suggest to the Roman reader the story of Servius Tullius, as the following superbos . . . triumphos would surely call to his mind the case of Aemilio Paulus, the victor at Pydna, whose two sons died on the day of his triumph.


5 f. te . . . te: note the frequent and emphatic anaphorae in this ode, by which the goddess addressed is constantly made prominent. Intr. 28 c. — ambit: *courts.* — ruiris colonus: the farmer and the sailor (v. 7) are types of men especially dependent on the whims of Fortune, the former for his crops, the latter for his life as well as livelihood.
quicumque Bithyna lacent
Carpathium pelagus carina;
te Dacus asper, te profugi Scythae
urbēsque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,
injurioso ne pede próruas
stantem columnam, neu populus frequens
ad arma cessantis ad arma
concitet imperiumque frangat.
Te semper anteit saeva Necessitas,
clavos trabalis et cuneos manu
gestans aëna, nēc severus
uncus abest liquidumque plumbum.

7 f. Bithyna ... Carpathium: specializing, as 1, 1, 13 trabe Cy-
pria Myrtoum ... secet mare.
— lacent: vexes.
9 ff. The wild Dacian and the
nomad (profugi) Scythian are
contrasted with civilized peoples
(urbesque gentesque et Latium ferox).
— profugi: best explained by 3, 24, 9 f. campestres ... Scy-
thaes, quorum plaustra vagas rite
trahunt domos. — ferox: fearless.
Cf. 3, 3, 44 Roma ferox.
11 f. regumque matres barbar-
orum: as Atossa, the mother of
Xerxes in Aeschylus’ Persians;
and the mother of Sisera in Judges
5, 28. — purpurei ... tyranni:
the color of the dress being the
symbol of power; cf. Verg. G. 2,
495 illum non populi fasces, non
purpura regum | flexit.

13 f. injurioso: insolent, δβρι-
οτικω. — columnam: symbolical of
columen eversum occidit | pollentis
Asiae.
15. ad arma ... ad arma: re-
peating dramatically the cry of
the mob. Cf. Ovid Met. 12, 241
certatinque omnes uno ore ‘arma,
arma’ loguntur.
17 ff. clavos, cuneos, uncus,
plumbum: these devices for fasten-
ing together building material —
the spikes, wedges for loose joints,
and clamps fastened with lead—
are symbolical of the power of
stern Necessity, who précèdes
Fortune, as the lictors go before
the Roman consul. — clavos:
clavum figere was used proverbi-
ally of that which was unalterably
fixed by fate; cf. Cic. Verr. 2, 53
Te Spes et albo rara Fides colit velata panno, nec comitem abnegat, utcumque mutata potentis veste domos inimica linquis; at volgus infidum et meretrix retro periura cedit, diffugiunt cadis cum faece siccatis amici ferre iugum pariter dolosi.

Serves iturum Caesarem in ultimos orbis Britannos et iuvenum recens

ut hoc beneficium, quem admodum dicitur, trabali clavo figeret.—

manu . . . aena: cf. the English 'iron hand.'—severus: unyielding, harsh.

21 ff. The constancy of Hope and Faith, even when Fortune denies her favor, is set over against the fickleness of the common crowd, the harlot, and false friends.—Spes . . . Fides: both had temples at Rome; tradition said that it was King Numa who established the festival to Fides (Livy 1, 21).—rara: since fidelity is seldom found. —albo velata panno: in offering sacrifices to Fides the priest wrapped his right hand in a white cloth. It is for this reason, according to Servius, that Vergil, A. i, 292, calls Fides cana. —nec comitem abnegat: this is obscure, but the simplest interpretation is to supply se: 'even in adversity, Faith does not refuse to be man's companion.'

23 ff. There were not simply Fortunae of places, cities, etc., but also Fortunae of private families. —mutata . . . veste: 'changed from festal to mourning garb.' —inimica: predicative.

25. volgus infidum: proverbial; cf. I, 1, 7 mobilium turba Quiritium.

26 f. With the idea expressed, cf. the Greek proverb ζει χύτρα, ζη φιλία. 'Friendship lives only so long as the pot boils.'

28. pariter: modifying ferre, which itself depends on dolosi, too false to share. The metaphor ferre iugum is a common one. Cf. Val. Max. 2, 1, 6 impari iugo caritatis.

29 f. ultimos orbis Britannos: cf. 4, 14, 47 remoti . . . Britanni. Catull. II, II ultimi Britann. Britain was practically a terra incognita to the Roman until the time of Claudius; the expeditions of Julius Caesar had had no permanent result except to arouse a desire for Britain's conquest.
examen Eois timendum
partibus oceanoque rubro.

Eheu cicatricum et sceleris pudet
fratrumque. Quid nos dura refugimus
aetas? Quid intactum nefasti
liquimus? Vnde manum iuventus
metu deorum continuam? Quibus
pepercit aris?  O utinam nova
incude diffingas retunsum in
Massagetas Arabasque ferrum.

— recens: i.e. newly recruited
for the expedition of Aelius
Gallus. — timendum: part of the
prayer.

32 f. Cf. Verg. A. 8, 686 vic-
tor ab Aurorae populis et litore
rubro. — cicatricum et sceleris . . .
fratrumque: note the cumulative
force—'the scars of civil strife
are our shame, a crime, a crime
against our brothers.' Cf. similar
cumulations I, 5; II; 3, 5, 10.

34 ff. quid nos dura, etc.: re-
producing the spirit of the first part
of Epod. 16.

38 ff. O utinam, etc.: undoubt-
edly Horace expresses in this form
his own deepest feeling, which
was shared by his more earnest
and wiser contemporaries. The
disastrous effects of thirty years of
civil war were everywhere appar-
ent, and the new order introduced
by Augustus was the only promise
of a security that would enable
the state to recover its prosperity.
Deeper than all this were the hor-
rors of the struggle just ended in
which members of the same family
had been set in armed opposition
to each other. (Cf. the story of
the two brothers in Livy Per. 79.)
These did not fail to move even
the insensitive Romans.

39 f. retunsum: i.e. in civil
strife. — in Massagetas: de-
pendent on diffingas, forge anew
against. The Massagetae were an
Oriental people east of the Cas-
pian Sea.

A greeting to Numida, lately returned from the wars in Spain. Nu-
midia here appears as the warm friend and contemporary of Aelius Lamia;
therefore considerably younger than Horace (cf. introductory n. to 1, 26).
The occasion for the ode may have been a dinner given by Lamia in honor of his friend; the date is unknown. Metre, 71.

Et ture et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
5 caris multa sodalibus,
nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.
10 Cressa ne careat pulchra dies nota,
neu promptae modus amphorae

1 f. ture et fidibus: the regular accompaniments of sacrifice. Cf. 4. 1, 21–24 *illic plurima naribus | duces tura, lyraeque et Berecynthiae | delectabere tibiae | mixtis carminibus non sine fistula.* — debito: *i.e.* vowed to the gods if Numida should have a safe return. Cf. 2, 7, 17 *obligatam redde lovidapem.*

4. Hesperia... ab ultima: from the Romans' point of view Spain was the 'farthest west land'; for the Greeks, Italy.

6. plurima: *a larger share.* — dividit: properly used of allotting to each his portion.

8. rege: *captain, leader* in their sports. — puertiae: syncopated as 2, 2, 2 *lannae.*

9. mutatae... togae: the *toga praetexta* was usually given up for the *toga virilis* at the age of sixteen or seventeen years; the occasion was made a family festival. The phrase, therefore, is equivalent to our 'coming of age.' — *cressa: terra creta, chalk.* White was the color of joy, and happy days were given a white mark. Cf. Catull. 107, 6 *o lucem candidiore nota.* Cf. our 'red-letter day.' We are told that another way of marking the course of one's life was to drop each day a pebble in an urn—white for the happy, black for the sad. References in literature are not infrequent: *e.g.* Catull. 68, 148 *quem lapide illa diem candidiore notet;* Plin. Epist. 6, 11 *o diem lactum notandumque mihi candissimo calculo.* Similar customs are reported as existing among the Thracians and Scythians. — *ne careat,* etc.: best regarded as a purpose clause dependent on the following verses, 11–16.

11. neu... neu: the repetition of the word six times marks the
neu morem in Salium sit requies pedum,
neu multi Damalis meri
Bassum Threicia vincat amystide,
neu desint epulis rosae
neu vivax apium neu breve lilium.
Omnes in Damalin putris
deponent oculos, nec Damalis novo
divelletur adultero,
lascivis hederis ambitiosior.

poet's eagerness. — promptae: pro-
leptic: 'open the jar and let no
bounds restrain.' — amphorae: dat.,
cf. 1, 24, 1.

12. morem in Salium (= Sal-
arem): the Salii were priests of
Mars who danced in triple mea-
ure in worship of the god. Here
the phrase means no more than ·in
the dance.'

13. multi Damalis meri: πολύνο-
vos. Cf. 3, 9, 7 multi Lydia nomi-
nis; S. 1, 1, 33 magni formica
laboris; Cic ad fam. 9, 26 non multi
cibi hospitem. — Damalis: δάμαλις,
a heifer. A common name for a
libertina. In the columbarium of
Livia's freedwomen were placed
the ashes of a Damalis Liviae sar-
cinatrix.

14. 'Bassus shall drink deep to-
day, deeper than the expert Da-
malis.' — amystide: ἄμυστη πίνειν.
To drink a bowl of wine at a
draught was a diversion learned
from the intemperate Thracians.
Cf. Anacreont. 8, 2 πιέιν, πιέιν ἄμυστη. Cf. intr. n. to 1, 27 above.

15 f. Flowers for garlands —
vivax . . . breve: chosen for the
antithesis.

17 f. 'Damalis shall be the object
of all eyes, but none shall win her
from Numida.' — putris: swimming.
Porphyrio says, putres vino intel-
lege. — nec: 'yet Damalis will not.'

19 f. adultero: lover, i.e. Nu-
mida; abl. of separation. — lascivis:
wandering. — ambitiosior: more
clinging than. Cf. Epod. 15, 5
artius atque hedera procera ad-
stringitur ilex. Catull. 61, 34 f. ut
tenax hedera huc et huc | arborem
implicat errans.

‘Now is the time to drink, to dance, to render thanks unto the gods,
my friends. Good cheer had no place with us so long as the mad queen
with her base following threatened harm to Rome (1-12). But the
flames of her ships checked her madness, and Caesar followed her in
her flight as hawk pursues a dove (12–21). Yet she was no humble woman; she did not shudder at the sword nor shrink at serpent's bite. She scorned to grace a Roman triumph (21–32).'

The ode begins as a song of exultation on hearing the news of Cleopatra's death, which reached Rome in September, 30 B.C. But in v. 21, after applying the opprobrious fatale monstrum to the queen, Horace suddenly changes to a feeling of admiration for the heroic courage with which she faced death and cheated the Romans of half the glory of their triumph. With this ode should be compared Epod. 9, written in celebration of the victory at Actium. It is noteworthy that in neither is Antony mentioned, the poet forbearing to glory over a fellow Roman. The poem is probably modeled on Alcaeus' ode on the death of the tyrant Myrsilus; in any case the enthusiastic verses with which Horace opens were suggested by the verses of Alcaeus preserved by Athen. io, 430 A. (Frg. 20) νῦν χρὴ μηθύνθην καὶ τίνα πρὸς βίων | πώνην, ἐπειδὴ κάθανε Μύρσιλος. 'Now must we drink deep and riotously carouse, for Myrsilus is dead.' Metre, 68.

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

1. nunc: the triple repetition of this word strengthens the contrast with antehac nefas of the following strophe. — libero: freed, as if the dangers that threatened the state had fettered the very feet of its citizens.

2. pulsanda: the same expression, 3, 18, 15 f. gaudet ... pepulisse fossor | ter pede terram. Cf. 1, 4, 7 terram quattuor. — Saliaribus ... dapibus: feasts such as the Salii enjoy. In the later republic and under the empire the chief sacred colleges were very wealthy and became in certain senses select clubs; the luxury of the banquets of the Salii and pontifices were proverbial. Cf. 2, 14, 28 mero pontificum potiore centis; Porphyrio remarks on this verse, in proverbio est Saliires cenars dicere opiparas et copiosas.

3. ornare pulvinar deorum: in celebrating a lectisternium, in thanksgiving to the gods, images of the divinities were placed on couches (pulvinaria), before which rich banquets were offered for a number of days; with this was associated a dinner for the priests.

4. tempus erat: the imperfect expresses surprise that this has not been done already, 'Why have we not . . . , for it was time.' So Aristoph. Eccl. 877 τι ποθ' ἀνδρες οὐχ
Antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementis ruinas
funus et imperio parabat
contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebra. Sed minuit furorem

ηκουσιν; ὃρα δ' ἰν πάλμι. Ovid
Am. 3, 1, 23 f. tempus erat thyrso
pulsum graviore moveri; cessatum
satis est, incipe maius opus. This
interpretation is not inconsistent
with the following antehac nefas.

5. antehac: dissyllabic. Intr.
38. This synizesis, as well as the
neglect of the regular caesura in 5
and 14, probably marks this ode as
one of Horace's earlier essays in
Alcaic measure.—Caecubum: cf.
Epod. 9, 1 ff. quando repostum Caec-
ubum ad festas dapes ... tecum ... Maecenas ... bibam.

6. dum Capitolio. etc.: there was
genuine fear at Rome that Augustus
would not be able to defend
Italy against Antony and Cleopa-
tra; cf. Fast. Amit. to Aug. 1, C.I.L.
1, p. 398, feriae ex s(enatus) c(onsulto), q(uod) e(o) d(ie) imp. Cae-
sar divi f(ilius) rem public(ami)
tristissimo periculo liberat. It was
even said that Cleopatra had vowed
she would yet administer justice on
the Capitol, and that Antony had
promised her the Roman empire
as a marriage portion. The Capiti-

tolium was the symbol of Rome's

lastling power. So Horace, in de-
claiming his fame shall be eternal,
says, 3, 30, 8 ff. dum Capitolium
scandet ... pontifex ... dicar ...
deduxisse modos, etc.

7. regina: even more hateful
than rex; cf. Prop. 4, 11, 47 ff. quid
nunc Tarquinii fractas iuvat esse
secures | nomine quem simili vita
superba notat | simulier patienda
fuit; and the scornful emancipatus
feminae, Epod. 9, 12.—dementis
ruinas: again the transferred ad-
jective. Cf. 1, 3, 40 iracunda
fulmina. Intr. 99.

9 f. contaminato grege, etc.: the
spadones rugosi of Epod. 9, 13 and
the roués of Cleopatra's court are
meant.—turpium morbo, etc.: de-
filed, with lust. Catullus (57, 6)
reviles Marmurra and Caesar for
their dissolute lives with the words,
morboi pariter. — virorum: in
this connection is ironical.

10. impotens: weak enough to
hope; her passion had blinded her
judgment.

12. ebra: cf. Demos. Phil. 1, 49
οἵματι ἐκείνον μεθύειν τῷ μεγάλῳ τῶν
πεπραγμένων.
vix una sospes navis ab ignibus, 
mentemque lymphatam Mareotico 
redegit in veros timores 
Caesar, ab Italia volantem 
remis adurgens, accipiter velut 
mollis columbas aut leporem citus 
venator in campis nivalis 
Haemoniae, daret ut catenis 
fatale monstrum. Quae generosius 
perire quaerens nec muliebriter 
expavit ensim nec latentis 
classe cita reparavit oras;

13. vix una sospes: the fact that hardly a single ship escaped. As a matter of fact Cleopatra escaped with sixty ships, while Antony's fleet was burned. It may be that the first news of the battle reported the destruction of Cleopatra's ships as well.

14 ff. Her drunken madness was changed into genuine terror by Caesar's pursuit. — lymphatam: νυμφόλυπτος, distracted. The word owes its origin to the belief that those who caught sight of water nymphs were bewitched and deprived of their senses. — Mareotico: sc. vino; the best wine produced near Alexandria.

16 f. volantem: sc. eam. — remis adurgens: an exaggeration, as Octavian did not pursue Antony and Cleopatra at once, but went in the autumn of 31 B.C. to Asia, wintered at Samos, and only reached Egypt in the summer of 30 B.C. — accipiter velut: a Homeric figure. Cf. ll. 22, 139 f. ἰὐτε κύριος ὄρεσθι, ἐλαφρῶτατος πετινόν, ἁρπῶν ὀφθαλμὸς μετὰ τρήρων τίλειαν.

19 f. nivalis Haemoniae: i.e. Thessaly in winter, the hunting season. — monstrum quae: construction according to sense. Cf. Cic. ad fam. 1, 9, 15 illa furia muliebrium religionum qui, etc.

21 f. At this point Horace suddenly changes to admiration for Cleopatra's courage, that made her prefer death to capture. — generosius perire: to die a nobler death. — nec muliebriter expavit: nor like a woman did she fear. Plutarch (Ant. 79) says that on the approach of Proculeius, Octavian's emissary, Cleopatra tried to stab herself.

23 f. nec latentis, etc.: there is a tradition (Dio C. 51, 6; Plut. Ant. 69) that Cleopatra thought of
aut et iacentem visere regiam
deliberata morte ferocior,
saevis Liburnis scilicet invidens
non humilis mulier triumpho.

escaping through the Red Sea. Yet
it may well be questioned whether
Horace knew of such plans on the
queen's part; he simply means to
say that she had no fear of death,
and did not run away.—reparavit:
exchange; i.e. in return for the king-
dom she had lost. Cf. I, 31, 12 vina
reparata merce.

27 f. atrum: the 'deadly' color.
 Cf. I, 28, 13 morti...aetrae; 2, 14,
17 ater...Cocytos; 3, 4, 17 ater...viperis.—corpore: in her body; abl.
of instrument. — combiberet: the
compound is intensive, 'drinking
deep.' So Cicero (defin. 3, 9) says
figuratively, quas (artes) si, dum
est tener, combiberit, ad maiora
veniet parator.

29. The more courageous when
once resolved to die.

30 ff. The condensation of these
verses makes translation especially
difficult.—Liburnis: dat. with in-
videns. These were small swift
ships, modeled after those of the
Liburnian pirates, and proved suc-
cessful against the unwieldy ships
I, 1 and n. — scilicet: no doubt.—
invidens: cf. Shakespeare, Ant. and
Cleopatra, 5, 2 'Shall they hoist
me, | And show me to the shouting
varletry | Of censuring Rome ?'—
privata: 'no longer a queen,' con-
trasted with superbo triumpho.—
deduci: the object of invidens.—
non humilis mulier: translate as
parenthetical and in the predicate
—no humble woman she! Cf. Ten-
nyson's Dream of Fair Women, 'I
died a Queen. The Roman soldier
found | Me lying dead, my crow,
about my brows, | A name for
ever!' It is said that Cleopatra
frequently cried oυ θρησκευόμαι.
In Octavian's triumph in August,
29 B.C., an effigy of the queen ap-
peared.
In contrast with the triumphant note of the preceding ode the book quietly closes with this little ode, in which Horace declares again his love of simplicity. ‘Not orient display nor garlands rich please me, but simple myrtle crown and cup of wine beneath the arbor’s shade.’ Metre, 69.

Persicos odi, puer, apparatus;
displicent nexae philyra coronae;
mitte sectari rosa quo locorum
sera moretur.

5

Simplici myrto nihil adlabores
sedulus curo; neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

1. Persicos: the adjective suggests Oriental luxury. Probably Horace had in mind unguents and perfumes from the east.—philyra: strips of the inner bark of the linden were used to fasten together the flowers of elaborate chaplets. Cf. Ovid, Fasti 5, 335 ff. tempora sutilibus cinguntur tota coronis | et latet iniecta splendida mensa rosa. | ebrius incinctis philyra conviva capillis | saltat.

3 f. mitte: equivalent to omitte. —sectari: hunting. —rosa sera: the rose out of season, another symbol of luxury.

5 f. myrto: dat. with adlabores, which is equivalent to laborando addas; embellish. The subjunctive is independent, parallel to curo.—nihil: with adlabores. —sedulus: with care, predicate to adlabores.

7. arta: thick grown.
LIBER SECVNDVS

I

As the first three odes of the first book are given in order to Maecenas, Octavianus, and Vergil, so this book opens with odes addressed to three friends, Pollio, Sallustius Crispus, and Dellius. The place of honor is given to C. Asinius Pollio, who was one of the most distinguished men of his time; born in 76 B.C. he belonged in his youth to the literary circle of Catullus, Calvus, and Cinna. He had an honorable political and military career, attaining the consulship in 40 B.C.; his military services, in the course of which he served under Caesar and after Caesar's murder under Antony, culminated in a successful campaign against the Parthini, a tribe in Dalmatia, in 39 B.C. With the booty gained he founded the first public library in Rome.

From this time he gave himself up to literary and forensic pursuits, maintaining with honor a neutral position in the struggle between Octavianus and Antony. Quintilian, Seneca, and Tacitus praise his oratory (cf. 13 f.) in which he had hoped to rival Cicero; his tragedies (11-12) were celebrated in 39 B.C. by Vergil (E. 8, 10) as sola Sophocleo tua carmina digna cothurno. Horace refers to them in the verse (S. 1, 10, 42 f.) Pollio regum | facta canit pede ter percusso. Following possibly the example of Sallust, he undertook to write a history of the civil wars, with the first triumvirate, 60 B.C., as his starting point. We do not know to what date Pollio intended to bring his work — it undoubtably included Pharsalus, Thapsus, and probably Philippi,— or whether he completed his plan, whatever it may have been; for while the work is referred to by Tacitus and Suetonius, it is to us entirely lost. Our knowledge of his literary ability is based solely on his letters to Cicero (ad. fam. 10, 31-33) which show a stiff and archaic style; an attempt in recent years to ascribe to him the bellum Africum and a portion of the bellum Alexandrinum has utterly failed. Pollio first introduced the practice of reading portions of one's works to a circle of friends (recitationes), which became a regular habit under the empire, and we
may well believe that Horace had in this way heard portions of the work he praises, apparently the parts dealing with Pharsalus, Thapsus, and Cato's death (17–28).

The date of the ode is wholly uncertain, but it is noteworthy that vv. 29–36 express the same weariness of civil strife and bloodshed that we find C. 1, 2, and 14, *Epod.* 9 and 16. Metre, 68.

Motum ex Metello consule civicum
bellique causas et vitia et modos
ludumque Fortunae gravisque
principum amicitias et arma

nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,

1 f. motum: disturbance, including all the troubles from the time of the first triumvirate.—ex Metello consule: L. Afranius and Q. Caecilius Metellus Celer, coss. 60 B.C. — belli: modifying the three following nouns.—causas: the defeat and death of Crassus at Carrhae (53 B.C.). Still, the death in 54 B.C. of Julia, Caesar's daughter and Pompey's wife, had already broken the last personal bond between these two members of the coalition.—vitia: mistakes.—modos: phases.

3 f. ludum Fortunae: here conceived as the goddess who delights in the arbitrary exercise of her power; she is so described 3, 29, 49 ff. *Fortuna saevo laeta negotio et ludum insolentem ludere pertinax | transmutat incertos honores, | nunc mihi, nunc alii benigna.* The varied fortunes and tragic deaths of Caesar, Crassus, and Pompey were eminent examples of Fortune's wanton sport.—gravisque principum amicitias: the first triumvirate, in which the compact and subsequent quarrels between the leading citizens (principum) were of serious import to the state. Cf. Caelius, *ad fam.* 8, 14, 2 *sic illi amores et invidiosa coniunctio (sc. inter Caesarem et Pompeium) non ad occultam recidit obtrectationem, sed ad bellum se erupit.* Also Lucan, 1, 84 ff.—arma: i.e. those used at Pharsalia, Thapsus, Philippi.

5. nondum expiatis: the sin of fraternal strife is still to be atoned for. Cf. 1, 2, 29; *Epod.* 7, 3, 19 ff.—cruoribus: the plural emphasizes the different instances.

6 ff. opus: in apposition with the foregoing sentence. While Octavian was clearly victor after Actium, the struggles of the civil war were too recent to allow a
tractas et incedis per ignis
suppositos cineri doloso.

Paulum severae musa tragoediae
desit theatris; mox ubi publicas
res ordinaris, grande munus
Cecropio repetes coturno,
insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores
Delmatio peperit triumpho.

frank historical treatment; old
wounds would be torn open and
old animosities revived. The ex-
pression per ignis, etc., is prover-
bial. Cf. Callim. Epig. 44. 2 πύρ
υπὸ τὸ στῶν. Propert. 1. 5. 4 f.
infelix, properas ultima nose
mala et miser ignotos vestigia
ferre per ignes. Macaulay, Hist.
Eng. c. 6. 'When the historian
of this troubled reign (that of
James II) turns to Ireland, his
task becomes peculiarly difficult
and delicate. His steps—to bor-
row the fine image used on a similar
occasion by a Roman poet—are
on the thin crust of ashes beneath
which the lava is still glowing.'

9 ff. Note how skillfully Horace
introduces these complimentary
allusions to Pollio's other literary
attainments. — paulum: for a
little: i.e. until the history shall
be finished. — severae: solemn.
— desit: the public will miss the
tragedies. — theatris: with the
plural, cf. 1, 2, 15 f. This is not
proof that Pollio's plays were
acted; they were probably in-
tended to be read.

11 f. ordinaris: set in order, i.e.
have arranged the details of thy
work. — repetes: thou shalt re-
sume thy glorious task (grande
munus). — Cecropio coturno: the
high buskin (cothurnus) was worn
by actors in tragedy, the low slipper
(soccus) in comedy. The adjective
Cecropio is appropriate, as Athens
was the place where tragedy came
to its highest perfection.

13 f. praesidium . . . reis:
eight of the nine titles of Pollio's
speeches are for the defense. This
verse was probably in Ovid's mind
when he wrote of Germanicus
Fasti 1, 22 civica pro trepidis cum
tulit arma reis. — consulenti: in
its deliberations. The phrase in-
signe praesidium is still applicable
here, as Pollio's advice was a de-
fense to the welfare of the state.

16. Cf. introductory note to
this ode.
Iam nunc minaci murmure cornuum
perstringis auris, iam litui strepunt,
iam fulgor armorum fugacis
terret equos equitumque voltus.

Audire magnos iam videor duces
non indecoro pulvere sordidos
et cuncta terrarum subacta
praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior
Afris inulta cesserat impotens

17. iam nunc: Horace dramatically represents himself as actually listening to the reading of the history.

18 f. perstringis: dinnest.—fulgor armorum: cf. the Homeric χαλκοῦ στερπῆ, and Quint. 10, 30 fulgorem qui terret, qualis est ferri, quo mens simul visusque praestringitur. — fugacis: proleptic with terret,—‘throws the horses into terrified flight.’ — fulgor e/n qui terreat, qiialis est ferri, quo J7icns simul visusque praestringitur.—fugacis: proleptic with terret,—‘throws the horses into terrified flight.’ — voltus: by zeugma with terret, daunts the rider’s gaze, etc. To make this refer to the story that Caesar ordered his soldiers at Pharsalus to strike at the faces of the young nobles in the opposing army is strained and unnatural. The phrase is intended simply to give us a vivid picture of the panic-stricken horsemen.

21 ff. audire . . . videor: ‘as you read,’ continuing the vividness of iam nunc, v. 17.—duces . . ., cuncta . . . subacta: both the objects of audire—*to hear the story of*

23 f. cuncta terrarum: cf. 4, 12, 19 amaracurum.—atrocem: stubborn; in praise, as Sil. Ital. 13, 369 atroc virtus.—Catonis: the canonized object of praise by stoics and rhetoricians. Cf. n. to 1, 12, 35.

25 ff. The mention of Cato recalls Thapsus and the long history of wars in Africa. Juno was the patron goddess of Carthage, in the Aeneid the opponent of Aeneas, and so hostile to Italy. With this strophe Horace passes to expressions of regret for the civil struggles that form the subject of Pollio’s history.

—cesserat: note the tense. ‘Once the gods had been forced to withdraw from the doomed African cities, powerless (impotens) to help them; now they have had their revenge.’ The Romans had a rite (*evocatio*) for
HORATI

tellure victorum nepotes
rettulit inferias Iugurthae.

Quis non Latino sanguine pinguior
campus sepulcris impia proelia
testatur auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
ignara belli? Quod mare Dauniae
non decoloravere caedes?
Quae caret ora cruore nostro?

calling forth from a beleaguered
city of the enemy the local divinities,
whose departure was necessary before
the town could be captured. When the gods had
gone, the city was doomed. Cf. Vergil A. 2, 351 f.
(of Troy) excessere omnes, adytis arisque reliquis,
and Tac. Hist. 5, 13, of the capture of Jerusalem by Titus.

27. victorum nepotes, etc.: the commander of the Pompeian army
at Thapsus was Metellus Scipio, grandson of the Metellus Numidicus
who commanded (109-107 B.C.) in the war against Jugurtha.
The Pompeians who fell at Thapsus, ten thousand in number, are
here described as offerings at the tomb of the Numidian king. It is
interesting to remember in this connection that Sallust had published
his Jugurtha in recent years.

29. Latino sanguine: cf. Epod. 7, 3 f. parumne campis atque
Neptuno super | fsum est Latini
sanguinis? — pinguior: fatter. Cf
Verg. G. 1, 491 f. nec fuit indignum superis, bis sanguine nostro |
Emathiam et latos Haemi pinguescere campos.

30. impia: as pietas denotes
the proper relation between relatives, the adjective unholy is espe-
cially applicable to the unnatural struggles of the civil war. Cf.
Epod. 16, 9 impia . . . aetas.

31 f. auditumque Medis, etc.: the Parthians would naturally re-
joice at the internal quarrels of Rome. Cf. Epod. 7, 9 f. sed ut se-
cundum vota Parthorum sua | urbs haec periret dextra.— Hes-
speriae: i.e. the western world, Italy.

33 f. gurges: flood, but often
nothing more than the poetic
equivalent of mare. Cf. Verg. G. 4, 387 in Carpathio Neptuni gur-
gite. — Dauniae: Apulian, in the sense of Italian. Cf. n. to 1, 22, 14.
Sed ne relictis, musa procax, iocis
Ceae retractes munera neniae;
mecum Dionaeo sub antro
quaere modos leviore plectro.

37 ff. Horace suddenly checks himself; as the poet of love he must not allow his muse to raise a strain of grief. In a similar fashion he suddenly stops his serious verses 3, 3, 69 ff. non hoc iocosae conveniet lyrae; | quo, Musa, tendis? — ne ... retractes: dependent on quaere, etc. You must not, ... but rather, etc. Cf. 1, 33, 1 ff. — procax: bold, here hardly to be distinguished in meaning from lascivus, applicable to the muse of love poetry. — iocis: παργνυ, songs of love and wine, as e.g. the fourth ode of this book. Cf. 3, 3, 69 iocosa lyra.

38. Ceae retractes munera neniae: assume again the functions of the Cean dirge. Simonides of Ceos (556-467 B.C.) was noted for the pathos of his elegies (θρύ-νοι), such as he wrote on those who fell at Thermopylae and Salamis.

39 f. Dionaeo sub antro: Dione was the mother of Venus. The poet of love naturally seeks his inspiration in her grotto. — leviore plectro: cf. Ovid. Met. 10, 150 f. where Orpheus says cecini plectro graviore gigantas, | nunc opus est leviore lyra.

‘Silver shines from use, Crispus, not when hidden in the earth. Proculeius has won eternal fame by his generosity. He who curbs his eager soul is more a ruler than the lord of Africa and Europe: avarice like dropsy grows by indulgence. True wisdom counts not happy even Phraates seated on the throne of Cyrus, but reckons king only him who has no lingering look for heaps of gold.’

The ode is addressed to C. Sallustius Crispus, the grandnephew and adopted son of Sallust the historian, whose great wealth he inherited in 36 B.C. At first he was a partisan of Antony, but later attached himself to Augustus and became his most trusted confidant next to Maecenas; like the latter he was content with equestrian rank, enjoying in reality greater power and position than senatorial dignity could have brought him. The moderation in expenditures here attributed to him is hardly consistent with the statement of Tacitus, whose full account (Annál. 3, 30) is as follows, atque ille, quamquam prompto ad capessendos honores aditus, Maecenatem aemulatus, sine dignitate senatoria multos
triumphalium consultariumque potencia anteii, diversus a veterum
instituto per cultum et munditias copiaque et affluentia luxu propior.
Suberat tamen vigor animi ingentibus negotios par, eo acrior, quo som-
um et etiam magis ostentabat. His generosity is celebrated in an
epigram of Crinagoras, Anth. Pal. 16, 40 γείτονεσ ου τρισσαί μούνον
Τύχαν ἐπρεπον εἶναι, | Κρύστε, βαθυπλούτον σῆς ἔνεκεν κραδίς, | ἄλλα
καὶ αἱ πάντων πᾶσαι. τὸ γὰρ ἀνδρί τοσῷδε | ἀρκέσαι εἰς ἐτάρων μυρίων
eφροσύνην; | γὰρ δὲ σε καὶ τούτων κρέσσων ἐπὶ μείζον' ἀέξου | Καὶσαρ ·
tίσ κεῖνοι χαρίς ἄρησ εὐκή. ‘Not three goddesses of Fortune alone
should be thy neighbors, Crispus, for thy rich and generous heart, but
rather every kind of Fortune in every event should be thine. For what
can be enough for such a man to reward his endless kindness toward
his friends? Nay, now may Caesar who is mightier than these, exalt
thee still more; what Fortune is pleasing without his favor?’

The ode is an expansion on the Stoic paradox, ‘the wise alone is
rich.’ The date of composition is probably fixed by 17 ff. as soon
after 27 B.C. Metre, 69.

Nullus argento color est avaris
abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
splendeat usu.

Vivet extento Proculeius aeo,
notus in fratres animi paterni;
came common in the late republic
when the praenomen was omitted;
its possibly belonged to familiar ad-
dress, but Cicero uses it in his
speeches as well as in his letters.

1. An imitation of the verse
quoted by Plutarch περὶ δυσωτίας
io, ὅπερ ἐστ' ἐν ἀντροις λευκὸς. ὃ
ξέν', ἀργυρός.— color: luster.—
avaris: the adjective describing
the greed of the miser is here
applied to the earth, that hides
the silver from the light. Intr. 99.

2. terris: abl. For the senti-
ment, cf. S. 1, 1, 41 f. quid iuvat,
immensum te argenti pondus et
auri | furtim defossa timidum
deponere terra? — lamnae: bullion.— Crispe Sallusti: the inver-
sion of nomen and cognomen be-

3 f. nisi . . . splendeat: the
protasis to inimice lamnae.

5 f. extento aeo: with life pro-
longed beyond the grave. Gen-
erosity secures immortality.—
Proculeius: the brother-in-law of
Maecenas and one of the closest
friends of Augustus. He divided
his property equally with his two
brothers Caepio and Murena, who

166
illum agit penna metuentem salvi
fama superstes.

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

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

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

had lost their wealth in the civil
wars. — animi paterni: genitive of
specification, giving the reason
for his fame (notus). Intr. 93.

7 f. metuen te solvi: i.e. in-
dissolubili; ‘bear on wing that
will not flag.' The idea of ‘fear-
ing' in metuente has in this
phrase faded to that of ‘shrink-
ing,' ‘hesitating.' Cf. 3, 11, 10
metuit tangi = intacta. — super-
stes: ‘ever surviving' and so
‘immortal.'

9. Cf. Proverbs 16, 32 ‘He that
ruleth his spirit is mightier than he
that taketh a city.'

11 f. iungas: i.e. as king and
owner. — uterque Poenus: expand-
ing the previous phrase. Horace
means the Carthaginians of Africa
and of Spain. — uni: sc. tibi.

13. indulgens sibi: the means
by which avarice, like dropsy,
grows. — hydrops: the disease is
almost personified.

15 f. fugerit: be driven from;
virtually the passive of fugare.—
aquosus . . . languor: weariness
caused by the water. — albo: pallid,
from the disease.

17. redditum: probably in 27
B.C. Cf. n. to 1, 26, 5. Note
the emphasis, ‘for all his return.'

18 f. beatorum: ‘the really
fortunate and rich.' Note the
hypermetric line. — Virtus: right
reasoning, i.e. the opinion of the
wise and good—the Stoics—
opposed to the estimates of the
vulgar herd (dissidens plebi).

20. dedocet: teaches the people
to give up the use of, etc.
vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentis oculo inretorto
spectat acervos.

21 ff. falsis . . . vocibus: 'to
call a man beatus simply because
he is rich or powerful is a misuse
of the term. Wealth and power
are the sure possession of him
alone who is not moved by greed.'
Cf. Sen. Thy. 389 f. rex est, qui
cupiet nihil; | hoc regnum sibi
quisque dat. — regnum . . . defe-
rens: the method by which virtus
drives home her lesson. — dia-
dema: properly the blue band that
went around the Persian king's
tiara.

22. uni: to him and him alone,
who. — propriam: as his sure pos-
session, repeating the idea ex-
pressed in tutum.

23 f. 'Whoever can look at
great heaps of treasure (and pass
on) without one backward glance.'
— inretorto: a compound made
by Horace with the negative prefix
in- and the participle of retorqueo.

In the preceding ode Horace expanded a Stoic maxim; in this he
gives us a similar treatment of a favorite Epicurean principle, 'enjoy
life while you may, but never too extravagantly, for death is close at
hand. Neither riches nor family can save us from the common doom.'
The Dellius addressed is undoubtedly Q. Dellius, whom Messala
nicknamed desultor bellorum civilium because of his frequent changes
of allegiance during the civil wars. In 31 B.C. he returned finally to
Octavian’s side, and later became one of his trusted courtiers. The
place of the ode here was determined both by the similarity of its sub-
ject with that of 2, and especially by Horace’s desire to give Dellius a
place next Sallust. Cf. intr. n. to 2, 1.
The date of composition cannot be determined, but is clearly later
than the reconciliation between Dellius and Octavianus. Metre, 68.

Aequam memento rebus in arduis
servare mentem, non secus in bonis

1 f. aequam . . . mentem,
etc.: 'a calm and even spirit is a
defense against every change of
life.' The sentiment is a common-
place. Cf. Archil. Frg. 66 μήτε
νικῶν ἀμφάδην ἀγάλλεο | μήτε
νικηθείς ἐν οἶκῳ καταπεσὼν ὀδύρεο.
'Rejoice not openly when victori-
CARMINA

ab insolenti temperatam
laetitia, moriture Delli,

5
seu maestus omni tempore vixeris,
seu te in remoto gramine per dies
festos reclinatum bearis
interiore nota Falerni.

Quo pinus ingens albaque populus
umbrae hospitalem consociare amant

ous, nor when defeated lie down
and weep within thy house.'—arduis: placed at the end of the
verse to contrast with aequam, an
even mind, ... a steep and toil-
some path. Intr. 27.—non secus
... temperatam: and no less to
keep, etc.—in bonis: in position
as well as in thought contrasted
with in arduis. Intr. 27.

3 f. insolenti: unwonted, and so
eextravagant. — moriture: equiva-
Ient to cum moriturus sis. The
knell that gives the reason for the
previous advice. Intr. 110.

5 f. seu ... seu: following on
moriture, not memento. With
the sentiment of the strophe, cf.
an anonymous epigram to Anac-
reon Anth. Pal. 7, 33 'πολλα
πινων τεθυκας, 'Ανάκρεον.' ἀλλα
τυφάζωσιν: καὶ σὺ δὲ μη πίνων ξεσει
ev 'Αδην.' 'Deep hast thou drunk
and art dead, Anacreon.' 'Yet I
enjoyed it. And thou, though
thou drink not at all, wilt still
come to Hades.' — in remoto
gramine: on some retired and
grassy spot. Cf. 1. 17, 17 in re-
ducta valle. — per dies festos: the
preposition is distributive,—on
every festal day. Cf. 2. 14, 15 per
autumnos.

8. interiore nota: with an inner
brand. The wine after ferme-
tation was drawn from the dolia into
amphorae, which then were sealed
with the name of the consuls of
the year. Cf. 3. 21, 1 o nata
mecum consule Manlio (sc. testa).
The sealed amphorae were stowed
away in the apotheca; and those
in the farthest part of the store-
room (hence interiore) naturally
contained the oldest and best
wine.—Falerni: cf. n. to 1. 27, 9.

9–12. After vv. 6–8 Horace
dramatically imagines that he and
his friend are already lying on the
grass with cups in hand, and puts
the questions naturally suggested
by the surroundings, 'Why do
these things exist except for our
enjoyment?'—quo: why.—pinus
... pòpulus: the tall Italian
pine with its dark shade forms an
artistic contrast to the white pop-
lar with its trembling leaves. For
the order, see Intr. 20.—conso-
ciare: to entwine.—amant: literally,
ramis? Quid obliquo laborat
lympba fugax trepidare rivo?

Huc vina et unguenta et nimium brevis
flores amoenae ferre iube rosae,
dum res et aetas et sororum
fila trium patiuntur atra.

Cedes coemptis saltibus et domo
villaque flavus quam Tiberis lavit,
cedes et exstructis in altum
divitiis potietur heres.

not equivalent to solent. — quid
obliquo, etc.: why does the fleeting
water fret its quivering way along
the winding stream? — trepidare:
for the infin., see Intr. 107; for
the order, 21.

13 f. nimium brevis, etc.: 'Gather ye rosebuds while ye
may; | Old time is still a flying; | And this same flower that blooms
to-day, | To-morrow will be dy-
ing.' With brevis cf. 1, 36, 16
breve litiim. The adjective em-
phasizes the fleeting character of
life, expressed in the following
dum . . . patiuntur.

15 f. res: fortune, affairs, in
general. — aetas: i.e. before old
age comes on us. Cf. 1, 9, 17
donec virenti canties abest morosa.
— sororum: the Fates who spin the
threads of life. Cf. Lowell Villa
Frana, 'Spin, spin, Clotho, spin! Lachesis twist! and, Atropos,
sever!'—atra: because the cutting
of the thread brings death. Cf. n.
to 1, 37, 27 atrum venenum.

17 f. cedes... cedes: thou shalt
give up... aye, give up. Intr. 28 c.
'All thy riches cannot save thee.'
—saltibus: upland pastures, in the
mountain valleys between the hills,
valuable for grazing. Cf. Epist.
2, 2, 177 ff. quidue Calabris | salti-
bus adiecti Lucani (sc. prosunt), si
metit Orcus | grandia cum parvis,
non exorabilis auro? — domo villa-
que: the city residence and country
seat alike.

19f. The dreaded specter of the
heir who enters into the fruits of
his predecessor's labors is common
enough in Horace's moralizing. Cf.
2, 14, 25; 3, 24, 62; 4, 7, 19. So
Ecclesiastes, 2, 19 'And who know-
eth whether he shall be a wise
man or a fool? yet shall he have
rule over all my labour wherein I
have laboured, and wherein I have
shewed wisdom under the sun.'
Ecclesiasticus 14, 4 'He that gath-
ereth by defrauding his own soul
gathereth for others, that shall
spend his goods riotously.'
Divesne prisco natus ab Inacho
nil interest an pauper et infima
de gente sub divo moreris,
victimina nil miserantis Orci.

Omnès eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exsilium impositura cumbae.

21 f. divesne, etc.: predicate with
natus and dependent on nihil in-
terest; the verb is supplied by mo-
eris below. — Inacho: Inachus, the
mythical king of Argos, typical of
antiquity. Cf. 3, 19, 1. 'An an-
cient noble line is of no more avail
than a poor and humble one.'

23 f. sub divo: beneath the light
do\'f day, 'under the canopy.' Cf. 1,
1, 25 sub love. — moreris: 'this life
is but an inn, no home.' Cf. Cic.
C.M. 84 commorandq enim natur\a
devorsorium nobis, non habitandi
dedit. — victima, etc.: grammatic-
cally in apposition to the subject of
moreris; but from its position
at the end of the strophe it ac-
quires an effective emphasis — for
none the less thou art, etc.


28 c. — cogimur: the souls of the
dead are driven by Mercury like
cattle. Cf. 1, 24, 18 nigro compu-
lerit Mercurius gregi. — versatur
urna: in ancient determinations by
lot small billets of wood or pebbles
(sortes), each of which had a name
written on it, were cast into a jar.
This was then shaken until one of
the lots leaped out. — serious ocius:
sooner or later: in such combina-
tions, asyndeton is common.

27 f. aeternum: with this hyper-
metric verse, cf. 2, 2, 18. — exil-
iurn: 'death is an exile from the
joys of life; thence no man re-
turns.' — cumba: Charon's boat.
Cf. Verg. A. 6, 303 ferruginea sub-
vecat corpora cumba, and Prop. 4,
18, 24 scandendast torvi publica
cumba senis.

Horace teases one of his friends who has fallen in love with a maid-
servant, and in mock-heroic style brings his victim precedents from the
age of heroes. 'Achilles, Ajax, and even mighty Agamemnon have
been smitten with captive hand-maidens before you. Be sure that your
flame, like theirs, is the child of royal parents; she must be noble, she is so
true. What, jealous! Bless you, I'm too old to play the part of rival.'
Who Horace's friend was is quite unknown. The name Xanthias of Phocis is an invention, like 'Cnidius Gyges' in v. 20 of the following ode. The date of composition is fixed by v. 23 f. as about 25 B.C. Metre, 69.

Ne sit ancillae tibi amor pudori,  
Xanthia Phoceu, prius insolentem  
serva Briseis niveo colore  
movit Achillem,

movit Aiacem Telamone natum  
forma captivae dominum Tecmessae;  
arsit Atrides medio in triumpho  
virgine rapta,

barbarae postquam cecidere turmae  
Thessalo victore et ademptus Hector

1 ff. ne sit: a negative purpose clause, depending on the following illustrations. Cf. 1, 33. 1 ff.; 4, 9, 1. We may translate, You need not be ashamed . . . , for Briseis, etc. — ancillae: objective genitive with amor. — prius: used adverbially, belonging to all three examples; 'you are not the first.' — insolentem: for all his haughtiness. Cf. Horace's directions for the portrayal of Achilles, Epist. 2, 3, 120 ff. scriptor si forte reponis Achillem, | impiger, iracundus, inexorabilis, acer | iura neget sibi nata, nihil non arroget armis. — niveo colore: instrumental abl. with movit. So Helen's fair beauty was described by the Alexandrians, νυφόεσσα Ἐλένη.


8. virgine rapta: Cassandra, who was torn from the altar of Athena by Ajax Oileus; in the division of the spoils after the capture of Troy she fell to Agamemnon's share.

9–12. The strophe fixes the time and gives the details of the triumph in the midst of which the victor was humbled by love for his captive. — barbarae: i.e. Phrygiae, a term frequently used by the Latin poets in imitation of the Greek. — cecidere . . . Thessalo victore: i.e. when Achilles returned to the battle after Patroclus' death, and drove the Trojans in flight before him. — ademptus Hector: the loss of Hector. Cf. 1, 3, 29 and n.
tradidit fessis leviora tolli
Pergamà Grais.

Nescias an te generum beati
Phyllidis flavae decorent parentes;
regium certe genus et penatis
maeret iniquos.

Crede non illam tibi de scelesta
plebe diletam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda.

Bracchia et voltum teretisque suras
integer laudo: fuge suspicari
cuius octavum trepidavit aetas
claudere lustrum.

11. fessis: i.e. with the ten years' war.—leviora tolli: an easier prey. Intr. 108. Horace seems to have had in mind II. 24, 243 f. ἐρήτερον γὰρ μᾶλλον Ἀχαϊώτιν ὅδ’ ἔσεσθε | κείνον τεθνητὸς ἐναιρέμεν.

13 f. nescias: potential, you cannot tell, it may well be that.—generum: in bantering tone, 'you really will marry her.'—beati: cf. n. to 2, 2, 18.—flavae: a point of beauty. Cf. 1, 5, 4.—decorent: in contrast to the ne... sit amor pudori with which the ode opens.

15. regium certe genus: in the same construction as Penatis iniquos: the unkindness of her Penates. 'Phyllis will prove to be of no less royal birth than Briseis, Tecmessa, and Cassandra.'

17 ff. Another proof of noble lineage.—scelesta plebe: the volgus in fidum, on whom doubtless Xanthias looked with scorn.—sic...sic: in mocking irony, as she is.—lucro aversam: likewise in mockery, for Phyllis' class was noted for its greed.

21 f. teretis, shapely.—integer: heart-whole. as 3, 7, 22 (Gyges) adhuc integer.—fuge suspicari: Intr. 104.

23 f. trepidavit: a favorite word with Horace. Cf. its use, 2, 3, 12. II, 4: 4, 11, 11. His life has hurried to the verge of forty years. Horace says this almost with a sigh, 'I am too old, or faith, I would have been your rival.'—claudere: Intr. 107.
Lalage is too young to bear the yoke of love. Wait a bit. and she will follow you and outshine your former loves.

The comparison of the young Lalage to the heifer and the unripe grape, as well as the bluntness of expression, did not offend the ancient as it does the modern taste. The ode lacks the unity of the better lyrics, for the last strophe distracts our attention from the central object. There is no hint of the date of composition. Metre, 68.

Nondum subacta ferre iugum valet
cervice, nondum munia comparis
aequare, nec tauri ruentis
in venerem tolerare pondus.

Circa virentis est animus tuae
campos iuvenae, nunc fluvius gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto
praegestientis. Tolle cupidinem
immitis uvae; iam tibi lividos

1f. The figure is as old as Homer, who uses παρθένος ἀδημής of a young girl; so δάμαλος and πόρτις in later writers.—valet: the indefinite subject is to be supplied from the context, either puella, iuvenca, or Lalage.—munia: continuing the figure of the first line,—‘to do her part in dragging the plow.’

5. circa . . . est: is busy with; an extension of the local use, first found in Horace; evidently in imitation of the Greek εἰναι περί τινα.

6f. nunc . . . nunc: now . . . again.
-fluvius: instrumental abl. with solantis.

7f. udo . . . salicto: i.e. which grows on the banks of the stream.

9f. praegestientis: a doubly emphatic compound, in place of the simple gestio, expressing eager desire. Lalage’s only thought is to gambol with her mates.—cupidinem . . . uvae: the figure of the heifer is abandoned for that of the unripe grape, made familiar by Alexandrian poetry. Cf. Anth. Pal. 5.19.3f. εἶη μήτ’ ὀμφαξ μήτ’ ἄσταφες ὡς δὲ πέπειρος ἐς Κύπριδος θαλάμους ὃρια καλλοσύνη. ‘May she be neither a green nor an overripe grape; but let her beauty be
distinguet autumnus racemos
purpureo varius colore.

Iam te sequetur; currit enim ferox
aetas, et illi quos tibi dempserit
adponet annos; iam proterva
fronte petet Lalage maritum,
dilecta quantum non Pholoe fugax,
non Chloris, albo sic umero nitens
ut pura nocturno renidet
luna mari, Cnidiusve Gyges,

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

ready, full grown for Cypris’ bow-
ers.’—iam: presently.

13 f. sequetur: sc. Lalage.—ferox aetas: not Lalage’s youth, but
time in general, that unrelentingly hurries on.—tibidempserit, etc.: as
if time took from the lover’s years, of which too many already have
gone, to add to the child’s small sum.

15 f. proterva fronte: half returning to the figure of the heifer.
Lalage: the name is reserved to
this point to avoid conflict with

the comparisons that occupy the
first three strophes.

17 ff. ‘Then when she comes of
her own accord, she will be dearer
than any of thy former loves.’—
fugax: coquettish.

19. pura: unclouded.

21 f. si... insereres: as Achilles
was concealed by his mother among
the daughters of Lycomedes, king
of Scyros. that he might not go to
Troy. Cf. n. to 1, 8, 13.—mire: with falleret.—hospites: stran-
gers; with reference to Ulysses and
Diomedes, who came in disguise to
Lycomedes’ court that they might
find Achilles.

24. crinibus... voltu: ablative
of means with obscurum, which is
equivalent to obscuratum.
Addressed to the poet’s devoted friend Septimius, probably the same whom he commends to Tiberius, Epist. i, 9; he is also named in a letter by Augustus to Horace, of which a fragment has been preserved by Suetonius in his life of Horace (p. 297 R.). A melancholy strain runs through the ode: the poet is filled with thoughts of his old age and prays that Tivoli, or if that spot be refused, beautiful Tarentum, may be the home of his last years. There Septimius shall shed a tear over the ashes of his friend.

The exact date of composition cannot be determined, but it has been conjectured with good reason that the ode was written during an illness, or when Horace was oppressed with fears of early death; it was certainly at a time when he felt his position established so that he could speak of himself as ‘vates,’ i.e. it was after the publication of the epodes. Possibly the reference in v. 2 may fix the date as between 27 and 25 B.C. See n. below. Metre, 69.

Septimi, Gadis aditure mecum et
Cantabrum indoctum iuga ferre nostra et
barbaras Syrtis, ubi Maura semper
aestuat unda:

5
Tibur Argeo positum colono
sit meae sedes utinam senectae,

1. Gadis: the modern Cadiz; ‘to the limits of the world.' Cf. 2, 2, 11 remotis Gadibus.—aditure: who wouldst go. Intr. 110. So Catullus says ironically 11, 1 f. Furi et Aureli, comites Catulli, | sive in extremos penetra-
bit Indos, etc.

2. iuga ferre: dependent on indoctum. This figure taken from the breaking of cattle is a poetical commonplace. The Cantabri were a fierce people in northwestern Spain who successfully resisted the Romans for many years. Augustus conducted campaigns against them in person in 27–25 B.C., but they were not finally subjugated until 19 B.C. Cf. 3, 8, 22 Cantaber sera domitus cata-
ena, and 4, 14, 41 Cantaber non ante domabilis.

3. barbaras Syrtis: so called alike from their situation and cruel nature. Cf. 1, 22, 5 per Syrtis...aestuosas and Verg. A. 4, 41 inospital Syrtis.

5. Tibur: for Horace’s affection for Tivoli, cf. 1, 7, 1–21.—Argeo positum, etc.: i.e. Tiburtus,
sit modus lasso maris et viarum militiaeque.

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

Ille terrarum mihi praeter omnis angulus ridet, ubi non Hymetto who with his brothers came from Greece and founded Tiber. Cf. n. to 1, 7, 13.—colono: dat. of agent.

6 ff. Cf. Mart. 4. 25, 7 vos eritis nostrae requies portusque senectae.—sit . . . sit: Intr. 29.—utinam: for the position, see Intr. 31.—modus: bound. Cf. Avien. orb. terr. 100 H. hic modus est orbis Gadir.—lasso: sc. mihi.—maris et viarum: cf. Epist. I, 11, 6 odio maris atque viarum; the phrase was adopted by Tacitus Ann. 2, 14 si taedio viarum ac maris finem cupiant.

9 ff. Cf. Epist. I, 7, 44 f. parvum parva decent: mihi iam non regia Roma, | sed vacuum Tibur placet aut inbelle Tarentum.—prohibent: sc. me.—iniquae: 'refusing their favor.'

10. pellitis ovibus: the sheep bred in the valley of the Galaesus near Tarentum had such fine fleeces that they were protected by skin blankets, according to Varro R. R. 2, 2. The river valley seems to have had an especial charm. It is praised by Archilochus Frg. 21 oū γὰρ τῇ καλὸς χῶρος οὗ ἐφύμερος | οὐδ’ ἔρατος, οἷος ἄμφι Σίρίως ῥοὰς. 'For no spot is fair or charming or lovely, as is that by Siris' streams.'

11 f. regnata . . . rura Phalantho: tradition said that Tarentum was founded by Phalanthus, who led hither a band of Lacedaemonian youth after the second Messenian war.—Phalantho: dat. of agent. Intr. 87.

13 f. angulus: nook, corner, a snug retreat for his old age. Cf. Epist. I, 14, 23 angulus iste feret piper, of Horace's own farm, and Prop. 5, 9, 65 f. angulus hic mundi . . . me . . . accipit.—ridēt: has a charm for. For the quantity, see Intr. 35.—Hymetto: equivalent to melli Hymettio. The honey of Mt. Hymettus was famous for its white color and its sweetness. With this use of the name of the place for the local product, cf. Venafro v. 16, Aulon v. 18, and 2, 14, 28 mero . . . pontificum pontifi•cum potiore cenis.
mella decedunt viridique certat
baca Venafro;

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

Ille te mecum locus et beatae
postulant arces, ibi tu calentem
debita sparges lacrima favillam
vatis amici.

15 f. decedunt: yield to. — baca
i.e. the olive. — Venafro: Vena-
frum, in Campania near Minturnae,
was famed for its olives.

17 ff. Ausonius four centuries
later praises his native Burdigala
in the same terms ord. urb. nobil.
20, 9 f. ubi . . . ver longum bru-
maque novo cum sole tepentes. —
Aulon: it is disputed whether this
was a mountain or a valley near
Tarentum, but in all probability
it was a mountain side suited for
sheep grazing and the production
of grapes. Cf. Martial's descrip-
tion 13, 125 nobilis et lanis et felix
vitibus Aulon | det pretiosa tibi
vellera, vina mihi.

— Falernis: cf. n. to 1, 27, 9.

21 ff. te mecum . . . postulant:
invite, returning to the sentiment
of the first strophe. — beatae:
because of their mild climate
and productiveness — ibi tu . . .
sparges: the future is half pro-
thetic and half appealing. Horace
will die first, he cannot bear to
lose his friend. Cf. the appeal
Anth. Pal. 2, p. 855 J. μέμνεο κήν
ξωοῖς ἐμέθεν καί πολλάκι τύμβῳ
σπεύσον ἀπὸ βλεφάρων δάκρυ
ἀποξομένη. 'I pray thee remem-
ber me even among the living,
and let fall ofttimes from thine
eyelids tears on my grave as thou
turnest away.'

— calentem . . . favillam: when
the ashes of the dead were gath-
ered from the pyre and placed
in the funeral urn, wine and per-
fume were regularly sprinkled over
them, but Horace asks Septimius
for the tribute of the tear due their
friendship. — vatis amici: effec-
tively placed at the end, the last
word emphasizing the relation-
ship between them. Cf., however,
4, 6, 44 vatis Horati, where Horace
reserves the mention of his name
to the end for other reasons. See
n. on the passage.
A welcome home to Pompeius, Horace’s old companion in arms.

‘Who has restored thee to thy home, Pompeius mine, with whom I once endured the dangers of the field and shared the joys of revelry (1–8)? The hurry of Philippi’s rout we knew together. Yes, I ran away and saved myself—thanks be to Mercury. But thee war’s tide swept off upon the sea of further trouble (9–16). Come then, make sacrifice and drain full cups of wine saved up against thy coming. Away with all restraint, for thou art home again (17–28)!”

We know nothing more of Pompeius than the ode tells us. Apparently Horace had not seen his friend from the year of Philippi (42 B.C.) to the time at which the ode was written; this was most probably 29 B.C., when Augustus’ mild policy allowed those who had taken arms against him to return to Italy in safety. Metre, 68.

O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,

Pompeii, meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?

1. saepe: possibly somewhat of an exaggeration for the two years preceding Philippi. — tempus in ultimum: i.e. into extremest peril. So Catullus, 64, 151, and 169, uses tempus supremum, tempus extremum.

2 f. deducte . . . duce: a play on words similar to that in v. 7 fregi and v. 1 f. fracta. — redonavit: found only here and 3, 3, 33, where the sense is different. Stronger than the common reddere. — Quiritem: i.e. a citizen, with no loss of civic rights.

Tecum Philippos et celerem fugam
sensi, relicita non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento.

Sed me per hostis Mercurius celer
denso paventem sustulit aere;
te rursus in bellum resorbens
unda fretis tulit aestuosis.

*tamalapattram,* the leaf of the
*tamela* tree, identified with the
fragrant laurel. Here of course
the oil prepared from the leaf.
The adjective *Syrius* was applied
in general to all oriental goods, for
which Antioch was the empor-
rium.

9 f. *tecum*: emphatic. Cf. me
13, te 15.— *relica* . . . *parmula*:
no doubt Horace ran away with
the others at Philippi, but only
blind pedantry could take these
words literally. If Horace had
been very earnest he would not
have used the diminutive *parmula*;
he was ‘reconstructed’ and recon-
ciled so that he was ready to joke
at his own expense after the model
of Archilochus *Frg.* 6 ἀσπίδι μὲν
Σαῖων τις ἀγάλλεται, ἥν παρὰ
θάμνῳ ἐν τοῖς ἄμωμον κάλλιστων
οὐκ ἠθέλων | αὐτὸς δὲ ἐξεφυγόν
θανάτου τελος · ἀσπίδες κεκίθμει | ἐρ-
ρέτα: · ἐκατόσις κτήσομαι οὐ κακίω.
‘Some Saian glories in my shield
which quite against my will I left
beside a bush — a good shield too
it was. Still I escaped death’s end.

The shield may go; some other
day I’ll get one just as good.’

11 f. *minaces*: for all their
threats. — *turpe*: the character of
their action — we might expect *tur-
piter tetigere* — is transferred
to the dust. Intr. 99. — *solum teti-
gere mento*: in mock heroic imi-
tation of the Homeric phrase, *II.*
2, 418 πρήνες ἐν κονίσθαι ὡδὰς
λαξοῖατο γαῖαν.

13 f. Horace was saved too
like the Homeric heroes. Cf. *II.* 3,
380 f. τὸν δ’ ἑξήρπασ’ Ἀφροδίτη | ῥέω μᾶλ’ ὡς τε θεὸς, ἐκάλυψε δ’
ἄρ’ ἑρία πολλῇ. — *Mercurius*: the
guardian of poets. Cf. 2, 17, 29 *viri
Mercuriales* and n. — *paventem*:
another hit at himself as *imbellis*.

15 f. *te*: emphatic contrast
with me v. 13. — *rursus in bellum*:
connect with both *resorbens* and
*tulit*. The figure is that of the
retreating billow that sweeps its
victim out to sea. Horace says
of his own entrance into war,
*Epist.* 2, 2, 47 *civilisque rudem
belli tulit aestus in arma. —
fretis: abl., with its boiling *flood.*
Ergo obligatam redde Iovi dapem, 
longaque fessum militia latus 
depone sub lauru mea, nec 
parce cadis tibi destinatis.

Oblivioso levia Massico 
ciboria exple, funde capacibus 
unguenta de conchis. Quis udo 
deproperare apio coronas

curative myrto? Quem Venus arbitrum 
dicit bibendi? Non ego sanius 
bacchabor Edonis; recepto 
dulce mihi furere est amico.

17. 'Enough of these reflections on the past. You are safe back once more, so then (ergo) we'll turn to revelry.' Horace is unwilling to awaken in his friend bitter memories of events during his long absence from Italy.— obligatam: i.e. the offering you vowed for your safe return; a technical word for obligations incurred by vows to the gods.

18 f. longa . . . militia: 44-29 B.C. See the introductory note above.— latus: self. — lauru mea: the scene of the welcome is Horace's own farm.

21 f. oblivioso: that brings forgetfulness. Alcaeus' οἶνον λαθηκέα. — ciboria: cups made in imitation of the pods of the Egyptian bean. In the use of this foreign word some imagine that there is a reference to Pompeius' service with Antony in Egypt.— exple: fill to the brim. — capacibus: 'abundance shall prevail.'

23 f. quis, etc.: hurried questions that dramatically take us into the midst of the preparations. — deproperare: have prepared with all speed; the compound with de- is intensive as 1, 18, 9 rixa . . . debellata, 2, 1, 35 decoloraverere caedes. — apio: the fragrant parsley was regularly used in chaplets. Cf. Verg. E. 6, 68 floribus atque apio crinis ornatus amaro.

25 f. Venus: i.e. the iactus Veneris, the best throw at dice in which each of the four tali fell on different sides. — arbitrum . . . bibendi: i.e. to preside over the drinking bout. Cf. I, 4, 18 nec regna vini sortiere talis and the note.

To Barine, a heartless coquette. 'All thy false oaths go unpunished, else I would believe thee. But with all thy perjuries thou growest still more beautiful, and the gods of love laugh in favor toward thee (1-16). The number of thy suitors grows from day to day (17-24).'

Horace must not be taken here too seriously. For the depth of his love poems, see Intr. 13. There is no hint of the date of composition. Metre, 69.

Villa si iuris tibi peierati
poena, Barine, nocuisset umquam,
dente si nigro fieres vel uno
   turpior ungui,

5 crederem; sed tu simul obligasti
perfidum votis caput, enitescis
pulchrior multo, iuvenumque prodis
   publica cura.

Expedit matris cineres opertos
10 fallere et toto taciturna noctis

1. iuris . . . peierati: formed after the analogy of ius iurandum; equivalent to peiurii.
3 f. dente . . . ungui: both ablatives of degree with turpior. — si fieres: generalizing, if ever. — nigro . . . uno: with both nouns. For the arrangement of words see Intr. 21. The ancients believed that perjury was punished by bodily blemish; and the Greeks had the same superstition which is current with us, that white spots on the nails are caused by lying.
5 f. simul: cf. n. to 1, 4, 17. — obligasti: for this technical word, see n. to 2, 7, 17. — votis: dative, equivalent to devotionibus, the punishments she has invoked on herself if she forsware. — enitescis: i.e. thy beauty is not diminished (cf. vv. 2-4), but becomes all the more brilliant.
9. expedit: sc. te. 'So far from perjury harming you, you actually profit by it.' — matris fallere, etc.: to swear falsely by, etc.
signa cum caelo gelidaque divos
morte carentis.

Ridet hoc, inquam, Venus ipsa, rident
simplices Nymphae ferus et Cupido,
semper ardentis acuens sagittas
cote cruenta.

Adde quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt,
saepe minati.

So Propertius swears 3, 20, 15
ossa tibi iuro per matris et ossa
parentis | (si fallo, cinis heu sit
mihi uterque gravis!) | me tibi ad
extremas mansurum, vita, tenebras. — opertos: i.e. sepultos.
She prays her mother's shade may
haunt her, if she be not true.

10 f. taciturna . . . signa: 'the
silent stars' that look down on the
passionate loves of men. Cf. Epod. 15, 1 f. and n. —
gelida divos, etc.: the advantage by which
gods excel mankind.

13. ridet . . . rident: Intr. 28 c.
This gives the reason for Barine’s
escape. The idea that the gods
laugh at lovers' perjuries is old as
Plato, Symp. 183 B. Cf. Pseudo-
Tibul. 3, 6, 49 periuria ridet
amantium | Iuppiter et ventos in-
rita ferre iubet. Echoed by
Shakespeare, Romeo and Juliet 2, 2
'At lovers' perjuries | They say
Jove laughs.'

14. simplices: easy going, εὖνθευς.
Cf.Verg. E.3,9, sed faciles Nymphae
risere. — ferus . . . Cupido: since he
pitilessly wounds and fires men's
hearts. — acuens sagittas: Cupid is
represented on ancient gems as
sharpening his arrows on a grind-
stone. — cruenta: transferred from
the arrows to the whetstone. Intr. 99.

17 f. adde quod, etc.: in place
of the common prose accedit quod.
Translate,—to say nothing of the
fact that. It introduces with em-
phasis a new ground for the poet's
distrust,—the number of her vic-
tims grows so that she has no need
to be faithful. — pubes . . . omnis:
repeated in the predicate servitus
nova, to be a new band of devoted
slaves, thereby expressing the com-
pleteness of Barine’s conquest. —
crescit: is growing up. — nec pri-
ores, etc.: i.e. while Barine entraps
the rising generation, she still keeps
her hold on the former.

19 f. impiae: for her perjuries.
— saepe minati: her lovers cannot
carry out their threats to leave her.
Te suis matres metuunt iuvencis,  
te senes parci miseraleque nuper  
virgines nuptae, tua ne retardet  
aura maritos.

So Horace once made determined  
vows, but still returned to his heart- 
less Inachia, Epod. 11, 19–22. Cf.  
Tibul. 2, 6, 13 f. iuravi quotiens  
rediturum ad limina numquam! |  
cum bene iuravi, pes tamen ipse  
redit.

21 ff. te...te: Intr. 28 c. Three  
classes fear Barine: mothers for  
their sons, miserly old men for their  
money, and brides for their new  
husbands. — iuvencis: their dear  
sons. Cf. 2, 5, 6.—senes parci:  
who know she will squeeze their  
money bags if once she gets the  
chance.—miserae: proleptic,  
‘made wretched by their fear.’—  
virgines: like puellae, not infre- 
quently used of newly married  
women. Cf. 3, 14, 11.—tua aura:  
the breath of thy charm. Cf. 1, 5,  
11 popularis aura, and Propert. 3,  
27, 15 si modo clamantis revocave- 
rit aura puellae.

9

Horace exhorts his friend Valgius to give up mourning for his favor- 
ite Mystes.

‘Winter rains and winds are not eternal, Valgius. It is not always  
the gloomy season. Yet you weep without ceasing (1–12). Not so did  
Nestor mourn for his Antilochus, nor Troilus’ relatives for his loss. Give  
up your weak plaints, and rather sing the triumphs of Augustus Caesar  
(13–24).’

The reproof at the end runs into a celebration of the Emperor’s deeds,  
and shows the court poet. The name Augustus (v. 19) proves that the  
date of composition is later than 27 B.C., but it cannot be more exactly  
fixed. See, however, notes to vv. 20 ff.

C. Valgius Rufus, consul suffectus in 12 B.C., was an elegiac poet  
belonging to Maecenas’ circle. According to the Scholiast, Vergil al- 
ludes to his elegiac verses in E. 7, 22. An epic was apparently expected  
from him. Pseudo-Tibul. 4, 1, 179 f. est tibi, qui possit magnis se accin- 
gere rebus, | Valgius: aeterno proprior non alter Homero. We hear  
also of his rhetorical and medical works, but none of his writings are  
preserved to us. His friendship with Horace is further attested by S.  
1, 10, 81 f. Plotius et Varius, Maecenas Vergilisque, | Valgius et  
probet haec Octavius. Metre, 68.
Non semper imbres nubibus hispidos 
manant in agros aut mare Caspium 
vexant inaequales procellae 
usque, nec Armeniis in oris,

amice Valgi, stat glacies iners 
mensis per omnis aut Aquilonibus 
querceta Gargani laborant 
et foliis viduantur orni:

tu semper urges flebilibus modis 
Mysten ademptum, nec tibi Vespero

1 ff. For the careful arrangement of words, see Intr. 28 c. — non semper, etc.: cf. 2, 11, 9, and Herrick, ‘Clouds will not ever pour down rain; | A sullen day will clear again. | First, peales of thunder we must heare, | Then lutes and harpes shall stroke the eare.’ — hispidos: unkempt and dank; i.e. covered with stubble (cf. 4, 10, 5) and drenched by the winter’s rains. The comparison is between such fields and Valgius’ countenance.

2. mare Caspium: the stormy character of this sea is mentioned by Mela 3, 5 mare Caspium omne atrox, saevum, sine portubus, procellis undique expositum. It is probable, however, that Horace’s choice of this concrete example and of Armeniis in oris (cf. n. to 1, 1, 14) was determined by the coming reference to Augustus’ successful diplomacy in the East (vv. 20–24).

3 f. inaequales: gusty, squally. — usque: temporal, as 1, 17, 4 —

Armeniis in oris: i.e. on Mount Taurus.


7 f. Gargani: with this Horace returns to Italy for his example. Garganus is a thickly wooded mountain in Apulia, especially exposed to storms. Cf Epist. 2, 1, 202 Garganum mugire putes nemus aut mare Tuscum. — querceta . . . laborant: cf. 1, 9, 3 silvae laborantes. — viduantur: are widowed of; the climax of his figures of desolation. The temporal idea, varied by semper usque, mensis per omnis, continues to the end of the second strophe.

9 f. tu semper: contrasted with Nature. — urges: pursuest, dwell-est on; used by Propertius (5, 11, 1) as if the mourning distressed the dead, desine, Paulle, meum la-crimis urgere sepulcrum.

10 ff. Vespero surgente, etc.: so
surgente decedunt amores
nec rapidum fugiunt solem.

At non ter aevo functus amabilem
ploravit omnis Antilochum senex
annos, nec impubem parentes
Troilon aut Phrygiae sorores
flevere semper: desine mollium
tandem querellarum, et potius nova

Orpheus mourned for his lost Eu-
ridice, Verg. G. 4, 466 te veniente
die, te decedente canebat. Cf. Hel-
vius Cinna’s lines, te matutinus
flentem conspexit Eous | et flentem
paulo vidit post Hesperus idem;
and Tennyson’s Mariana, ‘Her
tears fell with the dews of even;
Her tears fell ere the dews were
dried.’—amores: i.e. his elegies.—
rapidum: placed in contrast with
fugiente. It is a stock epithet of
the sun. Cf. Mimn. 10, 5 ὀκέος
'Χελίοιο ἀκτίνες, and Verg. G. 1,
92 rapidive potentia solis.

13 ff. ter aevo functus: Nestor,
described ll. 1, 250 ff. τῷ δ’ ἡδη
dῶ μὲν γενεὰ μερόπων ἀνθρώπων | ἐφθαθ’; οἱ οἱ πρόσθεν ἀμα τράφεν
ηδ’ ἐγένοντο | ἐν Πύλῳ ἤγαθεν, μετὰ
C. M. 31 tertiam enim aetatem homi-
num videbat.—amabilem: placed
here with adversative force, in spite
of all his loveliness. Cf. impubem
(v. 15), a mere child. The two adject-
ives doubtless are chosen as apply-
ing also to Mystes, whom Valgius
has lost.—non ploravit omnis an-
nos: when, in the Odyssey, Te-
lemachus and his companion visit
Nestor at his home in Pylus, they
find him cheerful in spite of the
loss of his son Antilochus, whom
Memnon slew.—Troilon: Priam’s
young son, whom Achilles caught
and slew near a spring. This was
a favorite scene with vase painters
of the early fifth century (Baum. p.
1901 f.). Troilus’ sister Polyxena
is frequently represented as wit-
nessing his death. His fate was in
poets the type of early death; cf.
E.g. Verg. A. 1, 474 ff., where indeed
Vergil is describing a wall painting,
and Chaucer, T. and C. 5, 1806
‘dispitously him slough the fiers
Achille.’

17. desine... querellarum: this
construction with the genitive of
separation is in imitation of Greek
usage with λῆγω, παίζων, etc. Cf.
3, 17, 16 operum solutis; 3, 27, 69
abstineto irarum.

18 f. nova tropaea: what successes
are meant is uncertain. Some think
of Augustus’ campaigns against the
Cantabri, 27-25 B.C.; others regard
carmina augusti tropaea
Caesaris et rigidum Niphaten

Medumque flumen gentibus additum
victis minores volvere vertices,
intra praescriptum Gelonos
exiguis equitare campis.

tropaea as a general term, defined
by what follows—Niphaten, Me-
dum flumen... volvere, Gelonos...
equitare. It is probable, however,
that Horace had no definite victo-
ries in mind, but wished to say,
'Come, Valgius, let us turn to epic
song; our subject is ready—Au-
gustus' new successes (in general)
and (in particular) the Niphates,' etc.

20 ff. These were victories of
diplomacy rather than of arms.—
rigidum: ice-bound.—Niphaten:
according to Strabo and Dio Cas-
sius, a mountain of Armenia. But
Lucan 3, 245 and Sil. Ital. 13, 765 and
Iuv. 6, 409 consider it a river. Verg.
G. 3, 30 celebrates the same exten-
sion of the empire, addam urbes
Asiae domitas pulsunque Nipha-
ten.—Medium flumen: the Euphra-
tes. The construction changes
from the simple accusative to the
accusative and infinitive, 'sing the
Niphates, sing that,' etc. Prop-
ertius has a similar construction, 2,
1, 19 ff. non ego Titanas canerem,
non Ossan Olympo | inpositam, ut
ciaeli Pelion esset iter... Xerxis
et imperio bina coisse vada.—mi-
nores: in token of its submission.
Cf. Verg. A. 8, 726 Euphrates ibat
iam mollior undis.

23. Gelonos: a nomad Scythian
people on the river Don. The
poets of this time, however, use
their name for the Scythians in
general.—exiguis: for they are
now limited intra praescriptum.—
equitare: ride their raids. Cf. 1,
2, 51. The reference in the last
two verses is probably to an em-
bassy from the Scythians which
Augustus received at Tarraco in
Spain. Cf. Mon. Anc. 5, 51 nostrum
amicitiam petierunt per legatos
Bastarnae Scythaque et Sarma-
tarum qui sunt citra flumen Ta-
naim et ultra reges.

io

A series of sententiae on the dangers of high and low estate and the
advantages of the golden mean, which should be compared with 2, 2 and
3. The ode is an expansion of the Greek μηδὲν ἄγαν; more weight,
HORATI

however, is laid on the disadvantages of great position than on the wretchedness of extreme poverty.

Licinius Murena, to whom the ode is addressed, was apparently the son of the Murena whom Cicero defended; he was adopted by M. Terentius Varro, and so became the brother-in-law of Proculeius (2, 2) and of Terentia, Maecenas' wife. In 23 B.C. he was consul with Augustus; during this year he entered into a conspiracy with Fannius Caepio against the emperor, but was detected and put to death. This is clear evidence that Horace's poem was published before that date. It is said that he was inordinately ambitious, so that the advice here given acquires a special significance in view of his later fate. Metre, 69.

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

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

Saepius ventis agitatur ingens
pinus et celsae graviore casu

1 ff. rectius: bearing the empha-
sis; more filly.—neque altum, etc.: the common allegory of the voyage of life is a favorite with Horace. Cf. 1, 5, 13. 34, 3; 3, 2, 28. 29, 62; Epist. 2, 2, 202.—urgendo: by pressing out to, in contrast to hugging the shore (premendo).—iniquum: unkind, because of its dangerous reefs.

5 f. auream mediocritatem: the golden mean. A translation of the Greek μεσότης, τὸ μέτρον, which Cicero de off. 1, 89 defines mediocritatem illam . . . quae est inter

nium et parum.—tutus caret, etc.: is safe and free from a squalid tumble-down house.

7 f. caret . . . caret: Intr. 28 c.—
invidenda . . . aula: cf. 3, 1, 45 f.
invidendis postibus.—sobrius: in his temperance, the Greek σωφρων.

9–12. Three typical illustrations drawn from nature of the danger to too great prominence. Cf. Herod. 7, 10, 5. Seneca employs similar figures in a number of passages in his tragedies, e.g. Oed. 8–11 ut alta ventos semper excipiant iuga | ru-
penque saxis vasta dirimentem
decidunt turres feriuntque summos fulgura montis.

Sperat infestis, metuit secundis alteram sortem bene praeparatum pectus. Informis hiemes reducit Iuppiter, idem submovet; non, si male nunc, et olim sic erit; quondam cithara taentem suscitat musam neque semper arcum tendit Apollo.

Rebus angustis animosus atque fortis appare; sapienter idem contrahes vento nimium secundo turgida vela.

freta | quamvis quieti verberat fluctus maris, | imperia sic excelsa Fortunae obiagent. Notice that the emphasis is on saepius, ingens, cel-sae graviore, summos. Intr. 25.

13 f. 'A well-prepared breast can withstand all changes of fortune.'
— sperat . . . metuit: emphatic, the subject being deferred to the end.
— infestis, secundis: abstract neuters plural, dat. with the verbs.— alteram sortem: the opposite lot.


17 f. si male: sc. est.— olim: some day, in contrast to nunc.— quondam: sometimes, in a general sense.— cithara: instrumental ab- lative.

19 f. Apollo does not always send war and pestilence (arcum tendit), but at times brings men song. The common application is to point the desirability of combining play with work. Reproduced in the Laus Pis. 142 f. nec semper Gnosiis arcum | destinat, exempto sed laxat cornua nervo.— rebus angustis: when times are hard.— sapienter idem, etc.: yet you will do wisely to take in, etc. Horace closes, as he began, with a figure drawn from the sea.— nimium: connect with secundo.
Horace will teach his friend Hirpinus his own philosophy. ‘Little is enough for life, enjoy the present fleeting moment with no thought of distant dangers, no greed for useless wealth. Youth quickly flies, and old age comes. All is change. How useless then to vex our souls with endless aims and efforts.’

Quinctius Hirpinus, apparently the friend to whom Epist. i, 16 is addressed, is not further known. He seems to have been ambitious for wealth, but not averse to pleasures. The date of composition is probably fixed as 26-25 B.C. by the mention of the bellicosus Cantaber v. i. Metre, 68.

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

poscentis aevi paucha. Fugit retro
levis iuventas et decor, arida

1 ff. Cantaber: cf. n. to 2, 6, 2.—Hirpine Quincti: for the transposition of nomen and cognomen, see n. to 2, 2, 3.—Hadria divisus obiecto: as a matter of fact, not simply the Adriatic, but long tracts of land and sea separated the Scythians from Italy; but Quinctius was too anxious over these distant dangers, and Horace playfully exaggerates — ‘set off from us only by,’ etc. The danger of a barbarian invasion from the northeast was not sufficiently present to the Roman mind at this time to cause Horace to speak seriously of the barrier the Adriatic would afford. In later centuries, however, this sea often protected Italy.—remittas quaerere: cf. 1, 38, 3 mitte sec-
tari; 3, 29, 11 omitte mirari.

There is probably also the accessory idea of relaxing the anxious strain. We may translate, give up thy anxious questioning. Cf. Ter. And. 827 remittas iam me onerare iniurii. —trepides in usum: and do not fret about the needs, etc. Cf. 1, 9, 14 f.; 3, 29, 32 f.

5–12. The thought is a commonplace. Cf. Theog. 985 f. αὖ γὰρ ὅστε νόμα παρέχεται ἄγλαος ἡ βῆ. | οὐδ' ἵππων ὀρμή γίνεται ὁ κυντέρη. ‘For quick as thought bright youth passes; horses’ speed is not swifter.’ Auson. Anth. Lat. 646 collige virgo rosas, dum flos novus et nova pubes, | et memor esto aevum sic properare tuum; and, ‘Gather ye rosebuds while ye may, | Old Time is still a-flying, | And
pellente lascivos amores
canitie facilemque somnum.

Non semper idem floribus est honor
vernis, neque uno luna rubens nitet
voltu. Quid aeternis minorem
consiliis animum fatigas?

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

give the verses a vivid dramatic
turn. — platano . . . pinu: the two
most beautiful Italian shade trees;
the plane (sycamore) came from
the Orient and was cultivated in
parks and gardens. — hac: 'this
one close by.' — sic temere: just
as we are; ὄντως εἰκῇ, Plat. Gorg.
506 D. 'No long elaborate prepara-
tion is necessary to gain life's
pleasures; a garland, perfume, and
the zither-playing Lyde are enough.'

15 f. canos: Horace describes
himself Epist. 1, 20, 24 as praec-
canus, prematurely gray; he was
at this time about forty. — odorati:
a middle participle; so uncti v. 17
below. Intr. 84. — dum licet:
'our time is short.' Cf. 2, 3, 15.
Ten years before Horace could say
Epod. 13, 3 ff. rapiamus, amici, | occasionem de die, dumque
virent genua | et decet. Now he
has passed the line of middle age
and knows that soon dry old age
will steal from him his capacity for
enjoyment. — Assyria . . . nardo:
potamus uncti? Dissipat Euhius
curas edacis. Quis puer ocius
restinguet ardentis Falerni
pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? Eburna dic age cum lyra
maturet, in comptum Lacaenae
more comam religata nodum.

the same as the malobathro Syrio
of 2, 7, 8. Cf. Tibull. 3, 6, 63 f.
Syrio madefactus tempora nardo
| debueram sertis implicuisse comas.

10 K. οἶνον τοῦ, Μενέλαος, θεῷ ποίη
σαν ἀριστόν | θυντοῖς ἀνθρώπωτιγιν
άποσκεδάσια μελεδώνας. ‘Wine,
Menelaus, the gods made the best
means to scatter the cares of mortal men.’—Euhius: formed from
the cry of the Bacchanals, κοιν. Cf. 1, 18, 9.—edacis: gnawing,
carking. Cf. 1, 18, 4 mordaces
... sollicitudines.

18 f. puer: cf. n. to Epod. 9,
33 and 1, 29, 7.—restinguet: tem
per (the fierceness of).—ardentis
Falerni: cf. n. to 1, 27, 10.

21 ff. devium scortum: the coy
wench, a zither player whose home,
for the purpose of the ode, is sup
posed to be not far away. Yet
the adjective devium, which appar
ently means here ‘solitary,’ ‘apart,’
as in Livy 3, 13, 10 devio quodam
tugurio (hut) vivere, implies that
Lyde is one who does not be
stow her favors on all; this im
plication is emphasized by eliciet,
lure forth.—dic age, etc.: go bid
her hasten. Cf. i, 32, 3 age dic Lati
num, barbite, carmen; and 3, 4, 1.
—maturet: the subj. is indepen
dent, parallel to dic.—in comp
tum nodum: in a neat simple knot
No elaborate coiffure would be fit
ning for this extemporaneous ca
rouse.—religata: cf. n. to 1, 5, 4.

Maecenas had apparently urged Horace to celebrate in verse Octa
vian’s victory over Antony and his other successes in the East. This
ode is the poet’s reply.

‘Not deeds of war long past (1-4), not ancient mythology (5-8), nor
Caesar’s present deeds and triumphs (9-12), but modest love, the charms
of thy Licymnia, are alone fit subjects for my lyric muse (13-28).’
The ode should be compared with 1, 6, Horace's answer to a similar request from Agrippa. Metre, 72.

Nolis longa ferae bella Numantiae
nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,

nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
fulgens contremuit domus

1. nolis: emphatic, you certainly would not wish. — longa bella: nine years, 141-133 B.C. — ferae: the war was ended with the suicide of the inhabitants and the burning of the city. Flor. 2, 18, 15 deplorato exitu in ultimam rabiem furoremque conversi postremo mori hoc genere destinarunt: Rhoeogene duce se suos patriam ferro et veneno subiectoque undique igne peremerunt.

2 ff. durum: since the defeat of Hannibal proved a hard task for the Romans. — purpureum sanguine: in 260 B.C. when C. Duilius won his famous naval victory at Myleae, and again in 242 B.C. at the battle of the Aeagatian Islands. — mollibus: in sharp contrast to ferae, durum, and the savage picture called up by mare . . . purpureum sanguine. Such fierce themes are not suited to the gentle strains of the lyre.

5 ff. The stock mythological themes of epic song. — saevos Lapithas, etc.: i.e. the quarrel between the Centaurs and the Lapithae at the marriage of Peirithous and Hippodamia. Cf. n. to 1, 18, 8. — nimium mero: made insolent with wine. Cf. Tac. Hist. 1, 35 nimiis verbis. — Hylaeum: one of the Centaurs. Cf. Verg. G. 2, 457 et magno Hylaeum Lapithis craterem minantem. — domitos . . . iuvenes: the giants who tried to storm the citadels of heaven. Cf. 3, 4, 42 ff. — Herculea manu: Hercules was summoned by the gods to aid them, for an oracle said that only a mortal could conquer the earth-born monsters. — unde: connect with contremuit: from whom. Cf. 1, 12, 7; 28, 28.

8. fulgens . . . domus: because of its place in the bright upper air. Cf. 1, 3, 29 aetheria domus; 3, 3, 33 lucidas sedes and the Homeric δόματα μαρμαίρουτα. — contremuit: transitive, as the simple verb, Verg. A. 3, 648 sonitum—que pedum vocemque tremescro.
Saturni veteris; tuque pedestribus
dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
regum colla minacium.

Me dulcis dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentis oculos, et bene mutuis
fidum pectus amoribus;

quam nec ferre pedem dedecuit choris
nec certare ioco nec dare bracchia

9 f. tuque: emphatically introducing the specific reason why Horace cannot celebrate Caesar’s deeds, — ‘And then you will tell,’ etc. — pedestribus . . . historiis: prose, in contrast to poetry. Horace was the first to adopt this term, in imitation of the Greek πεζός λόγος. There is no evidence that Maecenas ever undertook such a work as Horace here suggests.

11 f. ducta: i.e. in the triumphal procession. — colla: ‘with chains about their necks.’ Cf. Epod. 7, 7 f. intactus aut Britannus ut descederet | sacra catenatus via, and Prop. 2, 1, 33 f. with reference likewise to Augustus’ triumphs (canerem) regum auratis circumdata colla catenis | Actiaque in sacra currere rostra via. — minacium: but just now threatening.

13. me . . . me: ‘My task is this.’ Intr. 30. — dominae: this became under the empire the regular title of address to a married woman, like our ‘Mrs.’ ‘Madam,’ the Italian ‘donna.’ Translate, my lady. — Licymniae: ancient critics agreed that under this name Terentia, Maecenas’ wife, is meant. The fact that the two names are metrically identical makes this very probable. So Catullus calls Clodia, Lesbia; Tibullus employs Delia for Plania, etc. That Licymnia in any case was a free-born Roman lady is proved by v. 19 f. See note. — cantus: modified by dulcis.— bene: connect with fidum. Cf. Cic. Tusc. 2, 44 bene magnus, and the French bien. The opposite is male; so 1, 17, 25 male dispar; Verg. A. 2, 23 male fida.

17 f. ferre pedem: to move her feet in, etc. Cf. Verg. G. 1, 11 ferte simul Faunique pedem. Dancing, except as part of a religious ceremony, was thought unbecoming a Roman woman, although the severity of custom was
ludentem nitidis virginibus sacro
Dianae celebris die.

Num tu quae tenuit dives Achaemenes
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos,
cum flagrantia detorquet ad oscula
cervicem, aut facili saevitiae negat
quae poscente magis gaudeat eripi,
interdum rapere occupet?

relaxed enough at this time to allow
dancing within one's own house, and
the reference here may be to such
private amusement. Cf. 3, 6, 21 and
n. — nec . . . dedecuit: cf. Ovid.
Am. 1, 7, 12 nec dominam motae
dedecuere comae. — certare ioco: i.e.
in light conversation. — dare brac-
chia: rhythmical movements of the
arms formed an important part of
ancient dances, as they still do, e.g. in the Italian tarantella.

19 f. nitidis: i.e. in holiday
dress. — Dianae . . . die: the
chorus which sang and danced in
honor of a divinity was composed
of free-born youths and maidens,
so that it is evident that Licymnia
was in any case ingenua. — cele-
bris: thronged with celebrants.

21 ff. 'Not all the riches of the
East could purchase from you one
lock of her hair.' — Achaemenes:
the founder of the royal house of
Persia. Cf. 3, 1, 44. — Mygdonias:
Mygdon was an early king of
Phrygia. The mention of Phrygia
calls to mind Midas, whose touch
turned all things to gold. — crine: a lock of hair. For the construc-
tion, see Intr. 98. — plenas . . .
Arabum domos: cf. 3, 24, 1 f. inta-
ti . . . thesauri Arabum.

25 ff. detorquet: for the caesura,
see Intr. 53. — facili: because
her sternness (saevitia) is easily
overcome. — poscente: dependent
on magis. 'Don't ask her for
kisses, she would take more satis-
faction in having them stolen from
her than the one (i.e. you, Mae-
cenas) who begs them would
delight to get them; indeed she
would sometimes begin by steal-
ing them from you.' Cf. Tibul.
1, 4. 53 ff. rapias tum cara licebit |
oscula: pugnabit. sed tamen apta
dabit; | rapta dabit primo, mox
offert ipsis roganti. | post etiam
collo se implicuisse volet. — rapere
occupet: equivalent to the Greek
φθάνοι ἄν ἄρταξονσα. Cf. 1, 14, 2.
Horace was nearly killed one day on his farm by a falling tree. The following ode was suggested by this event, which seems to have made a deep impression on him. (Cf. 2, 17, 27; 3, 4, 27.) Still here his very extravagance of earnestness gives the treatment a half jesting tone. After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

still here his very extravagance of earnestness gives the treatment a half jesting tone.

After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

still here his very extravagance of earnestness gives the treatment a half jesting tone.

After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

still here his very extravagance of earnestness gives the treatment a half jesting tone.

After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

still here his very extravagance of earnestness gives the treatment a half jesting tone.

After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

still here his very extravagance of earnestness gives the treatment a half jesting tone.

After declaring that the man who planted the fatal tree could be guilty of any crime, Horace wanders into reflection on his favorite theme—the uncertainty of human life and the proximity of death. On the first anniversary of the event, he wrote 3, 8, which fixes the date of his narrow escape as March 1, 30 B.C. This ode then was probably written within that month. Metre, 68.
sparsisse nocturno cruore
hospitis; ille venena Colcha

et quicquid usquam concipitur nefas
tractavit, agro qui statuit meo

teste triste lignum, te caducum
in domini caput immerentis.

Quid quisque vitet, numquam homini satis
cautum est in horas. Navita Bosporum

Poenus perhorrescit neque ultra
cia caeca timet aliunde fata;

miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum

8 ff. Colcha: a standing epithet, as Medea, whose home was
Colchis, was chief of sorceresses. Cf. Epod. 5, 24; 17, 35.—tractavit: has had a finger in; extended by a slight zeugma from
venena to quicquid nefas. For this meaning, cf. Epod. 3, 8.

11 f. triste lignum: fatal log. Cf. 3, 4, 27 devota arbor; and
Verg. E. 3, 80 triste lupus stabulis. Nearly the same meaning appears
2, 14, 8 tristi unda, said of the Styx.—te . . . te: the anaphora
shows the poet’s earnestness.—caducum: ready to fall.—domini: owner, showing that Horace’s escape took place on his own farm.

13 ff. ‘No one ever knows the particular danger he should avoid:
with all the timid caution of sailor, soldier, or Parthian, death still
comes in unexpected forms.’—hominis: dat. of agent with cautum
est.—in horas: from hour to hour, formed after the analogy of in dies.
Φοίνιξ ἀνήρ, Σιδώνιος κάτηλος.—Bosporum: i.e. the Thracian Bos-
phorus, notorious for its storms. Cf. 3, 4, 30 insanientem . . . Bos-
porum.—ultra . . . aliunde: from any other source besides.—timēt: for the quantity, see Inr. 35.

17 ff. miles: i.e. the Italian, whose most dreaded foe was the
Parthian.—sagittas, etc.: cf. n. to 1, 19, 11. The Parthian in his
turn most fears subjection to the Romans (catenas) and the brave
soldiers of Italy (Italum robur).
robur: sed improvisa leti
vis rapuit rapietque gentis.

Quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.

— sed improvisa: emphatic, still it is the unexpected, etc.

21 ff. Horace returns to reflections on his own possible fate and to thoughts of the shades he would have seen in the lower world. As a poet he would desire to behold his great models, Sappho and Alcaeus; exactly as Socrates, in his cheerful anticipation of Hades (Plat. Apol. 40E-41C), wished to meet Palamedes, Ajax son of Telamon, and all others who had been victims of unjust judgments like himself. — furvae: dusky, the proper epithet for regna, here transferred to Queen Proserpina. Intr. 99. Seneca had the same thought in mind when he wrote H. 1. 5. 547 ff. qua spe praecipites actus ad inferos | audax ire vias inre meabiles | vidisti Siculæ regna Proserpinae? — Prősérpinae: here the first syllable is short, but ordinarily it is long. Cf. 1, 28, 20. — Aeacum: with Minos and Rhadamantus, judge of the dead.

23 f. sedes discriptas: homes set apart (separatas), i.e. from the place of punishment. So Vergil A. 8, 670 has secretos pios. Note the order of progress: the throne of Proserpina, the judgment seat, and after that the Elysian fields.

— Aeoliis: the Aeolic dialect was the speech of Lesbos, the home of Horace’s chief models, Sappho and Alcaeus, so that this adjective instantly suggested to the educated Roman these two poets. — quertenem, etc.: because the maidens of her city were so cold in love.

25 ff. Sappho: accusative. — sonantem plenius: sounding a fuller strain. Alcaeus sang of war and exile, as well as love. — aureo ... plectro: instrumental abl. The adjective marks the splendor of Alcaeus’ song. Cf. Quint. 10. 1, 63 Alcaeus in parte operis aureo plectro merito donatur. — fugae: exile. For the triple anaphora dura, dura, dura, see Intr. 28 c.
Vtrumque sacro digna silentio
mirantur umbrae dicere; sed magis
pugnas et exactos tyrannos
densum ueremis bibit aure volgus.

Quid mirum, ubi illis carminibus stupens
demittit atras belua centiceps
auris et intorti capillis
Eumenidum recreantur angues?

Quin et Prometheus et Pelopis parens
dulci laborem decipitur
sono,

29 ff. utrumque . . . dicere: de-
pendent on mirantur, listen with
wonder at. — sacro . . . silentio:
such as was observed during pray-
ers and religious rites. The very
song is divine. The phrase is re-
produced by Milton P. L. 5, 555
‘Worthy of sacred silence to be
heard.’ — sed magis: i.e. the com-
mon crowd is stirred more by
Alcaeus’ songs of battles and civil
strife than by Sappho’s softer
strains. — exactos tyrannos: the
expulsion of tyrants. Cf. 2, 4, 10.
Alcaeus took part in the struggles
of his native island against the
tyranst. One of the fragments of
his poems (No. 37) is an invec-
tive against the tyrant Pittacus;
another (No. 20) a triumphant ode
over Myrsilus’ death. Cf. intro-
ductive note to 1, 37.

32. densum ueremis: crowded
shoulder to shoulder, in desire to
hear. — bibit aure: a common
phrase for eager attention. Prop.
4, 6, 8 suspensis auribus ista
bibam; Ovid. Trist. 3, 5, 14 aur-
ibus illa bibi; cf. Verg. A. 4, 359
auribus hausi.

33. quid mirum, ubi: i.e. ‘what
wonder that the shades listened,
when even fierce Cerberus and the
Furies relaxed their rage.’ — stu-
pens: charmed, lulled by. — de-
mittit auris: i.e. under the spell of Alcae-
us’ music he gives up his fierce-
ness. — centiceps: possibly Horace
had in mind the snakes about Cer-
berus’ head. — recreantur: find rest,
with this strophe cf. Vergil’s ac-
count, G. 4, 481-483, of the power
of Orpheus’ song quin ipsae stu-
puere domus atque intima Leti
Tartara caeruleosque impexae
crinibus anguis | Eumenides tenu-
itque inhians tria Cerberus ora.

37. quin et: introducing a still
greater marvel. Cf. 1, 10, 13.—
Prometheus: only Horace places
Prometheus’ punishment in the
lower world. Cf. 2, 18, 35; Epod.
17, 67. He is probably chosen
simply as typical of those who
HORATI

nec curat Orion leones
aut timidos agitare lyncas.

40

suffered the severest punishments; or was Horace following Maecenas’ Prometheus? — Pelopis parents: Tantalus.

38 ff. laborem decipitur: are beguiled to forget their toil. In sense the phrase is like laborem fallere S. 2, 2, 12. Probably decipitur is to be regarded as a middle. For the meaning of labor, cf. n. to Epod. 17, 64. —

Orion: Odysseus on his visit to the lower world found Orion still engaged in his favorite sport. Od. 11, 572 f. τὸν δὲ μὲν Ὄρισσα πελώριον εἰσεύογοναι | θήρας ὅμοι εἰλεύντα κατ’ ἄσφοδελον λειμώνα. Milton seems to have had vv. 33–40 in mind, P. L. 2, 552 ff. ‘Their song was partial, but the harmony | Suspended Hell and took with ravishment | The thronging audience.

A lament on the fleeting character of life. ‘Alas, good friend, do what we will, old age and death come on apace. No sacrifice can stay the hand of the pitiless lord of death; rich and poor alike must come unto his realm, and all thy efforts to avoid war, the sea, or fell disease are vain. Thou must leave all behind that thou holdest now most dear. Then thy stored wine, thy heir, worthier than thou, will waste.’ In the last strophe Horace in negative fashion returns to his philosophy of life, ‘Seize the pleasure of the passing hour, and do not waste your time in gathering wealth you do not use yourself. To-morrow we all die and another wastes our savings.’

The Postumus to whom the ode is addressed was an imaginary personage; at least the name was so used by Martial 2, 23, 1 f. non dicam, licet usque me rogetis, | quis sit Postumus in meo libello, and 5, 58, 7 f. cras vives? hodie iam vivere, Postume, serum est: | ille sapit, quisquis, Postume, vixit heri. Horace’s thoughts frequently turned to death; but this and 4, 7 are his finest treatments of the theme. There is no indication of the date of composition. Metre, 68.

Eheu fugaces, Postume, Postume, labuntur anni, nec pietas moram

1-4. eheu: the opening word is a sigh, which indicates the gloomy nature of the entire ode. The second word emphasizes the fleeting character of life; and the repetition of the proper name shows the poet’s earnestness. — labuntur: slip by, before we notice
rugis et instanti senectae
adferet indomitaequem morti,

non si trecenis quotquot eunt dies,
amice, places inlacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,

it. Cf. Ovid. Fasti 6, 771 tempora
labuntur tacitisque senescimus
annis.—pietas: i.e. toward the
gods, expanded below in vv. 5-7.
rugis . . . senectae . . . morti: note
the climax. — instanti: cf. Sen. Q. N. praef. 3 premitt a
tergo senectus. Mimmer. 5, 4 γῆρας
υπὲρ κεφαλῆς αὐτίξ ὑπερκρέμαται.
indomita . . . morti: i.e. in-
domabili., the Homeric 'Αἰδης των
ἀμείλιχως ἐδάμαστος (Il. 9, 158).
Cf. also Aeschylus Frg. 161 μόνος θεών γὰρ
θάνατος οὐ δώρων ἑρῶ, | οὐδ' ἄν τιθὼν οὐδ'
ἐπιστέννου ἄνοιξ, | οὐδ' ἐστὶ βωμὸς
οὐδὲ παυονιτεται. 'For alone
among the gods death cares not
for gifts: thou canst not stay him
a whit by sacrifice or libation; no
altar has he nor is he praised in
paean hymns.'

5 f. non si: no, not even if.—
trecenis . . . tauris: three heca-
tombbs every day.—amice: for
the short anacrusis, cf. 2, 9, 5.
places: conative.—inla-
crimabilem: tearless, not moved
to tears. Cf. n. to 1, 3, 22. The
same adjective is passive 4, 9, 26.

7 f. ter amplum: a translation of
the Greek τρισόματον, which
Euripides H. F. 423 applies to
Geryones. Cf. Verg. A. 8, 202
ter gemini . . . Geryonae.—Gery-
onen: the monster with three bod-
ies whom Hercules slew and then
drove off his cattle. For a vase
painting illustrating the fight, see
Baumeister, p. 662.—Tityon: the
son of earth, who offered violence to
Leto. Cf. Verg. A. 6, 595-600.—
tristi: cf. n. to triste lignum 3, 13, 11 ;
Verg. G. 4, 478 ff. quos circum
limus niger et deformis arundo |
Cocyti tardaque palus inamabilis
unda | alligat, et noviens Styx in-
terfusa coerect.

9 f. scilicet omnibus, etc. : which
all of us in very truth; dat. of
agent with enaviganda. — quicum-
que terrae, etc. : imitated from the
Homeric phrases Il. 6, 142 βροτοὶ
οἱ ἄνθρωποι καρπὸν ἐδουν, and Od.
8, 222 δόσσοι νῦν βροτοὶ ἐδουν ἐπὶ
χόνυ σῖτων ἐδουντες. — munere: bony.
enaviganda, sive reges
sive inopes erimus coloni.

Frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuimus Austrum.

Visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.

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

Absumet heres Caecuba dignior
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.

oscula nati præripere et tacita
pectus dulcedine tangent. Cf. also
Gray’s Elegy 21 ff. ‘For them no
more the blazing hearth shall burn,
| Or busy housewife ply her evening
care; | No children run to
lisp their sire’s return, | Or climb
his knees the envied kiss to share.’
— placens: beloved.— quas colis:
thou now prizest.

23 f. invisas cupressos: because
the cypress is the sign of mourning.
Cf. Epod. 5, 18 cupressos funebris;
Whittier, ‘Alas for him who
never sees the stars shine through
his cypress trees.’ — brevem:
short-lived. ‘Your very trees out-
live you.’ Cf. 1, 4, 15 vitae summa
brevis spem nos vetat incohare
longam, and Tennyson’s ‘little
lives of men.’

25. heres: the dreaded heir.

Cf. n. to 2, 3, 19 f. — Caecuba: cf.
n. to 1, 20, 9. — dignior: because
he knows how to use wealth.
‘You hoard it.’ With this taunt
Horace drives home his lesson of
the folly of treasuring one’s pos-
sessions too highly.

26 f. centum: an indefinite num-
ber.— mero . . . superbo: the very
wine is conscious of its excellence
and proud that it outlives man.
Cf. Petron. 34 eheu! ergo diutius
vivit vinum quam homuncio.—
tinguet: in his riotous commissa-
tio.

28. pontificum: whose dinners
were proverbial for their luxury
and splendor. Cf. 1, 37, 2 Sa-
liaribus . . . dapibus and n.—
potiore cenis: better than that
drunk at the, etc. A compendi-
ous expression. Cf. n. to 2, 6, 14.

15

A protest against the increasing luxury of the time. ‘Palaces and
fish ponds now leave little ground for cultivation; vineyards and or-
chards have given way to shade trees and flower beds. It was very
different in the good old days, when private fortunes were small and
men’s first care was for the state; then private houses were not great;
public buildings and temples only were of marble.’

203
Such protests are common to all times of wealth and luxury. Another example is 3, 6. Augustus tried to restrain the growth of private extravagance, and to restore the agricultural prosperity of Italy. Some editors have wished, therefore, to connect this ode with the date (28 B.C.) at which Octavian assumed the duties of censor, and indeed it is quite possible that it was written at the emperor's request. The verses are stiff and bear the marks of being made to order. The position here after 14, from which in some manuscripts it is not separated, is a natural one, for it continues the attack on the folly of great wealth. The ode is, however, wholly impersonal, not even the indefinite second person being used, and lacks the poetical quality of 14. Metre, 68.

Iam paucia aratro iugera regiae
moles relinquent; undique latius
extenta visentur Lucrino
stagna lacu, platanusque caelebs

5 evincet ulmos; tum violaria et
myrtus et omnis copia narium

1 ff. Cf. with the the general sentiment of the ode Seneca Epist. 89, 21 quousque nullus erit lacus, cui non villarum vestrarum fastigia immineant, nullum flumen, cuius non ripas aedificia vestra praetexant? . . . ubicumque in aliquem sinum litus curvabitur vos protinus fundamenta facietis, nec contenti solo, nisi quod manu feceritis, mare agetis introrsus (cf. C. 2, 18; 3, 24). — regiae moles: i.e. the palaces of the rich. Cf. n. to 2, 14, 11, also 3, 29, 10, where Maecenas' city house is called nolem propinquam nubibus arduis.

3 f. visentur: will be seen with wonder. — Lucrino . . . lacu: near Baiae, famous for its oysters and fish. Cf. n. to Epod. 2, 49. — stagna: piscinae, in which the fish dear to Roman epicures were raised. — platanus caelebs: during the last century B.C. the plane tree became a favorite for parks and gardens. Cf. 2, 11, 13. The thick shade which its broad leaves cast made it unsuited as a support for the vine—therefore called caelebs. Cf. n. to Epod. 2, 10. Martial, 3, 58, 3, names it vidua platanus.

5. evincet: shall drive out. — violaria: violet beds; with the myrtle—a flowering shrub—and other sweet-smelling flowers, typical of luxury.

6 ff. omnis copia narium: all the wealth (of flowers) that fills the nostrils; an intentionally artificial expression for odor, used here to hint at Horace's dislike for such elaborate flower gardens. — olivetis: lo-
spargent olivetis odorem
fertilibus domino priori;
tum spissa ramis laurea fervidos
excludet ictus. Non ita Romuli
praescriptum et intonsi Catonis
auspicis veterumque norma.

Privatus illis census erat brevis,
commune magnum; nulla decempedis
metata privatis opacam
porticus excipiebat Arcton,
nec fortuitum spernere caespitem
leges sinebant, oppida publico
cative ablative.—fertilibus: predicate, that were productive. With
the preceding, cf. Quintilian's question, 8, 3, 8 an ego fundum cultiorem putem, in quo mihi quis ostenderit lilia et violas et anemosas, fontes surgentes, quam ubi plena messis aut graves fructus erunt? sterilum platanum tonsasque myrteros quam maritam ulnum et uberes oleas praeoptave-rim?

9 f. ramis: instrumental abl. The laurel was trimmed into fanciful shapes, and grew thick and close (spissa).—laurea: sc. arbor.
ictus: sc. solis.—non ita, etc.: 'it was different in the good old days.'—Romuli: like Catonis, modifying auspiciis.

10. praescriptum: sc. est.—Catonis: Cato the Censor, who died 149 B.C.. devoted his best efforts to an attempt to stem the modern Hellenizing tendencies of his time; as a sign of his conservatism he is said to be bearded, like Curius in 1, 12, 41. He became typical of the stern, old-fashioned Roman.—auspiciis: the example. The auspicio could be taken only by high magistrates, so that the sentence means —'when men like a Romulus or a Cato ruled the state.'

13 f. census: income.—brevis: i.e. the record of their property was short.—nulla, etc.: i.e. as nowadays.—decempedis: surveyors' rods, perticae, used in measuring the new-fashioned porticoes of private citizens.—privatis: grammatically connected with decempedis, but emphasizing the fact that these are private buildings.

16. excipiebat: caught, i.e. opened to the cool north.
17 f. fortuitum: the first chance turf that came to hand, opposed
sumptu iubentes et deorum
templa novo decorare saxo.

to **novo saxo** v. 20. — **caespitem**: for building a simple altar (cf. 1, 19, 13) or for thatching roofs. Verg. *E. 1, 69* *congestum caespite culmen.*

— **leges**: *i.e.* the prescriptions of ancient ritual. — **oppida**: *i.e.* the public buildings. — **publico sumptu**: in contrast to the private luxury typified in 14–16.

20. **novo...saxo**: undoubtedly marble is meant, which came into use for private dwellings only in the last half-century before the empire. Pliny *N. H. 36, 48* says that Mamurra, in the time of Julius Caesar, was the first Roman to use marble slabs for lining the walls of his house, but marble columns had been used in private houses for half a century before this date. On the changes in the appearance of Rome during Augustus’ reign, cf. his famous statement (Suet. *Aug. 28*) *marmoream se relinquere (urbem), quam latericiam accepisset.*

16

A collection of sententiae on Horace’s favorite theme: ‘a contented spirit is beyond all other possessions.’

‘Peace is the prayer of all men — the sailor on the stormy sea, the warlike Thracian and Mede. Peace thou canst not buy. Neither wealth nor power will drive away men’s wretched cares. He only lives well who lives on little, undistressed by fear or greed. Why should we move from land to land and put forth our weak efforts? Care follows hard upon us. No, life is mingled sweet and bitter, and all things have their compensation. Perhaps the flitting hour gives me something thou hast not. For thee an hundred herds low, thou hast thy stud and royal purple; yet I possess my little farm, a slight inspiration for Greek verse, and the power to scorn the envious.’

The Grosphus here addressed is probably the same Pompeius Grosphus recommended by Horace. *Epist. 1. 12*, 22–24, to his friend Iccius (cf. introduction to 1, 29), when the latter was managing Agrippa’s estates in Sicily. That Grosphus also had large possessions there is evident from vv. 33–37, but that he was still a man who could appreciate Horace’s expansion of his life’s text may be a fair conclusion from the character given him in the epistle mentioned above, *nil nisi verum orabit et aequum.*

The exact date of composition cannot be determined, but the mention of Thrace and the Medes may point to a date before 27 B.C. In
July of that year M. Licinius Crassus enjoyed a triumph over the Thracians and Getae. In any case the verses came from the time when Horace felt his happiness secured and his position as lyric poet sure, so that he could scorn those who grudged him his position. Metre, 69.

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

otium bello furiosa Thrace,
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
submovet lictor miseros tumultus

1 f. otium: *peace*, in its widest meaning — escape from the dangers of the storm, relief from war, and freedom from the anxiety that ambition brings. — patenti: *the open*. — prenus: *caught*, for the more common *depressus*. — simul: cf. n. to 1, 4, 17.

3 f. certa: predicate, *with sure and certain light*. The constellations by which the ancient sailor directed his vessel are meant by the general term, *sidera*.

5 f. For the emphatic anaphora, see Intr. 28c. — bello furiosa, etc.: Thrace is called by Vergil A. 3, 13 Mavortia terra.

7. purpura: calling to mind the stripe on the praetexta of the Roman magistrates, or the ‘royal purple’ of kings; in either case symbolizing power. — *venale*: for close connection between the third and fourth verses, see n. to 1, 2, 19. Intr. 69.

9 f. gazae ... lictor: repeating the thought of the two preceding verses — ‘neither wealth nor power can free the anxious mind.’ This is a common moral sentiment; the most famous expression of it is by Lucretius 2, 37-52. Cf. also Tibull. 3, 3, 21 *non opibus mentes hominum curaeque levatur*; *nam Fortuna sua tempora lege regit*. — submovet: a technical term for clearing the road before a magistrate, or making a crowd ‘move on.’ Cf. Liv. 3, 48, 3 *i, lictor, submove turbam*. The figure is continued in tumultus.
mentis et curas laqueata circum tecta volantis.

Vivitur parvo bene cui paternum splendet in mensa tenui salinum nec levis somnos timor aut cupidus sordidus aufert.

Quid brevi fortes iaculamur aevo multa? Quid terras alio calentis sole mutamus? Patriae quis exsul se quoque fugit?

11. laqueata . . . tecta: paneled ceilings, of the rich man's house, round which cares batlike flit. 'Wealth brings anxiety with it.' Cf. Sen. H. O. 646 f. aurea rumpunt tecta quietem | vigilesque trahit purpura noctes.

13 f. vivitur, etc.: sc. ab eo; he lives well on little, etc.—bene: well and happily.—paternum . . . salinum: the one piece of family plate on his modest board is the sacred saltcellar kept brightly polished. In the old days of Rome's greatness a saltcellar and a plate for offerings to the gods were all the silver that a Fabricius or an Aemilius possessed. Val. Max. 4. 4. 3 in C. Fabricii et Q. Aemilii Papi, principum saeculi sui, domibus argentum fuisse confitear oportet: uterque enim patellam deorum et salinum habuit. The saltcellar is used by Persius 3, 24 ff. as typical of 'little and enough,' sed rure pa-
terno | est tibi far modicum, purum et sine labe salinum: | quid metus? Notice that Horace is commending not poverty, but small estate as the proper environment for happiness. It is the desirable aurea mediocritas again.

15. levis somnos: cf. n. to 2, 11, 8 facilem somnum, and to Epod. 2, 28. —cupido: always masculine in Horace, in other writers generally feminine except when personified.

17 f. brevi . . . aevo: the juxtaposition of brevi and the ironical fortes, so brave, lends a certain concessive force to this ablative, despite our life's brief span.—multa: emphatically placed.—quid . . . mutamus: sc. patria. For the construction, see Intr. 98.

20. fugit: perfect, has ever, etc. With the sentiment cf. Epist. 1, 11, 27 caelum, non animum mutant, qui trans mare currunt.
CARMINA

Scandit aeratas vitiosa navis
Cura nec turmas equitum relinquit,
ochior cervis et agente nimbos
ochior Euro.

Laetus in praesens animus quod ultra est
oderit curare, et amara lento
temperet risu: nihil est ab omni
parte beatum.

Abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan tibi quod negarit
porriget hora.

Sen. Epist. 28, 2 quaeris, quare
te fuga ista non adiuvet? tecum
fugis; and Emerson Self-Reli-
ance, ‘I pack my trunk . . . and
at last wake up in Naples, and
there beside me is the stern fact,
the sad self, unrelenting, identi-
cal, that I fled from.’

21–24. An amplification of the
preceding two verses—‘neither
ship nor horse is swift enough to
escape pursuing care.’ The same
idea is better expressed 3, 1, 37 ff.
—in aeratas: bronze-beaked.—viti-
osa: carking, morbid.—ocior . . .
ocior: emphasizing the swiftness
with which care moves. Intr. 28c.

25. ‘Take with joy the present
hour, do not be “careful” of to-
morrow.’ Cf. with the injunction
contained in the subject laetus
. . . animus, 3, 8, 27 f. dona pre-
sentis cape laetus horae ac | lin-
que severa.—oderit: subjunctive,
shrink from.—lento: quiet, as
befits a man who knows how to
meet life’s changes.

29 ff. Concrete illustration of
the general statement in v. 27 f.
—in clarum: glorious. Notice its
position next to cita mors, ‘for
all his glory death came quickly.’

30. The opposite fate of Titho-
nus. Cf. n. to 1, 28, 8.—longa:
i.e. aeterna, as 2, 14, 19.

31 f. et mihi: Horace here, as
frequently, drives home his state-
ments by personal illustrations at
the close. The following two
strophes give the details of the
bold comparison between himself
and Grosphus. The contrast is
modestly put, but the poet’s pride
rings in the last words, malignum
spernere volgus.—tibi: with nega-
rit.—hora: the chance hour.
Te greges centum Siculæque circum 
mugiant vaccae, tibi tollit hinnitum
35 
apta quadrigis equa, te bis Afro 
murice tinctae
vestiunt lanae: mihi parva rura et 
spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum 
spernere volgus.

33-36. te . . . tibi . . . te: 
making Grosphus' wealth prominent in comparison with Horace's parva rura. — centum: like mille a round number. — hinnitum: whinny. For the hypermetric verse, see Intr. 69. — equa: cf. Verg. G. 1, 59 Eliadum palmas . . . equarum. — bis . . . tinctae: twice dyed, the Greek διβαφα, a technical term. Cf. Epod. 12, 21 muricibus Tyriis iteratae vellera lanae. — Afro murice: the shell-fish from which the scarlet dye was obtained was found on the coast of Africa as well as on the southern shore of the Peloponnesus.

37 f. Note the modest parva, tenuem. For the meaning of the latter here, cf. 1, 6, 9 nec conamur tenues grandia. — spiritum: inspiration. — Camenae: identified completely with the Greek Μοῦσα. Cf. 1, 12, 39.

39 f. non mendax: who does not deceive, true. A stock epithet. Cf. C. S. 25 veraces cecinisse Parcae. Pers. 5, 48 Parca tenax veri. — spernere: in the same construction as rura, spiritum. Horace's rise in the world aroused much envy and ill-natured comment among those of better birth but poorer talents. That he was sensitive to this is shown by his references here and elsewhere, and his pride is most natural. Cf. 2, 20, 4 invidia maior, and n.

The following ode seems to have been called forth by Maecenas' gloomy forebodings that his end was near. He was a great sufferer from insomnia and fever, but shrank from death. The verses open with a rebuke, but presently become an assurance of the deepest affection: the very gods have willed that the poet shall not outlive his friend. Moreover, the hour set by the Fates is not yet come, else Maecenas had not recovered from his last illness and Faunus had not saved Horace from the falling tree. So then they both must offer to the gods the sacrifices due.
Horace's prophecy was fulfilled, for he outlived Maecenas but a short
time; both died in 8 B.C. The date of the occasions referred to in
25 ff. is 30 B.C. Cf. 1, 20, 3 ff.; 2, 13. The ode was probably written
soon after. Metre, 68.

Cur me querellis examinas tuis?
Nec dis amicum est nec mihi te prius
obire, Maecenas, me arum
grande decus columnenque rerum.

A, te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? Ille dies utramque
ducet ruinam. Non ego perfidum
dixi sacramentum: ibimus, ibimus,

turio: too early, untimely. — vis: the same as 2, 13, 19 improvista
leti vis. — altera: sc. pars, predi-
 cate to moror.

7 f. carus: i.e. mihi. — aeque: 'as before thou wert snatched
away.'—superstes: modifying both
carus and integer. — integer: for
half his life will then be gone.—
utramque: with possessive force,
equivalent to utramque nostrum ru-
inam. Cf. the full form v. 21 below.

9. ducet: with a reminiscence
of the figure in column, will drag
down. Cf. traho in the same
sense Verg. A. 2, 465 (turris)
elapsa repente ruinam cum sonitu
trahit. — non ego: both emphatic.
Cf. n. to 1, 18, 11. The negative
affects perfidum alone.

10 f. dixi sacramentum: the
technical term for the soldier's
HORATI

utcumque praecedes, supremum
carpere iter comites parati:

Me nec Chimaerae spiritus ignea
nec, si resurgat, centimanus Gyas
divellet umquam; sic potenti
Iustitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
formidulosus, pars violentior
natalis horae, seu tyrannus
Hesperiae Capricornus undae,

oath of allegiance to his com-
mander, by which he bound him-
self to follow wherever he might
lead.—ibimus, ibimus: the repe-
tition marks Horace’s earnestness.
Intr. 28a. — utcumque: temporal,
as always in Horace. Cf. i, 17, 10.

13 f. Chimaerae: cf. n. to 1, 27,
23. — ignea: cf. Pindar O, 13, 90
χίμαιραν πῦρ πνέουσαν. — si resur-
gat: i.e. from beneath the earth to
confront me.—Gyas: like Briareus
(II. 1, 401-405) a hundred-handed
giant, son of Uranus and Earth.

15 f. divellet: sc. a te.—Iusti-
tiae: the Greek Themis.—placi-
tumque: for the position of the
conjunction, see Intr. 31.

17 ff. ‘It matters not what stars
presided over my natal hour, our
horoscopes agree in marvelous
fashion.’ This reference to as-
trology is an indulgence to Maec-
cenas’ belief in the art; for Horace
had no faith in the numeri of the
Babylonians (1, 11). — Scorpios
. . . formidulosus: the adjective
is apt, for under this sign warriors
were born. Cf. Manil. 4, 220 f.
in bellum ardentis animos et Mar-
tia castra | efficit (sc. Scorpios) et
multum gaudentem sanguine
civem. Libra, however, gave a
more favorable destiny. Cf. Manil.
4, 548 felix aequato genitus sub
pondere Librae! — adspicit: the
present is used since astrologers
taught that the constellation which
presided over the child’s birth
affected him through life.—pars
violentior: the member (any one
of the three constellations named)
with greater power.—tyrannus,
etc.: the various quarters of the
earth were assigned to the differ-
et signs of the zodiac; the sys-
tem of astrology current in the
early empire gave Capricornus
the western part of the world.
Cf. Manil. 4, 791 ff. tu, Capricorne,
regis, quicquid sub sole cadente |
est positum, gelidamque Helicon
quod tangit ab illo, | Hispanas
gentes et quot fert Gallia dives
utrumque nostrum incredibili modo
consentit astrum: te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati

tardavit alas, cum populus frequens
laetum theatris ter crepuit sonum;
me truncus inlapsus cerebro
sustulerat, nisi Faunus ictum
dextra levasset, Mercurialium
custos virorum. Reddere victimas

25

21 ff. utrumque, etc.: cf. n. to v. 8 above. — consentit: the passage is imitated by Persius 5, 45 f. non equidem hoc dubites, amborum foedere certo | consentire dies et ab uno sidere duci. — te: the contrasted me follows v. 27. 'Thou art under the protection of supreme Jove.' Possibly in Maecenas’ horoscope Jupiter was in the ascendant. — impio ... Saturno: connect with both refulgens and eripuit. According to the astrology of the time Saturn’s influence was baneful. Cf. Prop. 5, 1, 84 grave Saturni sidus in omne caput; and our ‘jovial’ and ‘saturnine.’ — refulgens: flashing out against. Jupiter offsets Saturn’s power to harm.


25 f. cum . . . crepuit: the date was 30 B.C. For the occasion, see n. to 1, 20, 4. — theatris: locative abl. — ter: a stock number. Cf. Prop. 4, 9, 4 Càmenae . . . manibus faustos ter crepuer e sonos.

27 f. me truncus, etc.: cf. 2, 13. — sustulerat: the indicative emphasizes the certainty of Horace’s fate which was suddenly averted by Faunus. Cf. 3, 16, 3.

28 f. Faunus: the kindly woodland spirit, who loved to visit Horace’s farm and to care for his flocks (1, 17), is named here as protector. The Muses hold this position 3, 4, 27; Liber 3, 8, 7. — Mercurialium, etc.: Mercury as god of speech and inventor of the lyre (3, 11, 1 ff.) is here made the guardian of poets. Ordinarily the phrase means the devotees of Mercury, the god of gain, as S. 2, 3, 24 f. hortos egregiasque domos mercarium unus | cum lucro noram: unde frequentia Mercuriale | inposuere mihi cognomen compita.

30. reddere: to pay, because the offering vowed is due the gods.
HORATI

aedemque votivam memento;
os humilem feriemus agnam.

Cf. 2, 7, 17 ergo obligatam redde
lovi dapem. — victimas: i.e. many
large cattle.

32. humilem . . . agnam: in
playful reference, to the difference
in their estate. So Horace says
(4, 2, 53 f.) to his rich friend
Julius Antonius te decem lauri
totidemque vaccae, me tener sol-
vet vitulus.

18

‘No lordly pile or fortune great is mine, but a kind poetic gift, a
little farm, are all that I possess. ’Tis quite enough for me. But you,
though life is insecure, still build your palaces and grudge the very
sea its shore; you drive your poor clients from their homes that you
may satisfy your greed for land. Your sure home is the halls of Death;
Earth’s doors open for rich and poor alike. No bribes move the grim
ferryman.’

This ode handles again Horace’s favorite theme—the vanity of
riches and ambition, the wisdom of the golden mean. The same senti-
ments are expressed 1, 31; 2, 16; 3, 1, 40–48. 24, 1 ff. As frequently
elsewhere he takes his own case as an illustration of the ideal lot, in
which man is content with his moderate estate, and contrasts it with
that of the rich man whose greed defies the sacred laws of nature and
of man. Horace has no individual in mind, but with his fondness for
concrete statement gives his verses a dramatic turn by the direct form
of address. His model may have been a poem of Bacchylides, Frg. 21
Bl. οὐ βοῶν πάρεστι σώματ’ , οὔτε χρυσός, οὔτε πορφύρεοι τάπητες, |
άλλα θυμὸς εύμενής | Μουσά τε γυλκεώ, καὶ βοωτίωσιν | ἐν ἐκύφοισιν
οἶνος ἤδυς. The date of composition is uncertain. Metre (only here),
82.

Non ebur neque aureum
mea renidet in domo lacunar,

1–5. Horace has in mind the
splendid atria adorned with rare
marbles which the rich had begun
to build toward the end of the Re-
public. Cf. n. to 2, 15, 20.—
ebur: equivalent to the prose
eburneum; ivory and gold were
used to adorn the panels (lacu-
naria) of the atrium. Cf. Lucr.
2, 27 f. nec domus argento fulget
auroque renidet | nec citharae re-
boant laqueata aurataque tecta
CARMINA

3 f. The architraves of this splendid atrium are made of the bluish white marble from Mt. Hy- 
mettus; the columns of yellow ‘giallo antico from Numidia.

5 f. neque Attali, etc.: the inheritance of great fortunes by persons not related to the testator 
was already known in Horace’s day. In the following century inheritance hunting became a busi-
ness. The ancient commentators believed that Horace here expressed his disapproval of the in-
eritance by the Romans of King Attalus’ wealth in 133 B.C. Whether this be true or not, it is certain 
that many of the conservative Romans dated the introduction of luxury and the consequent degen-
eracy at Rome from this time.— ignotus: i.e. to the testator. The heir has no right to the fortune he 
greedily seizes.— occupavi: note the greed expressed in this word.

7 f. ‘Nor am I so rich that I have high-born clients to spin me robes dyed with the purple.’— 
Laconicas: the murex from which the purple dye was obtained was found in great abundance on the 
shore of the island Cythera and along the Laconian coast.

9 f. at: marking the sharp transition to what the poet does possess. — benigna: kindly. — 
pauperemque, etc.: instead of going to the rich man’s house to give him the morning greeting 
(salutatio), Horace is visited in his humble home by the rich who honor his poetic talent.

12. Iacesso: vex with my de-
mands; with two accusatives as a verb of asking.— amicum: Mace-
cenas, as is shown by v. 14.

14. satis beatus: enriched 
 Enough; beatus has here an original participial sense. Cf. Epod. 1, 31 f. 
satis superque me benignitas tua
15
Truditur dies die
novaeque pergunt interire lunae:
tu secanda marmora
locas sub ipsum funus, et sepulcri
immemor struis domos,
marisque Bais obstrepentis urges
submovere litora,
parum locuples continente ripa.
Quid quod usque proximos
revellis agri terminos et ultra
limites clientium
salis avarus? Pellit tur paternos

15 ff. 'Time hurries on, and yet you are unmindful of your approaching end.' — truditur: cf. Epod. 17, 25 urget diem nox et dies noctem, and also Petron. 45 quod hodie non est, cras erit: sic vita truditur. — interire: Intr. 107.

17 ff. tu: emphatic, still you. — secanda . . . locas: a technical expression for letting out a contract; the work to be done being expressed by the gerundive. — marmora: i.e. slabs to adorn the walls. Cf. n. to 2, 15, 20. — sub: almost with concessive force, 'though you are on the very brink of.'

19. domos: in contrast to sepulcri, — 'you should be thinking of your tomb.'

20 ff. Bais: dat. with obstrepentis. The town, situated about ten miles northwest of Naples, was a favorite resort of the Romans of this time. — urges submovere: strive to push out. The rich man is not content with the natural shore line, but must push out his seaside villa into the very sea. Seneca, de tranquil. 3, 7, uses the same expression as typifying luxury, incipiemus ae dignicia alia ponere, alia subvertere et mare summovere. — parum: cf. n. to 1, 12, 59. — continente ripa: abl. abs., so long as the shore restrains you.

23 ff. quid quod: a rhetorical transition to a new point; quid directing the attention to the substantive clause that follows. Cf. Epod. 1, 5 quid nos. — usque: still, used to express the continuation and repetition of the action. — revellis: a strong word to express the man's unscrupulous greed. Cf. salis v. 26. The ordinary movere, exarare would be colorless here. To move
in sinu ferens deos
et uxor et vir sordidosque natos.

Nulla certior tamen
rapacis Orci fine destinata
aula divitem manet
erum. Quid ultra tendis? Aeäqua tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea
revest aut auro captus. Hic superbum

the boundary stone without warrant was an act of the greatest impiety. Cf. Paul. p. 368 Numa Pompilius statuit eum qui terminum exarasset et ipsum et boves sacros (accursed) esse; and Deuteronomy, 27, 17 'Cursed be he that removeth his neighbour's landmark.' — ultra limites, etc.: the sacred duty of patron toward client likewise has no weight with such a man. The laws of the Twelve Tables condemned the patron who should do his client wrong, PATRONVS SI CLIENTI FRAVDEM FECERIT, SACER ESTO.

26 ff. salis: cf. revellis v. 24 and 1, 3, 24 transiliunt. Horace may have seen an eviction like this in his own district. — pellitur: for the number, see Intr. 101. — paternos...deos: the little images of his household gods are all that the evicted client now possesses. — sordidos: ragged.

29. tamen: 'in spite of all thy wealth and unrestrained greed, no palace is so sure for thee as Orcus' hall.' — fine...destinata: to be taken together; ablative with certior. It is the end which Orcus fixes; the Greek θανάτου τελευτή. finis is feminine only here and Epod. 17, 36.

30. rapacis Orci: the adjective is emphatic — the rapacity of Orcus outdoes that of the greedy rich at last.

31 f. divitem...erum: in sharp contrast to the position which he will presently hold. 'Now thou art rich and lord, but in Orcus' home thy riches will not help thee.' — ultra: i.e. 'strive to gain more than thou now possesst.' — aeäqua: impartially, without distinction. Cf. 1, 4, 13 f. pallida mors aequo pulsat pede pauperum tabernas | regumque turris.

34 ff. pueris: equivalent to filiis; for the metre, cf. Intr. 56. — nec satelles Orci, etc.: an attempt by Prometheus to bribe Charon to ferry him back is referred to only here. Cf. n. to 2, 13, 37. — callidum: predicate, for all his clever-
2, 18, 37]

HORATI

Tantalum atque Tantali
genus coercet, hic levare functum
pauperem laboribus

vocatus atque non vocatus audit.

ness; imitated from the Greek
αιολόμητις, ἄγκυλομήτις, epithets
applied to Prometheus.

37 ff. Tantali genus: Pelops,
Atreus, Agamemnon, and Orestes.
—levare: Intr. 107.—functum...
laboribus: done with life’s toils.
Cf. the Greek θανόντα καὶ πόνων
πεπαυμένον.

40. Cf. Aesop’s fable, ‘Death
and the Old Man,’ and Suidas s.v.
καλούμενος καλούμενος καὶ ἄκλη-
tos ὁ θεὸς παρέσται. Horace gives
the phrase a somewhat different
turn in applying it to the poor.
Note the oxymoron in non vocatus
audit. Cf. the opposite 3, 7, 21 f.
scopulis surdior Icari voces audit.

19

In dithyrambic strains Horace hymns the power of Bacchus. He pre-
tends that he has unexpectedly discovered the god in a retired spot, and
then filled with a divine frenzy bursts into song, celebrating the deeds
and attributes of the divinity who has inspired him. Much of the ode
was probably suggested by Euripides’ Bacchae. It may be compared
with the praise of Mercury 1, 10; cf. also the beginning of 3, 25. The
date of composition is uncertain. Metre, 68.

Bacchum in remotis carmina rupibus
vidi docentem, credite posteri,
Nymphasque discentis et auris
capripedum Satyrorum acutas.

1 f. remotis...rupibus: i.e. far
from the busy paths of men. The
lonely mountain tops are Bacchus’
favorite haunt. Cf. Soph. O. T.
1105 ὁ Βακχείος θεὸς ναυῶν ἐπ’
ἄκρων ὄρεων.—carmina: hymns,
dithyrambic verses in his honor.

2 ff. Cf. 1, 1, 31.—Nymphas: who
nursed the infant Bacchus.—auris...
...acutas: the pricked ears; indi-
cating the eagerness with which
they listen, rather than calling at-
tention to the shape of the satyrs’
ears.—capripedum: the character-
istics of Pan (πραγότοις, αἰγυπόδης,
τραγοσκελῆς) and the Panisci are
here transferred to the satyrs, as by
Lucretius 4. 580 f. haec loca capri-
pedes satyros nymphasque tenere |
finitimi fingunt.
Euhoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
laetatur; euhoe, parce Liber,
parce gravi metuende thyrso!

Fas pervicacis est mihi Thyiadas
vinique fontem lactis et uberes
cantare rivos atque truncis
lapsa cavis iterare mella;

5 f. The sight of the god has filled the poet with mingled fear and joy and raised him to ecstasy, in which he joins in the Bacchanal cry euhoe, euhoe (εὐαώ). Cf. 2, 11, 17. — trepidat: the sight of a divinity was always fearful to mortals. Cf. ii. 20, 131 χαλεπτώ δέ θεοί
φίλεσθαι ἐναργεῖαι. — pleno... pectore: the god possesses him fully. Cf. 3, 25, 1 quo me, Bacche, rapis
tui plenum? luv. 7, 62 satur est cum dicit Horatius euoe.— turbidum: accusative expressing the manner of his joy; cf. 2, 12, 14 lucidum fulgentis oculos.

7 f. parce... parce: in eager appeals to the god to spare him the maddening touch of the thyrsus. — gravi metuende thyrso: cf. 1, 12, 23 metuende certa Phoebe sagitta.

9. fas... est, etc.: without further warning the ecstatic poet begins his song, for the vision has given him certain inspiration. — pervicacis: the never tiring, persistent. Cf. Epod. 17, 14 where the adjective is applied to Achilles. — Thyiadas: properly the women who celebrated the ὑργα in honor of the god; from θύω, ‘to rush wildly.’

10 ff. Wine, milk, and honey are the signs of Bacchus’ fructifying power. The verses were probably suggested by Euripides’ Bacchae 142 f. ἰεί δὲ γάλακτι πέδον, ἰεί δ’ οἶνῳ, ἰεί δὲ μελισσῶν | νέκταρι, also 706 ff. ἀληθ' δ' νάμβηκ' έ' πέδον καθ'κε γῆς, | καί τ'ήδε κρήνην εξ' αύήκ' ούνοι θεοί | οὔς άς δ' λευκοῦ πάματος πόθος παρήν, | ἅκρωσι δακτύλους διαμίσσαι χθώνα | γάλακτος ἐσμόοι εξ' ἄ'ν' ἐκ δὲ κυσίνων | θύρσων γυλικεία μέλιτος ἐσταζόν ῥοᾶι. ‘One in earth’s bosom planted her reed-wand. | And up there-through the God a wine fount sent: | And whoso fain would drink white-foaming draughts, | Scarred with their finger-tips the breasts of earth, | And milk gushed forth unstinted: dripped the while | Sweet streams of honey from their ivy-staves.’ (Way.) So the children of Israel were promised Exod. 3, 8 ‘a good land and a large—a land flowing with milk and honey.’ — truncis ... mella: cf. Horace's

> fas et beatae coniugis additum stellis honorem tectaque Penthei disiecta non leni ruina
>  
> Thracis et exitium Lycurgi.

**Tu flectis amnis, tu mare barbarum,**
**tu separatis uvidus in iugis**

node coerces viperino

Bistonidum sine fraude crinis.

**Tu, cum parentis regna per arduum cohors Gigantum scanderet impia,**

picture, *Epod. I. 16, 47,* of the Fortunate Isles, to which he exhorts his countrymen to flee, *mella cava manant ex ilice.* So Vergil says, *E. 4, 30,* in naming the blessings of the golden age that is about to come, *et durae quercus suda-bunt roscida mella.* — *iterare:* a variant on *cantare,* equivalent to *narrare.*

13. coniugis: Ariadne, blessed (beatae) by becoming Bacchus’ consort. — *additum ... honorem:* her crown, the wedding gift of Venus, was set among the constellations. — *Penthei:* king of Thebes, who tried to hinder the Theban women in their worship, but was torn in pieces by them; and his palace was overthrown by an earthquake. His death and the attendant disasters form the subject of Euripides’ *Bacchae.* — *Thracis ... Lycurgi:* who drove from Thrace Bacchus and his nurse, but was punished with blindness and early death.

17. **tu ... tu ... tu:** the triple anaphora indicates the poet’s rising ardor and forms a climax to *fas ... fas ...* above. The god’s power extends over all nature. Horace probably refers to the story of Bacchus’ Indian travels, for Nonnus 12, 123 ff. says that at the touch of his thyrsus the Hydaspes and Orontes retreated, and let him pass dry shod. — *flectis:* *i.e.* ‘by thy command.’ — *mare barbarum:* the Persian Gulf. Cf. Sen. *H. F.* 903 *adsit Lycurgi domitor et rubri maris.*


21 ff. **tu:** more effective than a conjunction. Intr. 29. — *cum parentis, etc.:* according to a post-
Hesiodic myth Bacchus, with Hercules, gave victory to the gods in their battle against the giants in the Phlegraean fields. The story of this attempt by the giants to storm heaven was confused with the older one of the Titans, if indeed it did not owe its origin to it. — retorsisti: alliterative with Rhoetum, expressing the force with which the giant was thrown back. — leonis: the god took on the lion’s form, as when he was beset by pirates, who tried to make him captive. Hom. Hymn 7, 44.

25 ff. Bacchus’ double nature often appears. — quamquam: corrective, and yet, with ferebaris. — choreis ... dictus: sc. a diis, giving the reason for the gods’ disbelief in his prowess. — sed idem: still thou wast the same. — mediusque: for the position of -que, see Intr. 31. — belli: with medius, the earliest example of this construction imitated from the Greek. It was employed by later poets, e.g. Ovid. Met. 6, 409 qui locus est inculi medius summique lacerti.

29 ff. te vidit, etc.: when Bacchus descended to Hades to bring back his mother Semele. — te: cf. n. on tu v. 21. — insons: predicate, and did no harm to thee. — aureo cornu, etc.: the Greek χρυσόκερως, κερασφόρος. Here the golden-drinking-horn is meant, rather than the horn as an emblem of power. — atterens: wagging. — recedentis: as thou withdrewst; opposed to the god’s entrance, implied in te vidit. — trilingui: cf. 2, 13, 34 where Cerberus is centiceps. — tetigitque: Intr. 31.
In an allegory Horace prophesies his own immortality. He is not to die, but shall be transformed into a swan and fly from the Stygian wave to the confines of the world. His description of the change which he feels coming on him is given in such detail (9–12) as to rob the poem, for the modern reader at least, of much of the charm that it would otherwise possess. The identification of the poet's song with the flight of a bird was common in antiquity, as it is to-day. Cf. e.g. Theog. 237 ff., 1097 f.; Pind. N. 6, 47 ff.; Eurip. Frg. 911 N.; Theoc. 7, 47.

Apparently Horace wrote this ode after his collection in three books was practically complete, intending it as an epilogue to his lyric verse. Fortunately his second attempt, which now stands at the end of the third book, was far superior, so that he relegated these verses to their present position. Metre, 68.

Non usitata nec tenui ferar
penna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior

urbes relinquam. Non ego pauperum
sanguis parentum, non ego quem vocas,

1 ff. non usitata, etc.: no ordinary or weak; for his verse was in new forms and his poetic gift was great.—biformis: in a literal sense, both bard and bird. The familiarity of the ancients with the idea of combining human forms with those of beasts, e.g. the centaur, minotaur (called biformis Verg. A. 6, 25) no doubt gave them a different feeling for Horace's concept than we can possibly have. Porphyrio too subtly interprets the adjective to mean writer in both hexameter and lyric measure.—liquidum: clear, as Verg. G. 1, 404 appareat liquido sublimis in aere Nisus.—vates: in its original sense of inspired bard. Cf. n. to 1, 1, 35.

4. invidia maior: the phrase may have been borrowed from the Greek. Cf. Callim. Epigr. 21, 4 ὁ ἦμους κρέσσονα βασκανίς. In his earlier years, before his position as lyric poet was established, Horace suffered from the jibes of those who envied him Maecenas' favor. Cf. S. 1, 6, 46 f. quem rodunt omnes libertino patre natum, | nunc quia sim tibi, Maecenas, convictor. When his fame was certain he took no little satisfaction in scorning those who once scorned him. Cf. 2, 16, 39 f.
dilecte Maecenas, obibo,
nec Stygia cohiebor unda.

Iam iam residunt cruribus asperae
pelles et album mutor in alitem
superne nascunturque leves
per digitos umerosque plumae.

Iam Daedaleo notior Icaro
visam gementis litora Bospori
Syrtisque Gaetulas canorus
ales Hyperboreosque campos.

5 f. urbis: the plural is more
effective than the simple terram
would have been.—non ego...non
ego: intensive; Intr. 28c.—pau-
perum sanguis parentum: Horace
never was ashamed of his low birth,
but took a pardonable pride in his
success in raising himself to an
honored position by his own merits.
— vocas: invitest.

9ff. These—to us certainly—
tasteless verses may have been
suggested by Eurip. Frg. 911 N.
χρύσαει δὴ μοι πτέρυγες περὶ νότῳ |
καὶ τὰ σεφήνῳς πτερόεντα πέδιλα
[ἀρμόζεται], | βασιμαί τ' εἰς αἰθέ-
ριον πόλον ἀρδεῖς | Ζηνὶ προσμειξὼν.
‘Golden wings are fastened on my
back and I have on the Sirens’
winged sandals. I shall go aloft
to the aethereal sky to be with
Zeus.’ But Horace has gone far
beyond his model.—iam iam: cf.
Epod. 17, 1.—cruribus: abl. of
place.—asperae pelles: the horny
skin of the bird’s legs and claws
into which his human skin is set-
ting.—suprēnē: with short ultima
as in Lucretius and Epist. 2, 3, 4.

11. lēves: in contrast to asperae.

13 f. iam: presently.—notior
Icaro: who gave his name to a sea.
Cf. Ovid. Fasti 4, 283 f. (mare)
Icarium, lapsas ubi perdidit alas |
Icarus et vastae nomina fecit aquae.
—visam, etc.: ‘my fame will ex-
tend to the limits of the world.’—
gementis: cf. Verg. A. 5, 806 cum...
gemeren repleti amnes. Soph.
Antig. 592 στόνῳ βρέμουσι δ' ἀντι-
πληγείς ἄκται. Tennyson, In Mem.
35 ‘the moanings of the homeless
sea.’

15 f. canorus ales: the swans are
called by Callimachus Hymn. in
Del. 252 Μονοσάων ὀρνιθες, ἄοιδοτα-
tοι πετερνων. Vergil E. 9, 29 says
to his friend, Vare, tuum nomen.
... cantantes sublime ferent ad si-
dera cycni.—Hyperboreos: beyond
the North Wind was a mythical
folk said to live in unbroken peace
and happiness. But Horace means
only the distant North.
Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor.

Absint inani funere neniae
luctusque turpes et querimoniae;
compesce clamorem ac sepulcri
mitte supervacuos honores.

17 f. 'The barbarous peoples in the East shall learn to know my works as well as the Romanized Spaniard and Gaul.' — me: cf. n. to 2, 19, 21. — Marsae cohortis: the Marsi were one of the bravest Italian peoples. Cf. n. to 1, 2, 39.

19 f. Geloni: cf. n. to 2, 9, 23. — peritus Hiber, etc.: that Spain and Gaul had made great advances in Roman civilization in Horace's day is shown by the fact that in the first century A.D. the former country furnished Rome with her most prominent writers — the two Senecas, Lucan, probably Valerius Flaccus, Columella, Mela, Quintilian, Martial, and others; the latter province with orators and rhetoricians. — Rhodani potor: cf. 3, 10, 1 extremum Tanain si biberes, Lyce, and II. 2, 825 πίνοντες ὑδρῷ μέλαν Αἰσχυλο, Τρῶες. The circumlocution is frequently employed by Apoll. Sid. e.g. Epist. 4, 17 potor Mosellae.

21 ff. Possibly suggested by Ennius' famous epitaph, nemo me dacrumis decoret nec funera fletu | faxit cur? volito vivos per ora virum. — inani: for the poet will have flown away. — neniae: the mourning chants sung over the dead by women hired for that purpose (praeficae). — luctus turpes: disfiguring grief, such as tearing the hair, scratching the cheeks, and beating the breast.

23 f. clamorem: the conclusatio, the last call to the dead. It apparently consisted of a repetition of the dead man's name. — supervacuos: for the tomb will not contain the poet's body, and his verse will be his lasting memorial, a monumentum aere perennius.
LIBER TERTIVS

The first six odes of this book, addressed to all patriotic citizens, are distinguished by a unity of purpose and a seriousness of tone not found elsewhere in Horace. The fact that all are in the Alcaic measure also contrasts them with other groups of his lyric poems, and proves that he has a particular purpose in mind: he wishes to show that mere riches and power are vain; that only by a return to the stern virtues and simple habits of an earlier day can Rome regain her greatness; and that the present disregard of religion and of domestic virtue is the gravest danger that threatens the future. It is remarkable that after expressing in the third and fourth odes confidence in Caesar’s rule and the permanence of the Roman State, Horace closes his sixth ode with gloomy forebodings,—‘each generation is worse than the last, and our children will be baser than we.’ The most probable explanation of this is that the sixth ode was written while Horace felt a certain despair for the future; in arranging his lyrics for publication he let these expressions stand, in the hope that they might rouse his audience by their very gloom.

The unity of the six is so marked that Porphyrio regarded them as a single ode—multiplex (ὥσών) per varios deducta est sensus. Yet the entire collection was probably not written at the same time. The sixth ode is apparently the earliest, composed after Octavian’s acceptance of the censorial power (28 B.C.); the third was written after January, 27 B.C., as the name Augustus (v. 11) shows; and the mention of the projected conquest of Britain in the fourth and fifth seems to refer them to 27–26 B.C.

I

The opening strophe of the first ode serves as introduction to the entire group. In exalted tone Horace announces that he, as sacred priest of the Muses, will sing to the rising generations the Muses’ teachings in strains never heard before. He then shows that the powerful and the rich are alike subject to Necessity’s impartial rule (5–16). ‘Luxury will not bring gentle sleep; only they whose wants are few have easy spirits; the great owner cannot escape Fear, Threats, and black
Care (17–40). If then all that wealth can buy fails to ease the anxious spirit, why should I exchange my humble happy lot for one that brings only burdens with it (41–48).” Metre, 68.

Odi profanum volgus et arceo.
Favete linguis! Carmina non prius audita Musarum sacerdos virginibus puerisque canto.

5 Regum timendorum in proprios greges,
reges in ipsos imperium est Iovis,

1 f. Like a priest about to begin sacrifice, Horace bids the uninitiate, profanum volgus, withdraw. Cf. Callim. Hymn. in Apoll. 2 ἐκας, ἐκας, δος ἄλτρος (profanus); Verg. A. 6, 258 procul o, procul este, profani. By profanum volgus Horace means who have not heard, and will not listen to, the teachings of the Muses, whose sacred priest he is. — favete linguis: the solemn call for holy silence, the Greek ἐνφημείτε. Cf. Ovid. Fasti i, 71 linguis animisque favete. — carmina, etc.: hymns of new and deeper meaning than have been sung before. Many commentators wish to see here a reference primarily to the new form, the Alcaic measure in didactic verse (cf. 2, 20, 1; 3, 30, 13 and nn.); but Horace has a more serious intention.

3 f. Musarum sacerdos: poets are the inspired interpreters of the Muses’ will. Cf. THEOC. 16, 29 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας. To honor most of all the sacred interpreters of the Muses’; likewise Ovid. Am. 3, 8, 23 ille ego Musarum purus Phoebique sacerdos. Horace claims that his sacred office gives him a right to speak with authority. — virginibus puerisque: i.e. the rising generation, on whom the state’s whole hope depends.

5 f. regum timendorum: modifying imperium of the next verse— ‘Kings rule their peoples, but are themselves the subjects of Jove.’ The expression seems almost proverbial. Cf. Philemon Frg. 31, 4 δοῦλοι βασιλέων εἰσίν, ὁ βασιλεὺς θεῶν. — in: over, showing the direction in which their rule is exercised. Cf. 4, 4, 2 f. cui rex deorum regnum in avis vagas | permisit. — greges: herds, a contemptuous word, fitting regum timendorum, which would call up to the Roman mind the thought of absolute tyrants, whose subjects were mere cattle. Notice the chiastic order in these and the two following verses. Intr. 21.
clari Giganteo triumpho,  
cuncta supercilio moventis.

Est ut viro vir latius ordinet  
arbusta sulcis, hic generosior  
descendat in Campum petitor,  
moribus hic meliorque fama  
contendat, illi turba clientium  
sit maior: aequa lege Necessitas
sortitur insignis et imos,  
ome capax movet urna nomen.

7 f. clari: who is glorious for. —  
Giganteo: cf. 2, 12, 7 f.; 19, 21 f. —  
supercilio moventis: a reminiscence of II. 1, 528 ff. ἥ καὶ κυανήσων ἐπ' ὀφρύσει νεότε Κρονίων· | ἀμβρώσωι ἀ' ἅρα χαίται ἐπερρόσαντο ἀνακ-  
tos | κρατὸς ἀπ' ἄθανάτων μέγαν ἀ' ἐλέλιξέν Ὀλυμπον. Cf. Verg. A. 9, 106 adnuit, et totum nutu treme-  
fecit Olympus.

9 ff. 'Men may differ in wealth, birth, reputation, and number of followers — Necessity levels all.' —  
est ut: it is true that. The subjects of est are the substantive clauses which follow, ut ... ordinet, ... descendat, ... contendat, ... sit. — viro vir: one, another; cf. Verg. A. 10, 361 haeret pede pes densus-  
que viro vir.—latius: i.e. over a larger estate. — arbusta: trees on which vines could be trained. —  
sulcis: abl. with ordinet; furrows, made to mark the rows (ordines) of trees. — generosior: nobler born.

11 f. descendat: either literally, since the nobility lived on the hills (cf. Cic. Phil. 2, 6 hodie non descen-  
dit Antonius); or metaphorically of entering a contest, as Cic. Tusc. 2, 26 descendere in certamen. —  
campum: the Campus Martius, in which the elections were held. —  
meliorque: for the position of -que, see Intr. 31.

13 f. turba clientium: i.e. at the morning salutation and in his train when the great man walks abroad. The number of such attendants showed their patron's power. —  
aequa lege: emphatically placed— 'all in vain, for with impartial rule.' Cf. 1, 4, 13 aequo pede; 2, 18, 32  
aequa teHlus.

1, 34, 12 f. valet ina summis | mutare et insignem attenuat dens. —  
omne, etc.: cf. 2, 3, 25 ff. omnium |  
versatur urna serius ocius | sors exitura, and the explanation there given of the ancient method of  
'casting lots.' — movet: shakes.
Destructus ensis cui super impia cervice pendet, non Siculæ dapes dulcem elaborabunt saporem, non avium citharaeque cantus

somnum reductum; somnus agrestium lenis virorum non humilis domos fastidit umbrosamque ripam, non zephyris agitata tempe.

Desiderantem quod satis est neque tumultuosum sollicitat mare

17 f. destrictus ensis, etc.: the reference is to the familiar story of the sword of Damocles, told by Cic. Tusc. 5, 61. It here typifies the uneasy conscience and ever-present fear of death that threaten the wicked; hence impia cervice. — cui: equivalent to ei cui. — Siculæ: the Sicilians were proverbially luxurious, and the adjective is especially appropriate in connection with the reference to Damocles. Note that dapes is by its position contrasted with impia — ‘No rich banquets can offset the tyrant’s wickedness.’

19 f. elaborabunt: produce, when his natural appetite is gone. For the prepositional prefix, cf. n. to 1, 5, 8. — avium: aviaries were common in houses of the rich in Horace’s day. — citharaeque cantus: we are told by Seneca, De Prov. 3, 10 that Maecenas, who suffered from insomnia, tried to allure sleep by soft and distant music, but naturally Horace is not here referring to his patron.

21 f. reductum: bring back, when it has fled. — somnus: note the effect of the repetition. — agrestium ... virorum: belonging grammatically to somnus lenis, but felt also with domos. The simple farmers with their lowly homes, the murmur of the breezes in pleasant valleys, are here contrasted with the rich man’s palace, its aviaries and instrumental music. The sleep of the poor is proverbially sweet. Cf. Epist. 1, 7, 35 somnus plebis laudo. Also, Ecclesiastes 5, 12 ‘The sleep of a labouring man is sweet ...; but the abundance of the rich will not suffer him to sleep.’


25 ff. desiderantem, etc.: ‘the man who longs simply for enough to satisfy Nature’s demands will
nec saevus Arcturi cadentis
impetus aut orientis Haedi,

non verberatae grandine vineae
fundusque, mendax, arbore nunc aquas
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
iactis in altum molibus; huc frequens
caementa demittit redemptor
cum famulis dominusque terrae

fastidiosus: sed timor et minae
scandunt eodem quo dominus, neque

not be distressed by the chances
of winds and floods. Cf. 3, 16, 43 f. bene est, cui deus obtulit | parca quod satis est manu.— neque tumultuosum, etc.: cf. Epod. 2, 6 neque horret iratam mare.

27 f. saevus...impetus: the savage onset of Arcturus as he sets. The time is the stormy month of October.— Haedi: regularly accompanied by rain. Cf. Verg. A. 9, 668 f. quantus ab occasu veniens pluviabilis Haedis | verberat imber humum.

29 ff. non...que: continuing the nec of v. 27.— verberatae grandine vineae: the lashing of his vineyards by the hail. — mendax: the farm is personified.— it promised well, but has failed to keep its word. For similar personification, cf. 3, 16, 30 segetis certa fides meae; Epist. 1, 7, 87 spem mentita seges. — arbore culpante: continuing the

personification. The (olive) tree excuses its failure by throwing the blame now on the excess of rain, now on the drought, and again on the cruel winters.— sidera: especially the Dog-star, which holds sway during the hottest season. Cf. 1, 17, 17.

33 f. contracta pisces: note the emphasis of position—'the fish feel the narrowing of the main as the greedy rich man pushes his villa marina out into the very sea.' Cf. 2, 18, 19-22 and n.; 3, 24, 3 f. Also Apoll. Sid. Carm. 2, 57 itur in aequor | molibus, et veteres tellus nova contrahit undas.— molibus: masses of stone.— huc: i.e. in altum. — frequens... redemptor: many a contractor.


37 ff. 'No place is so secluded, no ship or horse so swift, that man
decedit aerata triremi et
post equitem sedet atra Cura.

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

can escape his own self.’ — minae: the threatening specters called up by the uneasy imagination of the rich, over whose heads (metaphorically) a drawn sword hangs; cf. 17 f. With this strophe, cf. 2, 16, 21-24 and n. Also S. 2, 7, 115 frustra: nam comes atra premit sequiturque fugacem. — triremi: here a private yacht. Cf. that of Verres, Cic. Verr. 5, 44, navem vero cybaeam, maximam, triremis instar.

41 ff. quod si: Horace sums up all that precedes, as frequently, with a personal application to himself, thus making the point he is urging more concrete and forceful. — dolentem: a man distressed (in mind or body). — Phrygius lapis: a costly marble with purple and violet workings, brought from Synnada, in Phrygia, and used for columns. — purpurarum, etc.: nor the wearing of purple brighter than the stars. Cf. II. 6, 295 (of the robe to be offered to Athena) ἀστήρ δ’ ὡς ἀπέλαμπτεν.— clarior: a ‘transferred’ epithet. Intr. 99.

44. Achaemenium: i.e. Persian, used for Oriental in general. Cf. n. to 2, 12, 21.

45 f. invidendis: that rouse envy. Cf. 2, 10, 7 f. caret invidenda | sobrius aula.— novo ritu: in the new style. Cf. n. to 2, 15, 20.— miliar: laboriously build, expressive of the size of the undertaking. Cf. molibus v. 34. So a palace is called (2, 15, 2; 3, 29, 10) moles, ‘a pile.’ — sublime . . . atrium: i.e. adorned with lofty columns. Cf. 2, 18, 4 and n.

47 f. cur: the anaphora marks Horace’s impatience at the folly of such a proposal. — valle . . . Sabina: Horace’s dearest possession. Intr. 5.
After showing in the first ode the vanity of power and riches, Horace here takes up a positive theme.

'Content with small estate the Roman youth should learn courage in the stern school of war, that he may fight for Rome and die for her if need be; death for one's native land is sweet and glorious; and the coward may not escape the common fate (1-16). True manhood is secure and independent of popular favor; it alone gives immortality (17-24). Fidelity and silence too have their secure reward. The wicked punishment sooner or later overtakes (25-32).'

Metre, 68.

Angustam amice pauperiem pati
robustus acri militia puer
condiscat, et Parthos ferocis
vexet eques metuendus hasta,

1. This verse forms the transition from the theme of the preceding ode. — angustam: narrow, straitened, as 2, 10, 21 f. rebus angustis animosus atque | fortis appare. — amice . . . pati: to bear gladly, to welcome, stronger than the common lente, molliter ferre.

2 ff. robustus acri, etc.: hardened in war's fierce school; predicate following pati, and like metuendus below logically part of the prayer 'may he be trained and learn, . . . be fearful and harass.'

5. sub divo: 'bivouacking beneath the open sky.' Cf. 1, 1, 25; 2, 3, 23, and sub divum i, 18, 13. — trepidis in rebus: amidst (war's) alarms.

6 ff. The description may have been suggested by Briseis' lament II. 19, 291 f. ἀνδρα μὲν, ζεδόσαν μὲ πατήρ καὶ πότνια μήτηρ, | ἐδοχὸν πρὸ πτόλους δεδαιγμένον ὤξει χαλκῷ, or by book 22 where Hector is killed and dragged away before the eyes of his parents and wife. Cf. also iI. 3, 154 ff., and Verg. A. 11, 475 ff. — illum: emphatic — such a Roman. — tyranni: the lord of the besieged town. — adulta: i.e. nubilis, 'of a marriageable age.'
3. suspiret, eheu, ne rudis agminum sponsus lacesat regius asperum tactu leonem, quem cruenta per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
mors et fugacem persequit virum nec parcit imbellis iuventae poplitibus timidoque tergo.

9 ff. suspiret, etc.: the verb belongs grammatically with both matrona and virgo, but its position makes it felt only with the latter. — eheu: the sigh which the maiden utters, skillfully placed between the verb and the following clause, ne . . . lacesat, which expresses the fear that calls forth the sigh. — ne, etc.: for fear that. — agminum: armed lines; obj. gen. with rudis, equivalent to rudis belli. — sponsus . . . regius: some allied prince to whom the maiden is betrothed, as Cassandra was to Coroebus (Verg. A. 2, 342 ff.). — lacesat: vex., attack recklessly. Cf. 1, 35, 7 quicumque . . . lacesit Carpathium pelagus. — asperum tactu leonem: the comparison of a warrior to a lion is Homeric. II. 5, 136 ff.; 20, 164 ff. — cruenta: 'transferred' to ira from leonem. Intr. 99.

13. dulce, etc.: emphasizing the preceding wish. 'Death may come, but how can the young Roman die better than for his country?' The expression is almost a commonplace. Cf. Tyrtaeus Frg. 10 ἐθνάμεναι γὰρ καλὸν ἐν προμᾶχου τεσσόντα | ἀνδρί' ἀγαθὸν περὶ ἕπετρίδε μαρνᾶμενον. II. 15, 496 f. οὐ οἱ ἄιεκὲς ἄμνοιμένω περὶ πάτρησ | ἐθνάμεν. Eurip. Troad. 386 f. Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλώς, ὑπὲρ πάτρας ἔθνησκον, and Cic. Phil. 14, 31 o fortunata mors, quae naturae debita pro patria est potissimum reddita.

14 ff. 'Better die gloriously, for death overtakes the coward as well as the brave man.' — mors: emphatically continuing the idea of mori. Intr. 28 b. — et: as well. The verse is probably a reminiscence of Simonid. Frg. 65 ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον. Cf. also Curt. 4, 14 effugit mortem quisquis contemptserit, timidissimum quemque consequitur. — fugacem: not simply one who runs away, but also one who avoids battle. 'Death finds him as well.' Cf. Callinus Frg. 1. 14 ff. πολλάκις δηροτῆτα φυγὼν καὶ δοῦπον ἀκόμην | ἔρχεται ἐν δ' οὐκ ὁμώη κάχεν βανάτου. 'Often a man escapes safe from the strife of battle and din of
Virtus repulsae nescia sordidae
intaminatis fulget honoribus,
nec sumit aut ponit securis
"arbitrio popularis aurae;"
virtus recludens immeritis mori
caelum negata temptat iter via,
coetusque volgaris et udam
spernit humum fugiente penna.

Est et fidei tuta silentio

(striking) spears — yet in his house death’s doom finds him.’
— imbellis iuventae: ‘such as we see about us to-day’ is implied.
— poplitibus, etc.: the final disgrace of the coward — he is killed by a wound in the back.

17 ff. Horace here develops the Stoic paradox that the virtuous man, the man truly sapiens, is the only one who is really rich, free, and kingly. Cf. 2, 2, 9, and Epíst. 1, 1, 106 f. ad summam, sapiens uno minor est love, dives, liber, honoratus, pulcher, rex denique regum. — virtus: true manhood, ἡ ἀρετή. — repulsae: technical for defeat in an election; connect with nescia. — intaminatis: predicate — still unsullied.

19 f. ponit: lays aside. — securis: symbolical of power. — aurae: a common metaphor, marking here the fickleness of the people. Cf. 1, 5, 5; 2, 8. 24 and nn. Also Livy 22, 26 aura favoris popularis.

21 ff. ‘True manhood secures immortality.’ Cf. the epigram on those who fell at Thermopylae Anth. Pal. 7, 251 oü̂de τεθναστιθανόντες, ἐπεὶ σφ’ ἀρετὴ καθύπερθε | κυθαίνουσ’ ἀνάγει δόματος ἐξ Ἀδεω. ‘Yet though they died they are not dead, for virtue by its power to glorify brings them up from the house of Hades.’ Also Verg. A. 6, 130 pauci, quos ... ardens evexit ad aethera virtus. — negata: i.e. to all but her. ‘Virtue alone can force a path.’ Cf. Ovid. Met. 14, 113 invia virtuti nulla est via. Lowell, Commemoration Ode, ‘Virtue treads paths that end not in the grave.’ — volgaris: of the common herd, the profanum volgus of the preceding ode. — udam: dank, in contrast to the clear upper air (liquidum aethera 2, 20, 2) to which Virtue soars. — spernit: cf. 1, 50, 2.

25 ff. To the excellent quality of virtus is added fidele silentium, ‘the ability to keep a secret.’ — est, etc.: a translation of Simoni-
merces. Vetabo qui Cereris sacrum
volgarit arcanae sub isdem
sit trabibus fragilemque mecum

solvat phaselon: saepe Diespiter
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena claudo.

des, Frg. 6, 6 ἐστιν καὶ σιγᾶς ἀκίν-
δυνον γέρον, which was a favorite
quotation of Augustus. For the
opposite, cf. I, 18, 16 arcani fides
prodig. — et: as well. — vetabo,
etc.: the common personal note,
making the application vivid and
concrete. — Cereris sacrum: the
Eleusinian mysteries which could
be disclosed only to the initiate;
here used as a general illustration
of what may not be told. Cf. I,
18, 11 ff. — sub isdem . . . trabi-
117 f. μὴ τῶν ἐμῶν φίλος, ὅς τοι
ἀπέχθης, εἴη μὴν ὁμότοιχος. ‘May
that man who has incurred thy
displeasure, (goddess), be not my
friend nor share the same house
with me.’ — sit: dependent on
vetabo. Cf. the construction with
cave. — fragilem: a conventional
epithet (cf. I, 3, 10), but here em-
phasizing the danger.

29 f. saepe. etc.: for the be-
lief that the righteous run especial
risks in embarking with the wicked,

cf. Aesch. Sept. 601 ff. ὃς γὰρ
ἐνυπεσβάς πλοίον εὔσεβὴς ἅγιον
ναύταις θερμῶς ἐν πανουργῷ τινὶ
ὁξιλεῖν ἄνδρῶν ἄμεμπτοις γένει. ‘For the pious man who
has embarked with sailors hot in
some rascality, has often perished
with the god-detested lot.’ Eurip.
Suppl. 226 ff. κοινὰς γὰρ ὁ θεὸς
tῶς τίχας ἢγούμενος τοῖς τοῦ νο-
σούντος πήμασιν διώκει | τὸν ὁδ
νοσοῦντα κοίτην ἥδικηκότα. — neg-
lectus: disregarded. — integrum:
Cf. I, 22, 1 integer vitae.

31 f. raro: emphatically sta-
ting the opposite of saepe above,—
seldom does the wicked man es-
cape.’ — deseruit: given up the
pursuit of. — pede claudo: con-
cessive. The thought is a com-
monplace in all literature. Cf.
Eurip. Frg. 979 ἡ Δίκη . . . βραδεῖ
ποὺς στείχουσα μάρψει τοὺς κακοὺς,
ὅταν τίχῃ. Tibul. 1, 9, 4 seria
lament iacitis Poena venit pedibus;
and Herbert, ‘God’s mill grinds
slow, but sure.’
The theme of the third ode is similar to that of the second: the praise of two great virtues, *iustitia* and *constantia*, justice and steadfastness of purpose. The ode opens with the famous picture of the upright and constant man who is unmoved by the fury of the populace or by the raging elements; the fall of heaven itself would not shake him (1–8). Such were the qualities which secured immortality for Pollux, Hercules, Augustus, and Quirinus (9–16). Then with the mention of Romulus Horace seems to turn from the theme with which he began, and reports to us the speech of Juno before the council of the gods, in which she gives up in part her hatred toward the Trojans and their descendants, and prophesies for Rome an empire coterminous with the world, so long as her people shall keep themselves from avarice and not try to rebuild Ilium (17–68). Then he suddenly checks himself with a mock reproach to his lyre and muse for venturing on such mighty themes (69–72).

The introduction of Juno's long speech was apparently due to a desire to avoid the monotony of a long moral discourse; it further allowed Horace to drive home the lesson he wished to teach by making it part of Juno's prophecy. The protest against any attempt to rebuild Ilium has puzzled commentators. Some take it to refer to a design to move the capital to Ilium which rumor had attributed to Julius Caesar. Cf. Suet. *Div. Iul.* 79 *quin etiam varia fama percrebuit, migraturum Alexandream vel Ilium, translatis simul opibus imperii.* Others regard it as an allegorical condemnation of Asiatic vice and luxury, which Rome must avoid if she is to maintain her empire. Both views are improbable. Horace wished to represent Juno's fateful wrath toward Ilium as but partially appeased: she will allow the descendants of the Trojans to rule, but only in exile.

The name Augustus (v. 11) shows that the date of composition is after 27 B.C. Metre, 68.

*Iustum et tenacem propositi virum non civium ardor prava iubentium,*


“No wrath of Men or rage of Seas
| Can shake a just man's purposes: |
No threats of Tyrants, or the Grim
| Visage of them can alter him; |

But what he doth at first intend, |
That he holds firmly to the end.’

*Psalms* 46, 2. ‘Therefore will we not fear, though the earth do change, and though the moun-
non voltus instantis tyranni
mente quatit solida, neque Auster,

dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis:
si fractus inlabatur orbis,
impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
enisus arcis attigit igneas,
tains be moved in the heart of the seas'; and Tennyson's *Will.* The first two strophes were repeated by the great Cornelius de Witte while on the rack.

civium ardor, instantis tyranni: 'neither the fury of the populace nor the insistent tyrant's look can shake him.' So Socrates was quite unmoved by the demands of the people, when presiding at the trial of the generals who had commanded at Arginuseae. Plat. *Apol.* 32 B. Xen. *Mem.* 4, 4, 2. Cf. also Juvenal's exhortation 8, 81 ff. Phalaris licet imperet ut sis | falsus et admoto dictet periuia tauro, | summum crede nefas, animam praeferre pudori | et propter vitam vivendi perdere causas.—mente: locative abl.—solida: suggesting the simile which Seneca developed *de Consol.* *Sap.* 3 quemadmodum proiecti in altum scopuli mare frangunt, . . . ita sapientis animus solidus est.

5 ff. dux . . . Hadriae: cf. 1, 3, 15; 2, 17, 19.—inquieti: restless.—nec fulminantis, etc.: cf. *i.* 1, 16, 11 f.—orbis: *the vault of* the sky.—impavidum: still undismayed.

9 ff. Pollux, Hercules, Bacchus, and Quirinus are types of mortals who by their virtues attained immortality. Cf. *i.* 4, 5, 35 f. *Graecia Castoris* | et magni menor *Herculis.* Tacitus says (Ann. 4, 38) that when Tiberius refused divine honors the people murmured: *optimos quippe mortalium attissima cupere; sic Herculem et Liberum apud Graecos, Quirinum apud nos deum numero additos: . . . melius Augustum qui speraverit.*—hac arte: *i.e.* by means of the iustitia and constantia which form the theme of the ode.—vagus: a favorite epithet of Hercules. Cf. Verg. *A.* 6, 801 ff. where Augustus' travels in the East are compared to the wanderings of Hercules and Bacchus, *ne vero Alcides tantum telluris obivit,* etc.—enisus: *striving upward.*

quos inter Augustus recumbens
purpureo bibet ore nectar;

hac te merentem, Bacche pater, tuae
vexere tigres indocili iugum
collo trahentes; hac Quirinus
Martis equis Acheronta fugit,
gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
fatalis incestusque iudex
et mulier peregrina vertit

11 ff. This prophecy marks the court poet. Cf. i, 2, 41-52; Verg. G. 1, 24-42. — recumbens: at the banquet. — purpureo: ruddy, with the bloom of a divine youth. So Vergil says of Venus, A. 2, 593 roseoque haec insuper addidit ore.

13 ff. hac: sc. arte; connect with merentem, winning (heaven). Cf. Ovid. Trist. 5, 3, 19 (also of Bacchus) ipse quoque aetherias meritis inventa es arcus. — vexere: i.e. ad caelum. — tigres: the tamed tigers symbolize the god's civilizing power. — Quirinus: for the story of Romulus' apotheosis, cf. Livy 1, 16; Ovid. Fast. 2, 481 ff. Note the contrast between enius (v. 10), indicating the efforts of Pollux and Hercules, and vexere (v. 14), Martis equis fugit (v. 16), applied to Bacchus and the Roman Quirinus.

17 ff. Horace now represents the gods as debating whether Romulus shall be admitted to heaven and become one of them. Juno's speech affords him an opportunity to show the destiny of the Roman State if it be just, steadfast, and without greed.


19 ff. fatalis: fateful. Cf. the epithets Δύσταρις, Αἰνόταρις. — incestus: base, foul, because his decision in awarding the prize for beauty was determined by a bribe. Cf. 3, 2, 30 incesso. — peregrina: the Greek βάρβαρος, scornfully applied to Helen. Cf. Eurip. Andr. 649, where Helen is called γυνὴ βάρβαρος. Notice that Juno in her wrath will not name either Paris or Helen.
in pulverem, ex quo destituit deos mercede pacta Laomedon mihi castaeque damnatum Minervae cum populo et duce fraudulento.

IAM nec Lacaenae splendet adulterae famosus hospes nec Priami domus periura pugnacis Achivos Hectoris opibus refringit,

nostrisque ductum seditionibus
bellum resedit: protinus et gravis iras et invisum nepotem,
Troica quem peperit sacerdos,

21 ff. ex quo: fixing the time of damnatum v. 23. Troy was doomed from the day of Laomedon's default; iudicium Paridis spretaeque iniuria formae were then only one of the causes of Troy's fall. — deos: Apollo and Poseidon served Laomedon a year; according to the Homeric form of the story (II. 21, 441 ff.), Poseidon built for him the walls of Troy while Apollo pastured his herds; but Laomedon refused to pay the price agreed on for the service. Other forms of the myth make Apollo Neptune's partner in building the walls. — castae Minervae: cf. I, 7, 5 intactae Palladis. — duce: Laomedon.

25 ff. iam nec: no longer now. — splendet: reproducing the Homeric καλλεί τε στίλβων καὶ εἰμασι' II. 3, 392. — adulterae: dat. with splendet, in the eyes of, etc. — famosus: Paris was the notorious example of such infamous action toward his host. — periura: referring to Laomedon's broken promise. — refringit: breaks and drives back.

29 ff. ductum: prolonged. The length of the war was due to division among the gods. — resedit: has subsided, like the waves of a stormy sea. — protinus: from this moment. — nepotem: Romulus, her descendant, hitherto hateful (invisum) to her because the child of a Trojan mother. — Troica sacerdos: Rhea Silvia. Horace here, as in 1, 2, 17 ff., follows the older tradition which made her the daughter of Aeneas. Notice that here, as in v. 25 f., Juno will not call the objects of her resentment by name.
Marti redonabo; illum ego lucidas
inire sedes, discere nectaris
sucos et adscribi quietis
ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
in parte regnanto beati;
dum Priami Paridisque busto

insultet armentum et catulos ferae
celement inultae, stet Capitolium


37 ff. dum . . . dum: so long as, expressing the condition on which she yields. — longus, saeviat: emphasizing the separation. — qualibet, etc.: ‘they may reign in good fortune wherever they will, provided they continue exiles.’ — busto: loc. abl. Horace could picture Priam’s tomb in his imagina-

35 tion, for Vergil’s A. 2, 557 had not been published.

41 ff. The place where Troy once stood shall be utterly desolate. Cf. Isaiah 13, 20 f. ‘It shall shall never be inhabited, neither shall it be dwelt in from generation to generation: neither shall the Arabian pitch tent there; neither shall shepherds make their flocks to lie down there. But wild beasts of the desert shall lie there; and their houses shall be full of doleful creatures; and ostriches shall dwell there, and satyrs shall dance there. And wolves shall cry in their castles, and jackals in the pleasant palaces.’

— insultet: gambol on, from which comes the connotation of insult. Cf. ll. 4, 176 f. καὶ κέ τις ὁδ ἔρει Τρώων ὑπερηφανεύ- 

των | τύμβω ἐπιθρόσκων Μενελάου κυδάλυμοι. — stet: may stand (undisturbed); permissive like regnanto above. — Capitolium: the
fulgens triumphatisque possit
Roma ferox dare iura Medis;

horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro,
qua tumidus rigat arva Nilus.

Aurum inrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus
omne sacrum rapiente dextra,

quicumque mundo terminus obstitit,
hunc tanget armis, visere gestiens

symbol of Rome’s power. Cf. 1, 37, 6 and n. — fulgens: predicate with stet; contrasted with the desolation of Troy. — triumphatis: logically part of the permission, ‘may conquer and impose her laws on.’ — Roma ferox: stern. warlike. Cf. i, 35, 10 Latium ferox.


49 ff. The second condition on which Rome’s future depends is that she show herself superior to lust for gold: if the Roman can resist that, he shall subdue the whole world. — inrepertum: undiscovered, because not sought for. — spernere fortior, etc.: braver in scorning the gold than in, etc.; epexegetical infinitives with fortior. Intr. 108. The expression is somewhat forced and the first part of the strophe is made obscure by the parenthetical et sic . . . celat. — cogere: a strong word — forcibly gathering it. — humanos in usus: with rapiente. — sacrum: with special reference to the gold hidden in the earth: it is sacrum since the gods have there concealed it.

53 ff. The goddess now passes from mere permission (regnanto, stet, extendat) to prophecy (tan-
CARMINA

qua parte debacchentur ignes,
qua nebulae pluviique rores.

Sed bellicosis fata Quiritibus
hac lege dico, ne nimium pii
rebusque fidentes avitae
tecta velint reparare Troiae.

Troiae renascens alite lugubri
fortuna tristi clade iterabitur,
ducente victricis catervas
coniuge me Iovis et sorore.

Ter si resurgat murus aeneus
auctore Phoebó, ter pereat meis

get). — quicumque mundo, etc.: whatever bound has been set the
world, that she shall touch, etc. — qua parte, etc.: the torrid zone.
— debacchentur: keep wild revel.
— qua nebulae, etc.; the farthest
north with which the Roman in
Horace’s day was actually ac-
quainted was North Germany
with its fogs and rains. Cf. I, 22,
17-20.

57 ff. sed: Juno returns to the
condition with which she began,
v. 37 ff. — bellicosus: more than a
mere ornamental epithet; it
implies that the Romans will gain
their empire by arms. — hac lege
... ne: on this condition, that
they shall not, etc. — pii: i.e.
toward their mother city, avitae
Troiae. — rebus fidentes: with ref-
rence to the content of vv. 45-56.

61 ff. Troiae: echoing the pre-
ceding Troiae. Intr. 28 b. — re-
nascens: transferred from Troiae
to fortuna, a difficult hypallage in
1, 15, 5. — ducente, etc.: cf. Verg.
A. 2, 612 ff. hic Iuno Scaes sae-
vissima portas | prima tenet, soci-
umque furens a navibus agmen |
ferro accincta vocat. — coniuge...
et sorore: an Homeric phrase,
kασιγνήτη αὐλοχός τε, adopted also
by Verg. A. 1, 46 f. ast ego, quae
divom incedo regina, Iovisque | et
soror et coniumx.

65 ff. ter . . . ter . . . ter: Intr. 28 c. — aeneus: ‘and be of
bronze as well.’ — auctore Phoebó:
as they were before. Cf. v. 21 f.
above and n. — meis Argivís: ab-
lative of instrument rather than
of agent.
excisus Argivis, ter uxor
   capta virum puerosque ploret.'

Non hoc iocosae conveniet lyrae:
quo, musa, tendis? Desine pervicax
   referre sermones deorum et
   magna modis tenuare parvis.

69 ff. non hoc, etc.: Horace
   suddenly checks his muse with the
   warning that his lyre is iocosa and
   not suited to such serious themes.
   The strophe is a mere device to
   close the ode. Cf. 2, 1, 37 ff.
   — conveniet: the tense implies
   that all has not yet been said.—
   pervicax: persistent. — tenuare:
   to lessen, dwarf. Cf. 1, 6, 12 de-
   terere; 1, 6, 9 nec . . . conamur,
   tennes grandia. Also Prop. 4, 1,
   5 dicite, quo pariter carmen tenu-
   astis in antro?

Horace begins this ode with a second invocation to the Muses and a
   renewed pledge of his loyalty and devotion to them. It was they who
   gave him safe escape at Philippi, protected him from the falling tree,
   and rescued him from drowning. Under their guardianship he may
   wander all unharmed among savage tribes on the very outskirts of the
   world (1-36). It is also they who protect mighty Caesar and aid him
   with gentle counsel (37-42). At this point in the ode Horace turns
   with apparent abruptness to the story of the giants' defeat in their
   battle with the gods, and closes with a warning against dependence on
   brute force and violence (42-80). No Roman, however, would fail to
   see that Horace wished to present Augustus here as the vice-regent of
   jove, and that the powers of violence are those of rebellion against the
   emperor's moderate and beneficent rule. In the next ode the compari-
   son is more outspoken.

The date of composition is approximately 26 B.C.; cf. n. to v. 33.
Metre, 68.

Descende caelo et dic age tibia
   regina longum Calliope melos,

1 ff. descend caelo: for the
   Muses dwell on Olympus, II. 2,
   484 Μονδαι Ὥλυμπια δῶματ' ἔχον-
   σαι. The ancient commentators,
   however, understood it to mean:
   'Come back to earth from the
   council of the gods (in the pre-
   ceding ode).’ This is possible,
CARMINA

[3, 4. 9]

seu voce nunc mavis acuta,
seu fidibus citharave Phoebi.

5

Auditis, an me ludit amabilis
insania? Audire et videor pios
errare per lucos, amoenae
quos et aquae subeunt et aurae.

Me fabulosae Volture in Apulo

but fanciful.— dic age: come play
upon thy lyre, etc. Cf. 1, 32,
3; 2, 11, 22. — regina: thus ad-
dressed, since she rules the poet's
song; cf. 1, 6, 10; 2, 12, 13 f.
So Venus is called regina (3, 26,
11) 'queen of love.' — Calliope:
with no reference to Calliope's
special province as the muse
of epic poetry. Cf. 1, 1, 32 and n.
The invocation may have been
suggested by Alcm. Frg. 45 Μοῦ
ἀγε, Ἀκαλλίατα, θύγατερ Διός,
ἐρωτῶν ἐπέων, or by Stesich.
Frg. 45 δεῦρ' ἄγε, Καλλιόπεια
λίγεια — seu voce, etc.: the
expression is somewhat confused:
Horace prays the Muse to sing
either to the accompaniment of
the pipe (tibia), or of the lyre
(fidibus citharave) or with her
clear, treble (acuta, equivalent to
λίγεια above) voice alone.— fidibu-
bus citharave: the distinction be-
tween cithara and lyra was early
confused (cf. the Hom. Hymn. ad
Merc. 423 λύρη δ' ἐρωτῶν κιβαρί-
ζον), and Horace is obviously here
thinking of a single instrument.

5 ff. auditis: in his imagina-
tion the poet hears already the
voice of the Muse.— insania: the
poetic ecstasy called by Plato
(Phaedr. 245 A.) ἀπὸ Μοῦνων
κατοκοχή (possession) τε καὶ
μανία.— videor: sc. mihi. Cf.
Verg. E. 10, 58 f. iam mihi per
rupes videor lucosque sonantis
| ire. — pios lucos: the haunts of
the Muses, consecrated by their
presence.

8. quos ... subeunt: beneath
which glide. subeunt is connected
by a slight zeugma with aurae.
Sappho, Frg. 4, describes in similar
fashion the garden of the nymphs
ἀμφί δ' ὑδρῷ (ὑσθέν) ψιχρὸν κελά-
δει δὶ νυσάον | μαλίουν, αἴθυσσομε-
νὼν δὲ φύλλων | κώμα καταρρεῖ.
All around through branches of
apple-orchards | Cool streams call,
while down from the leaves a-trem-
ble | Slumber distilleth' (Symonds).

9 ff. 'I have been favored by
the Muses from my infant years';
explaining why he may be able to
hear the Muses' song while duller
ears cannot. Similar stories are
told of Pindar, Stesichorus, Aes-
chylus, and others. Cf. Tennyson,
Eleanore 2. 'Or the yellow-banded
bees, | Thro' half open lattices |
HORATI

nutricis extra limina Pulliae
ludo fatigatumque somno
fronde nova puerum palumbes
texere, mirum quod foret omnibus,
quicumque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,
ut tuto ab atris corpore viperis
dormirem et ursis, ut premerer sacra

Coming in the scented breeze, | Fed thee, a child, lying alone, | With whitest honey in fairy gardens
cull'd — | A glorious child, dream-
ing alone, | In silk-soft folds, upon
yielding down, | With the hum of
swarming bees | Into dreamful
slumber lull'd.'

— fabulosae . . . palumbes: the
doves of story. Some, however,
connect fabulosae with nutricis.—
Volture: Mt. Volturn, near the
borders of Apulia and Lucania.—extra
limina: the child had wandered
away into the wood, where he at last
fell asleep.—Pulliae: this is the
reading of some of the best Mss.,
and the name is found in inscrip-
tions. The other reading, limen
Āpuliae, is impossible.—ludo, etc.: possibly modelled after the Ho-
meric (II. 10, 98; Od. 12, 281) κα-
μάτω ἀδικότες ὅδε καὶ ἄπνυ. For
the position of -que, see Intr. 31.—
fronde nova: fresh and fragrant.

13 ff. mirum quod foret: (a sight)
to be a marvel; expanded v. 17 ff.
ut . . . dormirem, etc. — nidum Ache-
rontiae: to-day, Acerenza, perched
like a nest on the top of a hill.
Many Italian towns were so placed
for defense, and still retain the ap-
pearance graphically described by
the word nidus. Cf. Cic. de Or. 1,
196 Ithacam illam in asperrimis
saxulis tamquam nidulum adfixam.
Macaulay, Horatius. 'From many
a lonely hamlet, | Which, hid by
beech and pine, | Like an eagle's
nest, hangs on the crest | Of pur-
ple Apennine.' — saltus Bantinos:
the modern Abbadia de' Banzi,
on the side of the hill to the north
of Acerenza. — humilis Forenti:
the ancient town was in the low-
lands; the modern Forenza, situ-
ated on a hill, preserves the name.

17 ff. ut . . . dormirem, ut . . . pre-
merer: interrogative, the object
of their wonder. Notice the effect
of the interlocked order of the first
line. — atris: the 'deadly' color.
Cf. 1, 37, 27 and n. — sacra: the
laurel was sacred to Apollo, the
god of song, and the myrtle to
Venus; therefore their use fore-
lauroque conlataque myrto, 
non sine dis animosus infans.

Vester, Camenae, vester in arduos 
tollor Sabinos, seu mihi frigidum 
Praeneste seu Tibur supinum 
seu liquidae placuere Baiae.

Vestris amicum fontibus et choris 
non me Philippis versa acies retro, 
devota non extinxit arbor, 
nec Sicula Palinurus unda.

Vtcumque mecum vos eritis, libens 
insanientem navita Bosporum 
temptabo et urenisis harenas 
lioris Assyrii viator;
told that the child was to be a poet of love.—non sine dis: the Homeric ωυ τοι ἄνευ θεοῦ (Od. 2, 372), οὐκ ἄθεεί (Od. 18, 353). The child’s spirit was divinely given.

21 ff. vester...vester: the repetition emphasizes the poet’s devotion to his task as Musarum sacerdos.—tollor: middle, climb. —Praeneste, Tibur, Baiae: three favorite resorts of the Romans.—frigidum: cf. Iuven. 3, 190 gelida Praeneste. —supinum: sloping; cf. Iuven. 3, 192 proni Tiburis arce. —liquidae: clear, of the air; cf. 2, 20, 2. But some commentators refer it to the water at Baiae.

25 ff. vestris: echoing vester of the preceding strophe.—amicum: giving the reason for his protection —‘because I am dear,’ etc. —fon-
tibus: cf. 1, 26, 6.—Philippis: cf. 2, 7, 9 ff.

28. We have no other reference to Horace’s escape from shipwreck, and it is not impossible that he added this simply to round out his list of dangers and to show that the Muses protect him on land and sea. —Palinurus: a promontory of Lucania named from Aeneas’ pilot; Verg. A. 6, 381 aeternumque locus Palinuri nomen habebit.

29 ff. utcumque: whenever.—insanientem ...Bosporum: noted for its stormy character. Cf. 2, 13, 14, and with the adjective Verg. E.9, 43 insani feriant sine litore fluctus. —urenisis harenas, etc.: notice the contrast between Bosporum, harenas, and navita, viator.—Assyrii: i.e. ‘Syrian,’ ‘Eastern.’ Cf. 2, 11, 16.
visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
visam pharetratos Gelonos
et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
fessas cohortis abdidit oppidis,
finire quaerentem labores
Pierio recreatis antro.

Vos lene consilium et datis et dato
gaudetis, almae. Scimus ut impios

33 ff. Britannos: Augustus' projected expedition against the Britons may have occasioned their mention here (cf. introductory n. to 1, 35); or they may have been chosen as a type of the peoples living on the borders of the world. Cf. 1, 35, 30 ultimos orbis Britanos. — hospitibus feros: Tacitus, Ann. 14, 30, pictures them as savages. — Concanum: a Cantabrian tribe; cf. 2, 6, 2. Verg. G. 3, 463, says that the Geloni drink horses' blood mixed with milk. Statius, Achil. 1, 307, attributes a similar custom to the Massagetae. — Gelonos: cf. 2, 9, 23; 20, 19. — Scythicum amnem: the Tanais, Don. Cf. 3, 10, 1. — inviolatus: predicate, — and still remain unharmed.

37 ff. vos: connecting this strophe with the preceding, and bringing us back to the main theme of this part of the ode, — the Muses and their influence. — altum: exalted. — militia simul, etc.: after the battle of Actium Augustus settled 120,000 veterans on lands, spending enormous sums for this purpose. In spite of the vexation that the confiscations of land caused, this disposition of the troops was doubtless a great relief to many who feared that the victor might use his forces to secure tyrannical power. — abdidit: aptly expressing the disappearance of the troops. — finire, etc.: Augustus' great desire seems to have been for peace; the Roman world saw a warrant of this in the disbanding of his veterans just referred to. — Pierio recreatis antro: i.e. by literary pursuits in some quiet spot, as in a cave sacred to the Muses. Cf. 1, 12, 6. When Octavian was returning from the East in 29 B.C., he rested some time at Atella in Campania, where on four successive days the Georgics, which Vergil had just finished, were read to him by Vergil and Maecenas.
CARMINA

Titanas immanemque turbam
fulmine sustulerit caduco

qui terram inertem, qui mare temperat
ventosum et urbis regnaque tristia
divosque mortalisque turmas
imperio regit unus aequo.

Magnum illa terrem intulerat Iovi
fidens iuventus horrida bracchiis,

41 ff. vos: cf. n. on 37 above.—
lenes consilium, etc.: with reference
to Augustus' mild and beneficent
policy after he had established his
position (cf. C. S. 51 iacentem lenis
in hostem). This policy of concili-
ation was in sharp contrast with
the proscriptions of Marius, Sulla,
and also of the second Trium-
virate, consisting of Antony,
Lepidus, and Octavian, to whose
hatred many fell victims in 43 B.C.,
among them the orator Marcus
Cicero. — consilium: trisyllabic.
Intr. 39.—dato: sc. consilio; i.e.
the Muses take delight in further-
ing the counsel that they have
given.—scimus, etc.: emphatic, we
all know. Horace thus suddenly
turns to his contemporaries and
reminds them that the lesson is in-
tended for them; they must recog-
nize that foolish rebellion against
Caesar's kindly rule is as vain as
the attack of the Titans on Jove's
power.—fulmine . . . caduco: the
quick-falling bolt. So in Aesch. P.
V. 358 ff. it is said that the monster
Typhon was consumed by the kat-

45 ff. terram, mare, urbis, etc.: indi-
cating the universality of Jove's
rule. Observe also that the natu-
ral contrast of the nouns is height-
ened by the adjectives employed,
—inertem, brute; ventosum, gusty
(cf. 1, 34, 9 bruta tellus et vaga
fluminata); tristia, gloomy, contrasted
with the cities of men.—temperat:
governs (in harmony). Cf. 1, 12,
16. Its objects are terram and
mare: the other nouns denoting
animate creatures belong with re-
git.—unus: alone, emphasizing the
unity of the world's order.

49 ff. The possibility that Jove
should fear the giants is, strictly
taken, inconsistent with his uni-
versal rule described in the preced-
ing strophe; but Horace wished
to exalt (57 f.) the position of Pal-
las, the embodiment of wisdom, in
relation to the power of Jove.

50. fidens: absolutely, presump-
tuous.—iuventus horrida bracchiis:
3.4»5

HORATI

fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyriion statu,
quad Rhoetus evolvisque trunci
Enceladus iaculator audax
contra sonantem Palladis aegida
possent ruentes? Hinc avidus stetit

the Hecatoncheires, who in the
common form of the myth guard
for Jove the Titans whom he has
hurled into Tartarus. But here
Horace includes them among the
monstrous, and therefore evil, pow-
ers that assail the majesty of right
and wisdom. The violence done
the old mythology would offend no
one of Horace's audience, and the
allegory would be evident to all.

horrida brachii: *with their brist-
ing arms.*

51 f. fratres: the Aloidae, Otus
and Eptialtes.—tendentes, etc.: cf.
Od. 11, 315 f. Ἄσοσαν ἐτ' Ὀλύμπῳ
μέμασαν θέμεν, αὐτὰρ ἐπ' Ὀσσῇ
Πήλιον εἰνοσίφυλλον. Verg. G. 1,
280 ff. et coniuratos caelum re-
scindere fratres. | ter sunt conati
imponere Pelio Ossam | scilicet,
atque Ossae frondosum involvere
Olympum; Prop. 2, 1, 19 f. non
ego Titanas canere, non Ossan
Olympt | impositant, ut caeli Pe-
lion esset iter. | imposuisse: for the
force of the tense, cf. 1, 1, 4.

53 ff. Typhoeus: according to
Hesiod, Theog. 821, the youngest
child of Earth, sent to punish Zeus
for his destruction of the Giants;
Pindar, P. 8, 21, makes him one of
the Giants.—Mimas: also a Giant,
Eurip. Ion 215.—Porphyriion: king
of the Giants, Pind. P. 8, 15.—mi-
naci statu: of threatening mien.—
Rhoetus: cf. 2, 19, 23.—trunci:
instrumental abl. with iaculator.
Intr. 97.—Enceladus: buried un-
fama est Enceladi semium ful-
mine corpus | urgeri mole hac,
ingentemque insuper Aetnam | im-
positam ruptis flamman exspirare
caminis. Also Longfellow's En-
celadus.

57 ff. Palladis: the embodiment
of wisdom, and Jove's chief sup-
port. —aegida: represented in
works of art as a breast-plate (cf.
n. to 1, 15, 11), but apparently con-
ceived of here as a shield, possibly
after ll. 17, 593 ff. καὶ τὸτ' ἄρα Κρο-
νίδος ἔλετ' αἰγ'δα θυσιανόξεσαν
(adorned with tassels) | μαρμαρέων
(flashing), . . . τὸν δ' ἐτίναξε.—
ruentes: *wildly rushing;* cf. n. to
ruit, v. 65 below.—hinc: *i.e. beside*
Volcanus, hinc matrona Iuno æ.

numquam umeris positurus arcum,

qui rore puro Castaliae lavit

crinis solutos, qui Lyciae tenet
dumeta natalemque silvam,

Delius et Patareus Apollo.

Vis consili expers mole ruit sua:

vim temperatam di quoque provehunt

in maius; idem odere viris

Jove.—avidus: cf. the Homeric λιλαιόμενοι πολέμου II. 3, 133.

Verg. A. 9, 661 avidus pugnæ. —

numquam umeris, etc.: cf. 1, 21, 11 f. (tollite laudibus) insignemque

pharetra | fraternalaque umerum

lyra. In Eurip. Alc. 40 Apollo says, in answer to the question why he has his bow and arrows with him, οὐνήθες αἰεὶ ταῦτα βασ- 

tάζειν ἐμοί.

61 ff. Cf. Pind. P. 1, 39 Δύκε 

καὶ Δάλοι ἀνάσσων Φοῖβε, Παρνασ–

σοῦ τε κράναν Κασταλίαν φλέων.

Also Stat. Theb. 1, 696 ff. Phoebæ pa-

reōns, seu τε Λυκιαὶ Παταιρα ἀνασώσ

| exercent dumeta iugis, seu rore 

πυδίκο | Castaliae flavos amor est tibi mergere crines.—Castaliae: a

spring on Mt. Parnassus; for a va–

riation of the place, cf. 4, 6, 26 qui

Χανθο λαβί τινῃ κράνῳ.

— solutos: flowing; cf. 1, 21, 2, and n.—

Lyciae, etc.: according to the De-

lian legend of Apollo, the god spent

the six summer months on the

island, but withdrew for the other

six to Patara, in Lycia.—natalem

silvam: in Delos, where he was

born.

65 ff. vis consili expers, etc.: these

words sum up what has preceded.

—‘mere force, blind rebellion, un-
directed by wisdom, is sure to fail;

but when properly guided it enjoys

the favor of the very gods, who yet

abhor and punish reckless strength

that urges men to wickedness. We

have as a proof of this the cases of

Gyas, Orion, and the rest, whose

lawlessness brought on them the

divine wrath.’

— mole ruit sua: rushes to ruin

of its own weight. For this mean-
ing of ruo, cf. n. to 1, 2, 25. With

this sententia, cf. Eurip. Frg. 732

δοῦμη δὲ τ’ ἀμαθὴς πολλάκις τίκτει 

βλάβην, and Pind. P. 8, 15 βίω δὲ 

cαι μεγάλαιχου (the boastful) ἔσ-

φαλεν ἐν χρόνῳ.

66 ff. vim temperatam: con-

trasted both by position and mean-

ing with the preceding. Intr. 28c.

— idem: and yet they. Cf. 2, 10,

16.—viris: here not distinguished

in meaning from the singular.
omne nefas animo moventis.

Testis mearum centimanus Gyas
sententiarum, notus et integrae
temptator Orion Dianae,
virginee domitus sagitta.

Iniecta monstris Terra dolet suis,
maeretque partus fulmine luridum
missos ad Orcum; nec peredit
impositam celer ignis Aetnen,

Note the cumulative effect of vis, vim, viris.

69 ff. Examples of the punishment which overtakes those indicated in v. 68. — testis, etc.: with the expression and asyndeton, cf. Pind. Frg. 169 Schr. Νόμος ὁ πάντων βασιλεὺς | . . . ἄγει . . . τὸ βιοίτατον | ἕπερτάτα χειρί. τεκμαίρομαι | ἔργουσιν Ἡρακλέος. ‘Custom, lord of all, leads most forcibly with mightiest hand. My proof is from the deeds of Heracles.’ — Gyas: cf. 2, 17, 14.

70 ff. notus: i.e. an example familiar to all; cf. scimus, v. 42. — temptator: assailant; only here in this sense. Cf. Stat. Thèb. 11, 12 ff. quantus Apollineae temptator matris Averno | tenditur. — virginea: i.e. shot by the chaste Diana.

73 ff. iniecta, etc.: one cause of Earth’s sorrow is that she is forced to be the burial place of her own offspring (hence monstris suis). — monstris: dative with both iniecta and dolet. Intr. 100. — dolet maeretque: notice the tense, — ever suffers and mourns for. — partus: particularly the Titans. — fulmine: with missos. — luridum: ghastly; appropriate to the lower world. — nec peredit: the volcanic outbursts represent the struggles of the monster to escape, but his efforts are all in vain, for his punishment is eternal. With the gnomic perfect, cf. v. 78, reliquit. Intr. 103.

76. impositam . . . Aetnen: according to Aeschylus and Pindar, Typhoeus was buried beneath Aetna. P. V. 363 ff. καὶ νῦν ἀχρείον καὶ παράφορον δέμας | κεῖται στενωτῶν πλησίον θαλασσίου | ἵππομενος ρίζαισιν Αἰτναίασ ἕπο. ‘And now he lies a useless outstretched form hard by the sea strait, weighed down beneath the roots of Aetna.’ Pind. P. 1, 32 ff. νῦν γε μὰν | ταῖ᾽ ὑπὲρ Κύμας ἀλερκεῖς ὀξθαί | Σικελία τ᾽ αὐτοῦ πιέξει στέρνα λαχναντα. κίον δ᾽ οἰρανία συνέχει, | νυφόεσσο’ Αἴτνα. ‘But now the seagirt shores past Cumae and Sicily
incontinentis nec Tityi iecur
reliquit ales, nequitiae additus
custos; amatorem trecentae
Pirithoum cohibent catenae.

likewise press down his shaggy
breast; and snowy Aetna, a pillar of
the sky, holds him in ward.' Other
forms of the myth place Enceladus
there (cf. n. to v. 56 above).—celer:
swift darting, of the volcanic
fires.

77 f. incontinentis: the position
emphasizes Tityos' crime in offer-
ing violence to Latona.—iecur:
the seat of passion, at which the
punishment is appropriately di-
rostroque inmanis voltur obunco | inmortale iecur tondens fecunda-
que poenti | viscera rimaturque

epulis habitatque sub alto | pectore,
nec fbris requies datur ulla renatis.
—additus custos: set as warder;
implying that the vulture would
never leave him. Cf. Verg. A. 6,
90 nec Tencris addita Iuno usquam
aberit.

79 f. Pirithous, king of the La-
pithae, and Theseus were chained
to a rock in Hades for their impious
attempt to carry off Proserpina.
Theseus was rescued by Hercules,
but Pirithous obtained no escape.
Cf. 4, 7, 27 f.—trecentae: an in-
definite number, 'countless.'

5

'While Jove is sovereign of the sky and Augustus rules on earth,
can it be that Crassus' disgraceful defeat is yet unavenged! Has a
Roman soldier so forgotten his birthright as to live under a Median
King, married to a barbarian wife! It was this very thing that Regu-
lus' wise mind foresaw when he opposed the ransoming of our soldiers
captured by the Carthaginians, a precedent fraught with ill for later times
(1-18). . . . "No," he said, "let those who yielded die; will they be
braver when bought back? No, let them stay, for they have brought
disgrace upon their native Italy (19-40)."
So like one disgraced he
put aside his wife and child, and stood with downcast eyes, until the
Senate had agreed to his proposal; then he hurried back to torture
and to death with heart as light as for a holiday (41-56).'

The ode thus treats of the degeneracy of the Roman arms and the
loss of military prestige which Augustus was to remedy and revive. In
the first strophe the allegory of the preceding ode gives way to plain
speech. The date of composition is shown by v. 3 to be 27-26 B.C
Metre, 68.

251
Caelo tonantem credidimus Iovem
regnare: praesens divus habebitur
Augustus adiectis Britannis
imperio gravibusque Persis.

Milesne Crassi coniuge barbara
turpis maritus vixit et hostium
(pro curia inversique mores!)
consenuit socerorum in armis,
sub rege Medo Marsus et Apulus,
anciliorum et nominis et togae

1 ff. caelo: with regnare, in contrast to praesens divus.—
tonantem: giving the reason for the belief; also a proper epithet of Jove.—credidimus: gnomic perfect. Intr. 103. — praesens divus: a god in very presence; i.e. on earth, visible to men. Cf. Ovid. Trist. 4, 4, 20 superorum duorum, | quorum hic (Augustus) aspicitur, creditur ille (Iuppiter) deus. 2, 54 per te praesentem conspicuumque deum. Verg. G. 1, 41 nec tam praesentis alibi cognoscere divos (licebat). — adiectis, etc.: when they shall have been added.—gravibus: vexing; cf. 1, 2, 22.

5 f. milesne: a sudden burst of indignation aroused by the mention of the Persians. Plutarch, Crass. 31, tells us that ten thousand Romans surrendered at Carrhae in 53 B.C. and settled among the Parthians; they were actually compelled by their victors to fight with them against the Romans. — coniuge barbara: abl. with turpis; cf. 1, 37, 9. — maritus: emphasizing the disgrace, for properly there could be no coniubium between a Roman and a foreigner. The emphasis is continued in hostium . . . socerorum. — vixit: has actually lived.

7 f. pro: an interjection.—
curia: the senate house, or senate (cf. 2, 1, 14), typical of all that Rome held most ancient and sacred. — consenuit: almost a generation had passed since Carrhae. Aurel. Victor Epit. 32 says with exaggeration of the Prince Valerian in the third century A.D., Valerianus . . . in Mesopotamia bellum gerens a Sapore Persarum rege superatus, mox etiam captus, apud Parthos ignobili servitute consenuit.

9 f. rege: a hateful word to a Roman; cf. 1, 37, 7. — Medo Marsus et Apulus: effective juxtaposition. The Marsi were among
oblitus aeternaeque Vestae,
incolumi Iove et urbe Roma?

Hoc caverat mens provida Reguli
dissentientis conditionibus
foedis et exemplo trahenti
perniciem veniens in aevum,

si non periret immiserabilis
captiva pubes. ‘Signa ego Punicis
adfixa delubris et arma
militibus sine caede’ dixit

the bravest of the Italian peoples
(cf. 2, 20, 18); here joined with
the sturdy Apulians (cf. 1, 22, 14),
Horace’s fellow countrymen.—anciliorum: the ancilia were among
the sacred pignora imperii, and
were in charge of the Salii. See
Cl. Dict. s. v. Salii.—nominis: sc. Romani.—togae: the distinctive
dress of the Romans, the gens
togata.

15 f. aeternae Vestae: the everburning fire on the hearth of Vesta
was symbolical of the permanency
of the state.—incolumi Iove: i.e.
‘while Jove’s temple stands.’
With the three verses, cf. Florus
2. 21, 3 patriae, nominis, togae,
fascium oblitus (Antonius).

10 17 f. hoc: emphatic, it was this
very thing.—Reguli: M. Atilius
Regulus, consul 256 B.C., was captured
by the Carthaginians in
Africa in 255 B.C. According to
the common tradition he was sent
to Rome in 250 B.C. to treat for
peace or to obtain at least an ex-
change of prisoners, but persuaded
the Senate to decline to consider
either proposition. Polybius does
not refer to this mission, so that
the correctness of the tradition
has been called into question, but
in Cicero’s time it had become a
de Off. 1, 39; 3, 99; de Orat. 3,
109; Livy peri. 18.—conditionibus
foedibus: i.e. those proposed by the
Carthaginians.—exemplo trahen-
ti: a precedent destined to bring.

11 f. si non periret: explaining
exemplo trahenti. The subj.
represents peribit of Regulus’
speech. For the quantity periret
see Intr. 35.—signa: this would
recall to the Roman’s mind Crass-
sus’ standards, still in the hands
of the Parthians.—ego: ‘with my
own eyes.’—militibus sine caede,
etc.; note the ironical contrast,
‘soldiers who yielded up their
arms—without a struggle.’
'derepta vidi; vidi ego civium
retorta tergo bracchia libero
portasque non clausas et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
miles redibit. Flagitio additis
damnum. Neque amissos colores
lana refert medicata fuco,

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

Si pugnat extricata densis
cerva plagis, erit ille fortis

cattebese diké; | patrís te yaía
sýs Íp̣o spoudēs dorós | álωvsa
πώς soi ξύmmakos gevēthetai;
‘What atonement can quench the
sin of a mother’s murder? How
can thy native land, captured by
thy incitement, ever be thy ally
again.’ That is — ‘even as . . . ,
so . . . ’ — colores: the natural
color of the wool (simpex ille
candor, Quint. 1, 1, 5), lost when
the wool is dyed. — medicata: a
technical expression, containing
the same figure as the Greek
φαρμάσειν. Four centuries later
Paulin. Nol. C. 17, 23 repeated
the phrase, medicata vellera fuco.

29 ff. semel: once for all. —
curat: with infinitive, as 2, 13,
39 f. nec curat . . . agitare.—
deterioribus: i.e. those made so
by loss of vera virtus. The dative
belongs with reponi. — si pugnat,
etc.: an impossible supposition.
qui perfidis se credidit hostibus,
et Marte Poenos proteret altero
qui lora restrictis lacertis
sensit iners timuitque mortem.

Hic, unde vitam sumeret inscius,
pacem duello miscuit. O pudor!
O magna Carthago, probrosis
altior Italiae ruinis!'

Fertur pudicae coniugis osculum
parvosque natos ut capitis minor
ab se removisse et virilem
torvus humi posuisce voltum,
donec labantis consilio patres
firmaret auctor numquam alias dato,

33 ff. perfidis: contrasted with credidit, and emphasizing the cowardice of the soldier who actually trusted his life to an enemy whose faithlessness was well known. Punica fides was proverbial. Cf. also 4, 4, 49 perfidus Hannibal and n. — altero: a second. — iners: predicate, tamely.

37 f. hic: vividly continuing ille of v. 32. — unde sumeret: representing the anxious, unde vitam sumam? of the coward whose anxiety causes him to forget that he must fight, not bargain, for his life. — duello: this archaic form for bello is also found 3, 14, 18; 4, 15, 8. — miscuit: has failed to distinguish between.

40. ruinis: instrumental abl. with altior — exalted over the, etc.

41 ff. fertur: and yet men say, used to introduce a surprising statement. Cf. 1, 16, 13. This quiet account of Regulus' determination is in marked contrast with the vehement pathos of the preceding strophe. — ut capitis minor: as one deprived of civil rights, equivalent to the legal (prose) formula capite deminutus. The genitive is similar to the genitive in integer vitae, militiae pigor. Regulus felt that as a captive of the Carthaginians he was no better than a slave, who of course possessed no civil rights, and was therefore unfit to enjoy the privileges of a Roman pater familias.

44. torvus: grimly.

45 ff. donec . . . firmaret, etc.: while he established; said with ref-
interque maerentis amicos
egregius properaret exsul.

Atqui sciebat quae sibi barbarus
tortor pararet: non aliter tamen
dimovit obstantis propinquos
et populum reditus morantem

quam si clientum longa negotia
diuidicata lite relinqueret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

erence to removisse, posuisse.—
consilio: connect with firmaret.—
interque: and then through the midst of.—egregius: cf. n. 10, 1, 6, 11. With the oxymoron, cf. 3, 3, 38 f. Notice that two points are brought out in this strophe: Regulus' moral courage in inducing the senate to accept his proposal, and the self-sacrifice which this involved.

49 ff. atqui: and yet, καὶ τοι. Cf. 1, 23, 9. — sciebat: he knew all the while.—non aliter . . . quam si: as undisturbed . . . as if.—tortor, etc.: the tortures to which Regulus was subjected, like the whole story of the embassy, may be inventions of a later time. Cf. n. to v. 13 ff. — obstantis: who tried to hinder him.—reditus: plural for euphony.

53 ff. longa: wearisome.—diuidicata lite: the Roman patronus of the Republic was bound to aid and protect his clientes; whether the suit here is conceived of as one which Regulus decided as arbitrator or one in which he defended his client’s interests in court is not clear. — tendens: taking his way, into the country for rest and refreshment. — Venafranos agros . . . Tarentum: cf. 2, 6, 12-16 and nn.

Note the contrast between the earlier part of the ode and this quiet close. The ode is one of Horace’s noblest; its national characteristics are well summed up by Andrew Lang in his Letters to Dead Authors, p. 191 f. ‘None but a patriot could have sung that ode on Regulus, who died, as our hero died on an evil day, for the honor of Rome, as Gordon for the honor of England. . . . We talk of the Greeks as your teachers. Your teachers they were, but that poem could only have been written by a Roman. The strength, the tenderness, the noble and monumental resolution and resignation — these are the gifts of the lords of human things, the masters of the world.’
In the last ode of the series Horace considers the reasons for the degeneracy of the times. These he finds to be the neglect of religion and the growth of immorality that is destroying the family and making each succeeding generation worse than the one which preceded it.

‘The sins of thy fathers shall be visited on thee, Roman, until thou repairest the ruined temples of the gods and restorest the forgotten faith of an earlier time. Thy power depends on thy humility toward Heaven; it was in punishment for thy indifference that the Parthian, the allied Dacian and Ethiopian almost destroyed our city (1-16). But more dangerous than foreign foes is the flood of immorality that has swept over our state: all modesty and respect for marriage ties are gone; adultery is unabashed (17-32). It was not the offspring of such stock as this that saved the state from foreign foes in earlier days. There is no hope: we are worse than our forbears and our children will be more degenerate than we (33-48).’

By its reference to the loss of military prowess this ode is naturally connected with the preceding. In that, devotion to duty is the ideal; here, purity and simplicity of life, as exhibited by the Sabine stock. The pessimistic close is surprising and shows that the six odes were hardly composed originally to form a series. This ode was probably written soon after 28 B.C., the year in which Octavian, by virtue of his censorial power, tried to enforce ordinances intended to check the evil tendencies of the times. See also n. to v. 2 below. Metre, 68.

Delicta maiorum imperitus lues,
Romane, donec templae refeceris

regere imperio populus, Romane, memento.—refeceris: one of Octavian's first acts after his return from the conquest of Egypt was to rebuild the temples that had fallen into decay. Cf. Mon. Anc. 4, 17 duo et octoginta templae deum in urbe consul sectum (28 B.C.) ex decreto senatus refeci. nullo praetermissio quod eo tempore refici debet; and Suet. Aug. 30 aedes sacras vetustate conlapsas aut in

HOR. CAR. — 17

257
aedisque labentis deorum et
foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.

Iam bis Monaeses et Pacori manus
non ausplicatos contudit impetus
nostros et adiecis praedam
torquibus exignis renidet.

cendio absuntas refecit. — aedis: here synonymous with templia. —

5 ff. quod geris: in that thou bearest thyself; i.e. ‘thy rule depends on thy humility toward the gods.’ Cf. 1, 12, 57 te minor latum reget aequus orbem. — hinc, huc: i.e. the gods. Cf. Verg. E. 3, 60 ab amore principium. Also Liv. 45, 39, 10 maiores vestri omnium magnarum rerum et principia exorsi ab dis sunt et finem eum statuerunt. — principium: for the scansion, cf. Intr. 39. — di neglecti: the cause of Rome’s defeats and dangers, of which the concrete examples follow. — Hesperiae: Italy, cf. 2, 1, 32. — luctuosae: i.e. for those who have fallen in both civil and foreign wars.

9. iam bis, etc.: the Romans had actually suffered three defeats in the east: that of Crassus at Carrhae 53 B.C.; that of Decidius Saxa by Pacorus in Syria 40 B.C.; and that of Antony in Media 36 B.C. As the defeat of Saxa was avenged in 38 B.C. by Ventidius, Horace may refer to the first and third disasters only, but it is needless to demand historical accuracy of a poet in every case. The only Monaeses known to us was a Parthian noble who sought refuge from Phraates IV with Antonius in 37 B.C.; he afterwards became reconciled to Phraates and deserted Antony.

10 ff. non ausplicatos: and therefore infaustos. We read in Vell. Pater. 2, 46 of Crassus’ expedition proficiscentem in Syriam diris cum omnibus tribunis plebis frustra retinere conati. — torquibus: the necklaces, ὀπτετοῖ, which with armlets, ψέλια, presented by the king, were the insignia most highly prized by the Persians. Cf. Xen. Cyrop. 8, 2, 8 ὅπερ ἐνα (δῶρα) τῶν βασιλέως, ψέλια καὶ ὀπτετοῖ καὶ ἵπποι χρυσοχάλινοι. — exiguis: in comparison with the rich booty
Paene occupatam seditionibus
delevit urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.

Fecunda culpae saecula nuptias
primum inquinavere et genus et domos;
hoc fonte derivata clades
in patriam populumque fluxit.

Motus doceri gaudet Ionicos
matura virgo et fingitur artibus,

taken from the Romans.—renidet: beams with delight; hence used like gaudet (v. 21) with an infinitive.

13 ff. paene: with delevit.—seditionibus; it is important to remember that there was a strong party in Rome hostile to Octavian, so that the reference is not simply to the struggle between him and Antony, carried on outside of Italy. The point which Horace is emphasizing is that not only had the Romans failed in their attempts against foreign foes, but in the passion of civil strife had almost handed over the city to the mercies of the barbarian Dacian and Egyptian.—Dacus et Aethiops: Dacian bowmen served in Antony’s land forces, while the Egyptian naval contingent was two hundred ships. That the Romans about this time had a lively fear of an invasion by the Dacians there can be no doubt. Cf. n to 1, 26, 3 f.

17 ff. Horace here turns to a new cause for the state’s degeneracy—the decay of domestic virtue, the growth of immorality. With the following strophes, cf. 3, 24, 19–24; 4, 5, 21–24.—fecunda: big with.—inquinavere: cf. Epod. 16, 64.

21 ff. motus Ionicos: voluptuous dances introduced from Ionia. motus is the technical expression for a mimetic dance. The old-fashioned Romans did not look with favor on dancing, save in connection with worship; custom had, however, somewhat relaxed even in the time of the Gracchi. Macrobius 3, 14, 6 f. has preserved the complaint of Scipio Africanus, who bewailed the fact that boys and girls had come to associate with actors and learn songs and dances which a former generation would have considered disgraceful for a freeborn person to know.

22 ff. matura: i.e. tempestiva viro 1, 23, 12. ‘Even if these dances and airs might be forgiven in a child, they cannot be overlooked in a full-grown maid.’—
iam nunc et incestos amores
de tenero meditatur ungui;

mox iuniores quaeerit adulteros
inter mariti vina, neque eligit
cui donet impermissa raptim
gaudia luminibus remotis,

sed iussa coram non sine conscio
surgit marito, seu vocat institor
seu navis Hispanae magister,
dedecorum pretiosus emptor.

Non his iuventus orta parentibus
infecit aequor sanguine Punico,

fingitur artibus: 'she learns artificial coquettish ways.' — iam nunc: i.e. while still unmarried; opposed to mox v. 25. — de tenero . . . ungui: in imitation of the Greek ἀπαλῶν ὄνυξ, 'from the very quick.' Translate, — to her very finger tips. Cf. Anth. Pal. 5, 129, 1 ff. τὴν ἀπὸ τῆς Ἀσίας ὀρχηστρίδα, τὴν κακοτέχνους | σχήμασιν ἀπαλῶν κυνμένην ὄνυξ, | αἶνεὼ . . . 'The dancing girl from Asia, vibrating to her very finger tips in her shameless dancing figures, her I praise.'

25 ff. mox: i.e. when married. — iuniores: i.e. than her husband. — neque eligit: presently she falls so low that she can no longer choose the recipients of her favors, but must obey the orders of the lowest peddler or ship captain. Note the carefully planned contrasts between neque eligit and iussa, vocat; donet an̄d emptor; impermissa gaudia and dedecorum; raptim and coram; luminibus remotis and conscio marito. — impermissa: coined by Horace.

29 ff. conscio . . . marito: the corruption of the household is so complete that the husband consents to his wife's adulteries. — institor: while the peddler belonged to a despised class his trade naturally brought him into contact with the women of the household. Cf. Seneca's warning, Frg. 52 H. institores gemmarum sericarumque vestium si intromiseris, periculum pudicitiae est. — navis . . . magister: also belonging to the lower classes, but like the peddler able to spend money freely (pretiosus emptor).

33 ff. non his: 'the Romans who made Rome great were sprung from different stock.' — infecit aequor,
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum,
sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glaebas et severae
matris ad arbitrium recisos
portare fustis, sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.

Damnosa quid non imminuit dies?
Aetas parentum, peior avis, tulit
e tc.: in the first Punic war, 264–
241 B.C., when Rome gained her
naval supremacy.—Pyrrhum: Pyrrhus
was defeated at Beneventum
275 B.C.— ingentem . . . Antiochum:
Antiochus the Great, defeated at
Magnesia, 190 B.C.—dirum: cf. 4,
4, 42 dirus Afer.

38 ff. Sabellis: the Sabines were
proverbial for purity and uprightness. Cf. Liv. 1, 18, 4 quo genere
nullum quondam incorruptius fuit.
—versare glaebas et, etc.: ‘when
the field work is done, the sturdy
youth must still cut and bring in a
supply of wood to satisfy (ad arbi-
trium) his stern mother.’

41 ff. Observe the idyllic note in
this description of the evening. Cf.
Epod. 2, 61 ff. — sol ubi mutaret,
etc.: ‘as the day closes the moun-
tain shadows shift and lengthen.’
Cf. Verg. E. 1, 83 mainerique ca-
dunt altis de montibus umbrae; 2,
66 f. aspice, aratra iugo referunt
suspensa invenci, | et sol crescentis
decedens duplicat umbras. — iuga
demeret, etc.: so Hesiod, Op. 580 f.
says of the morning, 'Hos . . . ἔτι
Χυγὰ βουοί τίθησιν.—mutaret, de-
meret: the subjunctives are proba-
bly due to the close connection
between the relative clauses and
the infinitive; they are possibly
subjunctives of repeated action, but
Horace has everywhere else the
indicative with ubi in that sense.—
agens abeunte curru: a slight oxy-
moron; with the phrase, cf. Epist.
1, 16, 6 sol . . . discedens fugiente
curru.

45 ff. The thought of the con-
trast between the Romans of an
earlier time and those of his own day
leads Horace to his hopeless con-
clusion. — damnosa: damaging;
emphatically expressing the poet’s
despair. Notice the skillful com-
nos nequiores, mox daturos
progeniem vitiosiorem.

pression by which Horace has described the moral decay of four generations in three verses. Aratus, Phaen. 123 f. was less successful,

\textit{peior avis: worse than that of our grandparents.}

\textit{mox daturos: destined soon to produce.}

The unbroken serious strain of the national odes is relieved by these light verses addressed to Asterie, whose lover is kept from home by opposing winds. The names are Greek, but the setting is Roman.

‘Why dost thou weep, Asterie, for thy lover, detained by winter winds across the sea? Be assured that he is faithful, and ever turns a deaf ear to the messages of his love-lorn hostess, who would tempt him to her. Fear not for him, but see that thou remain thyself as true. Yield not to the charms of thy handsome neighbor: do not listen to his serenade.’

There is no indication of the date. Metre, 73.

\begin{align*}
\text{Quid fles, Asterie, quem tibi candidi} \\
\text{primo restituent vere Favonii} \\
\text{Thyna merce beatum,} \\
\text{constantis iuvenem fide,}
\end{align*}

\textbf{5}

\begin{align*}
\text{Gygen? Ille Notis actus ad Oricum} \\
\text{post insana Caprae sidera frigidas} \\
\text{noctis non sine multis} \\
\text{insomnis lacrimis agit.}
\end{align*}

\textit{1 ff. Asterie:} cf. the Greek names \textit{\'Aστερίς and \'Aστήρ}. Also n. to 3, 9, 21 \textit{sidere pulchrior}. — \textit{candidi...} 

\textit{Favonii:} the breezes that bring in the bright spring weather. Cf. 1, 4, 1 and n. — \textit{Thyna:} \textit{i.e. Bithynia;}

\textit{cf. 1, 35, 7. — beatum: enriched; cf. 1, 4, 14. — fide: genitive.}

\textit{5 ff. Gygen:} the name is found in Archil. \textit{Frg. 25 Γύγης ὁ πολύχρωμος. — ad Oricum:} Gyges is detained at Oricum in Epirus, directly opposite Brundisium. — \textit{Caprae:} this constellation sets about the middle of December, when the stormy winter season begins.
Atqui sollicitae nuntius hospitae,
suspirare Chloen et miseram tuis
dicens ignibus uri,
temptat mille vafer modis.

Vt Proetum mulier perfida credulum
falsis impulerit criminibus nimis
casto Bellerophontae
maturare necem refert;
narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens,
et peccare docentis
fallax historias movet.

Frustra: nam scopulis surdior Icari
voices audit adhuc integer. At tibi

9 ff. atqui: corrective, 'Yet he might console himself, for,' etc.—
sollicitae: sc. amore, love-lorn.—
tuis: like thine. Naturally these
are not the words of Chloe's messenger
to Gyges, but Horace's to
Asterie.—mille vafer modis: skilled
in countless wiles.

12 ff. The classical parallels to
the story of Joseph and Potiphar's
wife.—mulier: Antea in Homer
(Il. 6, 160), Stheneboea in tragedy,
wife of Proteus, king of Tiryns.—
perfida credulum: cf. n. to 1, 6, 9.
—maturare necem: to bring an
untimely death.—refert: i.e. the
nuntius of v. 9.

17 ff. narrat: repeating refert in
sense, and thus connecting the two
strophes. Intr. 29.—datum . . .
Tartaro: a variation of the for-
mula leto datus.—Hippolyte: wife
of Acastus, king of Iolcus.—absti-
nens: in his sobriety.—movet: sets
a-going.

21 ff. frustra: note the emphatic
position,—yet all in vain, 'for the
threats implied in the stories of
Bellerophon and Peleus do not
move thy Gyges.'—scopulis sur-
dior: cf. Eurip. Med. 28 f. ὡς δὲ
πέτρος ἡ θαλάσσης κλίσιων ἀκούει
νοηθετουμένη φίλοι, 'But like a
rock or billow of the sea she listens
to her friends' advice.' Note the
oxymoron in surdior . . . audit.—
Icari: a rocky island near Samos.
—vores, etc.: so Vergil says of
Aeneas, A. 4. 438 f. sed nullis ille
movetur | flatus, aut voces ullas
tractabilis audit. — at tibi: in
sudden transition; cf. 2, 18, 9.—
ne vicinus Enipeus
plus iusto placeat cave,

quamvis non alius flectere equum sciens
aeque conspicitur gramine Martio,
 nec quisquam citus aeque
Tusco denatat alveo.

Prima nocte domum clauder, neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.

Enipeus: named after a river in Thessaly; cf. Hebrus 3, 12, 2.

25ff. ‘This dangerous rival excels in the athletic sports practiced by young nobles; Gyges is only a trader.’ For riding and swimming, cf. 1, 8, 8; 3, 12, 3.—flectere equum: in elaborate evolutions. Cf. Ovid A. A. 3, 384 in gyros ire coactus equus.—conspicitur: is the object of men’s eyes.—gramine Martio: i.e. on the Campus Martius.

29ff. Cf. Ovid Am. 2, 19, 38 incipe iam prima claudere nocte

To Maecenas. ‘You are puzzled then, my learned friend, over my bachelor’s sacrifice on the matrons’ Calends. This is the day the tree so nearly killed me; as each year comes round, I’ll celebrate the season with a fresh jar of long-stored wine. So drink deep, Maecenas, for thy friend’s escape. Let go the cares of state; our border foes are all subdued or vexed by their own quarrels. Become to-day a private citizen; dismiss your serious thoughts, and take what joys the passing hour now offers.’
In this strain Horace invites his patron to celebrate with him the anniversary of his escape from the falling tree (2, 13). The date is shown to be March 1, 29 B.C., by the references in vv. 17-23. Cotiso and the threatening Dacians were subdued in the campaigns of 30-28 B.C.; the news of the struggle between Phraates and Tiridates for the Parthian throne (cf. n. to 1, 26, 5) probably reached Rome in January, 29 B.C. Furthermore, at the time of composition Maecenas was clearly at the head of the state and Octavian absent; but the latter returned to the city in the summer of 29 B.C. All these facts tend to show that the occasion of the ode was March 1 of that year, and since this is evidently the first anniversary, that the date of Horace's escape was March 1, 30 B.C. Metre, 69.

Martius caelebs quid agam Kalendis, quid velint flores et acerra turis plena miraris, positusque carbo in caespite vivo, docte sermones utriusque linguæ?
Voveram dulcis epulas et album Libero caprum prope funeratus arboris ictu.

1. Martius... Kalendis: the day of the Matronalia, a festival shared in by married women only. On this day the matrons carried their offerings to the temple of Juno Lucina on the Esquiline, not far from Maecenas' residence. The festival is called *feminae Kalendae* by Juvenal, 9, 53. Naturally Maecenas would be much puzzled over the preparations of his bachelor (caelebs) friend.

2. velint: mean.

3 f. caespitè vivo: the material of his improvised altar. Cf. 1 19, 13.—docte: given a bantering emphasis by its position,—*for all thy* learning. *—sermones*: *the lore, literature*. The accusative depends on *docte*; cf. 3, 9, 10 *dulcis docta modos.—utriusque linguæ*: Greek and Latin, the two languages of the cultivated Roman. Cf. Suet. Aug. 89 in *evolvendis utriusque linguæ auctoribus*.

6 ff. voveram: *i.e.* long ago, before all these preparations. The time is more exactly fixed by the participle. *—epulas*: the regular accompaniment of sacrifice. *—album*: as the sacrifice is to one of the *dii superi* — *Libero*: the protector of poets. In 2, 17, 28, however, it was Faunus who saved him.
Hic dies, anno redeunte festus,
corticem adstrictum pice demovebit
amphorae fumum bibere institutae
consule Tullo.

Sume, Maecenas, cyathos amici
sospitis centum, et vigiles lucernas
perfer in lucem; procul omnis esto
clamor et ira.

Mitte civilis super urbe curas:
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
dissidet armis,

9 ff. anno redeunte: cf. the Homeris ἐπιπλόμενος ἑναντός, and S. 2, 2, 83 sive diem festum rediens ad vexerit annus. For annus in the sense of season, cf. Epod. 2, 29. — corticem adstrictum, etc.: cf. 1, 20, 3 and n. — fumum bibere: the apotheca was so placed in the upper part of the house that it could receive the smoke from the fire, which according to common belief aided the ripening of the wine. Cf. Colum. 1, 6, 20 quoniam vina celeris vestustescunt, quae fumi quodam tenero praecocem maturitatem tra-hunt. For the infinitive, see Intr. 107.

12. consule Tullo: Horace probably means the Tullus whose consulship fell in 33 B.C., hardly L. Volcacius Tullus, consul 66 B.C. Yet cf. 3, 21, 1, where the vintage is of 65 B.C.

13 ff. cyathos .. centum: pro-
verbial, not literal. — amici sospitis: over the safe escape of. The genitive of the toast; cf. 3, 19, 9f. da luna . . . novae, da noctis mediae. da, puer, auguris Murenae. Also Antiphan. ap. Athen. 10, 21 ἐγχε-άμην ἀκρατον κυάθους θεῶν τε καὶ θεανών μυρίους. — perfer: endure. — in lucem: i.e. of the dawn; the adjective vigiles, ‘transferred’ from the subject of perfer, emphasizes the exhortation to continue until morning. Cf. the Emperor Gallienus’ words apud Trebell. Poll. 11 sed vigiles nolite extinguere lychnos. — procul . . . esto, etc.: i.e. the revel shall not degenerate into a brawl. Cf. 1, 27. 3 and n.

17 ff. During Octavian’s absence Maecenas was in charge of affairs at Rome. — super: colloquial for the more common de. — occidit: cf. 1, 28. 7 and n. — Cotisonis. Medus: cf. introductorv n. and nn to
servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
iam Scythae laxo meditantur arcu
cedere campis.

Neglegens ne qua populus laboret,
parce privatus nimium cavere et
dona praesentis cape laetus horae;
linque severa.

1, 26, 5; 3, 6, 14. — sibi: with both
infestus and luctuosis. Intr. 100.
—dissidet: used absolutely; cf.
Theog. 763 f. πίνωμεν χωρίων μετ’
ἀλλήλους λέγοντες, | μηδὲν τὸν
Μήδων δειδώτες πόλεμον.

21 ff. servit: a slave too is. Cf.
occidit above. The verses do not
tell the whole truth; cf. n. to 2, 6,
2. — sera: in the predicate, though
late; for he has been a vetus hostis.
—domitus: probably with refer-
ence to the successes of Statiliius
Taurus and Calvisius Sabinus; the
latter enjoyed a triumph over the
Spaniards in 28 B.C. — Scythae,
etc.: also exaggeration; cf. 2, 9,
23 f. — laxo . . . arcu: recog-
nizing the folly of further resist-
ance.

25 f. neglegens: logically paral-
lel to parce, linque, be careless, fol-
lowed by ne . . . laboret because of
the anxiety, fear, which it implies.
—parce: somewhat stronger than
the common noli. Cf. Verg. A.
3, 42 parce pias scelerare manus.
—privatus: also part of the exhort-
tation,—‘become for the nonce a
private citizen once more.’

27 f. A favorite maxim repeated
in many forms; cf. 1, 9, 13 ff.; 11,
8; 2, 16, 25 ff.; 3, 29, 41 ff.; 4, 12,
25 ff.

The Reconciliation. Lydia and her lover have fallen out, but are now
ready to return to their former love. The ode dramatically tells the story.
In the first strophe the lover’s reproaches show his regret and hint that
he is willing to be reconciled; Lydia answers in similar fashion, but
without helping him on. Then each defiantly boasts of a new sweet-
heart; but in the last two strophes the lover yields, and proposes a
reconciliation, to which Lydia joyfully agrees.

This exquisite ode is the only one of Horace’s lyrics in dialogue.
The amoebean form is perfectly preserved, not simply in the number
of verses employed by each speaker, but in the exact parallelism of
expression as well: Lydia always caps her lover’s lines with stronger statements. The verses have been translated and imitated by almost countless writers since Horace’s day. The best general comment on the ode is furnished by Terence’s line, Andria, 555, _amantium trae amoris integratio est_. The date is unknown. Metre, 71.

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

Donec non alia magis
   aristi neque erat Lydia post Chloen,
   multi Lydia nominis,
   Romana vigui clarior Ilia.

Me nunc Thressa Chloe regit,
   dulcis docta modos et citharae sciens,
   pro qua non metuam mori,
   si parcent animae fata superstiti.

Me torret face mutua
Thurini Calais filius Ornyti,

1 ff. _gratus_: _in favor with._ — _potior_: _preferred_; cf. Tibul. 1, 5, 69 at
   tu, qui potior nunc es, mea fata ti-
   meto. — _dabat_: _in place of the prose
compound _circumdabat_. — _Pers-
   sarum . . . rege_: _proverbial for
the height of happiness_. Cf. 2, 2,
7. — _vigui_: _flourished._

5 ff. _alia_: _causal abl. with ar-
sisti_. — _aristi_: _note that this is
much stronger than _gratus_ of v. 1._
The perfect expresses the same
time as the imperfect _eram_ above.
   _post_: _second to_. — _multi Lydia
nominis_: _a Lydia of mighty fame_;
   imitating the Greek adjectives _πο-
   λυώνυμος, μεγαλώνυμος._ — _Romana
   . . . Ilia_: _mother of Romulus and
   Remus_. Cf. n. to 1, 2, 17.

9 ff. _me_: _emphasizing the lover’s
indifference_. — _Thressa Chloe_: _this
name, like that in v. 14, is chosen
for its pleasant sound_. — _docta_: _versed in_; _cf. docte serbones, v. 5
of the preceding ode_. — _citharae_: _objective gen. with sciens_. Cf. 1,
15, 24f. Sthenelus sciens _pugnae._
   — _animae_: _my life, i.e. Chloe._ —
   _superstiti_: _proleptic, and grant
that she may live._

13 ff. _torret_: _this word far out-
bids regit of v. 9_. — _Thurini_: _of
Thurii_, the rich and luxurious city
of southern Italy. Lydia’s new
pro quo bis patiar mori,
   si parcent puero fata superstiti.
Quid si prisca reedit Venus,
   diductosque iugo cogit aeneo,
   si flava excutitur Chloe,
reiectaeque patet ianua Lydiae?
Quamquam sidere pulchrior
   illa est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.

lover is far superior in birth and
fortune to Thracian Chloe.—bis
patiar: again capping non metuam
v. 11.
17 ff. redit: the present is colloquially used.—diductos: (us)
who are now separated.—iugo
... aeneo: cf. 1, 33, 11.—
flava: fair-haired.—excutitur: i.e.
from her rule over me.—Lydiae:
dative.

21 ff. Lydia teases her lover with
a comparison unfavorable to him
before she yields, and so has the
last word in reproaches.—sidere
pulchrior: cf. 3, 19, 26 puro similem
Vespero. The comparison is very
old; so Astyanax is said to be,
II. 6, 401 ἀληθηκιος ἀντέρι kalô.—
levior: and so more fickle.—ira-
cundior Hadria: cf. 1, 33, 15.—
libens: gladly.

IO

A παρακλαυσιθυρον, a lover's pleadings before his mistress' house,
which is closed against him. Cf. 1, 25, 7 ff. Metre, 72.

Extremum Tanain si biberes, Lyce,
saevo nupta viro, me tamen asperas

1 ff. extremum: remotest; cf. 2,
18, 4 ultima Africa.—si biberes:
i.e. 'were dwelling by the Don.'
Cf. 2, 20, 20 Rhodani potor; and 4,
15, 21 qui profundum Danuvium
bibunt.—saevo: the adjective be-
longs to the supposition, and marks
the contrast with the actual fact (v
15). For the supposed virtues of
the Sarmatian nomads, see 3, 24,
11, 21 non amicos postis.
porrectum ante foris obicere incolis
plorares Aquilonibus.

5 Audis quo strepitu ianua, quo nemus
inter pulchra saturam tecta remugiat
ventis, et positas ut glaciet nivis
puro numine Iuppiter?

Ingratam Veneri pone superbiam,
ne currente retro funis eat rota:
non te Penelope difficilem procis
Tyrrhenus genuit parens.

O quamvis neque te munera nec preces
nec tinctus viola pallor amantium

3f. porrectum: outstretched.—
obicere: object of plorares.—in-
colis: native to that region.

5ff. The lover continues his ap-
peal to Lyce’s pity.—nemus inter
pulchra, etc.: the second court,
peristylium, in the houses of the
rich was often large enough to con-
tain trees. Cf. Epist. 1, 10, 22
nempe inter varias nutritur silva
columnas.—ventis: abl. of cause.
—ut, etc.: the question belongs by
zeugma to audis, the exact force
of which has been lost by distance.
—puro numine: in cloudless maj-
esty (Smith). Cf. 1, 34. 7,—
Iuppiter: as god of the sky. Cf.
n. to 1, 1, 25.

10ff. ne currente, etc.: lest the
rope slip from thee as the wheel
runs back; i.e. thy present haughty
virtue is sure to break. The figure
is that of a wheel, possibly a wind-
lass, which suddenly flies back-
ward, carrying the rope with it.—
retro: with both currente and eat.
Intr. 100.—non te, etc.: with the
order and expression, cf. Verg. A.
4, 227 f. non illum nobis genetrix
pulcherrima talem | promisit.—
difficilem: unyielding; cf. 3, 7, 32.
—Tyrrhenus: far from being a stern
Sarmatian, Lyce is of Etruscan
birth; and the effeminacy and vices
of the Etruscans were notorious.

13 ff. quamvis, etc.: the indic. is
not common until later.—tinctus
viola pallor: the lover’s proper color
according to Ovid A. A. 1, 729
palleat omnis amans; hic est color
aptus amanti. The yellow, not
the purple, violet is meant.—
paelice: abl. of cause.—saucius:
this bears the emphasis, ‘thy hus-
nec vir Pieria paelice saucius
curvat, supplicibus tuis
parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus:
non hoc semper erit liminis aut aquae
caelestis patiens latus.

band’s infatuation for.’ With this
use of the adjective, cf. i, 14, 5.
—curvat: equivalent to incurvat,
flectit, ἐπυγάμπτει. — supplicibus
tuis parcas: in irony, as if Lyce
were some goddess at whose shrine
her lovers pray.

18 ff. Mauris . . . anguibus: pro-
verbially savage.—non hoc, etc.: the threat with which Horace
closes is comic, like that in Epod.
11, 15–18, where he vows that if
Inachia persists in smiling on his
rich rival, he will give her up to
him.

19f. hoc: i.e. meum; cf. Greek
οἶδα, οὐτος.—aquae caelestis: from
which he has suffered on other oc-
casions (cf. v. 8).—latus: equiva-
ient to corpus; cf. 2, 7. 18.

II

‘Mercury and my lyre, on you I call to raise a strain of music which
shall make stubborn Lyde listen—for Lyde is as shy as an unbroken
filly, and has no thought of love and wedlock (1–12). But thou, my
lyre, canst charm wild beasts, the woods and rivers; aye, Cerberus gave
up his fierceness before thee; even Ixion and Tityos smiled, forgetful
of their pain; and Danaus’ cruel daughters had respite from their end-
ess toil (13–24). Ah! that is the tale to which Lyde must listen, that
she may learn how punishment, though sometimes late, overtakes wrong-
doers even in Hades. And I will sing of that sister, alone worthy of the
marriage torch, who won eternal fame by her noble falsehood to her
father, for she saved her husband’s life, and feared not to pay forfeit for
it with her own’ (25–52).

The ode is arranged with no slight skill: the invocation of the lyre,
and the celebration of the power of music in the first six strophes are
merely a setting for the real theme, which seems first suggested by the
apparently chance mention of the Danaids in v. 22 ff. From this point
Lyde is forgotten, and the application of the rest of the ode is left to the
reader’s imagination. The Romans were familiar with the story of the
daughters of Danaus, who, compelled to marry their cousins, Aegyptus' fifty sons, were forced by their father to promise to kill their husbands on their wedding night,—a crime for which they suffered eternal punishment. They had a constant reminder of the myth in the statues of Danaus and his daughters, which occupied the intercolumnary spaces of the portico to the temple of Apollo on the Palatine. Cf. introductory n. to 1, 31; Prop. 3, 29, 3; Ovid Trist. 3, 1, 61. The story is essentially narrative, and proper for epic treatment, but Horace wisely selected for his lyric form a single part of the myth—the story of Lycneus and Hypermestra, and from this chose the dramatic moment when Hypermestra rouses her husband and bids him flee for his life. The same good taste is shown in his treatment of the story of Europa 3, 27; but both odes are in marked contrast to 1, 15. Ovid followed Horace in handling the same theme in his Heroides 14. The treatment there should be carefully compared with this. Metre, 69.

Mercuri, nam te docilis magistro
movit Amphion lapides canendo,
tuque testudo, resonare septem
callida nervis,

5
def loquax olim neque grata, nunc et
divitum mensis et amica templis,
dic modos Lyde quibus obstinatas
adpticet auris,

1 ff. nam: giving the reason for
the invocation.—docilis: equiva-
lent to doctus; cf. 1, 24, 9 flebilis
equivalent to fletus.—Amphion:
the mythical singer to whose music
the walls of Thebes rose. Cf. Epist.
2, 3, 394 ff. dictus et Amphion, The-
banae conditor urbis, | saxa mouere
sono testudinis et prece blanda | du-
cere, quo vellet.—resonare: depen-
dent on callida.—septem ... nervis:
the lyre is called by Pindar N. 5,
24 φόρμιγξ ἐπτάγλωσσος.

5 ff. loquax: vocal. Sappho calls
to her lyre Frg. 45 ἄγε δὴ χέλν
διά μοι | φωνάεσσα γένοισαι. —et:
used only here and 4, 13, 6 at the
end of the verse without elision
of the last syllable of the preceding
word.—mensis amica, etc.: cf. Od.
8, 99 φόρμιγγος θ', ἦ δαιτε συνήροσ
έστι θαλεία, and 17, 270 ἐν δὲ τε
φόρμιγξ ἡπτεί, ἢν ἂρᾳ δαιτε θεοὶ
ποίησαν ἐταϊρήν. Also 1, 22, 13 f.
—dic modos: cf. 1, 32, 3.—obsti-
natas: stubborn.

272
quae velut latis equa trima campis
ludit exsultim metuitque tangi,
nuptiarum expers et adhuc protervo
cruda marito.

Tu potes tigris comitesque silvas
ducere et rivos celeris morari;
cessit immanis tibi blandienti
ianitor aulae

Cerberus, quamvis furiale centum
muniant angues caput eius atque
spiritus taeter saniesque manet
ore trilingui;

9 ff. For the comparison of a girl
to a colt or heifer, cf. 1, 23, 1; 2, 5, 6. Also Anacr. Frg. 75 πῶλε
Θρηκίν, τί δή με λοξὸν ὄμμασιν
βλέπουσα | νηλεῶς φεύγεις, δοκεῖς
de μ' οίδεν εἰδέναι σοφόν; | ... νῦν
de λειμώνας τε βόσκειν κοὐφά
tε σκιρτῶσα παίλεις, 'Thracian
filly, why now dost thou look dis-
trustfully at me and flee without
pity? Deemest thou me a wit-
less fellow? Now thou grazest on
the meadows and sportest, lightly
gamboling.'

—trima: as yet unbroken, for
colts were broken in their fourth
year. Verg. G. 3, 190.—tangi:
cf. 2, 2, 7 and n.—cruda: not yet
matura; cf. Stat. Th. 7, 298 f.
expertem thalami crudumque ma-
ritis | ignibus.

13 ff. The power of the lyre. Cf.
the similar passage 1, 12, 9 ff. and n.

17 ff. furiale: fury-like.—eius:
some critics would reject this
strophe as prosaic, and especially
because eius here adds nothing to
the sense. These are insufficient
reasons for rejection, for Horace
did not always maintain the high-
est level in his verse.—spiritus:
belonging by a zeugma to manet.

—manet: drops from.—ore trilin-
gui: Cerberus is three-headed in
2, 19, 31 also, but hundred-headed
2, 13, 34.
I

21 ff. quin et: cf. n. to 1, 10, 13.
—volu . . . invito: i.e. in spite of their pain. Ovid expands the scene Met. 10. 41 ff. exsangues flebant animae: nec Tantalus undam | captavit refugam, stupuitque Ixionis orbis, nec carp-sere iecur volucres, urnisque vacarunt | Belides, inque tuo sedisti, Sisyphé, saxo. | Tunc primum lacrimis victarum carmine fana est | Eumenidum maduissē genas. — stetit urna, etc.: thus Horace apparently chances on his theme.

25 ff. audiat: the asyndeton is effective,—yes, Lyde shall hear, etc.—notas: with scelus as well as poenas. —lymphae: with inane. For the order of words, see Intr. 21.

25 Audiat Lyde scelus atque notas
virginum poenas et inane lymphae
dolium fundo pereuntis imo,
seraque fata
quae manent culpas etiam sub Orco.

30 Impiae (nam quid potuere maius?),
impiae sponsos potuere duro
perdere ferro.

Vna de multis face nuptiali
digna periurum fuit in parentem

28 f. sera: concessive, though late.—culpas: Lyde's sin is her failure to love.

30 f. impiae . . impiae: Intr. 28 c.—potuere: first of physical, secondly of moral courage — the Greek ἔλθησαν, had the heart to.
—duro . . . ferro: the Homeric νηλὰ χιλκῷ.

Notice that Horace disposes of the general features of the story thus briefly, and quickly passes to his special theme.

33 f. una de multis: only Hypermestra of all the fifty failed to execute her father's orders.—periurum: because by betrothing his daughters to Aegyptus' sons he had pledged himself to do them no harm.

274
spendidum mendax et in omne virgo nobilis aevum;

'Surge' quae dixit iuveni marito,
'surge, ne longus tibi somnus, unde non times, detur; socerum et scelestas
falle sorores,
quae, velut nanctae vitulos leaenae,
singulos eheu lacerant. Ego illis mollior nec te feriam neque
intra claustra tenebo:

me pater saevis oneret catenis,
quod viro clemens misero peperci;

35. splendidum mendax: a striking oxymoron; cf. Tac. Hist. 4, 50 egregio mendacio. St. Ambrose uses the phrase o beatum mendacium. Cf. also Tennyson's 'His honour rooted in dishonour stood,' And faith unfaithful kept him falsely true.'

37 ff. surge, etc.: cf. Ovid Her. 14, 73 f. surge age, Belide, de tot modo fratribus unus | nox tibi, ni properas, ista perennis erit. Ausonius too, Ephem. I, 17 ff., imitated Horace, surge nugator lacerande virgis; | surge, ne longus tibi somnus, unde | non times, detur: rape membra molli, | Parmeno, lecto. — longus: shown by the context here, as in 2, 14, 19 and 4, 9, 27, to be equivalent to aeternus. — unde: the antecedent is made clear by the following socerum et, etc.


41 ff. The comparison and the thing compared are here confused, as often by Horace: singulos designates the sons of Aegyptus, while lacerant belongs properly only to leaenae. 'Each destroys her husband, alas, as lionesses rend the bullocks they have made their prey.' The figure is Homeric, cf. II. 5, 161 f. ὤς δὲ λέων ἐν βοώι θορών ἐξ αὐχένα ἀξι | πόρτιος ηὲ βοὸς. With the statement, cf. Hypermestra's words, Ovid. Her. 14, 35 f. circum me gemitus morientum audire videbar; | et tamen audibam, quodque verebar, erat.

44. tenebo: for the more common compound retinebo.

45 f. me: in contrast with te — 'thou shalt suffer no harm, and as
me vel extremos Numidarum in agros classe releget.

I pedes quo te rapiunt et aurae,

dum favet nox et Venus, i secundo
omine et nostri memorem sepulcro
sculpe querellam.’

for me, let my father do his worst.’
— oneret catenis: Ovid makes her
write, Her. 14, 3 clausa domo teneor
gravibusque coercita vincis.— cle-
mens misero: effective juxtaposi-
tion; cf. I, 5, 9; 2, 4, 6.

47. extremos: cf. 3, 10, 1.
49 f. i...i: the anaphora marks
her eagerness.— pedes ... aurae: all inclusive, ‘wherever on land
and sea.’— Venus: it was she who
prompted her to save her husband.
In Aeschylus’ lost Danaids (Frg.
44) it was Aphrodite who saved Hy-
permestra from condemnation.
51 ff. nostri: of me, dependent on
memorem.— sepulcro: for the case,
see Intr. 95.— sculpe querellam:
in Ovid Her. 14, 128 ff. Hyper-
 mestra suggests her own epitaph,
sculptaque sint titulo nostra sepul-
chra brevi: | ‘Exul Hypermestra,
pretium pietatis iniquum, | quam
mortem fratri depulit, ipsa tuli.’
In Trajan’s reign a woman touring
in Egypt scratched this reminiscence
of Horace’s words on the
pyramid at Gizeh, CIL. 3, 21, Vidi
pyramidas sine te, dulcissime fra-
ter, | et tibi quod potui, lacrimas hic
maesta profundi | et nostri mem-
rem luctus hanc sculpo querelam.

I 2

Neobule, love-sick for her Hebrus, complains that she cannot give
free rein to her love or wash away its pain in deep draughts of wine.
All interest in her spinning is taken from her by the thought of the
beauty of her lover, who excels as swimmer, horseman, boxer, runner,
and hunter.

There has been some discussion among critics as to the nature of
this ode, but it is best regarded as a monologue. It is the only experi-
ment in pure Ionic measure that Horace has left us, and is an imitation
of verses by Alcaeus, of which the opening line is preserved (Frg. 59)
ἔμε δείλαν, ἔμε πασᾶν κακοτατῶν πεδέχουσαν. The details, however, as
usual, are Roman. Metre, 83.
Miserarum est neque amori dare ludum neque dulci mala vino lavere, aut exanimari metuentis patruae verbera linguae.

2 Tibi qualum Cythereae puer ales, tibi telas operosaeneque Minervae studium aufert, Neobule, Liparaei nitor Hebri,

3 simul unctos Tiberinis umeros lavit in undis, eques ipso melior Bellerophonte, neque pugno neque segni pede victus;

1. miserarum est, etc.: contrasting the narrow lot of girls with the freedom of young men. — dare ludum: give free rein to. Cf. Cic. pro Cael. 28 datur ludus aetati. — lavere: wash away. — aut: or else. Cf. 3, 24 et pecare nefas aut (‘or if one sin’) pretium est mort. — metuentis: the accusative is natural following exanimari, but indicates the same unhappy girls as miserarum. — patruae, etc.: the uncle was proverbially harsh; cf. S. 2, 3, 88 nesis patruus mihi. — verbera: the scourgings.

2. Cf. Sappho Frg. 90 ἀλύκεια μάτερ οὖτοι δύναμιν κρέθην τον ἵπτον | πόθω δάμεισα παῖδος βραδύν δι’ Ἀφρόδιταν, ‘Mother dear, I cannot mind my loom, for through soft Aphrodite’s will, I am overcome with longing for that child,’ and Landor’s imitation, ‘Mother, I cannot mind my wheel, | My fingers ache. my lips are dry.’ Also Seneca Phaed. 103 f. Palladis telae vacant et inter ipsas pensa labuntur manus.

— tibi: in self-address, as Catul. 51, 13 otium, Catulle, tibi molestum est. — qualum: wool basket; with this aufert has its literal sense. — operosa Minervae: Ἄθηνα ἐργάνη, the goddess of household industries, especially of spinning and weaving. — Neobule: the name seems to have been taken from Archilochus; Frg. 73 is supposed to have been written after the poet has lost his love, ἡμβλακον, καὶ ποῦ τιν’ ἄλλον ἄν ἢ ἀτη κιχίσατο. — Liparaei: of Lipara; the epithet simply individualizes. Cf. Opuntiae Megillae 1, 27, 10; also n. to 1, 1, 13. — nitor: brilliant beauty, as 1, 19, 5.

3. simul... lavit: connected closely with nitor. For the custom of swimming in the Tiber, cf. 1, 8, 8 and n.; 3, 7, 27 f. Also Ovid Trist. 3, 12. 21 nunc ubi perfusa est oleo labente inventus | defessos artus virgine tinguit aqua. — Bellerophonē: abl. from nom. Bellerophonites; cf. 3, 7, 15. — segni: with both pugno and pede.
To the spring Bandusia. These exquisite verses may have been occasioned by the festival of springs, the Fontinalia, which fell on October 13; but the situation of the spring thus immortalized—if indeed it ever existed outside Horace's fancy—is wholly unknown. A document of 1103 A.D. mentions a fons Bandusinus near Venusia, but it is very probable that this is an identification of the Middle Ages rather than an ancient name. Bandusia seems to be a corruption of Πανδοσία, and may have been given by Horace to the large spring on his Sabine farm, fons etiam vivo dare nomen idoneus, Epist. 1, 16, 12. We need be little concerned, however, with the situation, for the verses are sufficient in themselves. Metre, 73.

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

primis et venerem et proelia destinat;
frustra: nam gelidos inficiet tibi

1 f. vitro: crystal. Cf. Apul. Met. 1, 19 fluvius ibat argento vel vitro aemulus in colorem.—dulci dignē, etc.: note the effective alliteration and assonance here and elsewhere in the poem. The wine was poured and garlands thrown into the spring; cf. Varro L. L. 6, 22 (Fontanalibus) et in fontes coronas iaciunt et puteos coronant.

rubro sanguine rivos,
   lascivi suboles gregis.

   Te flagrantis atrox hora Caniculae
   nescit tangere, tu frigus amabile
   fessis vomere tauris
   praebes et pecori vago.

Fies nobilium tu quoque fontium,
   me dicente cavis impositam ilicem
   saxis unde loquaces
   lymphae desiliunt tuae.

9 ff. te . . . tu: Intr. 28 c. —
   hora: season; the 'dog days' of September. Cf. 1, 17, 17. —
   nescit: stronger than a colorless nequit. — frigus, etc.: the bullocks rest at midday, when cool draughts are most welcome.

13 ff. fies nobilium, etc.: i.e. the fountains celebrated in song, Castalia, Dirce, Hippocrene, etc. The prophecy has been fulfilled. — me dicente: from my song of. — impositam: perched upon. — loquaces lymphae desiliunt: the Anacreontic λάλον ὑδώρ. The 'prattle' of these words Wordsworth reproduced by inserting a letter, 'Or when the prattle of Blandusia's spring | Haunted his ear, he only listening.' Cf. Epod. 16, 48 levis crepante lympha desilit pede.

14

The following ode was written in honor of Augustus' return to Rome in the spring of 24 B.C. after an absence in the West of nearly three years.

'Our Caesar, a second Hercules, comes home victorious from the Spanish shore. His faithful consort, his sister, all ye matrons with your children, should give thanks to the gods. For me this day puts all care to flight: so long as Caesar rules I have no fear of civil strife and violence. So, boy, bring unguent, flowers, and good old wine, that I may celebrate this festival. Fetch Neaera, too; yet if the surly porter hinders you — well, never mind; my hair is gray. When I was a hot-headed youth. I would not have stood it.'

279
While the first three strophes are somewhat stiff and formal, there can be no doubt that Horace's welcome was sincere and that the fourth strophe gives the basis of the poet's gratitude — the sense of security and peace under Augustus' rule. The light verses of the last three strophes simply expand *eximet curas* of v. 14 and show Horace's light-heartedness. Metre, 69.

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

5  
*Unico gaudens mulier marito  
prodeat, iustis operata divis,  
et soror clari ducis et decorae  
supplice vitta*

1. *Herculis*: Augustus was frequently compared with Hercules; cf. 3, 3, 9; 4, 5, 36; Verg. *A. 6*, 802. The points of resemblance here are the danger of the undertaking and the victorious return — note the emphatic position of *victor* (v. 4). — *ritu*: like, after the fashion of. Cf. 3, 29, 34 *fluminis ritu*, 'like a river'; and 3, 1, 45 f. — *modo dictus*: in the winter of 25–24 B.C. Augustus had been sick at Tarraco (Dio Cass. 53, 25), so that fears for his recovery may well have been entertained in Rome. — *plebs*: ye people: used here like *populus* in general addresses to the mass of the people, not restricted to the lowest class. Cf. 2, 2, 18.

2 ff. *morte venalem*, etc.: which men buy with death. Cf. Quint. 9, 3, 71 emit morte immortalitatem; Aeschin. *in Ctes.* 160 αὐτῶς ἐστὶν ἡ ἀρετὴ θεία. — *petiisse*: sought to win. Note the play with *repetit*.

— *Hispana . . . ora*: the north-western coast of Spain. Cf. 3, 8, 21 and n.

5 f. *unico*: her one dear; cf. 2, 18, 14 *unicis Sabinis*. The word implies that her husband is the one source of all her happiness. — *mulier*: Livia. — *prodeat*: i.e. before the people to join with them in thanksgiving to the gods. — *operata*: in technical sense like *facere, pēleiv*, to sacrifice; cf. Verg. *G. 1*, 339 *sacra refer Ceres* *laetis operatus in herbis*. — *divis*: called *iustis* because, as Porphyrio says, they have granted Augustus victory and a safe return as he deserved.

7 ff. *soror*: Octavia. — *supplice vitta*: in place of the simple one
CARMINA

virginum matres iuvenumque nuper sodpitum; vos, o pueri et puellae non virum expertae, male ominatis parcite verbis.

Hic dies vere mihi festus atras eximet curas: ego nec tumultum nec mori per vim metuam tenente Caesare terras.

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

ordinarily worn. Augustus had declined the triumph which the senate proposed for his return, but there was probably a supplicatio in its stead. — virginum: the brides of the iuvenum. For this meaning of virgo, cf. 2, 8, 23. — nuper sospitum: just now returned in safety.

10 ff. vos: the last of the three classes here distinguished — the matrons, the young soldiers with their brides, and the unwedded boys and girls. — non virum expertae: i.e. nondum nuptae. — male ominatis: the hiatus is harsh, and can only be explained on the supposition that the two words were regarded as expressing a single idea. But the text of this entire line is very much in dispute. — parcite verbis: cf. Epod. 17, 6. The meaning is the same as 3, 1, favete linguis.

13 ff. vere: modifying festus. — curas: i.e. for the welfare of Caesar and the state. — tumultum: civil strife; cf. 4, 4, 47 and n. — mori per vim: violent death. — tenente Caesare: temporal, so long as, etc. With this expression of confidence, cf. 4, 15, 17-20.

17 f. The requirements for his revel. Cf. 2, 3, 13-16; 11, 17; and Anacreont. 59, 10 f. βάλ’ ὕδωρ, δῶς οἶνον, ὃ παί. | τὴν ψυχὴν μον κάρωσον, ‘Throw in water, give me wine, boy; dull my senses.’ — Marsi memorem duelli: i.e. the Social War, 90-88 B.C. Cf. Iuv. 5. 31 calcatamque tenet bellis socialibus uvam.

19. The roving bands of gladiators under the lead of Spartacus harassed Italy 73-71 B.C. — si quā: if by any chance.
HORATI

Dic et argutae properet Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.

Lenit albescens animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

21. With this summons of the
music girl, cf. 2, 11, 21 ff. — dic
... properet: tell Neaera to
hurry. For the construction, cf.
2, 11, 22 f. — argutae: lyreia, clear-
voiced; cf. 4, 6, 25 argutae Thaliae.
— murreum: chestnut. — nodo:
I.e. in simple coiffure. — ianitorem:
at the door of the apartment-build-
ing (insula) in which Neaera
lives; he is called invisum, churl-
ish, for refusing admittance to
such messengers as Horace sends.
25 ff. lenit albescens, etc.: Horace is now forty-one, but gray
before his time; so he describes
himself, Epist. 1, 20, 24 f. corporis
exigui, praeceanum, solibus aptum,
| irasci celerem, tamen ut placabilis
essem. With the sentiment, cf.
Epist. 2, 2, 211 lenior et melior fis ac-
cedente senecta. — iuventa: abla-
tive. — consule Planco: 42 B.C., the
year of Philippi. Eighteen years
had cooled his ardor for amours as
well as for political lost causes.
The reminiscences here and in vv.
18 and 19 are intentional, calling up
the contrast between those troubled
times and the present peace.

I5

This ode is similar in subject to 1, 25; Epod. 5 and 8. Chloris, the
shameless wife of Ibycus, wishes in spite of her years to rival her own
daughter. Metre, 71.

Vxor pauperis Ibyci,
tandem nequitiae fige modum tuae

1 ff. uxor pauperis: her hus-
band’s poverty she makes an ex-
cuse for her infidelity. — tandem:
impatiently — ‘your day is long
since past.’ — fige: stronger than
the common pone; cf. 1, 16, 3. —
famosis laboribus: ‘wool-working
(v. 13) would be more fitting for you.’
famosisque laboribus;
maturo propior desine funeri
inter ludere virgines
et stellis nebulam spargere candidis.
Non, si quid Pholoe satis,
et te, Chlori, decet: filia rectius
expugnat iuvenum domos,
pulso Thyias uti concita tympano.
Illam cogit amor Nothi
lascivae similem ludere caprae:
te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti vetulam faece tenus cadi.

4 ff. maturo: i.e. for which you are old enough; your death would not be premature. — propior: 'now you are so near.' — ludere: παιζειν, to wanton. — nebulam spargere: i.e. 'to obscure.'

7 ff. satis: sc. decet. 'Pholoe is young, but you — !' — expugnat: may possibly be taken literally. Cf. Seneca. Praef. ad N. Q. 4, 6 Crispus Passienus, saepe dicebat adulationibus nos non claudere ostium, sed aperire, et quidem sic, ut amicae opponi solet, quae si impulit, grata est grator, si effregit. — Thyias: cf. n. to 2, 19, 9. — tympano: used in the orgiastic worship of Bacchus; cf. i, 18, 14.

11. illam: i.e. the daughter, Pholoe. — Nothi: the name is known from inscriptions. Possibly chosen here as befitting the subject of the verses.

13 ff. lanae: nominative. Spinning was particularly the work of old women. Cf. Tibul. 1, 6, 77 f. victa senecta | ducit inops tremula stamina torta manu. — nobilem ... Luceriam: Apulian wool was famous for its excellence. — non citharae, etc.: 'It is not for you to play the music girl at revels.' — poti: passive. — vetulam: effectively reserved to this point. — faece tenus: cf. i, 35, 27 cadis cum faece siccatis.
'Danae's lot, the ruin of Amphiraus' house, the overthrow of cities and defeat of rival princes by the Macedonian's bribes, all show the power of gold to harm (1-16). And gains when made but feed the greed for more. I have done well, Maecenas, to follow thy example, and to shun a high estate. The more each man denies himself, the more the gods bestow. My small farm with its clear stream, its little wood, and faithful crop, makes me more fortunate than the lord of fertile Africa, though he know it not (17-32). I have no luxuries, that is quite true; yet I escape the pangs of poverty. And thou wouldst give me more if I should wish. No, no; increase of income I shall best attain by lessening my desires. Happy is that man on whom God has bestowed little and enough (33-44).'

This ode thus treats Horace's favorite theme: the powerlessness of wealth to secure happiness, the value of a spirit content with little. It should be compared with 2, 2, and 16, and for Horace's personal desires with 1, 31; 2, 18. There is no indication of the date of composition. Metre, 72.

Inclusam Danaen turris aenea
robustaeque fores et vigilum canum
tristes excubiae munierant satis
nocturnis ab adulteris,

si non Acrisium, virginis abditae
custodem pavidum, Iuppiter et Venus

1. This cynical interpretation of the myth by which the golden shower in which Jupiter descended is made a bribe, is also found in Ovid Am. 3, 8, 29 ff. Iuppiter, admonitus nihil est potentius auro, | corruptae pretium virginis ipse fuit, etc. It occurs frequently in later writers, e.g. Petron. 137 B., Anth. Pal. 5, 216. — inclusam : the position emphasizes the fact of her imprisonment and its futiility. — turris aenea: cf. 3, 3, 65.

— munierant: cf. n. to 2, 17, 28.
— adulteris: cf. 1, 33, 9.

6 ff. pavidum: for Acrisius had heard from an oracle that he was destined to die by the hand of his daughter's child. — Venus: naturally Jove's accomplice in this mat-
risissent: fore enim tutum iter et patens converso in pretium deo.

Aurum per medios ire satellites et perrumpere amat saxa potentius
ictu fulmineo; concidit auguris Argivi domus, ob lucrum
demersa exitio; diffidit urbium portas vir Macedo et subruit aemulos

ter. — risissent: laughed in scorn.
— fore, etc.: in ind. disc. representing the thought of Jove and Venus.— converso . . . deo: dative.

9. aurum: emphatically continuing pretium of the preceding verse. With the sentiment of the following, cf. the words Cicero attributes to Verres, Verr. 1, 2, 4 nihil esse tam sanctum, quod non violari, nihil tam munitum, quod non expugnari pecunia possit. Also Apul. Met. 9, 18 cum . . . auro soleant adamantinae etiam perfringi fores; and Menand. Monost. 538 χρυσός δ' ἀνοίγει πάντα καὶ Ἄιδου πύλας.— per medios: i.e. openly, in broad daylight.— satellites: guards; cf. 2, 18, 34.

10. perrumpere: notice that this word, like concidit, diffidit, below, expresses the method by which gold attains its ends—it does not work subtly and in secret, but bluntly and directly, forcing its way against all opposition.— amat: is wont.— saxa: i.e. ‘walls of,’ etc

11 ff. concidit . . . diffidit: note the effect of position,— fallen is, etc.— auguris Argivi: Amphiaraus. When he was unwilling to join the expedition of the Seven against Thebes, for he foresaw it would end in disaster and cost him his own life, Polynices bribed Amphiaraus' wife, Eriphyle, with the necklace of Harmonia to induce her husband to go. Their son Alcmaeon slew his mother in anger at his father's death, and afterwards, like Orestes, was haunted by the Furies.

14 f. vir Macedo: Philip, father of Alexander the Great. It was said (Plut. Aemil. Paul. 12) that his conquests were made by means of bribes ὁτι τὰς πόλεις αἰρεὶ τῶν Εἰλόνων οὖ Φιλίππος, ἀλλὰ τὸ Φιλίππον χρυσίν. The Delphic oracle has advised him to 'fight with silver spears.' Cicero, ad Att. 1, 16, 12, quotes a saying of his, Philippus omnia castella ex- pugnari posse dicebat in quae modo asellus onustus auro posset ascendere.— aemulos reges: the rival claimants of the throne.
reges munerebus; munera navium
saevos inlaqueant duces.

Crescentem sequitur cura pecuniam
maiorumque fames; iure perhorrui
late conspicuum tollere verticem,
Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
ab dis plura feret. Nil cupientium
nudus castra peto et transfuga divitum
partis linquere gestio,

15 f. munerebus; munera: with
bribes; yes, bribes, I say. Intr. 28 b.
—navium duces: some see here a
reference to Menas (or Menedorus), the freedman of Cn. Pom-
pey and admiral of Sextus Pom-
pey, who in 38 B.C. deserted to
Octavianus; afterwards he re-
turned to his earlier allegiance,
only to desert again.—saevos:
stern though they be.—inlaqueant:
ensnare.

17 f. crescentem, etc.: a com-
mon sentiment. Cf. Theoc. 16,
64 f. ἀνύψιθιος δὲ οἱ ἔντη ἄργυρος,
νιέι δὲ πλεόνων ἔχοι ἵμερος αὐτόν,
‘His be unnumbered wealth, but
may a longing for more ever pos-
sess him.’ Iuv. 14, 139 crescit
amor numini, quantum ipsa pe-
cunia crevit.—fames: cf. Epist.
1, 18, 23 argenti sitis importuna
famesque; Verg. A. 3, 57 auri
sacra fames.

19 f. late conspicuum: prolep-
tic, so that it could be seen afar.
—equitum decus: Maecenas was

a good example of the moderation
Horace is urging: although pos-
sessed of great wealth and influ-
ence, he modestly declined political
preferment. Cf. n. to 1, 1, 1; 20, 5.

21 f. plura, . . . plura: the
context in this paradox shows the
meaning. By the first plura Hor-
ace means money and the unes-
sential things which itprocures,
‘this world’s goods’; by the sec-
ond, the real goods which cannot
be bought, but are gifts from
heaven,—a contented mind and
ability to find happiness in simple
things.—nil cupientium: and so
content. Cf. Maximian. 1, 54 et
rerum dominus nil cupiendu fui.

23 f. nudus: i.e. leaving all en-
cumbrances of wealth and luxury.
—transfuga: continuing the figure
of the soldier eager to leave the
party (partis) to which he now
belongs, and flee to the opposite
camp.—divitum: and therefore
discontent, contrasted with nil
cupientium.
contemptae dominus splendidior rei, quam si quicquid arat impiger Apulus occultare meis dicerer horreis, magnas inter opes inops.

Purae rivus aquae silvaque iugerum paucorum et segetis certa fides meae fulgentem imperio fertilis Africae fallit sorte beatior.

Quamquam nec Calabrae mella ferunt apes, nec Laestrygonia Bacchus in amphora

25 f. contemptae: i.e. by those who do not know the source of true happiness. — splendidior: in the sight of the wise. — arat: put for the product of the field. Cf. the use trahunt, 2, 18, 8. For the quantity, see Intr. 35. — impiger Apulus: cf. Epod. 2, 42. Apulia was very productive according to Strabo 6, 284.

27 f. occultare: a poetic variant for condere 1, 1, 9. — magnas: used like saevos, v. 16 above. — inter opes inops: an oxymoron expressing the difference between the common view and the correct one. Cf. Epist. 1, 2, 56 semper avarus eget. Horace’s phrase clung in men’s minds: Paulinus of Nola at the end of the fourth century reproduced it exactly, 28, 292 inter opes inopes; Seneca with a slight variation, Epist. 74, 4 in diviitis inopes, a phrase St. Ambrose repeated three centuries later.


31 f. fulgentem imperio, etc.: the proconsul of Africa is probably meant, although it is possible that we should think rather of a great landed proprietor. The provinces of Asia and Africa were assigned each year to the two oldest men of consular rank eligible. — fallit sorte beatior: happier in lot escapes the notice of, i.e. is a happier lot, although he does not know it, than that of, etc. The Latin language having no present participle of esse, is unequal to the task of imitating the Greek idiom λανθάνει ὁδῆστερον ὄν.

languescit mihi, nec pinguia Gallicis crescent vellera pascuis,
importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine vectigalia porrigam

quam si Mygdoniis regnum Alyatteei campis continuem. Multa petentibus desunt multa; bene est cui deus obtulit parca quod satis est manu.

n. to 3, 17 for the name; for the wine, cf. n. to 1, 20, 10.—languescit: grows mellow; cf. 3, 21, 8 languidiora vina. — Gallicis . . . pascuis: Cisalpine Gaul produced a fine white wool according to Pliny N. H. 8, 190.

37. importuna: the worry of. Horace would have called himself pauper, a man of small estate; the point he is making here is that he is not so poor that he suffers from the worries of extreme poverty.

38. Cf. 2, 18, 12 f.; Epod. 1, 31 f.
39 f. contracto . . . cupidine, etc.: cf. 2, 2, 9 ff. — vectigalia: income. ‘The less a man desires, the farther he can make his income go.’ Cf. Cic. Par. 6, 49 O di immortales! Non intelligunt homines quam magnum vectigal sit parsimonia.

41 f. Mygdoniis: Phrygian; cf. n. to 2, 12, 22. — Alyatteei: Alyattes was the father of Croesus and founder of the Lydian kingdom. — campis: dative with continuem: join to (so that I should be monarch of both realms).

43 f. bene est: colloquial; cf. Catul. 38, 1 male est. — quod satis est: what is just enough. With the sentiment, cf. Sen. Epist. 108, 11 is minimo eget mortalis, qui minimum cupit, quod vult, habet, qui velle quod satis est potest.

I 7

‘Come, Aelius, child of the long Lamian line which sprang from ancient Lamus, that lord of Formiae and of Marica’s strand, a storm is threatening. Before it breaks, lay in a stock of dry firewood; to-morrow shalt thou make merry with thy household.’
These verses are addressed to L. Aelius Lamia, apparently the friend named 1, 26, 8 (cf. 36, 8). The Lamian family was not prominent before Cicero’s time and the name does not appear in the consular fasti until 2 A.D.; during the first century of our era, however, the house was one of the most distinguished. The Lamus to whom Horace playfully refers his friend’s ancestry is none other than Homer’s cannibal king of the Laestrygonians, *Od.* 10, 81. The scene is Lamia’s country place; the occasion unknown. Metre, 68.

Aeli vetusto nobilis ab Lamo,
quando et priores hinc Lamias ferunt
denominatos et nepotum
per memores genus omne fastos,

5

auctore ab illo ducis originem
qui Formiarum moenia dicitur
princeps et innantem Maricae
litoribus tenuisse Lirim

1. This verse of address is left hanging without a verb, but is resumed by v. 5 ff. — nobilis: almost ‘ennobled by the descent from’; translate, noble child of.

2 ff. quando: with ferunt. These verses are inserted to support Aelius’ relation to old Lamus — ‘Since all Lamiae before thee trace their line back to Lamus, thou too must be one of his descendants.’ — hinc: *i.e.* ab Lamo; cf. Verg. *A.* 1, 21 f. hinc populum late regem belloque superbum | venturum, and Hor. *C.* 1, 12, 17 unde equivalent ab ilove. — nepotum: descendants.

4. memores . . . fastos: family; not public, records are meant; see introductory n. The phrase is repeated 4, 14, 4 *per titulos memoresque fastos.*

5 ff. auctore ab illo: resuming v. 1. — Formiarum moenia: Formiae is identified with the capital of the Laestrygonians first perhaps by Cicero, *ad Att.* 2, 30; the Augustan poets adopted the identification, while the Greeks placed the city near Leontini in Sicily. — Maricae: Marica’s. An Italian nymph; according to Verg. *A.* 7, 47 the mother of Latinus by Faunus. She was worshiped in the marshes near Minturnae, where the Liris loses itself in lagoons; hence innantem, that overflows. Cf. Mart. 13, 83, 1 f. caeruleus nos Liris amat, quem silva Maricae | protegit.

9 f. late tyrannus: the Homeric ἐφρύ κρεῖων, cleverly applied to the Homeric (cannibal) chief. Cf. Verg. *A.* 1, 21 late regem of
late tyrannus, cras f oliis nemus
multis et alga litus inutili
demissa tempestas ab Euro
ster net, aquae nisi fallit augur
annosa cornix; dum potes, aridum
compone lignum; cras genium mero
curabis et porco bimenstri
 cum famulis operum solutis.

the Roman people. — alga . . .
inutili: proverbial; cf. S. 2, 5,
8 vilior alga.
12 f. aquae . . . augur: the
Greek  ὑετόμαντις. Cf. 3, 27, 10
imbrum divina avis innimien-
tum. Also Arat. 1922 f. χειμώνος
μέγα σήμα καὶ ἐννέαεφα κορώνη |
νυκτερόν ἀέιδουσα. — annosa cor-
nix: the crow lives nine times as
long as man according to Hesiod
Fr. 193 ἐννέα τοι ζώει γενέες
λακέρνια κορώνη | ἀνδρῶν ἦβων-
ton, and cf. the quotation from
Aratus above.

13 ff. Lamia’s holiday is to be
celebrated in simplicity, like one
of Horace’s own. — cras, etc.: notice that this verse has the same
lilt as v. 9 above. — genium: the at-
tendant self, a kind of guar-
dian angel; the Greek δαίμων.
The phrases genio indulgere, gen-
nium placare, etc., are common.
Wine was the regular offering to
the Genius as a pig was to the
Lares. — bimenstri: the earliest
age at which the animal might be
sacrificed. — operum: for the con-
struction, cf. 2, 9, 17 and n.

A hymn to Faunus as protector of the flocks and herds. The occa-
sion, as the tenth verse shows, was not the great city festival of the
Lupercalia on February 15, but the country celebration which fell on
the 5th of December. The first two strophes contain the prayer for
the god’s favor: the remaining two describe the holiday. Metre, 69.

Faune, nympharum fugientum amator,
per meos finis et aprica rura

1. The character of the Greek
Pan is given to his Italian coun-
terpart, Faunus. Cf. 1, 17, 2 and
n. — fugientum amator: juxta-
posed in playful irony — ‘they flee
for all thy love.’
lenis incedas, abeasque parvis
aequus alumnis,

si tener pleno cadit haedus anno,
larga nec desunt Veneris sodali
vina craterae, vetus ara multo
fumat odore.

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

3 f. Notice the chiastic order.
— incedas abeasque: not of a single occasion, but 'in thy revisitings.' —aequus: in kindliness. —alumnis: the young of herd and flock; cf. 3, 23, 7 dulces alumnii (non sentient) grave tempus.

5 ff. si tener, etc.: the conditions on which the poet hopes for the god's favor. —pleno anno: ablative of time, at the year's completion. — cadit: i.e. as victim; sc. tibi. —Veneris sodali ... craterae: Love and Wine are boon companions. Cf. the proverb 'Αφροδίτη και Διόνυσος μετ’ ἄλληλοιν εἰσίν. —vina: for the plural, cf. 1, 2, 15 f. —vetus ara, etc.: asyndeton.

9 ff. herboso ... campo: in the Italian climate the fields are green in December. —tibi: dative of reference, thy. —festus: corresponding in emphasis to ludit above. —otioso: free from ludit (for the day). —pagus: the country side. 'Man and beast alike share in the holiday.'

13. audacis: grown bold. for Faunus protects the sheep against the wolves. Cf. Prud. Cath. 3, 158 f. impavidas lupus inter oves tristis obanibulat. —spargit, etc.: in the poet's imagination the wood joins in honoring the god; cf. Verg. E. 5, 40 spargite humum foliis (i.e. in honor of Daphnis).

15 f. invisam ... terram: hated as the source of all his toil. —pepulisse, etc.: i.e. in the dance, the tripudium. With the expression, cf. Ovid Fast. 6, 330 et viridem celeri ter pede pulsat humum. —fossor: i.e. the common peasant.
You prate of ancient genealogies and wars, but never a word do you say on the real questions of the moment—how much we shall pay for a jar of wine, how, where, and when we shall drink. Come, a toast to the Moon, to the Night, to our friend Murena, the augur. The wine shall be mixed as your tastes demand; give music, scatter flowers, and let old Lycus hear our din and envy our light loves.

Horace thus dramatically portrays a company which has fallen into serious conversation on mythological subjects, and forgotten the purpose of the gathering. In the first two strophes he recalls his companions from their soberer talk; then suddenly assuming the character of magister bibendi, he names the toasts, the strength of the wine that shall be used, and calls for flowers and music. The occasion for the ode may have been a symposium in Murena's honor (v. 10 f.), but it is more likely that the poet's imagination gave the impulse for the lines. They should be compared with C. 1, 27. The date of composition cannot be determined. Metre, 71.

Quantum distet ab Inacho

Codrus, pro patria non timidus mori,
Narras et genus Aeaci

1 ff. Such remote mythological questions were no doubt frequently discussed by littérateurs in Horace's day, as they were later. Iuv. 7, 233 ff. gives the kind of question the poor schoolmaster must be prepared to answer off-hand—dicat nutricem Anchisae, nomen patriamque novercae | Anchemoli, dicat quot Acestes vixerit annis, etc. Cf. Mayor's note. Tiberius was fond of proposing similar questions: Suet. Tib. 70 maxime tamen curavit notitiam historiae fabularis, usque ad ineptias atque derisum. Nam et grammaticos . . . eius modi fere quaestionibus experiebatur: ‘quae mater Hecubae’? ‘quod Achilli nomen inter virgines fuisset’? ‘quid Sirenes cantare sint solitae’? —distet: in point of time.—Inacho: the first mythological king of Argos. Cf. 2, 3, 21.—Codrus: the last king of Athens; he provoked his own death because of an oracle that the enemy would defeat the Athenians if they spared the life of the Athenian king.—mori: for this construction, see Intr. 108.

3 f. narras: you babble, colloquial. —genus Aeaci: Telamon and Peleus, with their descendants, Ajax, Teucer, Achilles, and Neoptolemus, all of whom engaged in
et pugnata sacro bella sub Ilio:
quo Chium pretio cadum
mercemur, quis aquam temperet ignibus,
quo præbente domum et quota
Paelignis caream frigoribus, taces.
Da lunae propere novae,
da noctis mediae, da, puer, auguris
Murenae. Tribus aut novem
miscentur cyathis pocula commodis.
Qui Musas amat imparis,
ternos ter cyathos attonitus petet

the war against Troy.—pugnata...
bella: cf. 4, 9, 19 pugnavit proelia; Epist. 1, 16, 25 bella tibi terra pugnata marique.—sacro...sub Ilio:
the Homeric *Ilios ἵππη*. Neuter here as 1, 10, 14.

5 ff. The really important questions of the moment. The carouse is a συμβολή, one to which each participant makes a contribution.
—Chium: the Chian was a choice wine.—quis aquam, etc.: to mix with the wine, for the evening is chill.—quo præbente, etc.: cf. S. 1, 5, 38 Murena præbente domum, Capitone culinam.—quota: sc. hora.—Paelignis...frigoribus: cold like that among, etc.—taces: never a word do you say.

9 ff. Three toasts. —da: sc. cyathos.—lunae...novae: the Roman month was originally lunar, so that this is equivalent to a toast to the New Month, as we drink a health to the New Year. With the genitives lunae, noctis, Murenae giving the subjects of the toasts, cf. 3, 8,

13. So in Greek, e.g. Marcus Argent. Anth. Pal. 5, 109, 1 f. εὐχει Λυσίδικης κυάθων δέκα, τῆς δὲ ποθενής | Εὑφράντης ἕνα μοι, λάτρη, δίδον κύθον. Theoc. 14, 18 f. ἔδοξε ἐπιχεισθαι ἀκρατον | ὥ τινος ἡθελ ἐκαστος, ‘We decided that each should toast whom he wished in unmixed wine.’—noctis mediae: the carouse shall last until morning.

11 f. Murenae: apparently the Licinius Murena of 2, 10; but we do not know from any other source that he was ever augur.—tribus aut novem, etc.: the sextarius was divided into twelve cyathi. Here the wine is to be mixed either three parts wine to nine parts water for the weaker brethren, or nine parts wine to three parts water for the stronger heads. —commodis: to suit the taste. Cf. 4, 8, 1 commodus and n.

13 ff. ‘The devotee of the nine Muses will choose the stronger mixture; those who honor the
vates; tris prohibit supra
rixarum metuens tangere Gratia
nudis iuncta sororibus.
Insanire iuvat: cur Berecyntiae
cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
Parcentis ego dexteras
odi: sparge rosas; audiat invidus
dementem strepitum Lycus
et vicina seni non habilis Lyco.

Spissa te nitidum coma,
puro te similem, Telephe, Vespero
tempestiva petit Rhode;
me lentus Glycerae torret amor meae.

modest Graces, the weaker.'—att
stonitus: inspired, with a double
meaning—by the Muses and the
wine.—tris...supra: for the order,
see Intr. 33.

16 f. rixarum: objective genitive
with metuens, as 3, 24, 22 metuens
alterius viri.—Gratia...iuncta:
cf. 1, 4, 6 iunctaeque Nymphis Gra-
tiae decentes.—nudis: so repre-
sented in Hellenistic and Roman
art. Cf. n. to 1, 4, 7.

18 ff. insanire: to revel, bacchari.
Cf. the Anacreontic θελω, θελω
μανήναι. —Berecyntiae...tibiae:
Mt. Berecyntus in Phrygia was the
center of the wild orgiastic worship of the
Great Mother.—pendet: i.e.
on the wall unused.

21 ff. parcentis: niggard; bear-
ing the emphasis.—rosas: here
symbolical of luxury, for the season
is winter (cf. v. 8), and the roses
are to be scattered (sparge) with a
generous hand. Cf. 1, 36, 15.—
audiat invidus: parallel—hear and
envy.—Lycus...Lyco: scornful
repetition, as 1, 13, 1ff.—non habi-
is: not suited (in years) as tem-
pestiva (v. 27) shows.

25 f. spissa: thick, marking the
contrast between young Telephus
and old Lycus.—te...te: parallel
to Lycus...Lyco.—nitidum: sleek
and spruce.—similem...Vespero:
the comparison is as old as Homer.
Cf. II. 22, 317ff. οἷος δ᾽ ἀστήρ ἐίναι
μετ᾽ ἀστράσι νυκτὸς ἀμολυγῷ ἔσ-
περος, δὲ κάλλιστος ἐν οἴρανῳ
ἵσταται ἀστήρ. Also, C. 3, 9, 21.—
tempestiva: cf. 1, 23, 12.—lentus:
cf. 1, 13, 8.—Glycerae: the same
love 1, 19, 5; 30, 3. Cf. 1, 33, 2.—
torret: cf. 1, 33, 6.
A warning to Pyrrhus, who attempts to steal the boy Nearchus from a girl who also loves him. 'She will fight like a lioness whose cubs are stolen; but the boy looks on unconcerned, as beautiful as Nereus or Ganymedes.'

The verses are evidently a study from the Greek. Metre, 69.

Non vides quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
proelia raptor,

cum per obstantis iuvenum catervas
ibit insignem repetens Nearchum:
grande certamen, tibi praeda cedat,
maior an illa.

Interim, dum tu celeres sagittas
promis, haec dentis acuit timendos,

1 ff. moveas: disturb.—Gaetulae . . . leaenae: a similar comparison 1, 23, 10. — post paulo: in prose, ordinarily, paulo post.—inaudax: a compound coined by Horace, apparently to reproduce the Greek ἄτολμος.

5 ff. per obstantis, etc.: the conception is Homeric. Cf. II. 18, 318 ff. The phrase represents the θαλερω οι ἄιξηρι of Homer; here it means the friends and supporters of Pyrrhus. The girl, enraged by the fear of losing Nearchus, will rush like a lioness through all opposition. The introduction of the name Nearchus disturbs the metaphor with which the ode begins, and after v. 10 the figure is entirely dropped. For a similar confusion in comparisons, cf. 1, 15, 29 ff. — insignem: distinguished among all the rest, peerless (Smith). Cf. 1, 33, 5.

7 ff. grande certamen: defined by the alternatives which follow.—cedat: fall.—maior: superior, victorious.—illa: sc. sit.

10 ff. dentis acuit: Homeric; cf. II. 11, 416; 13, 474 of the wild boar.—arbiter pugnae: the boy is not only the prize of the contest, but is also its judge, since he may choose which he will follow.—posuisse palmam: quite indifferent as to the outcome, Nearchus places
arbiter pugnae posuisse nudo
sub pede palmam

fertur et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa
raptus ab Ida.

his foot on the emblem of victory.
— nudo: added simply to help out
the picture.

13 ff. fertur: 'you will hardly
believe it, but this is the story.'
Cf. 3, 5, 41 for a similar use of the
verb. — sparsum odoratis, etc.: cf.
Ovid Fasti. 2, 309 ibat odoratis
umeros perfusa capillis | Maenonis.
— Nireus: the fairest of the Greeks

after Achilles, II. 2, 673 f. Νηρεύς, δε
κάλλιστος ἄνήρ ὑπὸ Ἴλιον ἴλθε |
tῶν ἄλλων Δαναῶν μετ' ἀμύμωνα
Πηλείδων. Cf. Epod. 15, 22, for-
maque vincas Nirea (licebit). —
aquosa: from its many springs; the
Homeric Ἡθη πολυπίδας. — raptus:
Ganymedes; cf. Verg. A. 5, 254 f.
quem praepes ab Ida | sublimen
pedibus rapuit Iovis armiger uncis.

An address to a jar of wine, which Horace will broach in honor of
his friend Corvinus.

Marcus Valerius Messala Corvinus was a student in Athens with
Horace, and like him served in Brutus’ army in 42 B.C.; later he took
part in the struggle against Antony. He was consul in 31 B.C., and in
27 B.C. enjoyed a triumph over the Aquitanians. After this he devoted
himself to the practice of law and the pursuit and patronage of litera-
ture. His eloquence is praised by Cicero (ad Brut. 1, 15, 1); Quin-
tilian (10, 1, 113) compared his oratory with that of Asinus Pollio.
Messala’s great wealth and high social position made it possible for him
to gather about him a literary circle second only to that of Máecenas.
Tibullus was the most distinguished of this company, and has left many
references in his verses to his patron.

The ode is dramatically conceived: the poet stands before the jars
stored in his apotheca and bids one contemporary with himself come
down and yield up its store, whether it contain sport or contention.
As the gossip of tradition credits Messala with being a connoisseur of
wines, vv. 7–10 possibly refer to his ability. The date of composition
may safely be put after 27 B.C., so that Horace and his wine were close to forty years. Metre, 68.

O nata mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,

5 quocumque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.

Non ille, quamquam Socraticis madet
sermonibus, te neleget horridus:
narratur et prisci Catonis
saepe mero caluisse virtus.

1 ff. L. Manlius Torquatus was consul in 65 B.C. Cf. Epod. 13, 6 tu vina Torquato move consule pressa meo. Evenus addressed a measure of wine in similar fashion, Anth. Pal. ii, 49 Βάκχου μετρον ἄριστον, ὅ μὴ πολὺ μὴ ἐλάχιστον | ἐστὶ γὰρ ἡ λύπης αἰτίος ἡ μανίς | . . . εἰ δὲ πολὺς πνεύσειν, ἀπέστραττα μὲν ἔρωτας, | βαπτίζεαι ὃ ὑπνω γείτον τῷ θανάτῳ.

3 f. seu rixam, etc.: cf. 1, 13, 11 f.; 17, 22 ff. — facilem somnum: cf. 2, 11, 8; 3, 1, 20 f.; Epod. 2, 28. — pia: the amphora (testa) has been faithful to its charge.

5 ff. quocumque . . . nomine: a bookkeeping expression, on whatever account. — lectum: vintage. — moveri: i.e. from its place in the apotheca; cf. Epod. 13, 6 quoted above. For the infinitive, see Intr. 108. — bono die: ‘a “red letter” day such as this in honor of Corvinus.’ — descende: the apotheca was in the upper part of the house. See n. to 3, 8, 11. — promere: to broach. — languidiora: mellower; cf. 3, 16, 35 languescit.

9 f. non ille: emphatic as non ego 1, 18, 11. — Socraticis . . . sermonibus: the arguments of the Socratic school. — madet: is steeped; used as by us in a double sense. Cf. Mart. 6, 441 f. credis te . . . solum mìlo permaduisce sale (swit). — horridus: rude, boorish.

11 f. prisci Catonis . . . virtus: honest old Cato. With the expression, cf. 1, 3, 36 Hercules labor, and Iuv. 4. 81 Crispì iucunda senectus, ‘cheery old Crispus.’ — saepe mero, etc.: Cicero
Tu lene tormentum ingenio admove
plerumque duro; tu sapientium
curas et arcanum iocosos
consilium retegis Lyaeo;
tu spem reducis mentibus anxiis
virisque et addis cornua pauperi,
post te neque iratos trementi
regum apices neque militum arma.

in his essay de Senectute makes
old Cato say that he is fond of
modica convivia; cf. also Sen. de
Tranq. Animi 17, 4 Cato vino laxa-
bal animum curis publicis fatiga-
tum.

13 ff. For similar praise of
wine, see 1, 18, 3 ff.; 4, 12, 19 f.
(cadus) spes donare novas largus
amaraque | curarum eluere effi-
cax. Also Bacchyl. Frg. 20 Bl.
(ôtav) γλυκεί' ἀνάγκα | σευομενᾶν
culicow theίλτητι θυμόν, | Κύπρίδος
ἐλπίς διαηθύσον φρένας, | ἀμε-
γνυμένα Διονυσίου δῶρους, | ἀν-
δράσι δ' ὕσοτάτω τέρπει μερίμνας
| αὐτίκα μὲν πολίων κράδεμα
λίει, | πᾶσι δ' ἀνθρώπων μοναρ-
χήσειν δοκεῖ | χρυσῷ δ' ἐλέφαντι
τε μαρμάρους σικού | πυροφόροι
de κατ' αἰγλάεντα ἁπόντον | ναὶς
ἀγονίσων ἀπ' Αἰγυπτοῦ μέγαστον | πλούτων | ὧς πίνουτος; ὃρμαίνει κέαρ.
'When sweet constraint warms
the soul as the cups hurry
round, and Cypris' hope commingled
with the gifts of Dionysus
rushes through the heart, men's
thoughts are raised most high.
This straightway breaks down
the battlements of cities, and seems
sole lord of all; with gold and
ivory gleam the houses; the grain
ships bring greatest riches from
Egypt over the glimmering sea.
So is the heart moved of the man
who drinks.'
—tu . . . tu . . . tu: resuming
the address to the jar and
serving as connectives. — tor-
mentum: spur.—plerumque: cf.
1, 34, 7 and n.—curas: serious
thoughts.—et arcanum, etc.: cf.
Vitalis Anth. Lat. 633, 6 R. arca-
num demens detegit ebrietas.—
Lyaeo: the releaser; cf. 1, 7, 22
and n.

18 f. virisque: object of addis.
For the position, see Intr. 31.
Cf. Ovid A. A. 1, 239 tunc (i.e.
post vina) veniunt risus, tum
cornua sumit. | tunc dolor
et curae rugaque frontis abit. On
cornua as the symbols of power,
cf. n. to 2, 19, 30; Ovid Am. 3,
11, 6 venerunt capiti cornua sera
meo, and 1 Sam. 2, 1 'Mine horn
is exalted in the Lord.'

19 f. post te: cf. 1, 18, 5.—
iratos apices: for the transferred
Te Liber et, si laeta aderit, Venus segnesque nodum solvere Gratiae vivaeque producent lucernae dum rediens fugat astra Phoebus.

adjective, see Intr. 99. — apices: see n. to 1, 34, 14. — trementi: transitive here.

21 ff. Love and wine are companions, cf. 3, 18, 6 f. — nodum: of intertwined arms; cf. 3, 19, 16 f. — solvere: with segues. — Gratiae: to the pleasures of wine and love the Graces add the charm of wit and courteous society. — vivae: cf. 3, 8, 14 vigiles lucernae. — producent: carry on, prolong; cf S. 1, 5, 70 prorsus iucunde cenam producimus illam, Mart. 2, 89 nimio gaudes noctem producere vino.

22

A hymn dedicating to Diana of the woods, a pine tree that rises above the poet’s country house. Metre, 69.

Montium custos nemorumque virgo,
quae laborantis utero puellas
ter vocata audis adimisque leto,
diva triformis,

imminens villae tua pinus esto,
quam per exactos ego laetos annos

1 ff. This strophe is very similar to Catull. 34, 9 ff. montium domina
ut fores | silvarumque virentium |
saltuumque reconditorum | amniumque sonantium. | Tu Lucina do-
entibus | Luna dicta puerepis, |
tu potens Trivia et notho es | dicta

virginis ora Dianae.

5 ff. The Italian pine grows to a large size; its lower trunk is free from branches, but above it spreads into a broad ‘umbrella’ head. — quam ... donem: that I may, defin-
The inscription—verbs obliquum meditantis ictum sanguine donem.

The purpose of the dedication. — per exactos ... annos: as the years close. Cf. 3, 18, 5. — laetus: rejoicing (in the service), corresponding to the libens merito of inscriptions. — verris obliquum, etc.: the regular stroke of the boar, due to the way his tusks grow. Cf. Od. 19, 451 λικρυφις ἀλέας, of the wild boar that wounded Odysseus. Also Ovid. Her. 4, 104 obliquo dente timendus aper. The description of the victim fixes his age, as also in 3, 13, 4f.

23

'Thy small but faithful offerings, Phidyle, will save thy crops and flocks; thou needest not be anxious that thou hast no great victim. Pure hands, a little salt and meal, is all thy guardian gods require.'

Thus Horace reassures a country housewife, and shows that, for all his lack of faith in the state religion, he was not without sympathy with the beliefs of the common folk. Read Lang, Letters to Dead Authors, p. 210; Sellar, p. 162f. Metre, 68.

Caelo supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et horna
fruge Laris avidaque porca,

nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges

1 f. caelo: dative, Intr. 88. — supinas: with palms upturned (ὑπερτυος), the regular attitude of prayer. Cf. Verg. A. 3, 176f. tendoque supinas | ad caelum cum voce manus. — nascente luna: on the first day of the month, the Kalends. Cf. 3, 19, 9 and n. On this day sacrifice was regularly made to the household gods. — Phidyle: Φείδυλη, the 'Spârer' (Φειδομαυ), well chosen to suit the subject of the ode. — horna: i.e. with the first fruits of the harvest. — porca: cf. 3, 17, 15, and n.

5 ff. pestilentem ... Africum: the Sirocco, whose parching heat burned up the grapes. — fecunda: big-clustered. — sterilem: active as palma nobilis 1, 1, 5. — robiginem:
robiginem aut dulces alumni
pomifero grave tempus anno.

Nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
victimâ pontificum securis
cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronan tem marin o
rore deos fragilique myrto.

the rust which injured the grain in
a wet spring. The festival to the
divinity Robigo fell on April 25.—
alumni: as 3, 18, 4.—pomifero...
anno: a similar circumlocution
Epod. 2, 29 annus hibernus.—grave
tempus: cf. Livy 3, 6 grave tempus
et ... annus pestilens. The careful
arrangement of this second strophe
should be noted: each of the three
subjects, vitis, seges, alumni, has
a position different from the other
two with reference to its object.

9 ff. nam quae, etc.: Mt. Algidus,
a ridge of the Alban hills, belonged
to the pontifices, and was used by
them as pasture for their inten
tended victims (devotae victimae).
Cf. n. to 1, 21, 6.—inter: for
the position, see Intr. 32.—Albanis
in herbis: a part of the ancient
Alban territory which tradition
said (Dionys. Hal. 3, 29) King
Numa assigned to the pontifices.

13 ff. tinguet: concessive, may
stain; cf. 1, 7, 1 laudabant ali,

etc.—te nihil attinet, etc.: 'the
great and powerful may offer rich
sacrifice, but for thee there is no
need,' etc. With this emphatic
contrast, cf. e.g. 1, 7, 10.—temp-
tare: to beset, importune; its object
is deos, which also serves as object
of coronantem.—bidentium: i.e. of
the age when they might be sacri-
ficed. The meaning of the tech-
nical term bidens was uncertain
in antiquity; in one place the epitome
of Festus (p. 4) says that it means
sheep with both rows of teeth, in
another (p. 33) it offers the com-
moner explanation which refers it
to the two prominent teeth in the
sheep’s lower jaw, which replace
the milk teeth. Translate, full-
grown.—parvos: intentionally con-
trasted with multa caede, thus sug-
gest ing the folly of great sacrifice
to the little images of the household
gods kept by the hearth.—coro-
nantem: on the Kalends, Nones,
and Ides of each month and at
Immunis aram si tetigit manus,
non sumptuosa blandior hostia,
mollivit aversos Penatis
farre pio et saliente mica.

other special festivals honor was paid to the Lares. So Cato de Agr. 143 directs (vilica) kalendis idibus nonis, festus dies cum erit, coro-nam in focum indat, per eosdemque dies Lari familiari pro copia supplicet. — marino rore: the aromatic rosemary used by those who could not afford the costly imported incense. — fragili: brittle.

17 f. immunis: here innocent, guiltless; elsewhere in Horace it means 'without bringing a gift,' 4, 12, 23; Epist. 1, 14. 33. In this passage, however, the point which Horace wishes to emphasize is the acceptability of innocence over great offerings, so that immunis is used absolutely in the sense of innuutiis sceleris. The idea is commonplace. Cf. Eurip. Frg. 327 ἐγὼ δὲ πολλάκις σοφωτέ-ρος | πένητας ἄιδρας εἰσορῶ τῶν πλονσίων, | καὶ τοῖς θεοῖς μικρὰ θύσιν τέλη | τῶν βουθυτεύτων ὄντας εἴσεβεστέροις. 'I oftentimes see poor men are wiser than the rich, and they who make small offerings to the gods more pious than men who sacrifice great victims;' also Frg. 946 εὖ ἵσθι, ὅταν τις εἴσεβhdων θυγ θεοίς, | κἀν μικρὰ θύμα τυγχάναν σωτηρίαν. 'Be sure that when a pious man makes offering to the gods, even though his offering be small, he gains their saving aid.'

— non sumptuosa, etc.: the verse somewhat awkwardly adds a new idea to the preceding statement — (thy hand) not made the more persuasive by any costly victim.

19 f. mollivit: the gnomic perfect in conclusion — it has (and always will), etc. — aversos: not 'hostile,' but disinclined, indifferent; cf. Epod. 10, 18. — Penatis: not distinguished from the Lares. — farre pio, etc.: a circumlocution for the mola salsa, the sacrificial cake, made of spelt and salt. The phrase is used by Tibullus 3, 4, 10 farre pio placant et saliente sale: also by Ovid Fast. 4, 409 f. farra deae micaeque licet salientis honorem detis. — saliente: i.e. when the salt was thrown on the fire.

'Not all the wealth of the Orient nor villas by the sea shall set thee free from fear of death. The nomad Scythians live better far, for among them virtue and chastity have their true place; there the price
of sin is death (1–24). He who will be known as father of the state must check the current license, trusting to posterity for his reward (25–32). Our sin must be cut out, laws without the support of character are vain. The source of our sin is greed for gain, so that neither torrid heat nor northern cold check the eager trader; for gold men do and suffer all. Poverty alone is great disgrace. Then let us dedicate to Jove or cast into the sea our gems and gold if we are really penitent (33–50). Present luxury is too great. Our boys must be trained in a sterner school. To-day no free-born youth can ride his horse; yet he is well skilled in weaker sports and dice. Honor and fidelity are gone. Riches will still grow to harm, but never satisfy (51–64)."

This moralizing on riches as the source of evil is similar to much in the opening odes of this book, especially to 3, 1, 14–44. Cf. also 2, 15; 16; 18; Epod. 16. The savior invoked in vv. 25 ff. is clearly Augustus, who endeavored by legislation and example to check the growing license of his time. His success was only slight and temporary in spite of his words Mon. Anc. 2, 12–14 legibus novis latis comptura exempla maiorum exolentia iam ex nostro usu reduxi et ipse multarum rerum exempla imitanda posteris tradidi. The date of composition cannot be determined, but probably the ode was written at about the same time as 3, 1–6. Metre, 71.

Intactis opulentior
thesauris Arabum et divitis Indiae
caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,

1 f. intactis: unriifted, and therefore the greater. Probably the word contains a covert reproach also, for by Horace’s time the Romans had looted Asia Minor and might be thought to be longing for the treasures of the East. Cf. Prop. 2, 10, 16 et domus intactae te tremit Arabiae. On the wealth of Arabia. cf. 1, 29, 1 and n. Trade with India by way of Asia Minor had existed from an early date, and the nature of the merchandise — ivory, precious stones, and costly stuffs — had impressed the Romans with the wealth of the Indies.

3 f. caementis: rubble, for foundations: cf. 3, 1, 35 and n. — Tyrhenenum . . . et mare Apulum: i.e. every part of the sea-coast from North to South.

5 f. figit: for the quantity, see Intr. 35. — adamantinos: cf. 1,
summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.
Campestres melius Scythae,

10 quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
immetata quibus iugera liberas
fruges et Cererem ferunt,
 nec cultura placet longior annua,
defunctumque laboribus
aequali recreat sorte vicarius.
Illic matre carentibus
privignis mulier temperat innocens, 
nec dotata regit virum 
coniunx, nec nitido ficit adultero;
dos est magna parentium 
virtus et metuens alterius viri 
certo foedere castitas, 
et peccare nefas aut pretium est mori.

O quisquis volet impias 
caedis et rabiem tollere civicam, 
si quaeret pater urbium 
subscribi statuis, indomitam audeat 
refrenare licentiam,

the comparison is to the disadvantage of the women alone; the appeal to the Roman men is made somewhat differently, v. 25 ff. — matre carentibus: motherless. With the periphrasis, cf. 1, 28, 1. — temperat: treats kindly. The cruelty of the stepmother was proverbial. Cf. Epod. 5, 9. — innocens: and does them no harm, logically parallel to temperat.


21 f. dos est, etc.: cf. Plaut. Amph. 839 f. non ego illam mihi dotem esse duco, quae dos dicitur, sèd pudicitiam et pudorem et sēdatum cupidinem. — metuens: that shrinks from; cf. 3, 19, 16. Notice that the second half of this verse is contrasted by position as well as by thought with the corresponding part of v. 20.


25 ff. quisquis volet: equivalent to si quis volet. — impias: because the strife had been between kinsmen. Cf. n. to 2, 1, 30. — pater urbium: a title of honor similar to pater patriae. The colony of Jadera in Illyria called Augustus pares coloniae CIL. 3. 2907; he was also called CIL. 11. 3083 pater patriae et municip(ī); and Statius Silv. 3. 4. 48 names Domitian pater inclitus urbis. — refrenare, etc.: cf. 4, 15, 10 strena licentiae iniectit.
30 clarus post genitis, — quatenus, heu nefas! virtutem incoluµem odimus, sublatam ex oculis quaerimus invidi. Quid tristes querimoniae, si non supplicio culpa reciditur, quid leges sine moribus vanae proficiunt, si neque fervidis pars inclusa caloribus

30 ff. post genitis: found only here. — quatenus: since, introducing an explanation of the preceding words. The sentiment is a commonplace. Cf. Menander (?)

35 f. The inefficiency of laws unless supported by public sentiment and character (mores) is recognised by Aristotle Pol. 2, 5, 14 ὅ ὅ ὅ νόµος ἵσχεν οὐδεµίαν ἐξει πρὸς τὸ πείθεινα ταὐτὰ τὸ ἐθνός, and present day conditions supply many examples. Some years later Horace extolled Augustus' reign with the words mos et lex maculosum edomuit nefas (4, 5, 22); Tacitus glorifies his Germans plus ibi boni mores valent quam alibi bonae leges (Germ. 19).

36 ff. si neque, etc.: the special cases to illustrate the general truth contained in the preceding question: 'if the greed for gain has grown so great that men dare everything save the crowning disgrace of poverty, what can mere statutes do? ' Cf. Petron. 14 quid faciant leges, ubi sola pecunia regnat? — pars: cf. 3, 3, 55 —
mundi nec Boreae finitimum latus
durataeque solo nives
mercatorem abigunt, horrida callidi
vincunt aequora navitae,
magnum pauperies opprobrium iubet
quidvis et facere et pati,
virtutisque viam deserit arduae?
Vel nos in Capitolium,
quo clamor vocat et turba faventium,
inclusa: fenced in, intrenched (against man). The same idea 1, 22, 22 terra domibus negata. —
mercatorem: Horace's type of the man restless and reckless for gain. Cf. 1, 1, 16; 1, 3 entire; Epist. 1, 1, 45 f. impiger extremos curris mercator ad Indos, per mare pauperiem fugiens, per saxa, per ignes. — horrida callidi: juxtaposed to strengthen the contrast between man's skill and nature's savagery.

42 f. magnum . . . opprobrium: cf. S. 2, 3, 91 f. credidit ingens pauperiem vitium. With the sentiment, cf. Theogn. 649 ff. ἀ δειλὴ πενή, τί ἐμὸς ἐπικειμένη ὠμος | σώμα κατασχύνεις καὶ νόον ἡμέτερον; | αἰσχρὰ δὲ μ’ οὐκ ἐθέλους— βίη καὶ πολλὰ διδάσχεις, ‘Ah, wretched poverty, why dost thou weigh on my shoulders and degrade my body and my mind? And though I would not, thou dost teach me perf orce much that is shameful.’ Lucian Apol. 10

45 ff. Horace here expresses himself with the fire of a religious reformer. Sacrifice of jewels and gold will prove the people's sincerity. Epod. 16 is written in the same strain. — in Capitolium: as an offering to Jove. There is no verb until we reach mittamus v. 50, but the Roman reader would hardly be conscious of the lack. — clamor et turba: the shouting crowd. — faventium: Horace pictures the common people applauding the rich as they march to the Capitol to dedicate their wealth.
vel nos in mare proximum
   gemmas et lapides aurum et inutile
summi materiem mali,
   mittamus, scelerum si bene paenitet.
Eradenda cupidinis
   pravi sunt elementa et tenerae nimis
mentes asperioribus
   formandae studiis. Nescit equo rudis
haerere ingenuus puer
venarique timet, ludere doctior,
seu Graeco iubeas trocho,
   seu malis vetita legibus alea,
cum periura patris fides
consortem socium fallat et hospites,

48 ff. gemmas et lapides: no
distinct classes are meant any
more than in our parallel expres-
sion 'gems and precious stones.'—
aurum et: on the position, see
Intr. 31. — inutile: that is good
for naught. — materiem: the
source; the 'stuff' of which any-
thing is made. Cf. Sall. Catil.
10 primo imperi, deinde pecuniae
cupido crevit; ea quasi materies
omnium malorum fuere.— bene:
truly, sincerely.
51 f. eradenda, etc.: practical
measures of reform — the Roman
youth must be trained in a stur-
dier school, and taught to give up
his present luxury. Similar ex-
pressions are found 3, 2, 1 ff.; 6,
37 ff. — elementa: the seeds. —
tenerae nimis: i.e. beyond na-
ture's limit.

54 ff. rudis: supporting nescit,
 ignorant and untaught, and con-
trasted with doctior. — ingenuus:
emphasizing the disgrace, for rid-
ing and hunting were distinctly
the exercises of a Roman gentle-
man.— ludere: Intr. 108.
57 f. trocho: trundling a hoop
was a favorite amusement of Greek
children, but to the conservative
Roman mind it stood in marked
contrast to the sturdier native
sports. — mālis: notice the quan-
tity. — vetita legibus alea: gam-
bling with dice was much practiced
among the Romans: although for-
bidden by law, the vice was but
slightly checked.
59 ff. cum, etc.: while, etc.
The clause adds another charac-
teristic of the time. — periura . . .
fides: cf. 1, 5, 5 and n. — consor-
indignoque pecuniam
heredi properet. Scilicet improbae
crescunt divitiae: tamen
curtae nescio quid semper abest Rei.

tem socium: his partner. Sors
is the word for capital invested. —
indigno . . . heredi: the dreaded
heir, called ironically dignior 2,
14, 25. — properet: cf. depopera-
rare 2, 7, 24.
62 ff. scilicet: yes, of course.
Summing up the whole sad mat-
ter,—'with all man's getting, he
will never get enough.'— im-
probae: shameless, for they have
no regard for right and honor.—
curtae: proleptic, 'the greedy
man's wealth cannot keep pace
with his desires.' Cf. Epist. 1, 2,
56 semper avarus eget; Apul. de
Mag. 20 nec montibus auri satia-
bitur (avarus), sed semper ali-
quid, ante parta ut augeat, mendicabit.

25

In dithyrambic strains Horace celebrates 'the eternal glory of
Caesar.' The poet imagines himself carried away by the power of
Bacchus to the wild haunts of the Naiads and Nymphs, where he will
sing his new and loftier theme. The ode has the form of an introd-
tuction to a larger work; the mention of the Emperor is apparently
merely incidental, but forms the real subject of the verses. The occa-
sion is unknown. Metre, 71.

Quo me, Bacche, rapis tui
plenum? Quae nemora aut quos agor in specus
velox mente nova? Quibus
antris egregii Caesaris audiar
5 aeternum meditans decus

1 ff. tui plenum: cf. 2, 19, 6.
— quae nemora: in the same con-
struction as quos . . . specus.—
mente nova: i.e. being possessed
by the god, the poet has become a
new being.
HORATI

stellis inserere et consilio Iovis?
Dicam insigne, recens, adhuc
indictum ore alio. Non secus in iugis
exsommis stupet Euhias,

Hebrum prospiiciens et nive candidam
Thracen ac pede barbaro
lustratam Rhodopen, ut mihi devio
ripas et vacuum nemus
mirari libet. O Naiadum potens

Baccharumque valentium
proceras manibus vertere fraxinos,

tante beatus | audiit Eurotas.—
et consilio Iovis: the deification
of Augustus was early accomplished
by the poets of his court. Cf. 
Verg. G. 1, 24 f. tuque adeo, quem
mox quae sunt habitura deorum |
concilia, incertum est. Also intro-
ductory n. to 1, 2, p. 56 f.

7. insigne: cf. 1, 12, 39 and 
n. The context makes it unness-
sary to supply the obvious carmen. 
Cf. n. to 1, 6, 5.

8 f. non secus, etc.: the poet is 
possessed by the divine influence 
as fully as ever Maenad, who in 
her ecstasy has wandered una-
wares far from her home to some 
height where, suddenly coming to 
herself, she sees before her the 
valley of the Hebrus and Rhodope 
beyond. — exsommis: the revels of 
the bacchantes were carried on by 
night. Sleeplessness is a character-
istic of the orgiastic state. — stupet: 
is amazed; cf. Ovid, Trist. 4, 1, 
42 (Bacche) dum stupet Idaeis 
exululata iugis.

tale deification of Augustus was early 
accomplished by the poets 
of his court. Cf. II. 
14, 227 Ὄρηκον ὀρεα νιφόεντα.—
pede barbaro lustratam: traced by 
stranger feet; i.e. she has passed 
out of her own country. — ut: with 
non secus in place of the more 
common ac to avoid collision with 
ac in the preceding verse.

13. ripas: used absolutely as 
3, 1, 23. — vacuum: the sacred 
grove (cf. 1, 1, 30) is untenanted 
by mortals, so that the poet may 
roewter there at will (devio).

14 ff. Naiadum potens: cf. 1, 
3, 1 and n. Also 2, 19, 3; and 
Orph. Hymn 53, 6 Ναῖτι kai Βάκ-
χαις ἡγούμενε.— valentium, etc.: 
the bacchantes were supposed to 
possess superhuman strength.
The special allusion is to the mur-
der of Pentheus at the hands of 
the Maenads, who pulled up by 
the roots the tree from which he 
had overlooked their orgies, and 
then in their frenzy tore him limb 
from limb. — vertere: equivalent
nil parvum aut humili modo,  
nil mortale loquar.    Dulce periculum est,  
O Lenaee, sequi deum  
cingentem viridi temporæ pampino.

20 to evertere. For the mood, see Intr. 108.

18 ff. dulce periculum: an oxymoron. The danger consists in the near presence of the god; cf. 2, 19, 5 ff. — Lenaee: 'god of the wine press' (λαβύος). — cingentem: best taken with the subject of sequi,—the poet crowns his brow with fresh grape leaves in honor of the god and follows in his train.

26

'Not without honor have I served in Cupid's cause; now I'll give up my arms and dedicate them in Venus' temple. Goddess Queen, I pray thee, punish with a single blow Chloe so disdainful.'

The last verse betrays the lover and the cause of his determination to be done with love. A similar turn will be found 4, 1, 33 ff. Metre, 68.

Vixi puellis nuper idoneus  
et militavi non sine gloria:  
nunc arma defunctumque bello  
barbiton hic paries habebit,

5   laevum marinae qui Veneris latus  
custodit. Hic, hic ponite lucida

1 f. vixi: the definite perfect shows that all is over.—idoneus: i.e. a fit companion, aptus.—militavi: for this common figure, cf. 4, 1, 1 f. intermissa. Venus, diu | rursus bella movebat; Ovid. Am. 1, 9, 1 militat omnis amans et habet sua castra Cupido.

4. hic paries, etc.: the dedication of weapons, implements, as a sign of completed service was customary. Cf. Epist. 1, 1, 4 Veia-
nius armis Herculis ad postem fixis, as a sign that his service as gladiator was ended; Terent. Maur. 2633 f. opima adposui senex Amori arma Feretrio. So here Horace will hang the implements he has used while in Love's service on the right wall of Venus' shrine. — marinae . . . Veneris: protectress of sailors; cf. 1, 3, 1.

6 ff. hic, hic: marking his haste to be done with his service. Cf.
funalia et vectis et arcus oppositis foribus minacis.

O quae beatam diva tenes Cyprum et Memphín carentem Sithónia nive, regina, sublimi flagello tange Chloen semel arrogantem.

2, 17, 10; Épod. 4, 20. — lucída: expressing the general characteristics; the links are not lighted at the time of dedication. — funália: to light the lover on his nocturnal raids. — vectis: to pry open doors where the lover is excluded. — arcus: if this be the correct reading, the instrument thus designated is unknown to us, unless we may conceive that the lover is armed with Cupid’s bow and arrows.

9 f. ó quae, etc.: cf. 1, 3, 1; 30, 1. — Memphín: here was a shrine of Ἀφροδίτης κείνη, according to Herod. 2, 112. — carentem, etc.: cf. Bacchyl. Frg. 39 ἄχειμαν-τόν τε Μέμφιν. With the periphrasis cf. 1, 28, 1; 31, 20, etc.

— Sithónia: cf. 1, 18, 9.

11 f. regína: cf. 1, 30, 1 and n.
— sublimi flagello tange: raise thy whip and touch. Cf. Mart. 6, 21, 9 arcáno percussit (Venus) pectora loro. — semel: once and once only.
— arrogantem: the last word betrays the cause of all the lover’s distress.

'May the wicked be attended by all bad omens; but only good signs be thy companions, Galatea; live happily and ever remember me. Yet beware of storms. I know the tricks of the Adriatic and of the West Wind. May our foes, their wives and children, tremble before them, as Europa once trembled (1-28). That maid, who so lately gathered flowers in the meadow, broke into bitter self-reproaches when she reached Crete with its hundred cities (29-66). But Venus came, laughed her to scorn, and told her the honors that awaited her (67-76).'

The structure of this ode is similar to that of 3, 11 with which and with 1, 15 it should be carefully compared. The first six strophes are designed solely to introduce the real subject of the poem. This introduction, however, is less skillfully managed than the opening strophes of 3, 11. The story of Europa was as well known as that of Hypermestra; the familiar portions of it are passed quickly over in vv. 25-32; and touched on again at the end (66-76). The scene chosen for fuller
treatment is the moment when Europa, having reached Crete, realizes her position. Metre, 69.

Impios parrae recinentis omen
ducat et praegnans canis aut ab agro
rava decurrents lupa Lanuvino
fetaque volpes;

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

antequam stantis repetat paludes
imbrion divina avis imminentum,

1-12. 'May the wicked only be exposed to the evil powers; but for thee I will secure a good omen.' All the omens mentioned vv. 1–7 are ενόδου συμβολοι, 'signs by the way,' Aesch. P. V. 487.—parrae: mentioned with other prophetic birds by Plautus, Asin. 260 picus et cornix ab laeva, córvos parra a déxtera | cónsaudent, and also by Festus s.v. oscines (cf. v. 11) — cum cecinit córvid córnix noctua parra picus. The bird, however, is not identified. *Owl* may be used in translation.—recinentis: droning.

2 ff. ducat: escort (on their way). — agro . . . Lanuvino: Lanuvium was situated on one of the southwestern spurs (hence decurrents) of the Alban Hills, on the right of the Appian Way as one traveled from Rome. It is evident from vv. 17 ff. that Horace has in mind for his Galatea a long journey across the Adriatic to Greece. — rava: tawny; cf. Epod. 16, 33 ravos leones.

5 f. rumpat: break off. If such unfavorable omens as are mentioned here appeared, the traveler would feel obliged to turn back and begin his journey anew. — per obliquum: logically modifying similis sagittae; translate, darting across.

7 f. mannos: ponies, bred in Gaul. Cf. Epod. 4, 14. — ego: bearing the emphasis, but giving the logical contrast — 'but for my friends.' — cui, etc.: *i.e. ei cui timebo . . . suscitabo.*

9 ff. 'I will anticipate bad omens by securing good.' — stantis: stagnant. — divina: prophetic of; cf. Epist. 2, 3, 218 divina futuri.—avis: the crow: cf. 3, 17, 12. Also Verg. G. 1, 388 tum cornix
HORATI

3, 27, 117

oscinem corvum prece suscitabo
solis ab ortu.

Sis licet felix, ubicumque mavis,
et memori nostri, Galatea, vivas,
teque nec laevus vetet ire picus
nec vaga cornix.

Sed vides quanto trepidet tumultu
pronus Orion? Ego quid sit ater
Hadriae novi sinus et quid albus
peccet Iapyx.

_plena pluviam vocat improba voce._
—_oscinem_: a technical term in au-
gury for birds that give omens by
their cries; to this class belong
all the birds named in this ode
(cf. Festus quoted above); those
whose flight was significant, such
as the eagle and vulture, were
called _alites_.—_solis ab ortu_: a
favorable quarter.

13 f. _sis_: optative subjunctive.
—_licet_: added paratactically in
the sense of _per me licet_, to show
that he will not hinder. Cf. Plaut.
_Rud._ 139 _mea quidem hercle causa
salvos sis licet._—_memori nostri_: cf.
3, 11, 51. The phrase is a
formula of farewell.

15 f. _laevus_: when observing
the omens the Roman _auspex_ sat
facing the south so that the east
—the quarter in which good
omens appeared — was on his left,
therefore _laevus_ and _sinister_
in the technical usage may mean fa-
orable; the Augustan poets, how-
ever, influenced by the Greek
usage, employ both words in the
sense of 'unlucky,' so that confu-
sion frequently follows. Here
_laevus_ is unfavorable. — _vaga_: _flitting._

17 ff. _sed vides_, _etc._: suddenly
the poet remembers the dangers
to which Galatea will be exposed,
and exclaims thus in anxious warn-
ing. The abruptness of this
strophe after the smoothness of the
preceding corresponds to the
change in mood. — _trepidet_: as
if the constellation were trembling
at the storm it caused. — _pronus_: _as he sets_; cf. 1, 28, 21 _devexus
Orion._—_ater_: _i.e._ with the storm,
but the word has also by associa-
tion the meaning 'gloomy,' 'fatal.'
Cf. 1. 28, 13; 37, 27; 2. 14, 17.—
albus . . . _Iapyx_: cf. 1. 7, 15
_albus Notus_ and n. — _peccet_:
how treacherous he is. — _Iapyx_: the last two verses show that Hor-
ace has in mind a voyage to _Greece._
Hostium uxores puerique caecos sentiant motus orientis Austri et aequoris nigri fremitum et trementis verbere ripas.

Sic et Europe niveum doloso credidit tauro latus et scatentem beluis pontum mediasque fraudes palluit audax.

Nuper in pratis studiosa forum et debitae Nymphis opifex coronae, nocte sublustri nihil astra praeter vidit et undas.

21 ff. 'May the storms smite our enemies,' a common exclamation; cf. Verg. G. 3, 513 di meliora piis erroremque hostibus illum; Ovid A. A. 3, 247 hostibus eveniat tam foedi causa pudoris. — caecos . . . motus: such as squalls and sudden storms. — sentiant: cf. 2, 7, 9 fugam sensi. — orientis: ordinarily surgentis is used of a wind.

23 f. Notice the recurrence of the r-sounds. — nigri: cf. n. to 1, 5, 7. — verbere: the lash (of the surf).

25 ff. sic: i.e. 'as confidently as thou dost prepare to face the dangers of the sea.' — doloso credidit: for the juxtaposition, cf. 1. 6. 9 and n.; also 3. 5. 33 perfidis se credidit. — latus: self; cf. 2. 7, 18. — scatentem beluis: cf. 1. 3. 18. — medias: around her. — palluit audax: grew pale at . . . in her boldness; cf. the oxymoron with 3, 20, 3 f. inaudax raptor. With this transitive use of pallere, cf. Pers. 5, 184 sabbata palles.

29 ff. nuper: but just now; emphatically contrasting Europa's position as described in vv. 29-30 with that indicated in 30-31. — debitae: i.e. as vowed; cf. 1, 36, 2 sanguine debito. — nocte sublustri: the glimmering night. — nihil astra praeter, etc.: so Mosch. 2, 127 ff. ἢ δ' ὅτε δὴ γαίης ἀπὸ πατρίδος ἑν ἀνευθεν, | φαύνετο δ' ὄτ', ἀκτή τις ἀλίρροθος οὔτ' ὄρος αἰτή, | ἀλλ' ἀῇρ μὲν ὑπερθεν, ἐνερθε δὲ πόντος ἀπέπων. . . . 'But when she now was far off from her own country, and neither sea-beat headland nor steep hill could now be seen, but above, the air, and beneath, the limitless deep . . . (Lang). For the position of praeter, see Intr. 32.
Quae simul centum tetigit potentem oppidis Creten, 'Pater,—o relictum filiae nomen, pietasque' dixit 'victa furore!

Vnde quo veni? Levis una mors est virginum culpae. Vigilansne ploro turpe commissum, an vitii carentem ludit imago

vana, quae porta fugiens eburna somnium ducit? Meliusne fluctus ire per longos fuit, an recentis carpere flores?

33 ff. Horace adopted that form of the story according to which the bull vanished on reaching Crete, and Europa was left alone for a short time until Zeus reappeared in his proper form. While alone she comes to herself and breaks out in self-reproaches.—centum . . . potentem oppidis: the Homeric Κρήτη ἐκκατομπολις.

34 ff. pater: her first word reminds her that by her folly she has lost a daughter's right to appeal to her father for protection. —filiae: genitive defining nomen. —furore: folly.

37 ff. unde quo: the compressed double question marks her excitement. Cf. the Homeric τίς πόθεν εἰς ἄνδρων; also Verg. A. 10, 670 quo ferior, unde abii, quae me fuga quemque reducit? —levis una mors: imitated by Seneca H. O. 866 levis una mors est: levis, at extendi potest. —virginum: the generalizing plural, a maiden's. —culpae: dative; for the meaning of the word, see 3, 6, 17. —vigilans, etc.: she can hardly believe that it is not all a delusion. —ludit imago: cf. Verg. A. 1, 407 f. quid natum totiens crudelis tu quoque falsis ludit imaginibus?


42 f. meliusne, etc.: in ironical self-reproach. —fluctus . . . longos: of the distance she has come. Cf. 3, 3, 37 longus pontus.
Si quis infamem mihi nunc iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstri.

Impudens liqui patrios penatis,
impudens Orcum moror. O deorum
si quis haec audis, utinam inter errem
nuda leones!

Antequam turpis macies decentis
occupet malas teneraeque sucus

45 ff. si quis ... dedat: a virtual wish. — nunc: in contrast to
the time when she yielded to his
approaches. — lacerare: with cor-
nua; cf. v. 71 f. below. — enitar:
even in her rage she is conscious
of her own weakness. — modo ... amati, etc.: in the meadow she had
wreathed his horns with flowers.

49 f. impudens: she now feels
the shame of her position and fears
possible starvation or slavery —
for her, a princess. Therefore
she prays for death. — liqui patrios
penatis: so Europa exclaims in
Moschus' poem 142 ff. οἶμοι, ἐγὼ
μέγα δὴ τι δυσάμμορος. ἦ ὑπὲρ
δῶμα | πατρὸς ἀποπρολπότθεν καὶ
ἐσπομένῃ βοῦ τῷ δέ | ἔεις ναυτι-
lῆιν ἐφέποι καὶ πλαξομαί ὦν,
'Alas for me, and alas again, for
mine exceeding evil fortune, alas
for me that have left my father's
house, and following this bull, on
a strange sea-faring I go, and
wander lonely' (Lang). — Orcum
moror: I keep death waiting,
(when I ought to seek him).

51 f. si quis: equiv. lent to
quisquis. Cf. 3, 24, 25 and n. —
inter: Intr. 33. — nuda: defense-
less.

53 ff. With the ancient con-
cept of life after death as a continu-
ation of the present, it was natural
to believe that in the other world
the body appeared in the same
form in which it left this. The
cases of Dido and Deiphobus. A.
6, 450 and 494, are familiar illus-
trations. Also Stat. Silv. 2, 1,
154 ff. says of the death of a fav-
orite boy gratum est, fata, tamen,
quod non mors lenta iacentis | exe-
dit puerile decus manesque sub-
ivit | integer et nullo temeratus
corpora damn. It was natural
then that Europa should pray for
death before her beauty had faded.

53 ff. decentis: comely; cf. 1,
of a girl, color verus, corpus soli-
defluat praedae, speciosa quaero
pascere tigris.

Vilis Europe, pater urget absens.
Quid mori cessas? Potes hac ab orno
pendulum zona bene te secuta
laedere collum;
sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi erile mavis
carpere pensum

regius sanguis, dominaeque tradi
barbarae paelex.' Aderat querenti
dum et suci plumum. — praedae: said in self-pity, which is height-
ened by the adjective tenerae. —
speciosa: while still fair.

57 f. vilis: she recognizes that she has cheapened herself by her folly. — pater urget: the thought of her father spurs her on to sui-
cide. — potes hac ab orno, etc.: so Helen cries, Eurip. Hel. 298 ff.
θανεῖν κράτιστον, πῶς θάνοιμ, αὖ
οὖν καλῶς; | ἀσχύμονες μὲν ἀγχό-
nai metáropoi | . . . σφαγαί δ' ἔχουσίν ἐφενές τι καὶ καλῶν. 'To
die is best. How then can I die nobly? Unseemly is choking by the noose in mid-air, . . . but the sword’s blows have something fair and noble in them.'

59 f. zona bene te secuta: which fortunately you have with you. Spoken in irony: her girdle, emblem of maidenhood, will be a

fit instrument of her death. — lae-
dere: in place of the harsher eli-
dere.

61 ff. sive: or if; cf. 1, 15, 25. — leto: dative. The rocks below the cliffs (rupes) are sharpened for her death. — procellae: which blow off the cliffs and will carry her out as she leaps to her doom. — erile: set by a mistress. — carpere pensum: the duty of en-
slaved women was to card and spin the wool assigned them by
their mistress. Cf. Hector’s fear for Andromache, ll. 6, 456 καὶ
κεν ἐν Ἀργείη ἐσύσα πρὸς ἄλλης
ἱετὸν ὑφαῖνοι, and Prop. 4, 6, 15 f.
tristis erat domus, et tristes sua
pena ministrae | carpebant, me-
dio nebat et ipsa loco.

65 f. regius sanguis: spoken with proud indignation, which prompts the adjective barbarae
perfidum ridens Venus et remisso
filius arcu;

mox, ubi lusit satis, 'Abstineto'
dixit 'irarum calidaeque rixae,
cum tibi invisus laceranda reddet
cornua taurus.

Vxor invicti Lovis esse nescis.
Mitte singultus, bene ferre magnum
disce fortunam: tua sectus orbis
nomina ducet.'

also. Cf. Creusa’s speech Verg. A.
2, 785 ff. non ego Myrmidonum
sedes Dolopune superfias | aspici-
am, aut Grais servitum mattribus
ibis, | Dardanis, et divae Veneris
nurus. — aderat querenti: the
goddess comes and interrupts the
maiden’s self-reproaches.

67 f. perfidum: cf. 1, 22, 23
dulce ridentem.— remisso... arcu:
with bow unstrung, for his task is
ended. So Tennyson says, Elea-
nore. ‘His bowstring slackened,
languid Love.’

69 ff. lusit: sc. Venus. —
irarum... rixae: genitive of
separation. Intr. 94. — lacerana-
da, etc.: referring in mockery to
Europa’s wish v. 45 ff.

73 ff. uxor esse: a Greek con-
struction for the more common
le uxorem esse.— invicti: ‘so it
is useless for thee to struggle
against thy fate.’ — mitte: cf. 3,
8. 17. — sectus orbis: half the
world. Cf. Varro L. L. 5, 31
divisa est caeli regionibus terra in
Asiam et Europam; and Plin.
N. H. 3, 5 Europam plerique
merito non tertiam portionem fe-
cere, verum aequam, in duas
partes ab amne Tanai ad Gadi-
tanum fretum universo orbe di-
viso. — nomina: cf. 1, 2, 15. —
ducet: shall take; cf. S. 2, 1,
66 Laelius aut qui | duxit ab
oppressa meritum Carthagine
omen.

28

‘Come, Lyde, bring out some good old wine, relax your fortified
sobriety. ’Tis now past noon; we must be quick to celebrate with cup
and song Neptune’s great holiday. We’ll sing in amoebbean strains
until Night claims a parting song.’

319
The festival which occasioned this ode was the Neptunalia, which fell on July 23. The people celebrated it in open air festival, erecting booths of boughs, called umbræ, along the banks of the Tiber or on the seashore, for protection from the sun. Horace, however, represents himself as on his farm, where he bids his severe housekeeper join him in a carouse. Metre, 71.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde, strenua Caecubum,
munitaeque adhibe vim sapientiae.

Inclinare meridiem
sentis et, veluti stet volucris dies,
parcis deripere horreo
cessantem Bibuli consulis amphoram.
Nos cantabimus invicem

1 ff. It suddenly occurs to Horace that it is the day of Neptune’s festival, which furnishes him an excuse for some relaxation. — prome: cf. 1, 36, 11. — reconditum: hoarded away in the back of the apotheca; cf. Epod. 9, 1 reporum Caecubum. — strenua: to be taken with prome, hurry and broach. — munitae . . . sapientiae: your well fortified (and stern) philosophy. Lyde is evidently not given to carouses, but Horace begs her for once to do violence to her strenuous principles. Some critics have wished to believe that Lyde — who probably lived only in Horace’s imagination — was a flute girl, yet music girls possessed no munitam sapientiam to hinder a carouse, and the whole wit of Horace’s verses lies in the absurdity of this proposal to his severe and probably old housekeeper to join him in a drinking bout and song.

5 f. ‘It is already late and we must hurry.’ — inclinare meridiem: a common belief was that the sun and stars were fixed in the vaulted sky, which revolved, carrying them with it. Cf. Cic. Tuscul. 3, 3; 7 inclinato iam in postmeridianum tempus die. — et: and yet. — stet: were standing still.

7 f. deripere: to hurry down. Cf. 3, 21, 7, descende and n. With the infin., cf. Epist. 1, 3, 16 ut tangere vitet. — horreo: i.e. the apotheca. — cessantem: as if the jar were reluctant. — Bibuli: M. Calpurnius Bibulus, consul in 59 B.C.

9 f. nos: I, as tu, v. 11 shows; cf. 1, 6, 5 and n. — invicem: in my turn. — viridis: the tradi-
Neptunum et viridis Nereidum comas; 

tu curva recines lyra 

Latonam et celeris spicula Cynthiae; 

summo carmine quae Cnidon 

fulgentisque tenet Cycladas, et Paphum 

iunctis visit oloribus; 

dicetur merita Nox quoque nenia.

tional color of the sea-nymphs. 

In general the colors and appearance of the sea are attributed to the divinities whose home is in it; hence Thetis is mater caerula, Epod. 13, 16. Cf. also Stat. Silv. 1, 5, 16 f. ite deae virides liquidisque advertite vul tus | et vitreum teneris crimeui redimite corymbis.

11 f. recines: sing in answer ing strains. — Latonam . . . spicula: note the correspondence with v. 10. With the theme, cf. Eurip. Hec. 462 f. σὺν Δηλλάων τε κού ρας Ἀρτέμιδος τε θεᾶς χρυσέαν ἄμπυκα τόξα τ’ εὐλογήσω. ‘And with the Delian maidens I will praise the golden head-band and the weapons of the goddess Artemis.’

13 f. summo carmine: at the end of; cf. Epist. 1, 1, 1 summa dicende camena; and Iuv. 1, 5 summi libri. — quae: i.e. eam quae; cf. 3, 26, 9. The verb cantabimus still continues. With this paraphrase for Venus, cf. the address of Posidippus Anth. Pal. 12, 131, 1 f. ἄ Κύπρον ᾗ τε Κόθηρα καὶ ᾗ Μίλη τον ἑποίχεις | καὶ τὸ καλὸν Συρίῃς ἱπποκρότου δάπεδον. — fulgentis : cf. 1, 14, 19 nitentes Cycladas. The worship of Aphrodite was widespread among the islands of the Aegean, and was especially cultivated at Naxos.

15 f. iunctis . . . oloribus: drawn by, etc. The swan was sacred to the goddess and in poetry frequently draws her car. For the construction, cf. 3, 3, 16. — dicetur: cf. 1, 6, 5 and n. — Nox: ‘we will continue until nightfall.’ — nenia: a good-night song; not here a ‘dirge’ as in 2, 1, 38.

29

‘Maecenas, child of Tuscan kings, long have the wine and roses waited for thee on my Sabine farm. Do not delay: leave thy lofty city pile, and all that thou canst see from it of Tivoli and Tusculum, the smoke and din of Rome, and soothe thy cares with grateful, simple feasts (1–16). Now rages dog-day heat and drought; the shepherd
and his flock seek the shade and cool, and every breeze is stilled. Yet thou art anxious for our state and fear our furthest border foes (17-28). All that is wrong. God has hidden the future from man's sight and laughs at mortals' anxious care. Deal with the present and be satisfied; for all besides goes like a stream, now quiet, now wild (29-41). He shall be master of himself who lives the present hour; that single gift Heaven cannot take back (41-48). Dame Fortune plays with man, but I will not be her sport. If she be kind, 'tis well; but if she fly away, I am unchanged with honor still. No timid trader I to bargain with the gods to save my goods when the southwester blows. Nay, from the storm my little boat and the Twin Gods will keep me still unharmed (49-64).

The last place before the epilogue in his collected lyrics Horace thus gives to the friend and patron to whom he had dedicated the three books. See Introductory n. to 1, i. Maecenas' care for the well-being of the state and anxiety over possible foreign foes furnish Horace an opportunity to urge again the wisdom of thinking solely of the present hour; that only that which we already have is surely ours. He then goes to develop in his own manner a kindred theme—independence of the whims of fortune.

The allusions in vv. 26-28 seem to fix the date as 26-25 B.C., when Augustus was absent in the West. Metre, 68.

Tyrrhena regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis

5

iamdudum apud me est: eripe te morae,
ne semper udum Tibur et Aefulae

1 ff. Tyrrhena, etc.: see 1, i, 1 and n. — verso: 'tipped' to pour the wine into the mixer; hence broached. — lene: mellow; cf. 3, 21, 8 languidiora vina. — flore... rosarum: cf. 2, 3, 14 flores amoenae rosae; 3, 15, 15. — balanus: properly the myrobalanus, 'ben nut,' grown in Egypt and Arabia; here the oil pressed from the nut for unguent; translate, nut oil. — iamdudum, etc.: 'I have waited long; come.' Cf. Epist. 1, 5, 7 iamdudum splendet focus et tibi munda supellex.

5 ff. morae: hesitancy. — ne, etc.: a purpose clause following eripe. Translate, however, as a
declive contemplieris arvum et
Telegoni iuga parricidae.

Fastidiosam desere copiam et
molem propinquam nubibus arduis;
omitte mirari beatae
fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
mundaeque parvo sub lare pauperum

negative exhortation, do not always, etc. — udum Tibur: well watered Tivoli. For the applicability of the adjective cf. 1, 7, 13 and n. — Aefulae, etc.: a town among the hills between Tibur and Praeneste.

8. Telegoni, etc.: Tusculum, founded by Telegonus, the son of Ulysses and Circe. When his mother sent him in quest of his father he came to Ithaca and there unwittingly slew Ulysses. With the preceding verses cf. Ovid. Fast. 4, 71 f. et iam Telegoni, iam morea Tiburis udi | stabant.

9 f. fastidiosam: claying. — molem propinquam, etc.: thy pile, near neighbor, etc. Cf. 2, 15, 2. The palace called alta domus Epod. 9, 3 which Maecenas built on the Esquiline. It had a lofty tower which commanded a view of the Campagna and surrounding hills. From this turris Maecenatiana, as it was later called, Nero is said (Suet. Nero 38) to have watched the burning of Rome.

11 f. omitte: cf. the simple mitte 1, 38, 3; 3, 27, 74. — beatae: cf. 1, 4, 14; 3, 26, 9. — fumum et opes, etc.: this graphic line is famous; Tennyson’s verse, In Mem. 89, is a reminiscence of it, ‘The dust and din and steam of town.’

13. A general statement — ‘the rich suffer from ennui and are eager for a change simply for a change’s sake, and not because it brings them any real advantage.’ Cf. Lucretius’ description of the uneasy 3, 1057 ff. haud ita (i.e. if men could know the cause of their uneasiness) vitam agerent ut nunc plerumque videmus | quid sibi quisque velit nescire et quaerere semper | commutare locum, quasi onus deponere possit; | exit saepe foras magnis ex aedibus ille. | esse domi quem pertaesumst. subitoque revertit | quippe foris nil melius qui sentiat esse. currit agens mannos ad villam praecipitanter.


14 ff. mundae: simple, striking
cenae sine aulaeis et ostro
sollicitam explicuere frontem.

Iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit
et stella vesani Leonis,
sole dies referente siccos;
iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
dumeta Silvani, caretque
ripa vagis taciturna ventis:
tu civitatem quis deceat status
curas et urbi sollicitus times

the mean between pretentiousness
and cheap squalor, as Horace him-
self defines the word, S. 2, 2, 65 f.
mundus erit, qui non offendet sor-
dibus atque in neutram partem
cultus miser. Cf. n. on munditius
1, 5, 5. — lare: roof; cf. 1, 12, 44.
— pauperum: cf. n. on pauperiem
1, 1, 18. — aulaeis: tapestries.—
osto: used in the aulaea and up-
holstery. — explicuere: gnomic
perfect. Intr. 103.

17 ff. ‘The dog days are come;
it is the time for rest.’ — clarus
occultum: with this antithesis, cf.
1, 6, 9 and n. — Andromedae pater:
Cepheus, once king of Egypt, hus-
band of Cassiopea and united with
her in the sky in the constellation
that bears her name. It rose July
9. — Procyon: the lesser dog-star,
rising July 15. — Leonis: now
called Regulus, rising July 30.

21 ff. iam pastor, etc.: cf. the
anonymous Greek epigram χρ
τομάν ἐν ὃρεσσι μεσαμβρινὸν ἄγχοθθ παγᾶς συρίσδων λασίας
θάμνῳ ὕπο πλατάνου καὶ καῦκ䗪
ὀπωρίνῳ φυγῶν Κυνός. ‘And
the shepherd on the mountains at
midday, piping by a spring and
shunning the heat of the summer
dog-star in a copse under a thick
plane tree;’ and Theognis’ impa-
tience, 1039 f., at those who do
not fortify themselves in hot
weather ἄφρονες ἀνθρωποὶ καὶ
νῆτοι, οἰτινεῖς οἶνον μὴ πίνουσον
ἀστρον καὶ κυνὸς ἄρχομένου. ‘Silly
senseless men, who drink not wine
while the Dog-star is supreme!’
— rivum: cf. 2, 5, 6 and 3, 13,
9-12. — horridi: rough, as be-
comes the dweller in the thickets;
 cf. n. to Ἐποδ. 2, 22.

25 ff. tu: ‘The shepherd and
his sheep rest, but you,’ etc. Cf.
2, 9, 9. — status: policy. The
quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
caliginosa nocte premit deus,
ridetque si mortalis ultra
fas trepidat. Quod adest memento
componere aequus: cetera fluminis
ritu feruntur, nunc medio alveo

reference is apparently to Maecenas' position as Augustus' chief adviser in the settlement of the empire, and as the Emperor's representative during his absence in 26-25 B.C. — urbi: with both solicitus and times.—Seres, etc.: Horace ironically chooses remote peoples to show how needless Maecenas' fears are. — regnata Cyro: cf. 2, 6, 11. — Bactra: the farthest part of the Parthian Empire. — Tanais: i.e. the Scythians. With this use of the river for the people who dwell by it, cf. 2, 9, 21; 20, 20. — discors: and so not to be feared by us.

29 ff. The uncertainty of tomorrow and the folly of being anxious for it. Cf. Theog. 1075 ff. ἐστι τελευτὴν γνωσι, ὡτε μέλει τοῦτο θεός τελεσαι. ∆ρφη γὰρ τέταται. 'Of that which is yet unaccomplished it is most difficult to recognize the end and know how God will complete it. A mist is stretched before us.'

— prudens . . . deus: cf. I, 3,

21. — caliginosa: cf. ὑφνη in the passage of Theognis just quoted, and Iuv. 6, 556 et genus humanum damnat caligo futuri.

31 f. ridet: laughs in scorn; cf. 3, 27, 67 ridens Venus. — mortalis ultra, etc.: 'mortal should have mortal's thoughts;' cf. 2, 16, 17. — trepidat: frets himself; cf. 2, 11, 4. — quod adest, etc.: one of Horace's favorite rules for a wise life. So Pind. P. 3, 21 ff. ἐστι δὲ φῶλον ἄνθρωποι ματαιόταιον, ὅτις αὐτόχήνων ἑπιχώρων παπταίνει τὰ τῶρω, μεταμόνια θηρεύων ἀκράντως ἑλπίδων. 'There is a tribe most foolish among men, of such as scorn the things of home and gaze at that which is far off, chasing vain objects with hopes that shall never be fulfilled.'

33 ff. aequus: i.e. 'keep thyself unruffled whether the hour bring good or ill.'—cetera: i.e. all the future.—ritu: like; cf. 3, 14, 1 and n. — feruntur: are swept along; marking the impossibility of directing the future. Cf. Sen.
cum pace delabentis Etruscum
in mare, nunc lapides adesos

stirpisque raptas et pecus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvis quietos

inratat amnis. Ille potens sui
laetusque deget, cui licet in diem
dixisse 'Vixi; cras uel atra
nube polum pater occupato,

*Epist.* 23 ceteri, eorum more quae
fluminibus innatant, non eunt sed
feruntur. — nunc medio alveo,
etc.: most of the rivers known to
Horace were mountain streams,
which in dry seasons are small and
quiet, but after a rainfall become
swollen torrents quickly. — Etruscum:
the verse is hypermetric.

Intr. 68. — lapides adesos, etc.: cf. *II. 11*, 492 ff. ὧς δ' ὃποτε πληθων ποταμὸς πεδιόνδε κάτεισιν | χειμάρρους κατ' ὄρεσσιν, ὃπαζόμενος Δίος ήμβρω. | πολλὰς δὲ δρύς ἀζαλέας, πολλὰς δὲ τε πεικας | ἐσφέρεται, and Lucret 1, 281 ff. 
et cum mollis aquae fertur natura
repente | flumine abundanti, quam
largis imbribus auget | montibus
ex altis magnus decursus aquai. | 
fragmina coniciens silvarum ar-
bustaque tota. | . . . ita magno
turbidus imbri . . . amnis | dat
sonitu magno stragem volvitque
sub undis | grandia saxa.

37 ff. raptas: with all three
nouns. — clamore: personifying
the mountains and woods.

41. potens sui: independent; i.e. not enslaved by his thoughts
of the morrow, by 'hope to rise or
fear to fall.' The dependent man is
described *Epist. 1*, 16, 65 nam qui
cupiet, metuet quoque; porro | qui
metuens vivet, liber mihi non erit
unguam.

43 ff. 'To-day is mine; let to-
morrow be what it will, it cannot
take from me that which I have
once enjoyed.' A common senti-
ment. Cf. Sen. *Epist. 12* in som-
um ituri laeti hilaresquè dicanus: | vivix et quem dederat cursum Fortu-
na, peregi.' *Mart. 1*, 15, 11 f.
non est, crede mihi. sapientis di-
cere: 'vivam.' | sera nimir vita
est crastina. vive hodie; 5, 58, 7 f. cras vives? hodie iam vivere,
Postume, serum est. | ille sapit
quisquis, Postume, vixit heri.—
dixisse: with the tense, cf. 3, 4, 51,
— pater: cf. 1, 2, 2.
vel sole puro: non tamen inritum quodcumque retro est efficiet, neque diffinget infectumque reddet quod fugiens semel hora vexit.'

Fortuna, saevo laeta negotio et ludum insolentem ludere pertinax, transmutat incertos honores, nunc mihi, nunc alii benigna.

Laudo manentem: si celeris quatit pennas, resigno quae dedit et mea virtute me involvo probamque pauperiem sine dote quaero.

Non est meum, si mugiat Africis malus procellis, ad miseras preces


49 ff. cf. Dryden's famous paraphrase, 'Fortune that with malicious joy | Does Man, her slave, oppress, | Proud of her office to destroy, | Is seldom pleased to bless: | Still various, and inconstant still, | But with an inclination to be ill, | Promotes, degrades, delights in strife, | And makes a lottery of life. | I can enjoy her while she's kind; | But when she dances in the wind, | And shakes her wings and will not stay, | I puff the prostitute away: | The little or the much she gave, is quickly resigned, | Content with poverty my soul I arm, | And virtue, though in rags, will keep me warm.'


52. mihi: Horace here lapses into his common habit of using himself as a concrete illustration of the principle (here of independence) he has been urging.

54 ff. pennas: Fortune is always winged: cf. 1, 34, 15. — resi-gno: I yield back; apparently a book-keeping term 'to carry to the other side of the account,' 'to credit back.' — me involvo: his honor is his only cloak. Cf. Plato's proposal for his ideal state Rep. 5, 457 A. ἀρετὴν ἀντὶ ἱματίων ἀμφιέσωνται (οἱ γυναικεῖς). — quaero: as a lover his bride.

57. non est meum: colloquial, it's not my way. Cf. Plaut. Asin.
decurrere et votis pacisci,
ne Cypriæ Tyriæque merces
addant avaro divitias mari:
tunc me biremis praesidio scaphæ
tutum per Aegaeos tumultus
aura feret geminusque Pollux.

In the prologue to the three books of odes Horace expresses the modest hope that Maecenas will count him a lyric poet; in the epilogue he triumphantly declares that he has built a monument of verse that will outlast bronze and unnumbered time itself. He boasts that his fame shall grow when he is dead, and that so long as Rome shall last, men shall say that he was the first to transplant Aeolian verse to Italy. So let the Muse place the laurel crown upon his brow.

It is little wonder that when Horace surveyed the substantial body of lyric verse which he was about to intrust to the world, he felt a natural pride in his accomplishment. This feeling was undoubtedly increased by the thought of his humble origin and by the memory of his early struggles for recognition and of the envious scorn he had aroused among the noble poetasters of his day. Of this last, however, there is no hint in this ode. Horace now knew that his fame was secure. He was the first Roman to write a large amount of lyric poetry, and his odes had already received the favorable judgment of the best critics in Rome. If to our modern taste he seems too frank in expression, we must remember that antiquity apparently took no such offense, for he had many predecessors, and later poets did not hesitate to speak with equal boldness. Metre, only i, 1 and here, 53.
Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fugae temporum.
Non omnis moriar, multaque pars mei
vitabit Libitam; usque ego postera
crescam laude recens;
dum Capitolium

1 ff. *exegi*: emphasizing the completion of the work. Horace may have had in mind Pindar’s boast, *P.* 6, 7 ff. *etωμος ουνον θεσαυρος . . . τεσειχωσμα . . . τον ουτε χειμερος ομβρος επακος έλθων εριβρομον νεφελας, στρατος άμειλχος, ουτε ονεμον ές μηχον άλος άξωι Παμφυρω χεράδει τυπτόμενον.* ‘A ready treasury of song has now been built. . . neither winter storm, coming fiercely from the thunder cloud, a grim host, nor wind-blast shall carry it to the secret recesses of the sea, beaten by the sweeping rubble.’ Cf. also Ovid’s imitation of Horace in the epilogue to the *Metamorphoses*, *tamque opus exegi quod nec Iovis ira nec ignis | nec poterit ferrum nec edax abolere vetustas, etc.*

2 ff. *situ*: pile. — *pyramidum*: the lofty pyramids have naturally been a measure of man’s supremest accomplishment in both ancient and more modern times. — *quod*: such that, etc. — *edax*: frequently applied to time, e.g. *Anth. Lat.* 1167, 46 *M. quae non tempus edax, non rapit ira Iovis.* Claud. *Carm.*

min. 34, 5 *aetatis spatium non tenuavit edax.* — *impotens*: powerless to harm, not ‘weak,’ as in 1, 37, 10. — *fuga*: cf. 2, 14, 1 *fugaces anni*; 3, 29, 48.

6 f. *non omnis moriar*, etc.: cf. Ovid’s imitations *Am.* 1, 15, 42 *parsque mei multa superstes erit; Met.* 15, 875 f. *parte tamen meliore mei super alta perennis | astra ferar.* — *Libitina*: the goddess at whose temple all the requirements for funerals were rented out and where the registry of deaths was kept. Therefore by metonymy, ‘the rites of death.’

7. *usque*: still, on and on. — *crescam*: i.e. ‘my glory.’ — *recens*: ever new. — *dum Capitolium*, etc.: in the last half of the first century before our era the vast extent of the Roman empire and the fixity of Roman institutions made a strong appeal to the imaginations of men; the permanence of Rome became the measure of all permanence; it is at this time that we find the phrase *urbs aeterna* first applied to the city. Horace and others chose
3.30.9] HORATI

scandet cum tacita virgine pontifex,
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum ex humili potens,
princeps Aeolium carmen ad Italos
deduxisse modos. Sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.

the Capitol as the most significant
center of Roman institutions. Cf.
Verg. A. 9, 446 ff. fortunati ambo!
si quid mea carmina possunt, |
nulla dies unquam memori vos
eximiæ aevo, | dum domus Aeneae
Capitoli inmobile saxum | accolet.
Ovid Trist. 3, 7, 50 ff. me tamen
extincto fama superstes erit, |
dumque sui victrix omnem de
montibus orbem | propiciet domi-
tum Martia Roma, legar. Also
Mart. 9, 1, 5 ff.

9. scandet, etc.: we do not
know whether Horace refers to
any regular procession; it is most
probable that he mentions the
Vestal Virgin and Pontifex simply
as representatives of two ancient
institutions.

10 ff. dicar: men shall say. —
qua, etc.: i.e. 'I shall be honored
in the district where I was born.'
— obstrepit: the Aufidus is a
mountain stream in its upper
course.— pauper aquae: cf. Epod.
3, 16 siticulosae Apuliae; Ovid
Met. 14, 510 arida Dauni arva.
— Daunus: cf. n. to 1, 22, 14. —
populorum: object of regnavit:
a Greek construction. — ex humili
potens: with Daunus, a ruler
sprung from low estate.

13 f. princeps: Horace ignores
Catullus.— Aeolium: cf. 1, 1, 34
and n.; 2, 13, 24. — Italos: since
the conquest of Italy, equivalent
to Latinos. — deduxisse: com-
posed; apparently a metaphor
taken from spinning. Cf. Epist 2,
1, 225 tenui deducta poenata filo,
and our common 'spin,' 'to run on
at length,' 'to relate.' — modos:
strains. Horace's claim to emi-
nence is that he has been the pio-
near in writing lyric poetry after
the manner of the best of the Greeks.

14 ff. sume superbiam: i.e. 'as
is thy right, for thou, goddess,
hast inspired all my song.' Cf.
the acknowledgment 4, 3. 24 quod
spiro et placeo, si placeo tum
(Pieri) est. — Delphica: cf. 4, 2, 9,
laurea Apollinari.— volens: gra-
ciously; with propitius a common
formula in prayers. So Livy 1,
16, 3 precibus exposcunt uti volens
propitius suam semper sospitet
progeniem. — Melpomene: cf. n.
to 1, 1, 33.
Ten years after the publication of what he had regarded as the definitive edition of his lyric poems, Horace gathered into a fourth book some occasional odes written at the request of Augustus, and certain other poems. See Intr. 9. At the head of the collection he placed some light verses reminiscent of his earlier service as a poet of love, and intended to remind the reader that this was still his proper field. In these verses he protests that at fifty his days of love are over, and that Venus should spare him. Young Paulus Maximus, the noble, comely, and eloquent, will do the goddess larger service and pay her greater honor. For himself, he no longer finds delight in maid or boy, in hope for love returned, in sport with wine and flowers. And yet, what means this tear!

The unexpected turn at v. 33 is similar to that in 3, 26, 11 f. Paulus Maximus is introduced by Horace, partly to compliment his young friend, and partly to secure a foil for himself and his ten lustra. The ode was probably written but a short time before the publication of the book, i.e. about 14–13 B.C. Metre, 71.

Intermissa, Venus, diu
rursus bella moves?  Parce, precor, precor.
Non sum qualis eram bonae
sub regno Cinarae.

1 f. intermissa: naturally placed first, referring to the ten years in which his lyre had not sung of love. — bella: cf. v. 16 below, and 3, 26, 2 and n. — parce, etc.: frequently imitated by later poets; cf. e.g. Ovid Trist. 2, 179 parce precor fulmenque tuum, fera tela, reconde; 5, 2, 53; Mart. 7, 68, 2 parce precor socero.

4 f. sub regno: sway; cf. 3, 9, 9 me nunc Thessa Chloe regit. — Cinarae: apparently the only one among all of Horace’s loves who had a real existence. Between her and the poet there seems to
5 mater saeva Cupidinum, 
circa lustra decem flectere mollibus
iam durum imperiis; abi 
quo blandae iuvenum te revocant preces.

Tempestivius in domum
Pauli purpureis ales ororibus
comissabere Maximi, 
si torrere iecur quaeris idoneum.

Namque et nobilis et decens 
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et quandoque potentior

have been a genuine bond of affection; the reference to her in 4, 13, 22 ff. shows that at this time she was dead. — dulciu... saeva: the two sides to love. Cf. Catull. 68, 17 dea... quae dulcem curis miscet amaritiam. — mater: an echo of 1, 19, 1 mater saeva Cupidinum.

6 ff. circa lustra decem: sc. me. The lack of a present participle in Latin (Greek ὅρα) makes the expression awkward. Horace was 50 in 15 B.C. — flectere: conative. — imperiis: dative with durum, as the interlocked order and the contrast between mollibus and durum show. — revocant: call (with greater right); cf. n. on reponens 1, 9, 6.

9. tempestivius: for he is young; cf. tempestiva 3, 19, 27. — Pauli: Paulus Maximus, cos. 11 B.C., was a member of one of the noblest Roman families, the friend of Ovid, and a confidant of Augustus. He was about twenty-two years Horace's junior. — purpureis: the rosy hue of divinity; cf. 3, 3, 12 and n. — ales: winged by; cf. 3, 28, 15. — comissabere: carry thy revelry. — torrere: cf. 1, 33, 6 Lycorida Cyri torret amor. — iecur: 1, 13, 4.

13 f. et... et... et, etc.: the repetition has a cumulative force; cf. nec... nec, etc. v. 29 ff. — pro sollicitis, etc.: cf. similar compliment to Pollio 2, 1, 13; Ovid ex Pont. 1, 2, 118 addressing this same Maximus, (vox tua) auxilio trepidis quae solet esse reis.

16. signa, etc.: cf. bella, v. 2 above. On the order of words see Intr. 21.

17 ff. quandoque: whenever. — potentior: i.e. through the
largi muneribus riserit aemuli,
Albanos prope te lacus
ponet marmoream sub trabe citrea.
Illic plurima naribus
duces tura, lyraeque et Berecyntiae
delectabere tibiae
mixtis carminibus non sine fistula;
illic bis pueri die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
Me nec femina nec puer
iam nec spes animi credula mutui
nec certare iuvat mero
nec vincire novis tempora floribus.

favor of Venus. — muneribus: ablative with potentior, although it also expresses that at which he laughs in scorn. — Albanos prope lacus: the lacus Albanus and lacus Nemorensis in the Albán Hills. Near the latter was the famous shrine of Diana. Probably Horace had no definite spot in mind but simply means, ‘Paulus will build a new shrine to thee near (or like) that of Diana Nemorensis.’

20. marmoream: in marble. — trabe: collectively, the rafters. — citrea: of African cedar; an expensive wood. Cross sections of large trunks were used for the tops of tables, and were extremely costly.


24. non sine: cf. n. to 1, 73. 3.
25 ff. bis: i.e. morning and evening. — pueri . . . cum teneris virginibus: a choral band similar to that for which 1, 21 was written, and which sang the Carmen Saecculare. See introductory notes to 1, 21 and C. S.; also cf. 4, 6, 31 ff.
29 ff. me: returning to the personal experience. — nec . . . nec, etc.: cf. n. to v. 13. — animi . . . mutui: of a heart that returns my love. Cf. 3, 9, 13 face mutua. — credula: observe the effect of its position, although it is not grammatically connected with the inclosing words. Intr. 20. — mero: i.e. in a drinking contest. — vincire: in preparation for a
Sed cur heu, Ligurine, cur
manat raré meas lacrima per genas?
Cur facunda parum decoro
inter verba cadit lingua silentio?
Nocturnis ego somniis
iam captum teneo, iam volucrem sequor
te per gramina Martii
campi, te per aquas, dure, volubilis.

comissatio. — novis: of the spring,
when the young man (but not the
man of fifty years) lightly turns to
thoughts of love.
33 ff. sed: the unexpected turn.
— cur . . . cur: Intr. 28 c. — Ligu-
rine: the same name occurs again
4, 10, 5. We need not suppose that
he existed outside Horace’s fancy.
— rara: a single tear, which he un-
expectedly finds on his cheek. Cf.
1, 13, 6 umor et ingenas furtim labi-
tur. — facunda lingua: i.e. ordi-
narily.— parum: cf. n. to minus 1, 2.

27.— decoro: hypermetric. Intr. 71.
With the signs of love, cf. Sappho,
Frg. 2, 7 ff. ὤς γὰρ εὐδὸν βροχέως
σε, φώνας | οὐδὲν ἔτ’ εἶκεν: | ἀλλὰ
καρὶ μὲν γλώσσα ἔγε. Imitated
by Catullus 51, 6 ff. nam simul te,
Lesbia, adspxei, nihil est super mi
. . . lingua sed torpet. Also
Epod. 11, 9.

38 ff. iam . . . iam: cf. nunc
. . . nunc above. — aquas: of the
Tiber. — volubilis: cf. Epist. 1, 2,
43 at ille (amnis) labitur et labet-
tur in omne volubilis aevum.

‘Whoever tries a flight in rivalry with Pindar, will surely fall like
Icarus. That mighty poet pours forth his verse like mountain flood
and is supreme in every field (1–24). He soars aloft, a swan of Dirce,
while I am but a Matine bee that gathers sweets with toil (25–32).
But thou, Antonius, art a poet, and canst sing in fuller strain the tri-
umphs of our supreme Caesar and hymn his glad return. Then I too
will add my voice to swell the greeting (33–52). Thou shalt make
large thanksgiving sacrifice of ten bulls and heifers, while I offer a
young calf, as fits my humble station (53–60).’

This ode is evidently composed in anticipation of the return of
Augustus to Rome from the German frontier, to which he went in 16
B.C. after the defeat of M. Lollius. The Iulus Antonius addressed
was the son of Mark Antony and Fulvia. He was educated in Augus-
tus' household by his stepmother, Octavia; every honor was shown him until the discovery of his liaison with the infamous Julia, when he was put to death (2 B.C.). It is said that he was the author of an epic, Diomedea, in twelve books, and of some prose works besides.

The occasion and date of the ode are both uncertain. It was probably written in the winter of 16–15 B.C. or early in the following spring, with the expectation that the Emperor would soon return; many, however, prefer to place its composition in 14–13 B.C. But why should Horace, if writing at that date, mention only Augustus' comparatively unimportant success over the Sygambri and their allies in 16 B.C., and have nothing to say of the brilliant Alpine campaigns of Tiberius and Drusus in 15 B.C.? The fact that these are celebrated in odes 4 and 14 will hardly account for silence here, if the later date of composition be accepted. The occasion which prompted the verses may have been a request from Antonius for a Pindaric ode, which Horace turns aside in a manner similar to that of i, 6. Or we may suppose that Horace chose this way to express his own eager anticipation of Augustus' return and to pay Antonius a (possibly) extravagant compliment. Whatever its date, the position of the ode gives it the effect of a deprecatory preface to odes 4 and 14. Metre, 69.

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

5

Monte decurrens velut amnis, imbres
quem super notas aluere ripas,

1 f. Pindarum: (522–448 B.C.) a native of Thebes, the greatest of the nine lyric poets of Greece. His odes for victory (Ἐνυκίω) became the model for such poems. Pindar had no slight influence on Horace. — aemulari: to vie with. — Iulle: dissyllabic here, but used by Vergil as a trisyllable and spelled with a single l. It was the name of a mythical ances-
tor of the Julian gens, but employed by the members as a praenomen. — ceratis: wax-joined. — ope Daedalea: by the art of Daedalus.


5. velut amnis, etc.: a common comparison, e.g. Cic. Acad.: 335
fervet immensusque ruit profundo
Pindaros ore,

laurea donandus Apollinari,
seu pe: audacis nova dithyrambos
verba devolvit numerisque fertur
lege solutis,

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

2, 119 flumen orationis aureum.
Cf. also our (uncomplimentary) ‘flood of words.’

7 f. fervet, etc.: seethes and rushes along in boundless flood. The poet is confused with the river to which he is compared. Cf. 1, 15, 29 ff. and n. For the feminine caesura here and elsewhere in this book, see Intr. 51.— profundo...ore: with deep and mighty speech.— ore: with reference to Pindar alone. The description refers to Pindar’s richness of language, his ‘grand style.’ So Horace says S. 1, 4, 43 f. that you can give the name poet only to a man, cui mens divinior atque os magna sonaturum.

9 ff. laurea...Apollinari: cf. 3, 30, 16. — donandus: forming the conclusion to the following conditions, i.e. ‘Pindar deserves to be crowned with the sacred laurel for each and every kind of poetry he essayed.’ — audacis: i.e. in compounds and metaphors. — nova: fresh compounds. — dithyrambos: choral songs in honor of Dionysus. — devolvit, fertur: keeping up the figure of the torrent. — lege solutis: i.e. not composed in strict symmetry, with strophe and antistrophe; or Horace may mean nothing more than ‘free.’ The phrase with the addition of a word was applied by St. Jerome to rhythmical prose, Praef. in Ioeb, interdum quoque rhythmus ipse dulcis et tinnulus fertur numeris lege metri solutis. The common expression for prose is soluta oratio. 13 ff. seu deos, etc.: in his Hymns and Paeans. — reges: heroes, as deorum sanguinem shows. — per quos: i.e. Theseus and Pirithous, who overcame the Centaurs (cf. 1, 18, 8), and Bellerophon, slayer of the Chimaera. — iusta: deserved, as the Centaurs began the quarrel that ended in their death. — flamma Chimaerae: with
sive quos Elea domum reducit
palma caelestis pugilemve equumve
dicit et centum potiore signis
munere donat,
flebili sponsae iuvenemve raptum
plorat et viris animumque moresque
aureos edicit in astra nigroque
invidet Orco.

Multa Dircaeum levat aura cycnum,
tendit, Antoni, quotiens in altos
nubium tractus: ego apis Matinae
more modoque

the form of expression, cf. 1, 3,
36; 3, 21, 11.

17 ff. His extant Olympian, Pyth-
ian, Nemean, and Isthmian odes.
— Elea: the Olympic games; the
most important of the four being
taken as typical of all. — caelestis:
cf. 1, 1, 5 and Sil. Ital. 15. 100 me
cinctus lauro producit ad astra tri-
umphus.— pugilemve equumve: in
partitive apposition to quos. With
this passage, cf. Epist. 2, 3, 83
musa dedid fidibus divos puerusque
deorum | et pugilem victorem et
equum certamine primum | . . .
referre. — dicit: cf. n. to 1, 6, 5.
signis: statues.

21 ff. His lost Eulogies, Θρηνοι.
— flebili: active, weeping. Cf. 1,
24. 9. — ve: for the position, see
Intr. 31. — viris animumque, etc.:
telling over in detail the youth’s
virtues. This and the following
verse are hypermetric.— aureos:
cf. n. on 1, 5, 9. — invidet: be-
grudges (and saves from).

25 ff. After reviewing in the
last three strophes the various
forms of Pindar’s poetry, Horace
now returns to his preëminence.
— multa: a mighty. — Dircaeum:
the fountain of Dirce was near
Thebes. — cycnum: a common
comparison; cf. 2, 20 and intro-
ductive n. — tractus: stretches.

27. apis, etc.: also a stock
figure; cf. Plat. Ion 534 A. Λέγωνι
gάρ . . . πρὸς ἤμας οἰ ποιηταί.
οἰ άπὸ κρήνων μελιρρύτων ἄκ
Μονσῶν κήπων τυών καὶ ναπῶν
δρεπόμενοι τὰ μέλη ἡμᾶν φέρουσιν
ώσπερ αἱ μέλιται. With the
comparison which Horace makes
between himself and Pindar, cf.
Lucretius’ words in regard to his
relation to Epicurus 3. 6 ff. quid
enim contendat hirundo cycnis?
. . . τις έκ ex, incline, chartis |
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.

Concines maiore poeta plectro
Caesarem, quandoque trahet ferocis
per sacrum clivum merita decorus
fronde Sygambros;
quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.

 флориферис ут апис ин салтibus omnіa
libant, | omніa nos іtidiem depас-
cimur aurea dictа.

— Matinae: with reference to
the district in which he was born.
Cf. 1, 28, 3.

30 f. plurimum: with laborem.
— circa nemus, etc.: his favorite
Tivoli; cf. 2, 6, 5 ff. — Tiburis:
modifying both nemus and ripas.

33 f. concines: with Caesarem
in the following verse, bearing the
emphasis. 'Caesar shall be sung,
but in a different strain than that
of which I am master.' — maiore
... plectro: i.e. 'of a grander
style'; cf. 2, 1, 40 leviore plectro.
The ablative is descriptive,
modifying poeta. Augustus' deeds
were better themes for an epic
poet like Antonius than for a lyri-
cist. — quandoque: 'whenever the
day of his triumph shall come.' —
ferocis: a decorative epithet (yet
cf. 4, 14, 51 caede gaudentes) which
secures a contrast with trahet.

35 f. per sacrum clivum: the
Sacra Via from the arch of Titus
down to the Forum. The
expression is found elsewhere only
twice, Mart. 1, 70, 5; 4, 78, 7. —
decorus: adorned with. — fronde:
the laurel wreath of the triumph-
ing general. — Sygambros: they
defeated Lollius' army (cf. intro-
ductive n.), but withdrew before
the Emperor's approach and hast-
tened to make peace with him.

37 ff. These verses show the
court poet. A similar expression
is found in Epist. 2, 1, 16 f. iuran-
dasque tuon per numen ponimus
aras, | nil oriturum alias, nil
ortum tale fatentes. — quamvis,
etc.: 'though the Golden Age
should return.' — priscum: cf.
Epod. 2, 2.
Concines laetosque dies et urbis
publicum ludum super impetrato
fortis Augusti reeditu forumque
litibus orbum.

Tum meae, si quid loquar audiendum,
vocis accedet bona pars, et ‘O sol
pulcher, o laudande!’ canam, recepto
Caesare felix.

Teque dum procedis, ‘Io Triumphe!’
non semel dicemus ‘Io Triumphe!’
civitas omnis, dabimusque divis
tura benignis.

Te decem tauri totidemque vaccae,
me tener solvet vitulus, relictā
matre qui largis iuvenescit herbis
in mea vota,
fronte curvatos imitatus ignis
tertium lunae referentis ortum,
qua notam duxit niveus videri,
cetera fulvus.

55

in opposition to the subject of
dicemus. Cf. i, 35, 35 nos, actas.
53 f. te ... me: cf. 2, 17, 30 ff.
This te, referring to Antonius, is
awkward after te in v. 49.—solvit:
from the obligation of our vows.
55 ff. The detailed description
of the young bullock furnishes the
ode with a quiet idyllic ending
similar to that in 3, 5, 53-56. At
the same time it emphasizes the
contrast between the wealthy An-
tonius, who must sacrifice twenty
head of cattle off hand, and the
simple Horace who loves to linger
on the charms of his single victim.

—relictā matre: weaned.—lar-
gis: luxuriant.—in: against, in
anticipation of.
57 ff. curvatos: the crescent.
With the description, cf. Claud.
Rapt. Pros. 1, 129 nec nova
lunatae curvavit germina frontis.
Moschus 2, 88 describes the horns
of Europa’s bull as curved āte
kύκλα σελήνης.—referentis: cf. 3,
29, 20.—qua: referring to fronte
and defining niveus videri. (Cf.
λευκός ίδέωθω.) Intr. 109.—duxit:
has got, taken on. Cf. Verg. E.
9, 49 (astrum) quo duceret aprīcis
in collibus uva colorem.

3

The poet’s grateful acknowledgment to his Muse.
‘He on whom thou dost look with kindly eye in his natal hour, Mel-
pomene, is set apart from the pursuit of common glories. He shall
not win renown as athlete or as general. But the quiet groves and streams
shall be his haunts and he shall gain his fame through poesy (1-12).
So through thy gift am I counted to-day a lyric bard and Envy’s tooth
is dulled. All my fame, my inspiration, and my power to please are
thine, sweet Muse (13-24).’

The publication of his three books of odes in 23 B.C. had established
Horace’s name as a lyric poet, and his appointment in 17 B.C. to write
the Carmen Saeculare had officially fixed his position. The petty
critics who had carped at him in earlier years and the noble poetasters
who had shown a snobbish envy of his skill were now silenced; the
Romans gladly gave him the recognition he deserved. He had indeed obtained the object of his ambitions expressed in C. i, 1. In the present ode he shows his gratitude to the Muse for his success; and this feeling is expressed, not in boasting, but with a humility which shows that Horace felt his skill to be due to some power beyond himself. The ode has evident reminiscences of i, 1 in the contrast between the aims of ordinary men and the quiet life of the poet. Metre, 71.

Quem tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
5 curru ducet Achaico
victorem, neque res bellica Delii
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio;
10 sed quae Tibur aquae fertile praefluunt

1 ff. The same idea is expressed in Greek poetry, e.g. by Hesiod Theog. 81 ff. ἐντινα τιμήσωσι Δίος κοῦρας μεγάλου | γειώμενόν τε ἵδωσι διοτρεφέων βασιλέων, | τῷ μὲν ἐπὶ γλώσσῃ γλυκερῇ̣ γείωσιν ἑόρησιν (δεὼ). τοῦ ὀ’ ἐπε’ ἐκ στόμα-
tos ἰδει μείλιχι.
— Melpomene: cf. 3, 30, 16. —
semel: but once.— placido lumine: cf. Alciphr. 3. 44 εὐμενεστέροισ ὀμμασιν ἕκεινον ἐδὸν οἱ Χάριτες.
3 ff. labor: the Greek πόνος.
— Isthmius: cf. 4, 2, 17 and n. —
pugilem, equus: the same types 4, 2, 18. — Achaico: i.e. Greek; contrasted with the Roman triumph, which follows. — res bellica: deeds in war. Cf. res ludicra, ‘comedy,’ Epist 2, 1, 180. — Deliis . . .
folios: the laurel, a crown of which was worn by the triumphing general. Cf. 3, 30, 15 Delphica lauro, 4, 2, 9 laurea Apollinari.
8 f. tumidas: contrasted with contuderit, crushed down. The adjective was adopted by Seneca, H. O. 927 depone tumidas pectoris laesi minas. — minas: cf. 2, 12, 12 regum minacium. — Capitolio: the end of the triumphal procession.
10 f. Horace uses the streams and groves of his beloved Tivoli as typical of the haunts of the Muses and their devotees; he also secures through their associations with himself an easy transition to his own case. — quae Tibur aquae, etc.: cf. 1, 7, 12 ff. — praef-
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae, principis urbium,
dignatur suboles inter amabilis
vatum ponere me choros,
et iam dente minus mordeor invido.
O testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
quod monstror digito praetereuntium

fluunt: flow past, a variant of the
more common praeterfluunt. —
spissae . . . comae: cf. 1, 21, 5,
and the verse from Milton there
quoted.
12. Aeolio carmine: cf. 3, 30, 13 and n. The adjective also
serves to aid the transition, as
Horace’s chief models were Alca-
eus and Sappho.
13 ff. Romae, principis, etc.: Horace’s pride in Rome, queen of
cities (cf. Epist. 1, 7, 44 regia
Roma), adds to his satisfaction in
the recognition he receives from
her children (suboles). — vatum:
cf. n. to I, I, 35. — ponere: I, I,
35 inserere.
6, 15: Ovid ex Pont. 3, 4, 73 f.
laedere vivos livor et iniusto car-
pere dente | solet.
17 f. testudinis aureae: Pindar’s
χρυσά φόρμυγξ, P. 1, 1. Cf. C.
2, 13, 26 aureo . . . plectro. —
dulcem . . . strepitum: cf. Mil-
ton’s ‘melodious noise.’ — tem
peras: modulate.
19 f. mutis: a stock epithet:
the Hesiodic ἔλλοπας ἴχθυς Scut.
Her. 212. — donatura: thou who
couldst give. — cýcni: but cýcm
4, 2, 25.
Ovid Trist. 1, 6, 6 (to his wife) si
si quid adhuc ego sum, muneris
omne tui est. — quod monstror: de-
fining the preceding. This form
of complimentary recognition is
frequently mentioned. Cf. 4, 9;
Lucian Herod. 2 el ποῦ γε φανεῖς
μόνον, ἐδείκνυτο ἄν τῷ δακτύλῳ,
οὕτος ἐκεῖνος Ἡρώδοτος ἔστω . . .
ὁ τὰς νίκας ἥμων ὑμνήσας. St.
Jerome, ad Eustoch. 22, urged ne
ad te obviam praetereuntium turba
consistat et digito monstreris.
Stevenson wrote after a visit to
Sydney (Vailima Letters, XXVIII,
April, 1893), ‘I found my fame
CARMINA

Romanae fidicen lyrae;
quod spiro et placeo, si placeo, tuum est.

much grown on this return to civilization. *Digitō monstrari* is a new experience; people all looked at me in the streets of Sydney; and it was very queer. 3


4

'Like a young eagle swooping on his prey or a lion just weaned tearing its first victim, so the Vindelici saw the young Drusus fight under the shadow of the Raetian Alps. Now through defeat they have come to feel what the noble young Nerōs, piously reared beneath Augustus' roof, can do (1–28). Brave and noble are those who spring from noble sires. Training is powerless when character fails (29–36). Thy debt, O Rome, to Nero's line is witnessed by the Metaurus, the defeat of Hasdrubal, and that glorious day when the fearful leader was forced by the renewed strength of Rome to say "We are but deer. This people, tossed to this land from Troy destroyed by fire, gains strength through loss, grows Hydra-like more strong. No more proud messages shall I send to Carthage. All hope was lost when Hasdrubal was killed (37–72)." Such noble deeds have the Claudii done; no bound is there to what they yet shall do, with the aid of Jove's favor and man's wise counsel (73–76).'

This and the fourteenth ode celebrate the victories in 15 B.C. of the young Nerōs, Drusus and Tiberius, stepsons of Augustus. In the spring of that year Drusus, then but twenty-three years old, led his troops up the river Atagis (Adige) and defeated the Vindelician forces not far from Tridentum (Trent). He then pushed northward across the Brenner pass and defeated the Breuni and Genauni in the valley of the river Inn. Tiberius approached from the west by the upper Rhine and Lake Constance, and the armies under the two brothers scoured the valleys in which the Rhine and Inn have their sources so successfully that in a single campaign the district of the Grisons and Tirol was completely subjugated and made into the province Raetia.

The occasion of this and the fourteenth ode, as Suetonius tells us (vita Hor.), was the 'command' of Augustus—scrip ta quidem eius usque adeo probavit mansuraque perpetua opinatus est, ut non modo seculare carmen componendum iniuixerit sed et Vindelicam victoriam
HORATI

Tiberii Drusique, privignorum snorum. It was a task for which Horace had often declared himself unfit, but he could hardly disregard the Emperor’s command, even had he been so inclined. In spite of his protestations in the second ode of this book, he adopted here the Pindaric form which allowed him to pass over the exploits of Drusus very briefly and to devote the greater part of the ode to the deeds of the house of Nero in the almost mythical past. Metre, 68.

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

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

venti paventem, mox in ovilia
demisit hostem vividus impetus,

10

1–16. The young eagle illustrates the impetuosity with which Drusus attacked his foes, the young lion the terror his attack aroused.


5 ff. olim: once. The reference to the eagle which carried off Ganymedes is confined to the first strophe; that which follows is said of the bird in general. — nido: with propulit. — laborum: of strife and toil. — propulit: gnomic perfect. Intr. 103. The object of this, as of the following verbs, is easily brought over from v. 1. — verni: i.e. ‘gentle.’ The fact that young eagles do not fly until late summer need not disturb us. — iam: with docuere.

9 ff. paventem: in his timidity. — mox: presently; marking the second stage in the eaglet’s development — first he timidly learns to fly, presently he swoops on his
nunc in reluctantis dracones
egit amor dapis atque pugnae;

qualemve laetis caprea pascuis
intentā fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit:

videre Raetis bella sub Alpibus
Drusum gerentem Vindelici (quibus
mos unde deductus per omne
tempus Amazonia securi

prey, and at last engages in battle
with snakes ( dracones ) that fight
back. Horace may have had in
mind the description of the struggle
between the eagle and snake, II.
12, 200 ff. imitated by Verg. A.
11, 751 ff.

13 ff. laetis: luxuriant.—matris ab ubere: editors are not
agreed whether these words refer
to caprea or leonem. It is proba-
bly that the second alternative is
right, and that lacte depulsum is
to be considered as expressing a
single idea, weaned. Vergil has
G. 3, 187 depulsus ab ubere and
E. 7, 15 depulsos a lacte . . .
agnos. Horace's expression is
then tautological but not un-
natural. We may render, lately
weaned from his tawny mother's
dugs.

16. peritura vidit: notice the
force of the juxtaposition — the
fawn sees the lion and recognizes
its own fate at the same moment.

17 f. videre: the anadiplosi-
makes talem unnecessary. Intr.
28 b.— Raetis: equivalent to Raet-
icis.—quibus: the relative; trans-
late, their. The indirect question
is introduced by unde. The refer-
ence here to an archaeological
discussion is most inopportune,
and some have wished to regard
the verses as the invention of a
later writer. It is more probable
that Horace's usual good taste
deserted him. The passage may
be an attempt to imitate a Pin-
daric digression. In any case we
must remember that the ode was
made to order, and that such a
task was not inspiring to Horace's
muse.

19 f. deductus: the participle,
as frequently, contains the main
idea. — per omne tempus: i.e.
from the mythological period to
the present time. — Amazonia
securi: see Baumeister 1, pp. 60,
63 for illustrations of this form
dextras obarmet, quae rere distuli, 
nec scire fas est omnia), sed diu 
lateque victrices catervae 
consiliis iuvenis revictae 

25 
sensere quid mens rite, quid indoles 
nutrità faustis sub penetralibus 
posset, quid Augusti paternus 
in pueros animus Nerones. 

Fortes creantur fortibus et bonis; 
est in iuvencis, est in equis patrum 
virtus, neque imbellem feroces 
progenerant aquilae columbam: 

of axe. — obarmet: coined by 
Horace. 

22 f. nec scire fas, etc.: said al-
most with impatience, — 'don't 
ask me how this custom has been 
handed down. Man should not 
try to know everything.' — diu 
lateque: modifying victrices. The 
reference is to the successes of 
the Vindelici before they were 
checked by Drusus. 

24. consiliis: wise strategy. — 
revictae: defeated in their turn. 

25 f. rite ... nutrita: with both 
mens and indoles, intelligence and 
character. — faustis ... penetrali-
bus: the phrase is chosen, like rite 
above, to suggest the sacred char-
acter of the training the young 
princes received in the Emperor's 
house. So Velleius 2. 94, i says 
of the training of Tiberius under 
Augustus, innutritus caelestium 
praeceptorum disciplinis. 

28. Nerones: Tiberius and 
Drusus — the latter was born after 
his mother was divorced from Ti. 
Claudius Nero and married to Oc-
tavianus — were both treated by 
their stepfather as his own sons 
(cf. paternus animus). 

29 ff. fortis, etc.: good birth 
is the first essential. The senti-
ment of the verse is a common-
place. Cf. e.g. Eurip. Frg. 75, 2 
ἐσθλῶν ἀπ' ἀνδρῶν ἐσθλὰ γίγνεσθαι 
τέκνα, κακῶν ὡ τῇ φίλοι τῇ 
τοῦ πατρός. — fortibus et bonis: a 
frequent commendatory expres-
sion. Cf. Epist. i, 9, 13 scribe 
scribere hunc et fortum crede 
bonumque. — est ... est: em-
phatic, no doubt there is. At the 
same time the sentence is logically 
concessive with reference to the 
following strophe. — imbellem fe-
roces: juxtaposed as 1, 6, 9 tenues 
doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
uctumque defecere mores,
indecorant bene nata culpae.

Quid debeat, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
qui primus alma risit adorea,
dirus per urbis Afer ut Italas

33 ff. 'Yet correct training is essential.' Notice the emphasis on doctrina, recti cultus, indecorant.—sed: and yet.—cultus: nurture. With the sentiment of the two verses cf. Epist. 2, 3, 408 ff.; Cic. pro Arch. 15 idem ego contendo, cum ad naturam eximiam atque inlustrem accesserit ratio quaedam conforimatioe doctrinae, tunc illud nescio quid praeclarum ac singulara solere existere. Quint. Inst. 12, 2, 1 virtus etiamsi quosdam impetum ex natura sumit, tamen perfiendi doctrina est.

35 f. uctumque: as soon as. Cf. 1, 17, 10.—defecere: definite perfect.—bene nata: the generalizing plural; translate, that which is naturally good.

37 ff. The chief theme of the ode—'the glorious ancestry of Drusus.' In 207 B.C. Hannibal was waiting at Canusium in Apulia for the arrival of his brother Hasdrubal with a large army. Hasdrubal had already crossed the Alps when the consul M. Claudius Nero, who was watching Hannibal, took 7000 picked men and without the enemy's knowledge marched rapidly to the north to reinforce his colleague, M. Livius, from whom also Drusus was descended by his mother's side. The two consuls defeated the enemy at the river Metaurus, and Claudius Nero returned quickly south, bringing Hasdrubal's head as a grim messenger to Hannibal of his brother's defeat. The story is told by Livy 27, 43 ff.—Hasdrubal devictus: the victory over, etc.; cf. mos deductus v. 19 above.—pulcher: cf. n. to sol pulcher 4, 2, 47.—Latio: abl. with fugatis.

41 ff. adorea: victory, apparently an archaic word which Horace called back into use.—dirus . . . Afer: cf. 3, 6, 36 Hannibalem dirum.—ut: temporal, since. Cf. Epod. 7, 19.—ceu: only here
ceu flamma per taedas vel Eurus
per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,

dixitque tandem perfidus Hannibal:

'Cervi, luporum praeda rapacium,
sectamur ultro quos opimus
fallere et effugere est triumphus.

Gens quae cremato fortis ab Ilio
iactata Tuscis acquoribus sacra

in Horace.—Eurus per Siculas,
περιμερότων | ύπερ ἀκαρπίατων πε-
δίων | Σικελίως Ζεφύρου πυσαῖς | ἱππεύσαντος ἐν οὐρανῷ. ‘On the
blasts of Zephyrus as he drives in
the sky over the barren (sea-)
plains that encompass Sicily.’

44. equitavit: this verb does
double duty for Afer and for
flamma, Eurus.

45 ff. post hoc: i.e. after Has-
drubal’s defeat. — usque: ever,
constantly; cf. 3, 30, 7. — crevit:
grew strong; cf. Eurip. Suppl.
323 (σὺ πατρὶς) ἐν . . . τοῖς πό-
νοισιν αὐτέσαί. — tumultu: rout.
The word properly denotes war
within or on the Roman borders.
and it is here disparagingly ap-
plied to Hannibal’s campaign.

48. rectos: upright (again).

49. perfidus: a stock Roman
epithet for the Carthaginians. Cf.

Livy 21, 4, 9 (describing Hanni-
al) inhumana crudelitas, perfidia
plus quam Punica, nihil veri, nihil
sancti, nullus deum metus, nullum
ius iurandum, nulla religio.

49 ff. Livy, 27, 51, 12 gives a
similar account of Hannibal’s de-
jection, Hannibal ... agnoscre
se fortunam Carthaginis fertur
dixisse.—cervi: mere hinds, em-
phatic.—praeda: the (natural)
prey.—ultro: beyond what is
usual, actually. — opimus . . .
triumphus: calling to mind the
spolia opima.—effugere est tri-
umphus: note the slight oxymo-
ron.

53 ff. gens quae, etc.: the
Aeneid had been published two
years when this was written. Cf.
n. to C. S. 41 ff.—fortis: still
brave, in contrast to cremato,
which pictures the complete de-
struction of the city. — iactata:
natosque maturoseque patres
pertulit Ausonias ad urbis,
duris ut iles tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedis, ab ipso
ducit opes animumque ferro.

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

Merses profundo, pulchrior evenit;

with gens; cf. Verg. A. 1, 3 (of
Aeneas) multum ille et terris iac-
tatus et alto.— Tuscis aequoribus,
etc.: cf. Juno's speech, Verg. A.
1, 67 f. gens inimica mihi Tyrrhe-
um navigat aequor | Ilium in Italiam portans victosque Penatis.

58. nigrae: cf. 1, 21, 7. — Al-
gido: cf. n. to 1, 21, 6.

61 f. non: with firmior. — hy-
dra: the simile is attributed by
Plutarch to Cineas, Pyrrhus' ad-
viser. But cf. Florus Epit. 1, 18,
19 cum Pyrrhus 'video me' inquit
'plane procreaturn Herculis se-
mine, cui quasi ab angue Lernaeo
vit caesa hostium capita quasi
de sanguine suo renascuntur.'—
vinci: Intr. 108.

63. monstrumve: the negative
non continues, modifying maius.
The allusion in monstrum, marvel,
is to the troops of armed men
that sprang up from the dragon
teeth sown by Jason in Colchis
and by Cadmus at Thebes. — sub-
missere: cf. Lucret. 1, 7 daedala
tellus submittit flores.

64. Echioniae: Echion was one
of the five survivors of the struggle
among the warriors sprung from
the Theban dragon's teeth; by
marriage with Agave, Cadmus' daugh-
ter, he became an ancestor
of the Theban royal line.

65 ff. merses, luctere: you may,
etc., sc. eam (gentem). The sub-
junctive is jussive, but the two
verbs are virtually protases to
evenit, proruet, geretque. These
verses were paraphrased four cen-
turies and a quarter later by Ruti-
lius Namatianus 1, 128 ff. flevit
successus Annibal ipse suos: | quae
mergi nequeunt, nisi maiore res-
surgunt | exiliuntque imis altius
icta vadis.

— evenit: in its rare literal
meaning. — proruet, geret: these
futures differ from the present
luctere, multa proruet integrum
cum laude victorem geretque
proelia coniugibus loquenda.

Carthaginii iam non ego nuntios
mittam superbos; occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto.'

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

evenit only in showing what
will happen in each case, while
evenit expresses what always does
happen. — integrum: (hitherto)
unharmed. — laude: glory. — con-
ingibus loquenda: 'for old wives'
tales.'

70. occidit, occidit: Intr. 28 a.
Cf. Dryden's well-known lines
from Alexander's Feast, 'He sang
Darius great and good | By too
severe a fate | Fallen, fallen, fallen,
| Fallen from his high estate.'

73 ff. After the Pindaric fash-
on the closing verses are given to
reflections on the great merits of
the Claudii and the expectations
that may be cherished of them.
Some modern commentators make
these verses also a part of Hanni-
bal's speech, but not so Porphyrio.

75 f. curae sagaces: probably
on the part of Augustus, who cares
on earth for them, as Jupiter pro-
tects them from the sky.— expe-
diunt: bring through; cf. Verg.
A. 2, 632 f. ducente deo flammam
inter et hostis | expedior.

5

The blessings of Augustus' rule. 'Guardian of the Roman race,
theu art too long away. Grant us again the light of thy counte-
nance that makes the very sun shine brighter. As a mother suffers
for her son detained across the sea by winter winds, so longs thy land
for thee (1-16). Safe are our cattle, bounteous our crops, no pirates
vex the sea. Faith, chastity, and justice sure, no fear of foreign foe—
these are the blessings which thy rule has brought (17-28). After a
peaceful day of toil, the farmer at his evening meal makes libation and
offers prayer to thee among his household gods, even as Greece remem-
bers her great benefactors. At morning and at eventide we pray that thou wilt give thy country peace (29-40).

For the military events that called Augustus from Rome in 16 B.C., see the introductory n. to 4, 2. It was also said (Dio Cass. 55, 19), that the Emperor wished to withdraw from the city for a time, as Solon once had done from Athens, until the unpopularity of his reform measures should have somewhat abated. His return at an early date, however, was confidently expected; when it was put off from time to time—he did not come back until 13 B.C.—the feelings of the great body of citizens were expressed by Horace in this ode. Peace had been so long re-established that its blessings were evident on every hand; it was natural that those who remembered the horrors of the civil wars should have a lively feeling of gratitude to the Emperor who had brought order out of chaos and had revived the weakened and impoverished state. To this class Horace belonged; in these verses he shows a genuine warmth of feeling which is not found in his earlier odes to the Emperor, and which his official position as laureate did not call forth. The sense of security here expressed is in marked contrast to the hopeless tone of 3, 6.

The ode is carefully polished; the frequent cases of assonance and alliteration should be noted. Its date cannot be absolutely determined, but may be approximately fixed as 14 B.C. It forms a pendant to 4, as Ode 15 to 14. Metre, 72.

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

5 Lucem redde tuae, dux bone, patriae;

sanctissimo gravissimoque consilio.

5. lucem: i.e. tuam; cf. Amphitryon’s exclamation, Eurip. H. F. 531 f. Ὁ φίλτατ ἀνδρῶν, Ὁ φάος μολὼν πατρὶ ἔκεις. Horace’s strophe was probably in the mind of the Christian Prudentius when he wrote Cath. 5, 1, 4 invento rutili, dux bone, luminis . . . lucem redde tuis, Christe, fidelibus.
instar veris enim voltus ubi tuus
adfulsit populo, gratior it dies
et soles melius nitent.

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

votis ominibusque et precibus vocat,
curvo nec faciem litore demovet,

tic desideriiis icta fidelibus
quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,

6 ff. instar: here of quality;
usually of quantity, size, as Verg.
A. 2, 15 instar montis equum.—
veris: cf. Theoc. 12, 3 ff. ὃςον ἐκρ χειμῶνος . . ἔδων . . τόσον ἐμ' εὐφρανας σὺ φανεῖς. 'As
spring is sweeter than winter, even
so hast thou cheered me by thy
appearing.'

— it dies: cf. 2, 14, 5 quotquot
eunt dies. — soles, etc.: see n. on
pulcher 4, 2, 47.

9 ff. mater iuvenem: note the
juxtaposition which gives at once
the members of the comparison.
— Notus, Carpathii: cf. n. to 1,
1, 13. — invido: the mother's epi-
thet for the wind that detains her
son. — spatio longius annuo: he
must spend the winter away, as
Gyges at Oricum 3, 7, 1 ff.

13 f. votis, etc.: the mother
employs every means to call him
home. The verse was employed
by Ausonius, Epist. 25, 120 f.
votis ominibusque bonis precibus
vocatus | adpropera. — vocat:
literally. — curvo: a stock epithet;
ct. Epod. 10, 21. There is a remin-
siscence of these two verses in
St. Jerome, ad Ruf. 1 non sic
curvo adsidens litori anxia filium
mater expectat.

15. icta: smitten by, ἵμὲρῳ πε-
πληγμένος, Aesch. Ag. 544. Cf.
Lucret. 2, 360 desiderio perfixa
iuvenci.

17 ff. Notice that the emph.
falls on tutus, nutrit, pacatum. —
etenim: ' (we cannot spare thee
from us), for under thy protection
the kine,' etc. — perambulat: as
it grazes.

18. rura: the repetition is not
emphatic, but causes us to linger
on the picture. — Faustitas: this
pacatum volitant per mare navitae,  
culpari metuit fides,  
nullis polluitur casta domus stupris,  
mos et lex maculosum edomuit nefas,  
laudantur simili prole puerperae,  
culpam poena premit comes.

Quis Parthum paveat, quis gelidum Scythen,  
quis Germania quos horrida parturit  
fetus, incolumi Caesare? Quis ferae  
bellum curet Hiberiae?

Condit quisque diem collibus in suis

abstract divinity is named only here, but is evidently the same as Fausta Felicitas, 'Fertility.'

19 f. pacatum: i.e. of pirates. Cf. Epod. 4, 19. Mon. Anc. 5, 1
mare pacati a praedonibus.—volitant: flit.—culpari: unfair action.

21-24. This strophe refers to Augustus' attempt by means of the lex lilia de adulterii passed in 18 B.C. to check the growth of immorality and to restore the purity of domestic life. (Cf. C. S. 17 ff.) Unfortunately the picture here given of his success is too rose-colored. — casta: proleptic, now pure, is, etc. — mos et lex: sentiment and law; without the support of the first the second is of little service. Cf. 3, 24, 35 and n. — edomuit: has completely, etc.


κατα θεία τέκνα τοκευόντας. Also Catul. 61, 221 sit suo similibus patri  
Manlio et facile insiciis | noscitur ab omnibus | et pudicitiam suae |  
matriis indicet ore. — premit comes: i.e. no longer limps far behind;  
cf. 3, 2, 32. With the phrase, cf. S. 2, 7, 115 (Cur) comes astra  
premit sequiturque fugacem.


29 f. condit: brings to rest, i.e. spends peacefully. Cf. Verg. E. 9, 51 f. saepe ego longos | cantando  
puerum memini me condere soles.
et vitem viduas ducit ad arbores;
hinc ad vina redit laetus et alteris
te mensis adhibet deum;

temulta prece, te prosequitur mero
defuso pateris, et Laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.

‘Longas o utinam, dux bone, ferias
praestes Hesperiae!’ dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.

—collibus: cf. 1, 20, 12. — suis:
his own, emphasizing the possession of lands by small holders. One of Augustus’ most cherished plans was the restoration of agriculture in Italy. — viduas: unwedded. — ducit: cf. Epod. 2, 10
and the passage from Milton there quoted, ‘They led the vine to wed her elm,’ etc.

31. redit: sc. domum. — alteris mensis: before the dessert, mensae secundae, was brought, libations and offerings of food were made to the household gods; with these divinities Augustus was early associated by the sentiment of the people. Later a decree of the Senate required this worship. Cf. Ovid. Fast. 2, 633 ff. et libate dapes ut, grati pignus honoris. | nutritat incinctos missa patella Lares; | iamque ubi suadebit pla-
cidos nox umida somnos, | larga precaturi sumite vina manu, | et ‘bene vos, bene te, patriae pater, optime Caesar’ | dicite suffuso ter bona verba mero.

32. adhibet: invites, in his prayer.

33 f. te . . . te: Intr. 28 c. — Laribus: dative. Intr. 89. — uti Graecia, etc.: ‘the honor which Greece pays her mythical benefactors, thou receivest in thy lifetime.’ — Castoris, Herculis: belonging to both numen and memor. Intr. 100.

37 ff. o utinam, etc.: i.e. ‘long may’st thou live, and may thy life secure thy land continued peace.’ — ferias: ‘vacations,’ i.e. days of peace. — Hesperiae: cf. 2, 1, 32. — integro: untouched, and entire before us. — sicci: cf. 1, 18, 3. — uvidi: βεβηγεμενοι. Cf. 1, 7, 22; 2, 19, 18.
CARMINA

6

A prelude to the Carmen Saeculare.

'Apollon, thou who didst punish Niobe and Tityos, and didst lay low Achilles for all his prowess; he who but for thee and Venus would have slain ruthlessly every Trojan child, so that none would have remained to found another state with better auspices (1-24). Thou divine minstrel, guard, I pray, the glory of the Daunian Muse (25-28). Phoebus it is who gives me my power and name. Ye noble maids and boys, mark well the measure. Sing Apollo and Diana. Proud shall be thy boast when matron that at the great festival thou didst render the song of the poet Horace (29-44).'

The poem thus falls into two divisions — the prayer to Apollo (1-28), and the address to the chorus of boys and girls that is to sing the Secular Hymn (31-44). The two parts are connected by vv. 29-30, in which Horace acknowledges that he owes his inspiration, skill, and even name of poet to the god. The date of composition is evidently not far from that of the Carmen Saeculare, 17 B.C. Metre, 69.

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

1. dive: Apollo, as the following verses clearly show. The invocation is resumed v. 25 and the verb, defende, is not found until v. 27. — proles Niobea: the seven sons and seven daughters whom Apollo and Diana shot down to punish Niobe for her boast that, while Leto bore but two children, she had many. In Horace’s day a group representing the slaying was to be seen in the portico of Apollo’s temple, built by C. Sosius. The group was thought to be the work of Praxiteles or Scopas. Fragments of a similar group are now in the Uffizi in Florence. Certain figures are reproduced in Baumeister 3, pp. 1673 ff.

ceteris maior, tibi miles impar, 
filius quamvis Thetidis marinae
Dardanas turris quateret tremenda 
cuspide pugnax,

(ille, mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in 
pulvere Teucoro;

ille non inclusus equo Minervae
sacra mentito male feriatos

Troas et laetam Priami choreis 
falleret aulam,
sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis

5 ff. tibi: to thee alone. — filius, 
etc.: though he was the son of 
Thetis and shook, etc. — quateret: 
cf. Verg. A. 9, 608 quatit oppida 
bello. — tremenda cuspide: Achilles’ 
mighty spear is described II. 16, 
141 ff. and 19, 387 ff. πατρώων ἐσπα-
σατ’ ἐγχος | βριθὺ, μέγα, στιβαρὸν·
to μὲν οὐ δύνατ’ ἄλλος ’Αχαιῶν | 
πάλλειν, ἀλλὰ μν ὁδὸς ἐπίστατο 
πῆλαι’’Ἀχιλλεύς, | Πηλιάδα μελίν, 
τὴν πατρὶ φίλῳ πόρε Χείρων | Πη-
λίων ἐκ κορυφῆς, φόνον ἔμεναι
ηρώθεσιν. — pugnax: with partici-
cial force, as Livy 22, 37, 8: πυ-
nacesque missili telo gentes.

9 ff. mordaci: the same personi-
fication as Eurip. Cyc. 395 πελέκεων γνάθοις. — procidit late: the meta-
phor of the tree is still remembered, 
but cf. II. 18, 26 f. αὐτὸς δ’ ἐν κο-

νίησι μέγας μεγαλωστὶ ταννοθεῖς | 
κεῖτο. — The story of the wooden 
horse had been revived in the minds 
of Roman readers by the Aeneid, 
which had been recently published.

13 ff. Minervae: with both equo 
and sacra. — mentito: that pre-
tended to be. — male feriatos: their 
holiday was ill-fated. — falleret: a 
past apodosis as the context re-
quires. The formal protasis ap-
ppears v. 21 f. — aulam: the court.

17 ff. sed palam: modifying 
captis; in contrast with falleret 
— ‘he would not have resorted to 
secret devices, but would have 
taken his captives in open war-
fare,’ etc. — gravis: βαρὸς, cruel, 
merciless. — nescios fari: a peri-
phrase for infantes, νηπία τέκνα. — 
Achivis: i.e. set by the Greeks. —
ureret flammis, etiam latentem
matris in alvo,

ni tuis victus Venerisque gratae
vocibus divum pater adnuisset
rebus Aeneae potiore ductos
alite muros;

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

Spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poetae.
Virgınum primae puerique claris
patribus orti,

etiam latentem, etc.: cf. II. 6, 57 ff.
tōn (Τρώων) μή τις ὑπεκφύγου
αἰτῶν ὀλέθρον | χειράς θ' ἡμετέρας:
μηδ' ὦν τίνα γαστέρι μῆτηρ | κούρον
ἐόντα φέροι, μηδ' ὦς φύγου.

21 ff. 'If it had not been for thy prayers and those of Venus, there would have been none left to found Rome.' — ni: found nowhere else in the Odes, but common in the Satires. — adnuisset: transitive. — potiore ... alite: cf. i, 15, 5 mala avi and n. — ductos: traced.


27 f. Dauniae: equivalent to ‘Italian,’ ‘Roman’; but selected with reference to Horace’s birthplace. Cf. n. to 3, 30, 10; also 2, 1, 34. — lēvis: smooth-cheeked. — Agyieu: as guardian of streets. The epithet is found only here in Roman poetry, but is common in Greek. Cf. Eurip. Phoen. 631 καὶ σὸν, Φοῖβ’ ἄναξ Ἀγγεῖον.

29 f. The poet’s warrant for his charge. — spiritum: cf. 2, 16, 38. — artem: ‘technical skill’; the contrast with spiritum is strengthened by the chiasmus. — poetae: only here applied by Horace to himself; elsewhere he prefers vates. Cf. n. to 1, 1, 35.

31. primae, etc.: the boys and girls of the chorus which sang the Carmen Saeculare were of gentle
Deliae tutela deae, fugacis lyncas et cervos cohibentis arcu, Lesbium servate pedem meique pollicis ictum, rite Latonae puerum canentes, rite crescentem face Noctilucam, prosperam frugum celeremque pronos volvere mensis.

Nupta iam dices 'Ego dis amicum, saeculo festas referente luces,

birth and patrimi et matrimi, i.e. 'with both parents living.'

33 ff. tutela: in passive sense, wards. Diana, the virgin goddess, was the especial protectress of innocent youth. Cf. Catull. 34, 1 Dianae sumus in fide | puellae et pueri integri. By the mention of this function Horace is enabled to give the goddess a place in his hymn beside her brother Apollo. — lyncas et cervos: possibly imitated from Callim. Hymn. in Dian. 16 f. ὀπτότε μηκέτι λύγκας | μήτ' ἐλάφους βάλλομι. — cohibentis: who checks. — Lesbium pedem: i.e. Sappho's measure. Cf. 1, 1, 34 Lesboun barbiton. — pollicis ictum: in his imagination Horace pictures himself as χοροδιδάσκαλος, striking the lyre to direct the song.

37 f. rite: duly; i.e. performing the solemn function in the prescribed form. — Latonae puerum canentes: the boys; while the girls praise Noctiluca. — crescen-tem: with growing light (face). — Noctiluca: an archaic name of Luna, who under this designation was worshiped on the Palatine.


41 f. nupta: the address is confined to the girls who would remember their participation in the ludi saeculares as one of the greatest events in their lives. The singular number is used after the Greek fashion. — iam: presently, when married. — amicum: agreeing with carmen. For the meaning, cf. 1, 26, 1. — saeculo: cf. introductory note to C. S. p. 388 f. — luces: cf. 4, 11, 19; 15, 25.
reddidi carmen docilis modorum vatis Horati.'

43 f. reddidi: rendered; regularly used of repeating what has been committed to memory. Cf. 4, 11, 34 modos . . . quos reddas. — modorum: obj. genitive with docilis, trained in. Intr. 92. — vatis Horati: thus at the end Horace casually mentions his office and his name to secure the emphasis he desired.

7)

'Spring is here again; hand in hand the Nymphs and Graces dance. The seasons change and wane, but come again. But we, when we are gone, come not back. So give thyself good cheer while yet thou mayst; thou canst not buy escape from nether gloom.'

The ode is a close parallel to 1, 4, with which it should be carefully compared. The Torquatus addressed was an intimate of Horace and an advocate of considerable prominence. See Epist. 1, 5. There is no hint of the date of composition. Metre, 78.

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices et decrescentia ripas
flumina praetereunt;

5 Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros.

Immortalia ne speres, monet annus et alnum

2. comae: cf. 1, 21, 5 and n.; 4, 3, 11.
3 f. mutat terra vices: the expression was frequently imitated by later writers — e.g. Anth. Lat. 676, 3 R. alternant elementa vices et tempora mutant. — vices: the 'inner object' of mutat. Cf. 1, 4, 1. — decrescentia: since the winter floods are over. — praetereunt: i.e. no longer overflow.

5 f Cf. 3, 19, 16 Gratia nudis iuncta sororibus; 1, 4, 6 iunctaeque Nymphis Gratiae decentes.

7. immortalia: immortality.
— ne speres: dependent on monet; cf. 1, 18, 7 f. With the sentiment, cf. Eurip. Frg. 1075 θητός γὰρ ὦν καὶ θνητὰ πείσεται δύκει; | Ἐωὶ βίον ζην αξιός ἀνθρωπός ὄν; 'For as thou art mortal, expect to bear a mortal's lot, or dost thou ask to live a god's life, when thou art but a man?'

359
quae rapit hora diem:
frigora mitescunt Zephyris, ver proterit aestas,
interiturn simul
pomifer autumnus fruges effuderit, et mox
bruma recurrit iners.
Damna tamen celerant reparant cælestia lunae:
nos ubi decidimus
quo pius Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.

— annus: the changing year, περιπλόμενος ἐναντός. — quae rapit: that hurries on, etc.; snatching away from man the time of his enjoyment. Cf. 3, 29, 48 quod fugiens semel hora vexit.
— Zephyris: cf. n. to 1, 4, 1. — proterit: 'treads on the heels of.'
— interitura: destined to die. Intr. 110. — pomifer: cf. 3, 23, 8; Epod. 2, 17. — effuderit: as it were from a horn of plenty. Cf. Epist. 1, 12, 28 aurea fruges Italiae pleno defundit Cōpia cornu. — iners: contrasting winter with the other seasons.
13. Damna . . . cælestia: the losses of the heavens, i.e. the seasons. The contrast is furnished by the following verse. With the sentiment cf. Catull. 5, 4 ff. soles occidere et redire possunt: | nobis cum semel occidit brevis lux, | nox est perpetua una dormienda.
14 f. decidimus: cf. Epist. 2, 1, 36 scriptor abhinc annos centum qui decidit. — pius: established by the Aeneid as the epithet of its hero. — Tullus: the mythical king famed for his wealth. — Ancus: whose goodness was immortalized by Ennius' line lumina sis (i.e. suis) oculis etiam bonus Ancus reliquit.
16. pulvis et umbra: in the grave and the lower world. Cf. Soph. Elec. 1158 f. ἀντὶ φιλτάτης μορφῆς στοδὸν τὲ καὶ σκιὰν ἀνωφέλη. Also Asclepiades' warning to a maiden, Anth. Pal. 5, 84 φεῖδη παρθενίς καὶ τί πλέον; οὖ γὰρ ἐσ writers άδην | έλθοντες εὐρήσεις τὸν φιλέ- 
ουτα, κορή. | ἐν ζωοπνεύται τὰ τερπνὰ τὰ ὂντας | ἀριστεροντὶ | ὀστὲα καὶ σπολην, παρθενε, κεισόμεθα. 'Thou sparest thy maidenhood, and what advantage? For when thou goest to Hades, maid, thou wilt not there find thy lover. Among the living only are the delights of
Quis scit an adicient hodiernae crastina summae
tempora di superi?
Cuncta manus avidas fugient heredis, amico
quae dederis animo.
Cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas.

Infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.

Cypris; in Acheron, maiden, we
shall be only bones and ashes.'

17 f. Cf. 1, 9, 13 ff.; Epist. 1,
4, 12 ff. inter spem curamque,
timores inter et iras | omnem crede
diem tibi diluxisse supremum; |
grata superveniet quae non sperabitur hora. Also Anac. 15, 9 f.
tò σήμερον μέλει μοι, τò δ' αὖριον
τίς οἰδέν. — summae: cf. 1, 4, 15.

19 ff. The lesson of the preceding. — heredis: the dreaded heir,
the thought of whom haunts every
man who gathers riches. Cf. n. to
2, 3, 19; also 2, 14, 25; 3, 24, 62.
— dederis animo: essentially the
same as genium curare 3, 17, 14.
The adjective amico is added in imi-
ation of the Homeric φίλον ἦτορ.

21. semel: cf. n. to 1, 24, 16.
— splendida: stately; properly the
characteristic of Minos' court, trans-
ferred to his decrees. Intr. 99.

23 f. genus, facundia, pietas:
the first two at least applied to
Torquatus, for he was a member
of the noble Manlian gens and
was an advocate of some eminence.
Note the cadence of the verse.

25 ff. Two mythological illus-
trations. Observe that pudicum
and caro are set over against each
other, and express the qualities
for which Hippolytus and Piri-
thous were famous—the first for
his chastity in refusing the ad-
vances of Phaedra, his step-mother,
the second for his friendship with
Theseus. Horace follows the
Greek legend according to which
Artemis could not save her devo-
tee from death; but the myth
among the Romans made Diana
restore Hippolytus to life and trans-
fer him under the name of Virbius
to her grove by Lake Nemi (Verg.
A. 7, 768 ff.; Ovid. Met. 15,
548 ff.). — Pirithoo: cf. n. to 3, 4. 80.
The two following odes treat a single theme—the immortality of song.

'Bronzes, marbles, pictures I have none to give, good friend Censorinus, nor wouldst thou desire them. Song is thy delight, and song I can bestow. The chiseled record of men's deeds is weaker than the Muse. Through her gift the great ones of the past escaped oblivion, and have their place in heaven.'

C. Marcius Censorinus, cos. 8 B.C., is known only from these verses and a single reference in Velleius. It has been conjectured not without reason that this ode was Horace's gift to his friend on the Calends of March or on the Saturnalia, when presents were exchanged as at our Christmas. Metre, 53.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
ferres, divite me silicet artium
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, non tibi talium
res est aut animus deliciarum egens:

1. donarem: the protasis is expressed in a general way by divite me v. 5, which, however, is closely joined with the words that follow it.—commodus: consulting their taste, so that the gifts would be grata.—aera: bronzes, especially vases.

3. donarem: yes, I should, etc. Intr. 28 c.—praemia: in apposition with tripodas, which were used as early as Homer's day for prizes. Cf. II. 23, 259 νηών δ' ἐκφερ' ἀιθλα, λεβητάς τε τρίποδάς τε ('Αχιλλεύς).

5 f. ferres: equivalent to auferres: cf. 3, 16, 22.—scilicet: that is, of course.—artium: works of art.—Parrhasius: a famous painter born at Ephesus, a contemporary in Athens of Socrates.—Scopas: of Paros, a distinguished sculptor in the first half of the fourth century B.C.

8. ponere: at representing. For the mood, see Intr. 108.

9 f. non haec, etc.: I have not the power (to give such presents). Cf. Epod. 5, 94.—res . . . aut animus: estate or tastes. That is,
gaudes carminibus; carmina possumus
donare et pretium dicere muneri.
Non incisa notis marmora publicis,
per quae spiritus et vita reedit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Carthaginis impiae

Censorinus is rich enough to buy
these rare things if he desired,
but is too simple in his tastes to
wish them.—*deliciarum: curios*,
with disparaging force.

11. Horace will bring a gift
which will please his friend, but
such as money cannot buy.

12. *pretium dicere muneri:* tell
the worth of, set a price on. The
common expression is *pretium
statuere,* ponere. The following
verses state the worth. The thought
is the same as in *Epist.* 2, i, 248 ff.

13 ff. 'Neither inscribed statues
nor great deeds in war have se-
cured Scipio the fame which he
has gained from Ennius' poem.'—
*notis . . . publicis:* inscriptions
cut at the state's orders; instru-
mental abl.—*marmora:* the fol-
lowing clause shows that this in-
cludes both the statues and their
bases on which the inscriptions
are engraved. Translate simply,
*marbles.* — *spiritus et vita:* a
double expression of a single idea,
yet somewhat more comprehen-
sive than either word would be
alone; cf. 4, 2, 28 more modoque.
Also with the general sentiment,
spirantia mollius aera,* id *credo equi-
dem,* vivos ducent de marmore
*voltus.* — *non fugae, reiectae minae,*
*incendia:* all these confer fame,
and might secure the memory of
the leader under whom they were
accomplished; yet all are inferior
to song.—*fugae:* from Italy or
after the battle of Zama, or both.
—*reiectae . . . minae:* Hanni-
bal's threats against Rome were hurled back by the reduction of
Carthage.—*incendia,* etc.: this
verse has troubled critics, both
because it has no diaeresis and
because the burning of Carthage
was not accomplished until 146
B.C., when the Scipio who brought
the Second Punic war to an end
had been dead for thirty-seven,
and Ennius, who celebrated his
fame, for twenty-three years. It
was the younger Scipio Aemilia-
nus who razed Carthage. How-
ever, Horace may have consciously
taken the name Scipio Africanus
— inherited by the younger —
simply as typical of one who had
won great fame in war. Yet vv.
18 f. can strictly only apply to the
erder Scipio.
—*impiae:* cf. n. to 4, 4, 46.
HORATI

eius, qui domita nomen ab Africa
lucratus redit, clarius indicant
laudes quam Calabrae Pierides; neque
si chartae sileant quod bene feceris,
mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
obstaret meritis invida Romuli?

Ereptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium

deeds and goeth unsung to the
house of Hades, his breath hath
been spent in vain and he hath
 gained but brief delight by his
tool. But on thee the sweet-toned
lyre and pleasant pipe shed their
 grace; and the Pierian daugh-
ters of Zeus foster thy widespread
fame,' also Ovid to Germanicus,

Ex Pont. 4, 8, 31 ff. nec tibi de
Pario statuam, Germanice, tem-
plum marmore . . . Naso suis
opibus, carmine, gratus erit . . .
carmine fit vivax virtus expersque
sepulchri notitiam serae posteri-
tatis habet . . . quis Thebas sep-
temque duces sine carmine nosset,
et quidquid post haec, quidquid et
ante fuit?

—Iliae: cf. 1, 2, 17 and n.—

Mavors: Mavors is an archaic
name of Mars preserved in ritual
and adopted by poets.—invida:
cf. 4, 5, 9, and 4, 9, 33 lividas ob-
liviones.

Pindar celebrates him in L. 1, 8.
—virtus: his excellence.—favor:
popular acclaim.—potentium va-
vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori;
caelo Musa beat. Sic Iovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infinis
quassas eripiunt acquoribus ratis,
onnatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

\[30\]
tum: *i.e.* able to confer immortality. — divitibus . . . insulis: cf. *Epod.* 16, 42 and n. The case is loc. abl. Intr. 95.

29 ff. 'Scrip confers not simply immortality: it actually raises mortals to the rank of gods.' Horace makes no distinction between mere subjective immortality, which can be given by poetry, and an actual existence after death. Cf. 3, 3, 9 ff. — sic: *i.e.* by song. Even the gods would be unknown, if poets did not make them known to men. Cf. Ovid. *Ex Pont.* 4, 8, 55 di quoque carminibus, si fas est dicere, fiunt, | tantaque maiestas ore canentis eget.

30. optatis: *for which he had longed.*

31. clarum . . . sidus: in opposition with Tyndaridae: cf. n. to 1, 3, 2.


The first half of this ode continues the theme of the preceding but with a somewhat different turn. The remainder is in praise of M. Lollius.

'Do not despise my lyric Muse. Though Homer with his epic verse holds the supreme place, the verses of the lyric bards of Greece are not thereby obscured. Homer's Helen was not the first to love; nor his Troy the only city vexed: his heroes not the only ones to fight for wives and children dear, yet the others are unwept because unsung (1–28). My verse shall save thy deeds from oblivion's doom. For thou art wise, firm, upright; not consul for a single year, but victor, ruler over all (29–44). Truly fortunate is that man who wisely uses what the gods bestow, fears not small estate, and does not shrink from death for friend or native land (45–52).'
The M. Lollius addressed was consul 21 B.C.; in 16 B.C. he was defeated by the Sygambri while governor of Belgian Gaul. In 2 B.C. he was appointed governor of Syria and adviser and tutor of the young Gaius Caesar, who was then on a mission to Armenia. He died suddenly, gossip said by suicide, in the following year. Horace’s ode was probably written soon after Lollius’ defeat in 16 B.C., as an apology for his friend. Strangely enough the very virtues attributed to him here — honesty and rectitude — are the ones denied him by Velleius (2, 97; cf. Plin. N. H. 9, 58), who charges him with avarice and venality in the East. Which account is nearer the truth we cannot determine. Metre, 68.

Ne forte credas interitura quae
longe sonantem natus ad Aufidum
non ante volgatas per artis
verba loquor socianda chordis:

non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves camenae,

1 ff. ne . . . credas: not prohibitive, but giving the purpose of the statements in the two following strophes. Cf. nn. to 1, 33, 1; 2, 4, 1. Translate, ‘You should not think . . . for,’ etc. — longe sonantem: with this epithet of the Aufidus, cf. violens 3, 30, 10. — natus ad Aufidum: said with a certain pride, ‘I, a rustic born.’ — non ante volgatas: cf. his more sweeping claim 3, 30, 13. — verba . . . socianda chordis: i.e. lyric poetry distinguished from epic, which was recited, not sung to the accompaniment of the lyre. With the expression, cf. Ovid. Met. 11, 4 cernunt Orphea percussis soci-

antem carmina nervis. — loquor: of the poet, in place of the more common dico. Cf. 3, 25, 18; 4, 2, 45.

5-12. In spite of Homer’s pre-eminence, the Greek lyric poets are not unknown.

5 ff. Maeonius: cf. 1, 6, 2. — Pindaricae (camenae): described 4, 2, 5-24. — latent: are not hid. — Ceae: of Simonides; cf. 2, 1, 38. — minaces: i.e. in his poems against the tyrants of Mitylene. Cf. n. to 1, 32, 5; 2, 13, 30 ff. — Stesichori: a poet of Himera in Sicily (ca. 640-555 B.C.), who treated heroic myths in lyric form. Quintilian 10, 1, 62, characterizes
CARMINA

nec, si quid olim lusit Anacreon,
delevit actas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comptos arsit adulteri
crinis et aurum vestibus inlitum
mirata regalisque cultus
et comites Helene Lacaena,

him thus: Stesichorus quam sit
ingenio validus materiae quoque
ostendunt, maxima bella et clarissimae canentem duces et epici
carinis onera lyra sustinentem.
The last clause explains Horace's
adjective graves.

9. lusit: of light themes, in
contrast to the seriousness of Stesi-
chorus and the passion of Sappho.
With this use of the word, cf. 1, 32,
2. — Anacreon: a native of Teos,
who flourished in the second half
of the sixth century B.C. He re-
sided at the court of Polycrates,
tyrant of Samos, and later at that
of Hipparchus in Athens. The
extant collection of poems called
Anacreontea are, however, of
Alexandrian origin.

10 ff. spirat . . . vivunt: cf.
n. to 4, 8, 14. — commissi: with
amor and calores alike. The se-
crets of her love she intrusted to
her lyre. Cf. S. 2, 1, 30 ille (Lu-
cilius) velut fidis arcana sodali-
busolim credebat libris. — Aeoliae:
cf. 2, 13, 24 and n.

15

13 ff. Horace now takes up the
more general aspect of his theme.
All his illustrations are from
Homer. Notice the variety of ex-
pression and the cadence of the
rhythm. — comptos . . . crines:
smooth locks; the common object
of arsit, blazing with love's fire, and
mirata, looked on with wondering
admiration. The latter continues
with the three following accusa-
tives, while arsit is forgotten.
With this description of Paris, cf.
t, 15, 13 ff. and n. — inlitum:
'smeared on,' the word is chosen
to emphasize the barbaric magnifi-
cence of Paris and his train. —
cultus: dress; cf. 1, 8, 16. — La-
caena: the epithet is added in the
epic fashion. Horace found models
in the Greek writers for this ac-
count of the effect produced on
Helen's mind by the appearance
of Paris. Cf. e.g. Eurip. Troad.
991 f. ὃν εἰς ἰδίῳσκα βαρβάρος
ἐσθήμασι | χρυσῷ τε λαμπρὸν ἔξη-
μαργώθης φρένας. 'At sight of
whom, brilliant in his barbarian
dress and gold, thou lost thy
senses.'
primusve Teucer tela Cydonio
direxit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

dicenda Musis proelia; non ferox
Hector vel acer Deiphobus gravis
exceptit ictus pro pudicis
coniugibus puerisque primus.

Vixere fortes ante Agamemnona
multi; sed omnes inlacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.

17 f. primusve: the negative continues. — Teucer: cf. 1, 7, 21. According to II. 13, 313 he was the best Bowman among the Greeks. — Cydonio: i.e. Cretan. Cydonia was a town in Crete; cf. 1, 15, 17. — Ilios: an Ilium. The siege of Troy is taken as typical of great sieges.


21 ff. dicenda Musis proelia: cf. 4, 4, 68. — non: with primus. — Hector, Deiphobus: two examples chosen from the Trojan side.

25. vixere fortes, etc.: often quoted. The line sums up all that has gone before.

26 ff. inlacrimabiles: passive; cf. 2, 14, 6. Translate, and none can weep for them. — urgentur... longa nocte: cf. 1, 24, 5 f. ergo

Quintilius perpetuus sopor urget! — vate sacro: because consecrated to the service of the Muses; cf. 3, 1, 3 f. Musarum sacerdos virginibus puerisque canto. With the preceding, cf. Pind. N. 7, 12 f. tain megala gamma; akai skoton polin umon ekonti deomega. | egrai de kaloi esoptrou isamev en ein svn tropto. | ei 

Musarum sacerdos virginibus puerisque canto. With the preceding, cf. Pind. N. 7, 12 f. tain megala gamma; akai skoton polin umon ekonti deomega. | egrai de kaloi esoptrou isamev en ein svn tropto. | ei

... For mighty feats of strength suffer deep darkness if they lack song; yet for glorious actions we know a mirror in one single way, if by the favor of Mnesomyne of the shining fillet a man find recompense for toil through glorifying strains of verse.' Also Boeth. Phil. Cons. 2, 7 sed quam multos clarissimos suis temporibus viros scripserum inops delevit opinio.
Paulum sepultae distat inertiae
celata virtus. Non ego te meis
chartis inornatum silebo
totve tuos patiar labores

impune, Lolli, carpere lividas
obliviones. Est animus tibi
rerumque prudens et secundis
temporibus dubiisque rectus,
vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae,
consulque non unius anni,
sed quotiens bonus atque fidus

29 f. 'The hero, if posterity
does not know his bravery, has
but little advantage over the cow-
ward.' Thus Horace sums up the
force of the preceding illustrations
and passes on to assure Lollius that
his excellence shall not go unsung.
With the sentiment, cf. Claudian.
Cons. Hon. 4, 225 f. *vile latens vir-
tus. quid enim submersa tenebris*
| *proderit obscuris?*

— *chartis: cf. n. to 4, 8, 21.*
— *inornatum: proleptic.* — *labores:*
*thy toils and struggles.*

33 ff. *impune: i.e. without an*
et effort to prevent. — *carpere: to*
*prey;* suggesting Envy's biting
tooth. — *lividas: malicious;* cf. 4,
8, 23. — *est animus: cf. Verg. A.*
9, 205 *est animus lucis contemtor.*
— *rerum prudens: wise in affairs*
(through experience). Cf. Verg.

G. 1, 416 *ingenium ('natural en-
dowment') aut rerum prudentia.*
— *secundis temporibus dubiisque:
some see here a reference to Lol-
lius' defeat in 16 B.C.—rectus:
*steadfast.*

37 f. *vindex, etc.: i.e. ready to*
punish cupidity in others and him-
self free from that sin. — *abstinens*
*pecuniae: for the genitive, cf.*
scleris purus 1, 22, 1. Also 3,
27, 69 f. Cf. Intr. 94.

39 f. *consul: in a figurative*
sense, suggested by the Stoic tenet
that only the wise, *sapiens, is the*
true consul or king. Cf. n. to 3, 2,
17. Superiority to the tempta-
tions of ordinary men makes a
man supreme not for a single year,
but so long as he maintains his
integrity. There is a certain con-
fusion here and in the following
lines, as Horace seems to shift his
iudex honestum praetulit utili,
reiecit alto dona nocentium
voltu, per obstantis catervas
explicuit sua victor arma.

Non possidentem multa vocaveris
recte beatum; rectius occupat
nomen beati, qui deorum
muneribus sapienter uti
duramque callet pauperiem pati
peiusque leto flagitium timet,
non ille pro caris amicis
aut patria timidus perire.

thought from animus with which
vindex, consul, and iudex are in
apposition, to Lollius, the posses-
sor of this incorruptible spirit.
In translation we follow this shift,
whenever as a judge he, etc.

41. honestum: τὸ καλὸν, virtue.
— utili: τὸ σωμφέρον, expediency.

42 ff. reiecit: following quo-
tiens by asyndeton. — nocentium:
the wicked. — per obstantis, etc.: Porphyrio’s explanation of this as
an apodosis to quotiens . . . praet-
ulit, reiecit, seems the simplest.
— catervas: i.e. of those who
would block his righteous course,
the nocentium. — explicuit: has
carried, etc.

45 ff. The ideal man. — non
possidentem multa, etc.: it is not
the man who, etc. Cf. 2, 2, 17 ff.
— recte . . . rectius: Intr. 28 c.
— occupat: claims as his own.
— qui deorum, etc.: cf. Claudian. in
Ruf. 1, 215 f. natura beatis omni-
bus esse dedit, siquis cognoverit uti.

49 f. callet: cf. callidus 1, 10,
7. — pauperiem pati: repeated
from 1, 1, 18. — peius: cf. Epist.
1, 17, 30 cane peius et angue vitabit
chlamydem. — non ille: cf. 3, 21, 9.

52. timidus perire: Intr. 108.

The following four odes treat of love and good cheer in contrast to
the serious tone of most of the other odes of the book.

These eight verses addressed to a beautiful boy, Ligurinus (4, 1, 33),
warn him that beauty fades and soon he will repent his present haughti-
ness. The subject may have been suggested to Horace by certain
O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et quae nunc umeris involtant deciderint comae,
nunc et qui color est puniceae flore prior rosae
mutatus, Ligurine, in faciem vererit hispidam,
dices 'Heu,' quotiens te speculo videris alterum,
'quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?'

An invitation to Phyllis to join in celebrating the birthday of Maecenas.

'Come, Phyllis, here is plenty, and my house is all abustle with our preparations (1-12). We must keep the birthday of Maecenas, dearer to me almost than my own (13-20). Telephus is not for thee, but for a maid of richer station. Remember it was ambition that brought low Phaethon and Bellerophon. Come then, last of my flames, and learn a song to lessen thy love cares (21-36).'

In theme and treatment this ode is not unlike 3, 28. It is interesting to note that it contains the only reference to Maecenas in this book, which is so largely devoted to the praise of Augustus and his stepsons; but the warmth of vv. 17-20 shows that no shadow had fallen on the friendship between Horace and his patron. The year of composition is unknown. Metre, 69.
Est mihi nonum superantis annum plenus Albani cadus; est in horto, Phylli, nectendis apium coronis; est hederae vis multa, qua crinis religata fulges; ridet argento domus; ara castis vincta verbenis avet immolato spargier agno;
cuncta festinat manus, huc et illuc cursitant mixtae pueris puellae; sordidum flammeae trepidant rotantes vertice fumum.

1 ff. est: the triple anaphora shows the poet's earnestness—'yes, everything we need is here in abundance.' Cf. Theoc. 11.45 ff. ēnti dāfnav τηνεί, ēnti ῥαδιναὶ κυτάρμουσιν; ēstì μέλας κισσός, ēstì ὁμελεῖς γυλυκόπος; ēstì ψυχρὸν ὕδωρ. 'There are laurels thereby, there are slender cypressess, there is dark ivy, and the vine with its sweet clusters, there is cool water.'—Albani: in quality next after the Caecuban and Falernian, according to Pliny N. H. 14.64. nectendis . . . coronis: dative of purpose. —apium: cf. I, 36, 16; 2, 7, 24.
4. vis: supply, copia.
—avet: used only here in the lyric poems and the Epistles. —spargier: the archaic passive pres. inf. is not found elsewhere in the lyrics, but is employed five times in the Satires and Epistles.
9 ff. manus: the household, familia. —puellae: rare in this meaning of famulae. —sordidum: murky, smoky.—trepidant: quiver; cf. 2, 3, 11; 3, 27, 17. The word
CARMINA

[4, 11, 24]

Vt tamen noris quibus advoceris gaudiis, Idus tibi sunt agendae, qui dies mensem Veneris marinae findit Aprilem,

iure sollemnis mihi sanctiorque paene natali proprio, quod ex hac luce Maecenas meus adfluentis ordinat annos.

Telephum, quem tu petis, occupavit non tuae sortis iuvenem puella dives et lasciva, tenetque grata compede vinctum.

has a certain personifying force like avet above, and pictures the fire as sharing in the excitement of preparation. — vertice: i.e. 'in eddying column.'

13 f. ut noris: the purpose of the explanation Idus tibi, etc. Cf. 4, 9, 1 ff. and n.

15 f. Veneris marinae: cf. 1, 4, 5; 3, 26, 5. In explanation of the fact that April was sacred to Venus, it was said that in this month the goddess (Ἀφροδίτη ἀναδυομένη) was born from the sea, and in fact the name Aprilis was falsely derived from ἄφρος, 'sea-foam.' — findit: hinting at the derivation of idus from the Etruscan iduare, to divide (Macrobr. 1, 15, 17).

17. sollemnis: festal. — sanctior: cf. Tib. 4, 5, 1 f. qui mihi te, Cerinthe, dies dedit, hic mihi sanctus | atque inter festos semper habendus erit. Also Iuv. 12, 1 ff. natali, Corvine, die mihi dulcior haec lux, | qua festus promissa dei animalia caespes | expectat.

19 f. luce: cf. 4, 6, 42. — adfluentis . . . annos: the years in their onward flow. The phrase does not necessarily imply that Maecenas was already old. — ordinat: reckons, adds to the tale of those already passed.

21 f. 'Do not let your love for Telephus delay you, he is not for thee.' — Telephum: the name is found 1, 13, 1 f.; 3, 19, 26.— petis: frequent in this sense; cf. 1, 33, 13.— occupavit: cf. 1, 14, 2 and n.— sortis: station. — lasciva: coquettish. — tenet grata compede: cf. 1, 33, 14. — Also Tibul. 1, 1, 55 me retinent vinctum formosae vincula puellae.
HORATI

25 Terret ambustus Phaethon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophon tem,

semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. Age iam, meorum
finis amorum,

(non enim posthac alia caelebo
femina,) condisce modos, amanda
voce quos reddas; minuentur atrae
carmine curae.

25 ff. terret: cf. the position of
monet 1, 18, 8. — ambustus Phae-
thon: cf. 2, 4, 10 ademptus Hector.
— ales: winged; cf. 1, 2, 42. —
terrenum: earth-born, and hence
unfit for the heavens to which he
attempted to fly on Pegasus. — gra-
vatus: transitive. — Bellerophon-
tem: used by Pindar 1, 6, 44 ff.
and later writers as an example of
the punishment which falls on
overvauling ambition.

29 ff. ut sequare, etc.: follow-
ing on exemplum. — te: with
digna. — putando: the ablative of
the gerund here approaches the
meaning of the present participle.

— disparate: euphemistic in place
of superiorem. — age iam, etc.: 'come, do not waste thought on
what is hopeless.'

32. finis amorum: Horace never
loved very deeply and could not
declare with Propertius 1, 12, 19 f.
mi neque amare aliam neque ab
hac discedere fas est; | Cynthia
prima fuit, Cynthia finis erit.

33 ff. calebo: cf. 1, 4, 19. —
condisce: i.e. under my teaching.
— reddas: cf. n. to 4, 6, 43. —
minuentur, etc.: cf. the prescrip-
tion Nemesian. 4, 19 cantet amat
quod quisque: levant et carmina
curas.

12

On the return of Spring. 'The breezes of the Spring are here again;
the mourning swallow builds her nest; the shepherds pipe their songs
once more (1-12). It is the thirsty season, Vergil. If thou wouldst
drink a cup of choice wine at my house, bring a box of precious nard with thee. Let go thy cares and give thyself up to our revel (13-28).'

This is the third of Horace's poems on this theme; but whereas in the others (1, 4 and 4, 7) he employs the changes of the year to remind us of the fleeting character of life, here he gives the matter a more cheerful turn with only a glance (v. 26) at the gloomy world below. The invitation is not unlike that of Catullus (C. 13) to his friend Fabullus to dine with him and provide all the entertainment save the unguent only.

The Vergil addressed cannot be the poet, who died in 19 B.C.; but we know nothing more of him than the ode tells us. Some critics think that the similarity of v. 21 to v. 13 f. of the preceding ode shows that they were written at about the same time. Metre, 72.

Iam veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent nec fluvii strepunt
hiberna nive turgidi.

5 Nidum ponit, Ityn flebiliter gemens,
infelix avis et Cecropiae domus

1 f. Cf. Meleager Anth. Pal. 9, 363, 9 f. ἠδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται | πνοῆ ἀπημάντω Ζεφύρον λίνα κολπώσαντες.—veris comites: in apposition with animae . . . Thraciae. —temperant: quiet; cf. 3, 19, 6.—animae: only here in Horace for venti. Cf. Vergil A. 8, 403 quantum ignes animaeque valent.—Thraciae: apparently the Zephyrus. The epithet is purely conventional, adopted from Homer. Some editors take it to be the north winds. Cf. Colum. 11, 2 venti septentrionales, qui vocantur Ornitheae, per dies XXX (i.e. from about Feb. 20) esse solent. tum et hirundo adventit.

5. Ityn: the son of Procne and Tereus. The mother slew her son and served him up at table to his father to avenge the latter's outrage of Philomela, Procne's sister. When Tereus discovered the horrible deceit that had been practiced on him, he and the two sisters were changed into birds; Procne became a swallow, and Philomela a nightingale, according to the form of the myth which Horace seems to follow here. The swallow is the proverbial messenger of spring with both Greeks and Romans, so there seems little doubt that this bird is meant by infelix avis.—flebiliter: piteously.

6 ff. Cecropiae: Procne was the daughter of Pandion, king of
aeternum opprobrium, quod male barbaras
regum est ulta libidines.

Dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum cui pecus et nigri
colles Arcadiae placent.

Adduxere sitim tempora, Vergili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina merebere.

Nardi parvus onyx eliciet cadum,
qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.

Athens.—male: with uta, took
an unnatural revenge on, etc.—
regum: generalizing plural, as vir-
ginum 3, 27, 38.

9 ff. dicunt: cf. 1, 6, 5.—te-
nero: as it is early spring.—fis-
tula: instrumental abl.; cf. 3, 4.
1 f. dic age tibia . . . longum melos.
—deum: Pan, the Arcadian god.
—nigri colles: cf. 1, 21, 7 nigris
Erymanthi silvis.

14 ff. pressum Calibus; cf. 1,
20, 9 and n.—ducere: quaff: 1,
17, 22.— iuvenem nobilium cliens:
who the iuvenes nobiles were we
have no means of knowing; but the
purpose of introducing this
phrase is to imply. 'At the tables
of your noble patrons you are en-
tertained scot-free, but at mine
you must pay.'—nardo: cf. n. to
2, 11, 16.—vina: plural as 4, 5,
31 and frequently.—merebere:
the future of mild command.

17. onyx: usually masculine,
as here; a small flask to hold
ointment, so named since such
receptacles were originally made
of alabaster. Cf. St. Mark 14, 3
'As he sat at meat, there came
a woman having an alabaster
cruse of ointment of spikenard
very costly; and she brake the cruse
and poured it on his head.' The
adjective parvus emphasizes the
cost of the ointment.—elicet: per-
sonifying the cadus: cf. 3, 21, 1 ff.

18 ff. Sulpiciis . . . horreis:
storehouses on the river at the
foot of the Aventine.—donare . .
largus: generous in giving. Intr.
108.—amara curarum: cf. 2, 1,
23 cuncta terrarum.—eluere ef-
ficax: Intr. 108.
Ad quae si properas gaudia, cum tua velox merce veni; non ego te meis immunem meditor tinguere poculis, plena dives ut in domo.

Verum pone moras et studium lucri, nigrorumque memor, dum licet, ignium misce stultitiam consiliis brevem: dulce est desipere in loco.

25

In mockery to a faded courtesan. The subject of the ode is similar to that of 1, 25 and 3, 15. This Lyce can hardly be the same as the Lyce of 3, 10; and we can only guess how much of the ode represents any real experience. Metre, 73.

Audivere, Lyce, di mea vota, di audivere, Lyce: fis anus; et tamen vis formosa videri, ludisque et bibis impudens

et cantu tremulo pota Cupidinem lentum sollicitas. Ille virentis et

1 f. audivere . . audivere: exultant repetition. — vota: i.e. devotiones; cf. n. to 2, 8, 6.


— ille virentis, etc.: cf. Aristaeus 2, 1 ἀπηρθηκότι σώματι οὐ πέφυκε προσιζάνειν δ’ Ἐρως.

377
doctae psallere Chiae
pulchris excubat in genis;
importunus enim transvolat aridas
quercus et refugit te quia luridi
dentes, te quia rugae
turpant et capitis nives;
nec Coae referunt iam tibi purpurae
carcari lapides tempora quae semel
notis condita fastis
inclusit volucris dies.

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

ô Ô αν εύανθές τε και εὐώδες ἥ,
ἐνταῦθα καὶ ἐνιγάνει καὶ μένει.
'Love is not wont to rest upon a form from which the flower of beauty has already fled; but where fair bloom and fragrance sweet exist, there he lights and ever stays.' — Chiae: this name is found on inscriptions of freed-women. — excubat: keeps vigil on.

9 ff. importunus: rude, ruthless. — aridas: in contrast with virentis v. 6. Cf. also n. on sucus 3, 27, 54. — quercus: typical of long life. — te: object alike of refugit and turpant, as the repeated te makes clear. — capitis nives: if this metaphor was not invented by Horace, it certainly is not much older. Quintilian 8, 6, 17 con-
demns the figure as far fetched; sunt et durae (translationes), id est a longinqua similitudine ductae ut capitis nives. To us it is common as snow itself, which Romans saw much less often.

13 ff. Coae: the famous semi-transparent silk of Cos was a favorite stuff with women of Lyce’s class. — notis condita fastis: i.e. ‘your years are safely stored away and all can read the record; you cannot hope to hide them.’ — volucris dies: cf. 3, 28, 6 and 4, 7, 8 rapit hora diem.

18 ff. illius, illius: of her, of her; partitive with quid. — spirabat amores: cf. Epist. 2, 1, 166 nam spirat tragicum satis. Intr. 86. — surpuerat: by syncope for the common surripuerat.
felix post Cinaram notaque et artium
gratarum facies? Sed Cinarae brevis
annis fata dederunt,
servatura diu parem

cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.

21 f. felix post: happy and
fortunate next to, etc. — Cinaram:
cf. 4, 1, 4 and n.— nota: with
facies, a vision known (to all). —
artium gratarum: genitive of qual-
ity. Cf. 4, 1, 15 centum puer artium.

24 f. servatura: almost adver-
sative, yet bound to keep. — parem:
proleptic, to match. — cornicis vetu-
lae: cf. 3, 17, 13 annosa cornix
and n.— temporibus: the years.

26 ff. fervidi: youths in whom
the fire of passion burns fiercely,
contrasted with Lyce, whose fire
has become ashes. — non sine: cf.
n. to 1, 23, 3. — dilapsam: crum-
bled; cf. Meleager Anth. Pal. 12,
41, 1 f. πυρανγίς πρόν ποτε, νῦν δ'  
ηδόν δαλός Απολλόδοτος. 'Once
bright as flame, but now at last
a burned-out torch is Apollodo-
tus.'

I4

The following ode is written ostensibly to celebrate the exploits of
Tiberius in his campaign of 15 B.C. against the Tirolese tribes. (See
intr. n. to 4, 4). In reality the greater part of the ode is occupied
with the glorification of Augustus' service to the state.

'How can the senate and the people honor thee enough or worthily
transmit thy memory to posterity, Augustus? Under thy auspices
Drusus overcame the savage Alpine peoples, and Tiberius drove the
Raeti before him, even as Auster drives the stormy waters, or Aufidus
pours its torrent on the fertile plain (1-34). It was on the day of
Alexandria's fall that fortune bestowed this new honor (35-40). Thou
art recognized as lord by all the world, the peoples of the farthest West
and East, the South and North alike (41-52).'

It should be noted that while Tiberius was only alluded to in the
fourth ode, here Drusus is distinctly mentioned, although Tiberius is
given the greater prominence. This partiality toward the younger of
379
the brothers may have been intended to please Augustus, with whom Drusus was more of a favorite than his brother. The position of the ode in the book is thought by many to be due to the same cause; but it is more probable that Horace placed it and its companion ode, the fifteenth, at the end, that he might close the book with the Emperor’s praise. The date of composition must be about the same as that of the fourth ode, i.e. 14 B.C. Metre, 68.

Quae cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastos

aeternet, o qua sol habitabilis
inlustrat oras maxime principum?
Quem legis expertes Latinae
Vindelici didicere nuper

quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque velocis et arcis
Alpibus impositas tremendis


4. titulos: inscriptions on statues, honorary decrees, etc. — memoresque fastos: repeated from 3. 17, 4.

5. o qua sol, etc.: the whole inhabitable world.

7 f. quem didicere . . . quid posses: this Greek construction is found in the lyrics only here and v. 17 spectandus . . . quantis, etc.— legis expertes: i.e. not yet brought under our rule. — Vind-delici: cf. introductory n. to 4, 4.— nuper: referring to Drusus’ victory near Tridentum. The adverb helps fix the date of composition.

deiecit acer plus vice simplici;
maior Neronum mox grave proelium
commit immanisque Raetos
auspiciis pepulit secundis,
spectandus in certamine Martio,
devota morti pectora liberae
quantis fatigaret ruinis,
indomitas prope qualis undas
exercet Auster Pleiadum choro
scindente nubis, impiger hostium
vexare turmas et frementem
mittere equum medios per ignis.

Sic tauriformis volvitur Aufidus,

deiecit: especially applicable to the mountain citadels, but belonging by a slight zeugma to Ge-naunos, Breunos also.—vice: requital; i.e. they suffered greater losses than they had themselves caused.

maior Neronum: cf. n. to 4, 4, 28. The name Tiberius cannot be employed in Alcaic verse.—mox: Tiberius’ attack from the north followed Drusus’ successes.—immanis: monstrous (in their cruelty). The savagery of the Alpine tribesmen is described by Strabo 4, 6, 8.

spectandus: cf. n. to v. 7 above. The gerundive is equivalent to dignus qui spectaretur; cf. 4, 2, 9 donandus. Observe that the verse lacks the caesura. Intr. 50.

morti...liberae: a free-man’s death.—ruinis; shocks, blows.—indomitas prope qualis, etc.: the comparison is twofold—Tiberius is likened to the Auster, his foes to the invincible waves. Strictly speaking, of course, the Raetii were not indomiti.—prope: prosaically qualifying the simile; cf. S. 2, 3, 268 tempestatis prope ritu.

exercet: vexes.—Pleiadum choro: the constellation set in November, a stormy month.—nubis: i.e. the (drifting) storm-clouds.—vexare: for the mood, see Intr. 108.—medios per ignes: may be taken literally of the burning villages, or metaphorically of extreme danger. Cf. Sil. Ital. 14, 175 f. si tibi per medios ignis mediosque per ensis | non dederit mea dextra viam.

sic...ut: an unusual inversion by which the subject of the comparison occupies the relative clause.—tauriformis: the Greek
qui regna Dauni praeefluit Apuli,
cum saevit horrendamque cultis
diluviem meditatur agris,

ut barbarorum Claudius agmina
ferrata vasto diruit impetu,
primosque et extremos metendo
stravit humum, sine clade victor,
te copias, te consilium et tuos
praebente divos. Nam tibi, quo die
portus Alexandria supplex
et vacuam patefecit aulam,

Fortuna lustro prospera tertio
belli secundos reddidit exitus,

ταυρόμορφος. Such compounds
are very rare in Horace.—Aufidus:
a favorite illustration. Cf. 3, 30,
10; 4, 9, 2.

diluvium: flood; cf. 3, 29, 40.

29 ff. Claudius: i.e. Tiberius. — ferrata: mail clad. The use of
mail by the Germanic and Gallic
tribes is not stated before Tacitus
Ann. 3, 43, 3 (he is speaking of
Gauls) quibus more gentico con-
tinuum ferri tegimen.— diruit:
properly of razing buildings; here
the mailed ranks of the enemy
are likened to a fortress.—primos et extremos: i.e. the entire
army.—metendo: see n. to 4,
11, 30 for this use of gerund; for
the figurative use, cf. Verg. A. 10,
513 proxuma quaeque metit gladio.

32. stravit humum: i.e. with
their corpses.—sine clade victor:
Velleius 1. 95 says that the victory
was won maiore cum periculo
quam damno Romani exercitus.

33. te ... te ... tuos: Intr.
28 c.

34 ff. nam, etc.: explaining
tuos ... divos; i.e. 'since the day,
when Alexandria fell, the gods
have smiled on all thy undertakings
and have granted this last success.'
—quo die: we need not suppose
that the victory in the Alps fell
exactly on Aug. 1, the probable
date of Alexandria's surrender.—
vacuam: made so by the death of
Cleopatra.

37 ff. lustro ... tertio: abl. of
time completed.—reddidit: gave
as thy due.—laudem: in the rec-
ognition of Rome's power by the
laudemque et optatum peractis
imperiis decus adrogavit.

Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela prae sens
Italiae dominaeque Romae;

te fontium qui celat origines
Nilusque et Hister, te rapidus Tigris,
te beluosus qui remotis
obstrepet Oceanus Britannis,

te non paventis funera Galliae
duraeque tellus audit Hiberniae,

remote peoples named below.—
adrogavit: has bestowed.

41 ff. Augustus' world-wide do-
minion.—te, te, etc.: the multi-
fold repetition keeps the subject
constantly before us. Cf. n. to
1, 10, 17.—Cantaber: cf. n. to
2, 6, 2.—Medus: cf. n. to 1, 2, 22.
—Indus: cf. 1, 12, 56.—tutela:
here active, protector; cf. its use
4, 6, 33.—prae sens: cf. 3, 5, 2.—
dominae: imperial; cf. 4, 3, 13
Romae principis urbium.

45. qui celat origines: the
sources of the Nile were not discov-
ered until the nineteenth century,
so that they were long a synonym
for unknown and remotest regions.
Cf. Lucan 10, 189 ff. where Caesar
says nihil est quod noscere malim |
quam fluvii causas per saecula tanta latenti |
Ignotumque caput: |
spes sit mihi certa videndi | Nili-
acos fontes, bellum civile relinquam.
In 20 B.C., when Augustus was in
Samos, an embassy of Ethiopians
visited him. For the use of the
river to designate the people living
by it, cf. n. to 2, 20, 20.

46 ff. Hister: the Dacians.—
Tigris: the Armenians.—beluosus:
teeming with monsters. The word
is not found after Horace until
Avienus in the 4th century. It
reproduces the Homeric μεγακήτεα
πόντον. —obstrepet: that roars
against. Cf. 2, 18, 20.—Britannis:
some of the chiefs of Britain had
sought protection from Augustus
( Strabo 4, 5, 3).

49. non paventis funera: the
Gallic indifference to death was
attributed by the Romans to Dru-
idical teachings as to the immor-
tality of the soul. Cf. Caes. B. G.
6, 14, 5 in primis hoc volunt per-
The closing ode of the book is appropriately given to the praise of Augustus alone. It stands in the same close relation to 14 that 5 does to 4. (See the introductions to these odes.)

'When I would sing the deeds of war, Apollo checked my course. My song shall rather be of thy age, Caesar, which has brought back peace and its blessings, and recalled the ancient virtues which built our empire from the rising to the setting sun (1-16). So long as Caesar guards our state, no fear of civil strife or foreign foe shall vex our peace (17-24). And every day over our wine, with wives and children by, we'll pray the gods in forms prescribed, and hymn the great ones of our past, kindly Venus' line (25-32).'

It should be noted that this ode like 5 extols Augustus as the restorer of peace and morality, while 4 and 14 glorify his success in war. In date of composition it is probably the latest of all; the fact that no mention is made of Augustus' return to Rome on July 4, 13 B.C., or of the honors planned for his return, makes it very probable that it was written before that date, approximately toward the end of 14 B.C.

Metre, 68.

Phoebus volentem proelia me loqui
victas et urbis increpuit lyra,

1 f. Phoebus, etc.: possibly in imitation of Verg. E. 6, 3 f. cum canerem reges et proelia, Cynthiae aurem | vellit et admonuit. Ovid makes a similar apology for his Amores, 1. 1, 1 ff. arma gravi numero violentaque bella parabam| edere, materia conveniente modis; | par erat inferior versus; risisse Cupido | dicitur atque unum sur-ripuisse pedem.— proelia...loqui,

etc.: i.e. sing of epic themes, for which Horace had again and again declared his unfitness. On the use of loqui, cf. n. to 4, 2, 45.— increpuit: checked and warned me, etc. — lyra: Porphyrio connected this with loqui, which then means 'handle epic themes in lyrı́c verse'; but it is more natural to read it with increpuit, both from its position and because the lyre is Apollo's
ne parva Tyrrhenum per aequor
vela darem. Tua, Caesar, aetas
5
fruges et agris retulit uberes
et signa nostro restituuit Iovi
derepta Parthorum superbis
postibus et vacuum duellis
Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae

natural instrument for arousing
and directing his subjects. Cf.
2, 10, 18 quondam cithara tacentem
suscitat musam... Apollo. Also
Ovid. A. A. 2, 493 f. haec ego cum
canerem subito manifestus Apollo
movit inauratae pollice fila lyrae.
3 f. The metaphor is common
for bold undertakings; cf. e.g.
Prop. 4, 9, 3 f. quid me scribendi
tam vastum mittis in aequor?
non sunt apta meae grandia vela
rati.—parva: as befitting his
lyric verse. Cf. 1, 6, 9 tenues
grandia, etc.—tua aetas: the
abruptness of the transition brings
these words into special prominence
as the theme which Apollo assigns.
5. fruges, etc.: cf. n. to 4, 5, 18.
et...et, etc.; the polysyndeton
in the following three strophes gives
a cumulative force to this recital of
the blessings of Augustus’ rule.
6 f. signa: restored in 20 B.C.,
when the Parthian king was
distressed by domestic troubles and
overawed by Augustus’ preparations
for an expedition against
him.—nosto...Iovi: i.e. Capito-
toline Jove. It is conjectured from
this passage that the standards
were deposited in the temple on
the Capitol until transferred to the
temple of Mars Ultor, dedicated
in 2 B.C. Horace’s words, however,
do not necessitate this conclusion.
—derepta: poetic exaggeration.—
postibus: of their temples.—duel-
lis: cf. 3, 5, 38 and n.
9 f. Ianum Quirini: a variation
of the common Ianum Quirinum,
the name given the temple as well
as the god. The shrine stood
near the north end of the Forum.
—clausit: in 29 and 25 B.C. The
gates had then not been closed
since the end of the First Punic
War. They were shut a third
time during Augustus’ rule, but
the exact year is not known.
When Horace wrote the gates
were open.—evaganti: transitive.
Intr. 86.—frena, etc.: Horace’s
hope expressed 3, 24, 28 f. is ful-
filled. With the expression, cf.
Val. Max. 2, 9, 5 freni sunt injecti
vobis, Quirites: lex enim lata est,
quae vos esse frugi iubet.
iniecit emovitque culpas
et veteres revocavit artes,
per quas Latinum nomen et Italae
crevère vires famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.

Custode rerum Caesare non furor
civilis aut vis exigit otium,
non ira, quae proculit ensis
et miserar inimicat urbis.

Non qui profundum Danuvium bibunt
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanain prope flumen orti.

12. artes: the virtues; cf. 3, 3, 9.
With these statements, cf. Augustus’ claims Mon. Anc. 2, 12 legibus
novis latis multa revocavi exempla
maiorum exolescentia.

13 ff. Latinum nomen, Italae
vires, imperi maiestas: the three
steps of Roman dominion.— nomen: cf. 3, 3, 45.— fama: modified
by imperi.— porrecta: participle,
which has been, etc.— ad ortus,
etc.: cf. e.g. Tib. 2, 5, 57 Roma,
tuum nomen terris fatale regendis,
qua sua de caelo prospicit arva
Ceres, quaque patent ortus et qua
fluitantibus undis | sous anhelantes
ablivit amnis equos.

17 ff. A similar passage to 3,
14, 14 ff.— non . . . non, etc.: the effect of the anaphora in the
two following strophes is like that
secured by the polysyndeton in
the three preceding.— furor: mad-
ness; cf. Epist. 2, 2, 47 civilis
aestus.— ira: cf. 1, 16, 9 ff.—
inimicat: a compound coined by
Horace.

21 ff. qui profundum Danuvium
bibunt: the peoples living by the
Danube had not been reduced to
complete submission at the time
Horace wrote; that was accom-
plished later. All Horace means
is that they were at peace with
Rome.— edicta . . . Iulia: not
in a technical, but a general sense,
the terms set by Augustus.—
Getae: cf. 3, 24, I1.— Seres: cf.
n. to 1, 12, 56.— infidi: cf. Epist.
2, 1, 112 Parthis mendacior.—
Persae: 1, 2, 22.— Tanain prope
flumen orti: cf. 3, 29, 28. This
Nosque et profestis lucibus et sacris
inter iocosì munera Liberi,
cum prole matronisque nostris
rite deos prius adprecati,

virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

list of peoples should be compared
with that in 4, 14, 41–52. It will
be noted that none of the peoples
here named were actually subject
to Rome; but as remote nations
which had more or less dealings
with Rome, they appealed to the
Roman imagination.

25 ff. nos: marking the shift to
the Romans’ own happy lot. — et
profestis . . . et sacris: i.e. every
day alike. — lucibus: cf. 4, 6, 42;
11, 19. — iocosì munera Liberi:
the Hesiodic δῶρα Διονύσου πολυ-
γηθέος. Cf. 1, 18, 7. — cum prole,
etc.: each in his own home. —
rite: in prescribed fashion.

29. virtute functos: varying
the common vita functos; cf. 2,
18, 38 laboribus functos. Trans-
late, who have done their noble

work. — more patrum: modifying
canemus. The custom of extoll-
ing the virtues of their ancestors
in song at banquets was an an-
cient one among the Romans, ac-
4, 3 in Originibus dixit Cato
morem apud maiores hunc epu-
larum fuisset, ut deinceps qui
accubarent canerent ad tibiam
clarorum virorum laudes atque
virtutes.

30 ff. Lydis: apparently a purely
ornamental epithet. — remixto: an
unusual word. — tibiis: dative. —
Anchisen et . . . progeniem Ve-
neris: i.e. the long line descended
from Anchises and Venus; but
the special reference is obviously
to Augustus, as in C. S. 50 clarus
Anchisae Venerisque sanguis.
Horace's preeminent art was officially recognized in 17 B.C. by his appointment to write the hymn for the celebration of the *ludi saeculares*. This festival originated in a worship of the gods of the lower world by the *gens Valeria* at a spot in the Campus Martius called Terentum (or Tarentum), near the bend in the river not far below the present Ponte San Angelo. In 249 B.C., after the defeat at Drepanum, some fearful portents prompted a consultation of the Sibylline Books: these ordered a celebration of the *ludi Terentini*, and further directed that the festival should be repeated every hundred years. Thus the gentile cult became a national one. The second celebration was not in 149 but 146 B.C.; the confusion of 49 B.C. must have prevented any thought of the *ludi* in that year. Apparently Augustus thought of a similar festival in honor of Apollo and Diana for 23 B.C.; this undoubtedly would have taken the form of an appeal to these divinities to avert the misfortune which then threatened the state and the emperor—the bad harvest with its attendant hardship and Augustus' sickness (cf. Intr. n. to 1, 21 and n. to 1, 21, 6). For some unknown reason the celebration was deferred. The year 17, however, marked the close of the decade for which Augustus in January, 27 B.C., had undertaken the direction of the state. In this ten years the Roman world had revived under the blessings of peace and had seemed to enter on a new era. Augustus proposed to celebrate the close of this period by a revival of the *ludi saeculares* in new and magnificent form.

To obtain religious sanction for his plan he applied to the *quindecimviri*, the college in charge of the Sibylline Books, who took 110 years as the length of the *saeculum*,—antiquarians differed as to whether 100 or 110 years was the correct number,—and on this basis pointed to four previous dates for celebrations beginning with 456 B.C.; the
one proposed by Augustus was then the fifth, and fell in the last year of the saeculum instead of at its close. Claudius celebrated the festival in 47 A.D., taking the traditional date of the founding of the city as his starting point and reckoning a saeculum as 100 years; Domitian's celebration was in 88 A.D.; that of Antoninus Pius, in 147, marked the close of the city's ninth century. Later celebrations were by Septimius Severus in 204; by Philip in 248 in honor of the completion of the first millennium of the state. Whether there were celebrations by Gallienus in 257 or by Maximian in 304 is uncertain. They were revived by Pope Boniface as papal jubilees in 1300.

Augustus, however, made important changes in the nature of the festival. Hitherto it had been a propitiatory offering to the gods of the lower world; now it became rather a festival of thanksgiving for present blessings and of prayer for the continuance of them forever. Pluto and Proserpina were not mentioned, but Apollo and Diana had the most prominent place. Jupiter and Juno were also honored. Zosimus (2, 5) has preserved for us an account of the celebration and the oracle which contains directions for it. This oracle in its present detailed form was unquestionably written for the festival or after it, but is probably based on an earlier production. After the celebration was past, two pillars, one marble, the other bronze, inscribed with a complete record, were erected at the spot Terentum; in 1890 some fragments of the marble pillar were recovered and are now preserved in the Museo delle Therme which occupies a portion of the remains of the baths of Diocletian. These fragments and literary notices, especially Zosimus, enable us to trace the course of the festival clearly. The celebration proper began on the evening before June 1; but on May 26–28 the magistrates distributed to all citizens who applied suffimenta, pitchpine, sulphur, and bitumen, for purposes of purification; May 29–31 the citizens brought contributions of grain to the officials to be used by them in paying the musicians and actors.

The festival itself lasted three nights and days: the nocturnal sacrifices were at Terentum; the ceremonies by day were at the temples of the several divinities. Augustus, assisted by Agrippa, conducted the entire celebration. On the first night nine black ewe lambs and nine she-goats were burnt whole in sacrifice to the Parcae (C. S. 25 ff.); on the following night consecrated cakes were offered to the Ilithyiae.

---

HORATI

(C. S. 13 ff.); and on the third night a sow big with young was sacrificed to Tellus (C. S. 29 ff.).

After the sacrifice of the first night, scenic representations were begun on a stage without seats for the audience, and continued uninterruptedly throughout the festival; beginning with the first day, however, they were given in a theater erected for the occasion (ludi Latini in theatro ligneo quod erat constitutum in campo secundum Tiberim).

On the first day Augustus and Agrippa each sacrificed a white bull to Jupiter on the Capitol, and the following day each a white cow to Juno in the same place; on the third day, when the festival reached its climax, Augustus and Agrippa offered consecrated cakes to Apollo and Diana at the temple of Apollo on the Palatine (cf. introductory n. to 1, 31); and then twenty-seven boys and a like number of girls, especially chosen for this service, sang the hymn which Horace had written for the occasion, and repeated it on the Capitol (sacrificioque perfecto puern XXVII quibus denuntiatium et puellae totidem carmen cecinerunt; eodemque modo in Capitolio. Carmen compositum Q. Horatius Flaccus). In addition to these ceremonies 110 matrons conducted sellessternia to Juno and Diana on each day; and ludi circenses and ludi honorarii were continued seven days (June 4–11) after the close of the festival.

The ode itself lacks the grace and ease of most of Horace's lyric verse; its formal phrases when read seem stiff and rigid. Doubtless

1 The verses of the oracle ordering these ceremonies are as follows:—

μεμνήθαι, Ἡρωϊς, . . .
μέξειν ἐν πεδίῳ παρὰ θύβαριος ἄπλετον ὕδωρ,
όπη στεινότατον, νῦν ἡ μικα γαϊν ἐπέλθη,
ἥλιον κρύπαντος ἕων φάσει ἐνθα σύ μέξειν
ἰερὰ παντογάνων Μοῦρας ἁρνας τε καὶ αἴγας
κυνάεσ, ἐπὶ ταῖς δ' Ἐλευθερίας ἀρίσασθαι
παιδοτόκους θεύσσων, ὅπη δέμεις· αὐθί δὲ Γαίη
πληθομένη χοῖροι ὅς ἐρέντοιι μελαίαν.

2 The oracle prescribes these rites also in detail:—

πάνευκοι ταῦροι δὲ Δίως παρὰ βωμὸν ἀγέωθων
حياτι μὴ, ἐπὶ νυκτί, . . .
. . . δαμάλης δὲ βοῦς δέμας ἄγλαν Ἡρης
δεδάσθω νῦν παρὰ σεύ, καὶ Ψτίθως Ἀπόλλων,
ὅστε καὶ ἥλιος κικλῆσκεται, ἰσα δεδέχθω
θύματα Δητουίδης, καὶ αἰειδόμενοι τε Δατίνοι
παῖνες κουροῦσι κόρησι τε νῆν ἐχοιεν
ἀθανάτων. χωρὶς δὲ κόραι χορὸν αὐταὶ ἔχοιεν,
καὶ χωρὶς παῖδων ἁρνας στάχας, ἀλλὰ γονήν
πάντες ξωόντως, οἰς ἀμφίθαλης ἐπὶ φύτη,
ἀδὲ γὰρνων ξεύλασι δεδημέναι ἡματι κεῖνη
νῦν Ἡρης παρὰ βωμὸν ἀοἴδιμον ἐδριώσαι
δαίμονα λισσέσθωσαν.

390
this was intentional and marked no falling off in Horace’s skill as a versifier. He saw that for this ceremonious occasion simplicity and dignity were of chief importance. Any just appreciation of the poem on our part must start with the consideration that it was written to be sung to musical accompaniment by a trained chorus in the open air before a large body of people. Thus performed it must have been beautiful and impressive. The ode is carefully polished; the number of feminine caesuras is striking. It is impossible to determine to-day with accuracy the way in which the strophes were assigned; it is probable that the first, second, and last were sung by the full chorus, and it is clear that vv. 33–34 belong to the boys, 35–36 to the girls. Beyond this all is mere conjecture. For the influence of the Aeneid in this ode, cf. n. to vv. 37 ff. Metre, 69.

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

5
quo Sibyllini monuere versus
virgines lectas puerosque castos
dis quibus septem placuere colles
dicere carmen.

1 ff. Phoebe . . . Diana: the opening verse shows that these are the chief divinities of the festival. — silvarum potens; cf. 1, 3, I diva potens Cypri, i.e. Venus, and n. On Diana, goddess of the woods, cf. 1, 21, 5; 3, 22, 1. — caeli decus: i.e. as sun and moon; in apposition with both Phoebe and Diana. The phrase is repeated by Seneca Oed. 409; cf. also Verg. A. 9, 405 astrorum decus et nemorum Latonia custos. — colendi . . . culti: almost a ritual expression, ye, who are ever to be, and have ever been, worshipped. Cf. Ovid Met. 8, 350 Phoebe . . . si te coluique
colouque; and Horace’s own phrase, Epist. 1, 1, 1 prima dicte mihi, summa dicende Camena (Maece nas). — semper: with both colendi and culti.

5 ff. quo: with dicere. — Sibyllini . . . versus: the older collections of Sibylline oracles were destroyed at the burning of the Capitol, 83 B.C. A new collection was made which was added to from time to time. The oracle preserved by Zosimus, as said above, was compiled after the details of the festival had been determined, or after the celebration itself. — lectas, castos: both ad-
Alme Sol, curru nitido diem qui
promis et celas, aliusque et idem
nasceris, possis nihil urbe Roma
visere maius.

Rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
seu Genitalis.

Diva, producas subolem patrumque
prosperes decreta super iugandis

jectives belong to each noun. Cf.
4, 6, 31 f. — dis quibus, etc.: the
guardian gods in general, not
limited to Apollo and Diana.—
placuere: have found favor; cf. 3,
4, 24.

9 ff. Apollo as the sun god.
Cf. v. 16 f. of the oracle καὶ Φοῖβος
'Απόλλων | ὄστε καὶ ἡλίως κικλή-
σκεται. — alme: cf. 4, 7, 7 alnum
diem. — alius et idem: another
and yet the same. — possis: opta-
tive subj. — nihil urbe, etc.: cf.
Verg. A. 7, 602 f. maxima rerum
Roma, and Pausanias 8, 33, 3 with
reference to Babylon, Βαβυλῶνος
... ἣν τινα εἴδε πόλεων τῶν τότε
μεγίστην ἧλιος.

12 ff. The goddess of child-
birth, Ilithyia (tacitly identified
with Diana). — maturos: in due
season. — aperire: with lenis,
which is a part of the prayer — be
thou gentle, etc. — Ilithyia: among
the Greeks we find now one, now
many, goddesses so called. In
the inscription we read deis Ilithyis
and in the oracle Εἰλειθύιας, but
the inscription gives the prayer
Ilithyia,  ὑδί τιβεί, etc. There can
be little question that the goddess
was identified with Diana, although
the adjective Lucina properly be-
longs to Juno; Genitalis is appar-
ently Horace’s invention, possibly
to represent the Greek Γενιταλίς.

15 f. sive ... seu: in early
Roman religion the divinities were
not clearly conceived; hence arose
the habit of addressing them in
prayers by various appellations
that they might not be offended,
e.g. sive deus sive dea; sive quo alio
nome te appellari volueris; etc.

17 ff. producas: rear. — de-
creta: with reference to the lex
Iulia de maritandis ordinibus
passed the preceding year. This
was a law to discourage celibacy
and to encourage marriage and
raising of children (cf. 4, 5, 22 and
n.). — super: in regard to; cf.
feminis prolisque novae feraci
lege marita,
certus undenos deciens per annos
orbis ut cantus referatque ludos,
ter die claro totiensque grata
nocte frequentis.

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

Fertilis frugum pecorisque Tellus
spicea donet Cererem corona;

1, 9, 5. — feraci: part of the prayer — which we pray may be productive of.

21 ff. The purpose of the prayer in the preceding strophe, — 'grant us an abundant posterity that the festival may surely (certus) be repeated at the close of each saeculum by great throngs (frequentis) of citizens.' — certus: this with the last word of the strophe, frequentis, bears the emphasis. — undenos, etc.: a paraphrase for 110 years. — per: extending through. — orbis: cycle. — ut: for its position, see Intr. 31. — frequentis: modifying ludos.

25 ff. veraces cecinisse: true in your past prophecies. For the infinitive, see Intr. 108. Cf. 2, 16, 39 Parca non mendax. — Parcae: Moïpas in the inscription and oracle, to whom offerings were made on the first night. — quod semel dictum est: equivalent to fatum; quod does double duty as subject of dictum est and object of servet. We may translate, as has been ordained once for all, and as we pray the fixed bound of events may keep it. — stabilis rerum terminus is a paraphrase for 'destiny.' Cf. Verg. A. 4, 614 et sic fata lovis poscunt, hic terminus haeret. — servet: optative subj. — iam peractis: to those already passed; i.e. in the saeculum just closed.

29 ff. fertilis, etc.: a part of the prayer. With the expression, cf. Sall. Iug. 17, 5 ager frugum fertilis. — Tellus: Terra Mater in the inscription. Sacrifice was made to her on the third night. — spicea donet, etc.: i.e. may the crops of grain be abundant. Cf.

393
nutrient fetus et aquae salubres
et Iovis aurae.

Conditum mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis audi,
Luna, puellas.

Roma si vestrum est opus Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare laris et urbem
sospite cursu,
cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes

the prayer of Tibullus 1, 1, 15
flava Ceres, tibi sit nostro de rure
corona | spicae.—fetus: restricted
to the fruges, as the context clearly
shows.

33 ff. In the previous strophes
the divinities worshipped by night
have been invoked; the hymn is
now directed to the gods of light.
This strophe forms the transition.
—condito mitis, etc.: logically
parallel to audi,—replace thy
weapon, be kind, etc.—telo: i.e.
his arrow. Apollo was repre-
sented in his temple on the Palatine
(cf. 1, 29) as a gracious and
kindly god, not armed but playing
on the lyre. See Baumeister, no.
104.

35 f. siderum regina: cf. 1, 12,
47 f. — bicornis: i.e. of the cres-
cent moon.

37 ff. The Aeneid, which had
recently been published, supplied
the theme of this and the follow-
ing strophe. Horace appeals to
the gods to protect their own crea-
tion.—si: the condition expresses
no doubt, but has rather a causal
force,—if Rome is your work
(and it surely is); i.e. ‘since
Rome, etc.’—vestrum: not re-
ferring to Apollo and Diana of
the preceding strophe, but mean-
ing the great gods who cared for
the destinies of the state. The
vagueness of the adjective must
be counted a defect.—tenuere:
gained.—pars: the remnant; in
apposition with turmae.—laris:
‘their hearths and homes.’

41 f. fraude: harm. Cf. 2, 19,
20.—castus: and therefore saved
while the wicked perished. Cf.
with the epithet. Vergil’s pius.—
liberum munivit iter, daturus
plura relictis,

di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulae genti date remque prolemque
et decus omne;
quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
lenis in hostem.

Iam mari terraque manus potentis
Medus Albanasque timet securis,
iam Scythae responsa petunt, superbi
nuper, et Indi.

43 f. daturus: destined to give.
— plura relictis: i.e. a city (Rome)
greater than the one they had left.
45 ff. probos mores, etc.: one
of Augustus’ chief desires was to
restore a healthy moral life. Cf.
3, 24, 25 ff.; 4, 5, 22 and nn.—
docili, placidae: proleptic, belong-
ing to the prayer.— remque, etc.: cf. Ovid Fast. 3, 86 arma ferae
genti remque decusque dabant.—
prolemque: hypermetric. Intr.
69.
49 ff. quae: with veneratur,
prays for with sacrifice of, etc.—
bobus . . . albis: offered to Jupi-
ter on the first day, on the second
to Juno. The prayer, preserved
in the inscription, was for the
safety and exaltation of the Ro-
man state and its arms.— clarus
Anchisae, etc. The phrase is a
solemn paraphrase for Augustus,
but at the same time it emphasized
the connection of the present with
the beginnings of the state (cf.
Romulae genti). — bellante prior: continuing the prayer in impetret.
With the sentiment, cf. Vergil A.
6, 853 parcere subiectis et debellare
superbos.
53 ff. iam: marking the follow-
ing as victories already secure.—
Medus, Scythae, Indi: cf. 4, 15,
21 ff. and n. Also Ovid Trist.
2, 227 f. nunc petit Armenius pa-
cem, nunc porrigit arcus | Par-
thus eques timida captaque signa
manu.— Albanas: having the same
connotation as Romulae v. 47, An-
chisae Venerisque v. 50.— respon-
sa petunt: as from a god. Cf.

395
Iam Fides et Pax et Honor Pudorque 
priscus et neglecta redire Virtus 
audet, adparetque beata pleno 
Copia cornu.

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

si Palatinas videt aequus aras, 
remque Romanam Latiumque felix 
alterum in lustrum meliusque semper 
prorogat aevum;

quaeque Aventinum tenet Algidumque 
quindecim Diana preces virorum

Apoll. Sid. Epist. 8, 9, 20 dum 
responsa petit subactus orbis.

Pax : Peace had an altar on the 
Campus Martius, built at Augustus' direction. — Honor : to whom 
with Virtus Marcellus dedicated a 
temple in 205 B.C. — Pudor : cf. 1, 
24, 6 f. — Copia : cf. 1, 17, 14.

61-72. The closing prayer is to 
Apollo, the augur, god of the silver 
bow, leader of the Muses, and god 
of healing. — fulgente ... arcu : 
of silver; the Homeric ἄργυροτόξος. 
— Camenis : cf. 1, 12, 39.

63 f. qui salutari, etc. : Ἀπόλ- 
λὼν Πατών. Cf. 1, 21, 13 f.

65 ff. si : expressing the same 
confidence as in v. 37. — Palatinae ... aras : where the hymn was 
sung. — aequus : with favor; cf. 
iniquus 1, 2, 47. — remque Ro- 
manam Latiumque : calling to mind 
Ennius' verse 478 M. qui rem Ro- 
manam Latiumque augescere vol- 
tis. — felix : proleptic with Latium, 
in prosperity. — que ... que : 
observe the archaic usage: the 
first -que does not connect videt 
and prorogat, but is correlative 
with the second. — alterum : a 
new. Augustus' imperium was 
renewed for five years in 17 B.C.; 
but the idea is rather, 'from lus- 
trum to lustrum'; as semper clearly 
shows.

69 ff. Diana's chief temple at 
Rome was built on the Aventine 
at an early period—later tradition 
ascribed its founding to Servius Tullus — to be a common
curat et votis puerorum amicas
adpticat auris.

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

sanctuary for the Latin tribes. —
Algidum: the shrine of Diana
Nemorensis was on the slopes of
this ridge. Cf. n. to 1, 21, 6.—
quindecim . . . virorum: the sacred
college in charge of the Sibylline
Books; the members led by Au-
gustus and Agrippa, had charge
of all the ceremonies of the festi-
val. — puerorum: the children, in-
cluding both boys and girls, as in
ancient usage. Cf. Naev. 30 M.
Cereriis puer, Proserpina.

73 ff. The hymn closes with
an expression of confident belief
that all the prayers and hopes ex-
pressed will be fulfilled.— haec:
referring to the last three strophes.
— sentire: depending on spem.
— reporto: the singular is used
after the manner of a Greek
chorus. Cf. 4, 6, 41. — doctus:
cf. docilis 4, 6, 43. — Phoebi . . .
Dianae: modifying both chorus
and laudes. Note that the hymn
closes with the mention of the two
divinities named in the opening
verse.
EPODON LIBER

For a general account of the Epodes and the conditions under which they were written, see Intr. 4.

I

Addressed to Maecenas in the spring of 31 B.C., when he was about to leave Rome. Antony and Cleopatra had spent the winter of 32–31 B.C. at Patrae, while their fleet of five hundred vessels had remained on guard at Actium. When the spring opened, Octavian summoned the most influential senators and knights to meet him at Brundisium, before he crossed to Epirus to engage in the final struggle. Maecenas naturally was to go with the rest. Dio Cassius, 51. 3, tells us that Maecenas was left in charge of Italy during Octavian’s absence, so that it is generally assumed that he was not present at the battle of Actium. On the other hand, an anonymous elegy, regarded by Bücheler as contemporary, speaks of him as actually present cum freta Nilia

texerunt laeta carinae | fortis erat circum, fortis et ante ducem. PLM. 1, 122 ff. However, the evidence is inconclusive; yet it seems clear from Horace’s words that at the time he wrote this epode he expected Maecenas to share in the dangers of the coming struggle. He remonstrates with his patron for his readiness to run all risks (1–4); assures him of his own devotion and willingness to share every danger, and of his anxiety, if he be forced to stay behind (5–22); and closes with the protestation that it is not selfish hope of gain that moves him: Maecenas has given him all he can desire (23–34). The last verses bear the emphasis of the epode. Horace’s devotion is unselfish.

This epode serves as a dedication of the collection to Maecenas. There is a warmth of expression in it that Horace does not employ elsewhere. Metre, 74.
Ibis Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.

Quid nos, quibus te vita si superstite
iucunda, si contra, gravis?

1. ibis: you are then really going. Emphatic as feremus v. 11. So Tibullus 1, 3, 1 says in his address to Messala, who left him behind in Corcyra when traveling to the East in 30 B.C., ibitis Aegaeas sine me, Messala, per undas.—Liburnis: in contrast with the alta navium propugnacula—lofty battlemented ships—of Antony and Cleopatra. These huge galleons, some of which had as many as nine banks of oars, proved no match for the small swift two-banked Liburnae of Octavian’s fleet; the latter, modeled after the vessels used by the Liburnian pirates, in the imperial period formed the chief part of the Roman navy. Antony had felt his ships invincible. According to Dio Cassius 50, 18, he called to his troops, ὄρατε γὰρ ποι καὶ αὐτοῖ καὶ τὸ μέγεθος καὶ τὸ πάχος τῶν ἠμετέρων σκαφῶν. Cf. also Vergil’s description of the battle, A. 8, 691–693 pelago credas innare revolas | Cycladas, aut montis concurret montibus altos: | tanta mole viri turritis pūppibus instant.

4. tuo: sc. periculo.

5 f. nos: i.e. I and such as I. The plural of modesty, which Horace uses in his lyrics only here and C. 1, 6, 5; 17; 2, 17, 32; 3, 28, 9. While we employ a verb in translating, it is improbable that the Romans were conscious of any ellipsis in such phrases as this.—si superstite, etc.: the apparent use of si with the abl. abs. is anomalous. te superstite alone would form a protasis to vita . . . iucunda, and we should expect as the alternative, te mortuo (vita) gravis. To avoid the ominous te mortuo, Horace euphemistically says si contra, with which some such verb as vivitur, or, as Porphyrio suggests, sit, is necessary; this construction has its influence on the preceding clause, so that we must regard the entire relative sentence as a condensed form for quibus vita si te superstite (sit), iucunda, si contra (sit), gravis. The ellipsis is somewhat similar to that in v. 8 below, ni tecum simul (persequemur), etc.—superstite: superstes here means ‘living on,’ elsewhere in the epodes and odes ‘out-living,’ ‘surviving another’s death.’
HORATI

utrumne iussi persequemur otium, 
non dulce, ni tecum simul, 
an hunc laborem, mente laturi decet 
qua ferre non mollis viros?

Feremus, et te vel per Alpium iuga 
in hospitalem et Caucasum, 
vel Occidentis usque ad ultimum sinum 
fori sequemur pectore.

Roges tuum labore quid iuven meo, 
imbellis ac firmus parum?
Comes minore sum futurus in metu, 
qui maior absentis habet,

7. utrumne: a combination of 
two interrogatives introduced by 
Horace, who uses it only here and 
in S. 2, 3, 251; 6, 73. It is em-
ployed by Curtius, Pliny, and other 
later prose writers. — iussi: sc. a 
te, at thy bidding. Horace's 
request to be allowed to accompany 
Maecenas had already been re-
 fused. — persequemur otium: give 
ourselves up to a life of ease.

8. ni tecum: cf. n. on v. 5.

9f. laborem: in contrast to otium 
v. 7. By a slight zeugma con-
 nected with persequemur, whereas 
the more natural verb with it is 
fero, which is used in the relative 
clause immediately following. — 
laturi: ready to bear. Intr. 110.

11f. feremus: the position 
and form show Horace's emphatic 
resolve. — Alpium, Caucasum: the 
Alps and the Caucasus were stock 
examples of hardships. — inhospi-
talem Caucasum: repeated C. 1, 22, 
6 and adopted by Seneca, Thyest. 
1052 quis inhospitalis Caucasi ru-
phem asperam Heniochus habitans? 
For the position of et, see Intr. 
31.

13. sinum: recess, expressing 
the remoteness of the western sea. 
Cf. Verg. G. 2, 122 India . . . ex-
tremi sinus orbis.

15. roges: equivalent to si 
roges. — tuum . . . meo: parallel 
in form to Caesaris periculum sub-
ire, Maecenas, tuo 3 f.

16. imbellis ac firmus parum: 
 cf. the Homeric ἀπτόλεμος κεὶ 
ἀναλκίς. Horace laughs at him-
self for running away at Philippi 
C. 2, 7, 8 ff. (Intr. p. 11); the sec-
ond half of his description here 
probably refers to his poor health. 
— parum: cf. C. 1, 12, 59 and n. 
to 1, 2, 27.

17f. An appeal to Maecenas' 
friendship, 'I do not claim that I 
can help you, but I beg you, save
ut adsidens implumbibus pullis avis
serpentium adlapsus timet
magis relictis, non, ut adsit; auxili
latura plus praesentibus.
Libenter hoc et omne militabitur
bellum in tuae spem gratiae,
non ut iuvencis inligata pluribus
aratra nitantur meis
pecusve Calabris ante sidus fervidum
me from the fears that absence
and anxiety bring.'—maior habet: has a stronger hold.
19–22. The comparison of the
mother bird who fears for her
chicks is old and familiar in litera-
\( \delta \rho \alpha \kappa \omega \upsilon \tau \sigma \tau \iota \kappa \nu \nu \) | \( \upsilon \pi \epsilon \rho \delta \epsilon \delta \omega \kappa \varepsilon \nu \lambda \chi \iota \omega \nu \delta \mu \varepsilon \tau \sigma \rho \omega \) | \( \pi \alpha \nu \tau \rho \rho \mu \sigma \\) \( \pi \varepsilon \lambda \varepsilon \omega \delta \). ‘As a fostering
dove fears the snakes, ill mates
for her nestlings.’ Cf. also Mosch.
4, 21 ff. and especially Claudian
Kapt. Proserp. 3, 141 ff. sic aestuat
ales, | quae teneros humili fetus
commiserit orno | allatura cibos et
plurima cogitat absens, | ne gracilem
ventus discusserit arbore nidum, | ne furtum
pateat homini neu praeda colubris.
—pullis: dative, more closely
connects with timet than with adsidens; (Intr. 100) the latter may
be translated attributively with
avis, the brooding mother bird,
thus expressing the condition
rather than the act.
21 f. ut adsit: even if she were
with them.—non latura: conces-
sive, though she could not give.—
praesentibus: repeating adsit in
sense, but added in contrast to
relictis. This use of repetition
to express the reciprocal relation
is common in Latin, and is most
clearly seen in such examples as
Plaut. Pseud. 1142 tute praesens
praesentem vides, or Verg. A. 4,
83 illum absens absentem audi-
tque videtque.
24. in spem: to further my
hope. Cf. C. I, 7, 8 in lunonis
honorem. — tuae... gratiae:
favor in thy sight.
25 f. non ut, etc.: emphatically
placed to deny the possible charge
of selfishness. —nitantur: the
oxen’s efforts in dragging the
plow,—suggesting a heavy, fertile
soil,—is transferred to the plow
itself. Intr. 99.
27 f. Cf. C. I, 31, 5 non aes-
tuosa graia Calabriae armenta.
In the heat of summer the flocks
were driven from the rich pas-
tures of low Calabria to the
higher lands of Lucania and Sam-
nium. Cf. Varro R. R. 2, 1, 6
Lucana mutet pascuis,
neque ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
ditavit; haud paravero
quod aut avarus ut Chremes terra premam,
distinctus aut perdam nepos.

greges ovium longe abiguntur ex
Apulia in Samnium aestivatum.
— mutet: for the varying constructions with mutare, see Intr. 98.

29 f. The lofty ridge of Tusculum, on the northeast side of the Alban Hills, about fifteen miles from Rome, was a favorite resort in antiquity, as it has been in modern times. The northern slope was then as now occupied by villas; Cicero, Julius Caesar, Lucullus, and others possessed country homes there. The buildings had stucco, or possibly in some cases marble, walls, whose gleam (villa candens) could be seen from Rome, as the present villas can to-day.

— Circaea moenia: so named because tradition said that Telegonus, the son of Circe by Ulysses, founded Tusculum. So the town is called C. 3, 29, 8 Telegoni iuga parricidae.— tangat: border on. Cf. Cic. pro Mil. 51 villam quae viam tangeret.

31. satis superque: note the emphasis. With the sentiment, cf. C. 2, 18, 12 nec potentem amicum largiora flagito, and C. 3, 16, 38 nec si plura velim, tu dare deneges. 

32 f. haud paravero: also emphatic; I will never try to amass wealth, etc.— avarus ut Chremes: like a greedy Chremes, — a typical miser, probably from some drama now lost. No miser Chremes appears in our extant plays, although the name is common enough. On the position of ut, cf. v. 12 above. Intr. 31.

34. distinctus . . . nepos: loose spendthrift, in the same construction as avarus Chremes.

In praise of country life.
"Free from the busy rush of town, how fortunate is he who can till his ancestral fields, care for his vines, his orchards, flocks, and bees (1-16). His are the delights of autumn, summer, and winter (17-36). These make one forget the pains of love (37-38); and if there be beside a sturdy, honest housewife to do her part, care for the children, milk the ewes, prepare the evening meal, what life more joyful! Not all the
dainties of a city table can compare with the country's simple meal, which I enjoy, watching the sheep and cattle come at evening's fall, while round the bright hearth sit the slaves (39-66)." So spoke the broker Alfius, who straightway planned to foreclose his mortgages—and to put his money out again' (67-70).

The sudden turn in the last four verses is very characteristic of Horace, but it gives us no reason for doubting the sincerity of his praise of rural life. He was a man of real simplicity and of great sensiveness; but like every conventional man of the world, shrank from too great enthusiasms: he will never preach, and when he feels himself approaching the danger line, he pulls himself up suddenly, as here, with a whimsical, half cynical turn. Another famous example, in which the serious note is not so long continued, is the Integer vitae, C. 1, 22. There is no hint of the date of composition. Metre, 74.

Beatus ille qui procul negotiis,

ut prisca gens mortalium,

paterna rura bobus exercet suis,

solutus omni faenore,

neque excitatur classico miles truci,

neque horret iratum mare,

1 ff. This is similar to a fragment of Aristophanes in praise of peace 387 K. ὤ μῶρε, μῶρε πάντα ταῦτ' ἐν τῇ (sc. εἰρήνῃ) ἐν | οἰκεῖων μὲν ἄργον αὐτόν ἐν τῷ γηδῶ | ἀπαλλαγία τῶν κατ' ἀγορᾶν πραγμάτων | κεκτημένον ἐξεγάριον οἰκείων βοοῦν, | ἔπειτ' ἀκούειν προβατίων βληχωμένων. 'Foolish, foolish man, peace has everything—living without hard work on one's bit of land, free from the troubles of the market-place, with one's own little yoke of oxen; and besides, the hearing of the bleating sheep.'—negotiis: in a narrow sense, like our 'business.'

2 f. prisca gens: the ancient folk of the Golden Age.—paterna...suis: the fortunate farmer is he who has inherited his lands, which he works (exercet) with his own oxen; such is a dominus, not a mere colonus. No mortgage vexes him; secure in his own estate he can enjoy the freedom of his country life.

4. faenore: the double meaning—'money borrowing,' 'money lending'—of the word is not apparent until v. 67.

5-8. The farmer escapes the stress of war, the danger of the sea, the worry of courts, and the haughtiness of patrons. Cf. the reminiscence of these verses in
forumque vitat et superba civium
potentiorum limina.
Ergo aut adulta vitium propagine
altas maritat populos,
aut in reducta valle mugientium
prospectat errantis greges,
inutilisve falcem ramosam amputans
feliciores inserit,
aut pressa puris mella condit amphoris,
aut tondet infirmas ovis;

Claudian Carm. min. 52, 7 f. non
fretan mercator tremuit, non clasi
cias miles; non ranci lites pertrutu
lit ille fori. — superba ... limina:
referring to the morning call, salu-
tatio, and the humiliations to which
clients were exposed from their
patrons. Imitated by Seneca,
Epist. 68, 10 pulsare superbas po-
tentiorum fores.
9. ergo: and so, being free from
such cares. — adulta: according
to Columella, when three years old.
In this word lurks the figurative
sense — ‘old enough for marriage.’
— propagine: shoot, properly the
‘layer’ by which new vines were ob-
tained. See Class. Dict. s.v. vitis.
10. maritat populos: the black
poplar was considered second only
to the elm as a support for grape
vines. The ‘wedding’ of the vine
and tree seems to have been a
farmer’s expression that established
itself early in literature; so Cato
says R. R. 32 arbores facito ut
bene maritae sint. Milton adopts
the figure P. L. 5 ‘or they led the
vine | To wed her elm; she,
spoused, about him twines | Her
marriageable arms.’ The plane
tree which has a thick foliage was
unfitted for this purpose; so C.
2, 15, 4 platanus caelebs.
11 f. in reducta valle: repeated
C. 1, 17, 17. Connect with er-
rantis. — mugientium: used sub-
stantively like Vergil’s balantum
gregem, G. i, 272, for sheep.
13 f. ramos: of fruit trees. —
feliciores: more fruitful. The
root appears in fœ-mina, fœ-cundas.
— inserit: grafts, a technical term.
Cf. insitiva, v. 19.
15 f. Note the alliteration. —
pressa ... mella: after as much
honey had drained out as naturally
would, the comb was pressed to
extract the remainder. Cf. Verg.
G. 4, 140 f. spumantia cogere
pressis mella favis. — infirmas:
weak, and so unresisting. A stock
epithet; cf. Ovid. lb. 44 pocus
infirmum.
vel, cum decorum mitibus pomis caput
autumnus agris extulit,
ut gaudet insitiva decerpens pira,
certantem et uvam purpurae,
qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet iacere modo sub antiqua ilice,
modo in tenaci gramine;
labuntur altis interim ripis aquae,
queruntur in silvis aves,


19 f. insitiva: implying a better sort. — decerpens: with gaudet, ἡδετι δρέπων. This Greek construction of a participle agreeing with the subject after a verb of emotion is rare and poetical. Cf. Epist. 2, 2, 107 gaudent scribentes. — purpurae: poetic usage allows the dative with certare, while in prose we find the ablative. The grape as it ripens takes on a color that rivals the 'royal purple.' Cf. n. to C. 2, 5, 12.

21 f. muneretur: potential, expressing suitability. — Priape: a Hellespontic divinity, peculiarly the genius of the garden, who was represented by a rude wooden statue that also served the useful purpose of scaring away the birds. Cf. S. 1, 8, 1 ff. (Priapus speaks)

Olim truncus eram ficulnus, intuile lignum, | cum faber, incertus scamnum faceret Priapum, | maluit esse deum. deus inde ego, | furum aviumque | maxima for-mido. — Silvane: an ancient Italian divinity of the wood and field, protector of flocks (Verg. A. 8, 601 arborum pecorisque deus), and guardian of the farm boundaries. Cf. Gromat. 1, p. 302 primus in terram lapidem finalem posuit (sc. Silvanus).

24. tenaci: i.e. with firm hold on the rich soil, not easily pulled up like grass that grows where the soil is thin; hence luxuriant, deep.

25. interim: i.e. while we lie in the deep grass. — ripis: instrumental abl. denoting the route taken, between the banks; cf. Lucret. 2, 362 flumina summis labentia ripis.

26 f. queruntur: the low sad notes of the birds are heard in the distance, while the rustle of the
irondesque lymphis obstrepunt manantibus,
somnos quod invitet levis.
At cum tonantis annus hibernus Iovis
imbris nivisque comparat,
aut trudit acris hinc et hinc multa cane
apros in obstantis plagas,
aut amite levi rara tendit retia,
turdis edacibus dolos,
pavidumque leporem et advenam laqueo gruem
iucunda captat praemia.
Quis non malarum quas amor curas habet
haec inter obliviscitur?
Quod si pudica mulier in partem iuvet
domum atque dulcis liberos,

leaves vies and mingles with the
murmuring waters. Cf. Prop. 5, 4, 4 multaque nativis obstrepit
arbor aquis.
28. quod invitet: a sound to
woo. — levis: gentle, not the heavy
sleep of exhaustion.
29 ff. Horace now turns to the
delights of winter. In contrast to
the fair and quiet weather, we now
have tonantis . . . Iovis. — annus:
season, as C. 3, 23, 8 pomifer . . . annus, i.e. autumnus.
31–36. Three winter sports—
hunting the wild boar, catching
thrushes, and snaring the hare and
the crane. These are followed
39-48 by three typical occupations
of the good housewife.
31. cane: the singular repre-
sents the class. Cf. Verg. A. 1, 334 multa tibi . . . ca. et hostia.
32 ff. obstantis plagas: the toils
into which the boar was driven
by the beaters and the dogs.—
amite levi: the smooth pole of
the wide-meshed (rara) spring-
et. For the scansion, see Intr.
3, 58. 26 sed tendit avidis reta
subdolum turdis.
35. For the scansion, see Intr.
58. — advenam: wandering, the
stranger.
37. curas: the substantive com-
mon to both antecedent and
relative clauses. — amor: passion.
Horace is thinking of city in-
trigues in contrast to the domestic
happiness implied in the following
lines.
39. in partem: for her part;
i.e. ‘does her share in caring for,’ etc.
Sabina qualis aut perusta solibus
pernicis uxor Apuli,
sacrum vetustis exstruat lignis focum
lassi sub adventum viri,
claudensque textis cratibus laetum pecus
distenta siccat ubera,
et horna dulci vina promens dolio
dapes inemptas adparet;
non me Lucrina iuverint conchylia
magisve rhombus aut scari,
si quos Eois intonata fluctibus
hiems ad hoc vertat mare;
non Afra avis descendat in ventrem meum,

41. The Sabine women were the ideal farmers' wives (C. 3, 6, 37 ff.); the Apulians were noted for their industry (C. 3, 16, 26).

43 f. sacrum . . . focum: made sacred by being the shrine of the household gods. — vetustis: therefore 'dry,' 'seasoned.' — sub: against. Cf. Gray's Elegy 'For them no more the blazing hearth shall burn, | Or busy housewife ply her evening care.'

45. textis cratibus: in wattled folds. — laetum: sturdy, lusty.

47 f. horna . . . vina: the common folk drank the wine the same year it was pressed, without fermenting it; hence the adjective dulci. The finer wines were fermented in dolia and then drawn off into amphorae, which were sealed and put away. — inemptas: therefore simple and doubly sweet. Cf. Verg.

G. 4, 133 dapibus mensas onerabat inemptis.

49 ff. The apodosis begins here. Five dainties of the luxurious city table are set off against five articles of country diet. — Lucrina . . . conchylia: the Lucrine lake near Baiae produced the best oysters, which are meant here. — scari: so highly esteemed that it was called by Ennius, Heduphag. 8, cerebrum iovis. Cf. also Suidas s.v. Δώς ἐγκέφαλος· τὸ κάλλιστον βρῶμα.

51 f. si quos: the scar was most common in the eastern half of the Mediterranean sea, the coast of Sicily being the western limit of its range. It was believed that storms in the east drove the fish westward. — intonata: with active meaning.

53 f. Afra avis: guinea-hen. According to Varro, in Horace's
HORATI

non attagen Ionicus

iucundior quam lecta de pinguissimis
oliva ramis arborum,
aut herba lapathi prata amantis et gravi
malvae salubres corpori,
vel agna festis caesa Terminalibus,
vel haedus ereptus lupo.

Has inter epulas ut iuvat pastas ovis
videre properantis domum,
videre fessos vomerem inversum boves
collo trahentis languido,

day a new and costly delicacy from Numidia. — attagen: a kind of grouse; another dainty from the East. St. Jerome warns his friend against luxury of the table, using this bird as a typical article, ad Salvin. 79 procul sint a conviviis tuis Phasides aves, crassi turtures, attagen Ionicus.

55. iucundior: predicate, giving greater satisfaction. — pinguissimis: the epithet is transferred from the fruit to the branches on which it grows. Intr. 99.

57 f. For the scansion, see Intr. 58. — herba lapathi: sorrel, for salad. — gravi . . . corpori: from the indigestion caused by overeating.

59 f. The simple country diet is relieved by fresh meat only on some holyday when sacrifice is made, or when some chance offers. It was a proverb that the wolf selected the choicest of the flock. Plut. Sympos. 2, 9 τὰ λυκόβρωτα λέγεται τὸ μὲν κρέας γλυκύτατον παρέχειν. At the present time also fresh meat is a great rarity to the Italian peasant. — Terminalibus: this festival to Terminus, the god of boundaries, fell on February 23. It is described by Ovid. Fasti 2, 639 ff. The blood offering was either a lamb or sucking pig: cf. Fast. 655 f. spargitur et caeso communis Terminus agno | nec queritur lactans cum sibi porca datur. — lupo: dative with ereptus.

61-66. This picture with its expression of quiet joy forms a fitting close to the preceding description. Notice that the rapid movement of 61-62 is followed by the slow verses 63-64, expressing the quiet return of the weary cattle at the close of day. Cf. Gray’s Elegy. ‘The curfew tolls the knell of parting day, | The lowing herd winds slowly o’er the lea.’ etc.

62 f. videre . . . videre: the anaphora is expressive of the farmer’s satisfaction. Intr. 28 c.
positosque vernas, ditis examen domus, 
circum renidentis Laris.
Haec ubi locutus faenerator Alfius, 
iam iam futurus rusticus, 
omnem redegit Idibus pecuniam;
quaerit Kalendis ponere.

65. positosque vernas: the home-born slaves in their places (at supper). Vernae were slaves born within the house, not bought from abroad. Such were highly prized, sold only from necessity, and formed an important part of a well-to-do house. Cf. Tibul. 2, 1, 23 turbaque vernarum, saturi bona signa coloni. On the scansion of positos, see Intr. 58.

66. renidentis: the polished images of the household gods, placed about the hearth, reflect the firelight and seem to share in the satisfaction of the scene.

67 ff. Horace breaks off with this unexpected turn which is not fully understood until the last line is reached, as if he would say: 'But I am getting too serious. Any man, even an Alfius, can talk this way, and yet have no real feeling for the country; his enthusiasm will not last a fortnight.' It is a favorite method with Horace to hide a deeper purpose behind an apparently light expression.

— locutus: sc. est. — Alfius: a well known faenerator of Cicero's day, whom Horace takes as typical. — iam iam: intensive, in hot haste to. Cf. Tac. Ann. 1, 47, 5 iam iamque iturus. — idibus . . . kalendis: settlements were made and new arrangements entered into regularly on the Calends, Nones, or Ides. Alfius called in (redegit) his money on the Ides, but before the Calends of the next month came, repented of his enthusiasm for country life, and tried to invest (ponere) his wealth again.

With comic pathos and extravagance Horace inveighs against garlic, declaring that it is worse than all the drugs and poisons known. The occasion of Horace's indignation seems to have been a fit of indigestion caused by a salad, of which garlic had been an ingredient, offered him at Maecenas' table. In his distress he calls down vengeance on his friend. This epode was written after Horace had acquired an intimate footing with his patron. The date of composition cannot be more exactly fixed. Metre, 74.
Parentis olim si quis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
O dura messorum ilia!

Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
incoctus herbis me fefellit, an malas
Canidia tractavit dapes?
Vt Argonautas praeter omnis candidum
Medea mirata est ducem,
ignota tauris inligaturum iuga
perunxit hoc Iasonem;
hoc delibutis ulta donis paelicem

1 ff. The parricide shall henceforth be punished by a dose of garlic, surer in its results than the hemlock (cicutis) that carried off Socrates.—olim: ever.—guttur fregerit: strangle, as C. 2, 13, 6 fregisse cervicem.—edit: the old and colloquial form of the subjunctive edat. Cf. Plaut. Trin. 339 dē mendico māle meretur qui eī dat quod edit aīt bibat.

4. o dura: as if caught by a fresh spasm of pain, Horace cries out in amazement that reapers (here typical of all classes of toilers) can be so fond of garlic as they are. Porphyrio quotes Verg. E. 2, 10 f. Thestylis et rapido fessis messoribus aestu | alia serpulumque herbas contundit olentis.

5. quid veneni: comically graphic. like Terence's quid mulieris uxorem habes? Hec. 643.

8. Canidia: for an account of Canidia, probably a dealer in unguents and perfumes, to whom the practice of poisoning was attributed, see Epod. 5. From Canidia Horace passes to the queen of poisoners, Medea.—tractavit: had a finger in. Cf. C. 2, 13, 8 ille venena Colcha . . . tractavit.

9 f. praeter omnis: connect with mirata est.—candidum: used of youthful beauty as in C. 1, 18, 11 candide Bassareu.

10 f. When Jason deserted Medea at Corinth for King Creon's daughter Glauce, Medea avenged herself by sending the bride, here opprobriously called paelicem, a poisoned robe and diadem, which burst into flames and caused her death. Cf. 5, 63 ff. Medea es-
serpente fugit alite.
15
Nec tantus umquam siderum insedit vapor siticulosae Apulieae, nec munus umeris efficacis Herculis inarsit aestuosius.
At si quid umquam tale concupiveris, iocose Maecenas, precor manum puella savio opponat tuo, extrema et in sponda cubet.

caped on a chariot drawn by winged snakes.
— hoc: emphatic anaphora.
Intr. 28 c.
17 f. The robe dipped in the blood of the Centaur, Nessus, which Deianira sent to Hercules, hoping to win back his love from Iole. Cf. 17, 31. — efficacis: with reference to the successful accomplishment of his labors.
19 ff. The close of the epode is a comic imprecation against the author of Horace’s distress.
— at: regular in curses. Cf. 5, 1; Catull. 3, 13 at vobis male sit, malae tenebrae Orci, and Verg. A. 2, 535 ff. at tibi pro scelere, exilamit, pro talibus ausis, | di, si qua est caelo pietas, quae tali curet, | persolvant grates dignas et praemia reddant | debita. Cf. the Greek ἄλλα in address.

The rich parvenu became common in Rome during the last years of the Republic. The increase of this class, chiefly made up of freedmen, was fostered by the disorders and confiscations of the civil wars; so that society was contaminated by those vulgar rich who wished to establish themselves in it. They were not satisfied with enrollment in the equestrian order, but pressed even into the senate, which Octavian purged in the winter of 29–28 B.C. Cf. Suet. Aug. 35 senatorum affluentem numerum deformi et incondita turba (erant enim super mille, et quidam indignissimi et post necem Caesaris per gratiam et
HORATI

praemium adlecti, quos orcinos vulgus vocabat) ad modum pristinum et splendorem redegit duabus lectionibus.

Horace was himself the son of a freedman, but nothing could be more offensive to him than the straining and display of such parvenus. His own attitude is clearly seen in S. 1, 6, where his calm tone shows that he is discussing a general question. The fierceness of this epode seems to warrant the belief that he has some definite individual in mind, who probably was easily recognized by his contemporaries. All efforts to identify him are useless. Many of the Mss. have the inscription: ad Sextum Menam Liberrnum. Vedium Rufum ex servitute miratur usurpasse equestrem dignitatem usque ad tribunatum militum. The first part refers to Menas, or Menodorus, a freedman of Sextus Pompey who twice deserted to Octavian. The name Vedius was probably suggested to the earlier commentators by a passage in Cicero’s letter to Atticus (ad Att. 6, 1, 25) which was written at Laodicea in 54 B.C., but not published until some time in the first century A.D. hoc ego ex P. Vedio, magno nebulone (rascal), sed Pompei tamen familiari, audivi: hic Vedius venit mihi obviam cum duobus essedis (English gigs) et raeda (carryall) equis inucta et lectica et familia magna, pro qua, si Curio legem pertulerit, HS centenos pendat necesse est; erat praeterea cynocephalus (a dog-headed ape) in essedo nec deerrant onagri (wild asses): nunquam vidi hominem nequorem. The possibility remains, however, that this epode is nothing more than an exercise after Archilochus (Intr. 4). The date of composition is probably 36 B.C. See n. to 17-19. Metre, 74.

Lupis et agnis quanta sortito obtigit,
tecum mihi discordia est,

1 f. The enmity of wolves and sheep has been proverbial in literature from the Homeric poems down. Cf. II. 22, 262 ff. ὡς οὖκ ἐστι λέωνι καὶ ἀνδράσιν ὠρκια πιστά, | οἴδε λύκω τε καὶ ἄρνες ὁμόφρονα θυμὸν ἔχουσιν | ἀλλὰ κακά φρονίσοι διαμπερές ἀλληλούσιν, | ὡς οὖκ ἐστ' ἐμὲ καὶ σὲ φιλήμεναι, and Ovid. lb. 43 pax erit haec nobis, donec mihi vita manebit, | cum pecore infirmo quae solet esse lupis. — sortito: in origin an ablative absolute, it is equivalent to sorte, lege naturae, i.e. ‘the allotment made by nature’; this meaning clearly appears in S. 2, 6, 93 terrestria quando mortalis animas vivunt sortita, also Plaut. Merc. 136 at tibi sortito id optigat, said in answer to the cry perimus.
Hibericis peruste funibus latus
et crura dura compede.

Licet superbus ambules pecunia,
fortuna non mutat genus.

Videsne, Sacram metiente te viam
cum bis trium ulnarum toga,
ut ora vertat huc et huc euntium
liberrima indignatio?

'S Sectus flagellis hic-triumviralibus

3. Hibericis... funibus: made
of spartum, the tough Spanish
broom, used in antiquity for the
best ropes and cables (Plin. N. H.
19, 26). — peruste: scarred; with
latus, body, and crura. For the
use of the word, cf. Epist. 1, 16, 47
loris non ureris.

4 ff. compede: fetters were used
only on the lowest slaves. — am-
bules: strut abroad. Cf. 8, 14;
Claudian, in Eutrop. 1, 306 f.
creto pectore dives | ambulat. —
fortuna: in the restricted sense of
our ‘fortune,’ as the previous line
shows.

7 f. sacram viam: the fashionable
promenade at Rome, running
down from the Velia along the foot
of the Palatine through the Forum.
— metiente: pacing, as if he pom-
pously would measure the street’s
length. — bis trium ulnarum: the
ulna was about half a yard; this
rich man’s toga was then three
yards wide, which made it pos-
sible for him to arrange it in elab-
orate folds. Such a toga was in
marked contrast to the exigua toga
such as simple Cato would wear,
which Horace mentions, Epist. 1,
19, 13.

9 f. vertat: ‘causes their color
to change with indignation.’ Cf.
S. 2. 8, 35 f. vertere pallor tum
parochi faciem. — huc et huc: up
and down, with euntium. — liber-
rima: free spoken; cf. 11, 16.
The following lines give the words
of the indignant passers-by.

11. sectus: stronger than the
ordinary caesus. — triumviralibus:
the tresviri capitales were police
commissioners whose chief duty
was the safe custody of condemned
persons and the execution of the
punishment inflicted by the court.
And under the Republic they were
responsible for good order in the
city. They had the power of
executing summary punishment on
disorderly persons and slaves.
16, 50 fures et servos nequam
qui apud IIIviros capitales apud
columnam Maeniam (where the
IIIviri capitales had their head-
quarters) puniri solent.
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit
sedilibusque magnus in primis eques
Othone contempto sedet.
Quid attinet tot ora navium gravi
rostrata duci pondere

12. praeconis: the crier who proclaimed the reason for the punishment while the flogging was going on. This particular upstart has in his time been flogged so often and so much that even the praeco is sick and tired of it; and yet to-day, arat Falerni mille fundi iugera.

13. arat: equivalent to possidet. Cf. Verg. A. 3, 13 f. terra procul vastis colitur Mavortia campis | Thraces arant. — Falerni: the ager Falernus, in the south of Campania, was famous for its vineyards. — iugera: the iugerum was the Roman unit of measure for land, containing about five-eighths of an acre.

14. Appiam: sc. viam, the great road leading to the south of Rome, called by Statius longarum regina viarum. This the parvenu wears out (terit) as he drives, either to exhibit his fine turnout to the throng of travelers, who continually pass along the road, or to visit his country estates. On this use of tero, cf. Ovid. ex Ponto 2, 7, 44 nec magis est curvis Appia trita rotis. — mannis: Gallic ponies, fashionable for pleasure driving.

15 f. L. Roscius Otho, tribune of the people, in 67 B.C. had a law passed by which the knights were assigned fourteen rows in the theater back of the orchestra, which belonged to the senators. This upstart, regardless of his low birth, takes his seat as knight, swollen with pride (magnus) over his great wealth. Worse than that, as tribunus militum he sits in the first of the fourteen rows. magnus is used in the same ironical sense S. i, 6, 72 magni quo puerti magnis e centurionibus orti.

17–19. The allusions here give us reason to believe that this epode was written soon after the completion of the large ships referred to. In 38 B.C. Octavian was badly defeated by Sextus Pompey; in the following winter 37–36 B.C. he had a new fleet built, consisting of very large and heavy vessels. The date at which this epode was composed is then probably 36 B.C.

— ora rostrata: an artificial expression similar to the Greek πρόσωπον νεώς, Achil. Tat. 3, 1;
contra latrones atque servilem manum,
hoc, hoc tribuno militum?'

Diod. Sic. 13, 40 has τὰ στόματα τῶν ἐμβόλων. — latrones ... servilem manum: such as Sextus Pompey welcomed to his standards. Augustus says in the Mon. Anc. 5, 1 that he captured and returned to their former owners some thirty thousand runaway slaves that had joined Sextus Pompey’s army.


5

The Romans were extremely superstitious, and during the last century of the Republic especially, there was a rapid increase in the number of people among them who professed to practice the magic arts. The efficacy of witchcraft and love potions was not doubted by the mass of the people. In this epode Horace pictures four hags, of whom Canidia is the chief, in the act of preparing one of their most potent charms by which Canidia hopes to win back the affections of her aged lover. The quartette have captured a boy whom they propose to bury to the chin in the atrium of Canidia’s house, that he may starve. His death is to be made the more painful by the sight of food frequently renewed, that his longing for it may sink into his liver and very marrow, which then shall be used for the irresistible philter. It is not impossible that children were occasionally murdered for such purposes; at any rate there was a current belief that such atrocities were practiced, as the Chinese are said to believe to-day that the missionaries kill young children to obtain the ingredients for certain charms. Cicero charges Vatinius, in Vatin. 14 cum inaudita ac nefaria sacra susceperis, cum inferorum animas elicere, cum puellerum extis deos manes maactare soleas, etc. The following inscription, found in a columbarium on the Esquiline, is also important testimony. CIL. 6, 19, 747 Lucundus Liviae Drusi Caesaris f(ilius) Gryphi et Vitalis. In quartum surgens comprensus deprimor annum, | cum possem matri dulcis et esse patri: | eripuit me saga manus crудelis ubique, | cum manet in terris et nocit arte sua. | vos vestros natos concustodite parentes, | ni dolor in toto pectore fixsus eat.

Commentators have been much puzzled as to the identity of this Canidia, whom Horace mentions in two other epodes (3 and 17) and in S. 1, 8. Porphyrio says that she was a certain Gratidia from Naples,
whose business was the manufacture of perfumes. There is also the
tradition that Horace was once in love with her, and that the *celeres
iambi* which he recants in the sixteenth ode of the first book, are
this epode and the seventeenth, a mock palinode. But Porphyrio's
identification is probably only a clever guess, based on verses 43 and
59, and *Epode* 17, 23, which give after all very insufficient basis for his
statement; and the rest of the tradition has no foundation whatever.

It may be true that Horace attacked under the name Canidia some
*unguentaria*, well known at the time, who was ready to furnish potions
and poisons to her customers, but it is equally probable that Horace
had a purely literary motive in depicting a scene similar to that in Ver-
gil's eighth eclogue, the *Pharmaceutria*, which is based on Theocritus' 
second Idyll.

The epode is dramatically constructed. It opens with the cries and
prayers of the boy as he is hurried into the house (1–10). Canidia
orders the various materials for her infernal rites (11–24), while Sagana
sprinkles the house with water from Avernus (25–28); Veia digs the
pit in which the boy is to be buried (29–40). A fourth bag, Folia, who
can call down the very moon and stars, is also present (41–46). Cani-
dia then prays that the charm she has already used may bring her aged
lover to her doors; but suddenly the fear comes on her that some more
skillful rival may detain him (47–72). At this thought she breaks out
with the threat that she will use an irresistible charm (73–82). The
boy, seeing that his prayers are of no avail, calls down curses on his
murderesses and threatens that his shade shall haunt them (82–102).
The date of composition cannot be exactly fixed, but is later than that
of *S.* 1, 8 and probably earlier than that of *Epod.* 17. *Metre*, 74.

'At o deorum quicquid in caelo regit
terras et humanum genus,

1. *at*: used regularly at the be-
ginning of entreaties, prayers, and
curses; here it marks the sudden
outburst of the kidnapped boy.
Cf. n. to 3, 19.—*o deorum quic-
quid*: cf. *Livy*, 23, 9, 3 *iurantes
per quidquid deorum est*, and *S.*
1. 6, 1 *Lydorum quicquid . . . in-
voluit*. — *in caelo*: apparently
added pleonastically, but Horace
may have wished to make the con-
trast between *dii superi* and *dii
inferi* under whose protection the
boy's tormentors were. If so, he
betrays a lack of skill, for a fright-
ened child would hardly think of
so subtle a taunt as this. Cf. n.
to v. 5.
quid iste fert tumultus, et quid omnium
voltus in unum me truces?

Per liberos te, si vocata partubus
Lucina veris adfuit,
per hoc inane purpurae decus precor,
per improbaturum haec Iovem,
quid ut noverca me intueris aut uti
petita ferro belua?

Vt haec trementi questus ore constiit
insignibus raptis puere,
impute corpus quale posset impia
Thracum pectora,
Canidia, brevibus implicata viperis

3 f. fert: means. This supplies the verb for the following verse. — omnium: in contrast to unum. — in me: connect with truces. Cf. C. 1, 2, 39 acer ... voltus in hostem.

5 f. te: the boy now turns to Canidia as the leader of the four. — si vocata, etc.: the addition of veris makes the clause carry an implication that Canidia has never had a child, although she has tried to palm one off as her own. This is plainly expressed in 17, 50. Such an insinuation is, however, quite too clever for a child in this situation. — Lucina: Juno as goddess of childbirth. Cf. C. S. 15 and n.

7 f. purpurae decus: the toga praetexta, worn by boys until they reached the age of manhood, is here the badge of innocence and should protect the child, but it is of no avail (inane). — improbatum: a mild word for vindicatrum.


12 f. insignibus raptis: the toga praetexta and the bulla, the amulet which the Roman boy wore about his neck. These symbols of his innocent youth are ruthlessly stripped from him, so that he stands naked before them; but the helplessness of his childish figure (impube corpus), a sight to touch even barbarian hearts, makes no appeal to Canidia and her crew.

15 f. Notice the effect produced by the succession of short syllables. Canidia is pictured as a fury
5.16

HORATI

... crinis et incomptum caput,  
... iubet sepulcris caprificos erutas,  
... iubet cupressos funebris  
... et uncta turpis ova ranae sanguine  
... plumamque nocturnae strigis  
... herbasque quas Iolcos atque Hiberia  
... mittit venenorum ferax,  
... et ossa ab ore rapta ieiunae canis

with snakes intertwined in her disheveled hair. Indeed she is called *furia* in *S. I*, 8, 45. Cf. Ovid. *Her.* 2, 119 *Alecto brevibus torquata colubris.* — crinis . . . caput: Intr. 84.

17–24. These verses name the materials for the witches’ infernal sacrifice.—caprificos: the first ingredient shall be from the barren wild fig tree, naturally associated with the dead, for it grew most often in the crevices of tombs. Cf. Mart. 10, 2, 9 marmora *Messalae jindit caprificus*, and Iuv. 10, 143 ff. laudis titulique cuipido | hae-suri saxis cinerum custodibus, ad quae | discutienda valent sterilis mala robora fici.

18 f. cupressos funebris: cypress from some house of mourning. Cf. C. 2, 14, 23 invisas cupressos.— ranae: the rana rubeta, a poisonous toad described by Plin. *N. H.* 8, 110 ranae rubetae, quarum et in terra et in umore vita, plurimi mis refertae medicaminibus deponere ea cotidie ac resumere pastu dicuntur, venena tantum semper sibi reservantes. This creature was regularly used in potions. Cf. Iuv. 1, 69 *matrona potens, quae molle Calenum | porrectura viro miscet sitiente rubetam.*

20. strigis: modifying both ova and plumam. The strix was probably the ordinary screech-owl, which frequented tombs and deserted places. Popular superstition still magnifies it into a bugaboo. It is described by Ovid. *Fasti* 6, 133 *grande caput, stantes oculi, rostra apta rapinis; | canities pinnis, uguibus hamus inest.* On the use of these ingredients in potions, cf. Prop. 4, 6, 27 ff. *illum turgentis ranae portenta rubetae | et lecta exsectis uguibus ossa trahunt | et strigis inventae per busta iacentia plumae*, reminding one of the witches’ brew in *Macbeth*, 4, 1.


23 f. Bones snatched from a hungry dog are efficacious as communicating the craving of the baffled animal to the one bewitched
flammis aduri Colchicis.

25 At expedita Sagana, per totam domum spargens Avernalis aquas, horret capillis ut marinus asperis echinus aut currens aper.

Abacta nulla Veia conscientia ligonibus duris humum exhausribat ingemens laboribus, quo posset infossus puer longo die bis terque mutatae dapis inemori spectaculo,

35 cum promineret ore quantum exstant aqua suspensa mento corpora,

25-28. Sagana is mentioned also S. 1, 8, 25 as Canidia's assistant. With dress tucked up (expedita = succinta) she hurries like a wild creature through the house, sprinkling it with water from Avernus in lustral preparation for the infernal rites. The waters of Lake Avernus, being near, as was supposed, to an entrance to the lower world, were especially appropriate for such purposes as these. So Vergil says of Dido, A. 4, 512 sparseret et latices simulatos fontis Averni.

29 f. Veia: her function is to dig in the floor of the atrium the pit in which the boy is to be buried. — ligonibus: plural, magnifying the difficulty and intensity of her toil; so laboribus in the following line. — duris: pitiless, with ligonibus. Cf. C. 3, 11, 31 duro perdere ferro.

31. ingemens: showing the difficulty of her task. Cf. Verg. G. 1, 45 f. depressa incipiat iam tum mihi taurus aratro ingemere.

33. The food is to be changed again and again (bis terque) to increase the boy's longing, a refinement of torture whereby the day is to be made interminably long for him.

34. inemori: a compound found only here: pine to death at (sight of, etc.). The in- has the same force as in ingemens v. 31, or in the simpler compound inmorí, Epist. 1, 7, 85. — spectaculo: dative like laboribus, v. 31.

36 f. suspensa, etc.: an artificial expression for natantes.—exsecta, aridum: modifying both substantives. His marrow, his innermost part, and his liver, the seat of the passions, shall be cut out and dried to form the basis of the philter.
exsecta uti medulla et aridum iecur
amoris esset polum,
interminato cum semel fixae cibo
intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam
et otiosa credidit Neapolis
et omne vicinum oppidum,
quae sidera excantata voce Thessala
lunamque caelo deripit.
Hic inresectum saeva dente livido
Canidia rodens pollicem

38 ff. amoris polum: cf. 17,
_80 desiderique temperare polum._

41-46. Horace skillfully says that he has only heard from Neapolitan gossip that Folia was present, thus implying that his statements in regard to the other three are based on certain knowledge. — _masculae libidinis:_ descriptive genitive with Foliam.

43. otiosa . . Neapolis: cf. Ovid. _Met._ 15, 711 _in otia natam Parthenopen._ This Greek city was given to gossip; according to the ancient commentator it was called _fabulosa._ Gossip and curiosity are characteristic of the Greek people. Cf. Demost. _Philip._ 1, 10 (to the Athenians) ἕ βούλεσθε, _eipé mou, permióntes autón puvthá-

veosai "légetai τι κανόν;" and _Acts_ 17, 21. Livy represents the Roman point of view when he says of the Neapolitans, 8, 22 _gens lingua magis strenua quam factis._

44. _omne vicinum oppidum:_ especially the luxurious watering-place Baiae, whose characteristics in the following century are so well depicted in Petronius' _Cena Trimalchionis._

45 f. The power regularly assigned to incantations. Cf. Verg. _E_ 8, 69 _carmina vel caelo possunt deducere lunam._

47 f. _hic:_ then, marking a point in the preparations. — _inresectum:_ with untrimmed nail. Long nails are marks of witches; with them they tear their victims, since the use of iron is impossible in magic. Canidia gnaws her nail in frenzied impatience. Cf. Mart. 4, 27, 5 _ecce iterum nigros conrodit lividus unges._ — _livido:_ her very teeth
quid dixit aut quid tacuit? 'o rebus meis
non infideles arbitrae,
Nox et Diana, quae silentium regis,
arcana cum fiunt sacra,
nunc, nunc adeste, nunc in hostilis domos
iram atque numen vertite.

Formidolosis dum latent silvis ferae
dulci sopore languidae,
senem, quod omnes rideant, adulterum
latrent Suburanae canes,

show her envy and rage. Cf. 6, 15 atro dente.

tacuit: thought, i.e. left unexpressed in words. The following lines represent both what she thought and what she said.—
rebus meis: with adeste, v. 53.

51 f. Cf. Medea’s prayer. Ovid. Met. 7, 192 ff. nox, ait, arcanis fidissima... tuque, tricesps Hecate, quae coeptis conscia nostris adiutrixque venis... adeste; also Verg. A. 3, 112 fida silentia sacris, and 2, 255 tacitae per amica silentia lunae.

53 f. nunc, nunc: cf. hoc, hoc 4, 20. Intr. 28a. — hostilis domos: a common formula in prayers; here used to include the homes of her rivals. Cf. 3, 27, 21 ff.—iram atque numen: the power of your divine wrath.

55 f. This with v. 51 shows that the time is night, when all creatures are lulled in sleep save unhappy lovers. Cf. Verg. A. 4, 522 ff. nox erat, et placidum carpe-

bant fessa soporem | corpora per terras, silvaeque et saeva quiierant |
aequora, cum medio volvuntur sidera lapsu, | cum tacet omnis ager, pecudes pictaeque volucres, |
...at non infelix animi Phoenissa.

57. In spite of her preparations, Canidia still hopes that the unguent she has already used may prove effective.—senem: her aged lover, the Varus of v. 73, whose foppish appearance excites the mirth of the passers-by. Cf. Plaut. Casin. 240 sénectan aelate ánguentatus pér vias, ignáve, incedis?

58. latrent: transitive. She trusts that the barking of the dogs may announce his approach. So Vergil’s enchantress hears Daphnis’ coming, E. 8. 107 Hylas in limine latrat.—Suburanae: Canidia’s house is in the Subura, the Roman slums, situated east of the fora between the Esquiline, Quirinal, and Viminal hills. It was crowded with small shops, cafés, and brothels.
nardo perunctum quale non perfectius meae laborarint manus.

Quid accidit? Cur dira barbarae minus venena Medeae valent, quibus superbam fugit ulta paelicem, magni Creontis filiam, cum palla, tabo munus imbutum, novam incendio nuptam abstulit?

Atqui nec herba nec latens in asperis radix fefellit me locis.

Indormit unctis omnium cubilibus oblivione paelicum.

A, a, solutus ambulat veneficae scientioris carmine.

Non usitatis, Vare, potionibus, o multa fleturum caput,

59 f. quale . . . laborarint: tale is implied in quale, in place of which we might expect quo non, 'none more perfect will my hands ever make.' The future perfect expresses Canidia's confidence.

61 ff. At v. 60 Canidia listens, but to no purpose — her lover does not come. She fears that the potent unguent, prepared from Medea's own recipe, has lost its power. — minus: equivalent here to parum.

63. quibus: connect with ulta, which contains the main idea. — superbam: as exultant over Medea, Jason's lawful wife. — paelicem: the opprobrious term applied by Medea to Creusa.

65. tabo . . . imbutum: death-dyed. The robe burst into flames as soon as the princess put it on.

67 ff. 'Yet I made no mistake. Still he must be sleeping over all my magic unguents, forgetful of every mistress.' She has smeared his very bed with her potent ointment.

71 ff. A, a: suddenly the fear strikes her that a clever rival may have some more powerful charm, and in fury she threatens Varus with her irresistible philter. — solutus: set free; cf. C. I, 27, 21. — ambulat: walks abroad.

74. fleturum: doomed to weep; like the Greek κλαίω. Intr. 110. — caput: in the sense of 'person,' most common in addresses expressing either love or, as here,
ad me recurre, nec vocata mens tua
  Marsis redibit vocibus:
mai us parabo, mai us infundam tibi
fastidienti poculum,
priusque caelum sidet inferius mari,
tellure porrecta super,
quam non amore sic meo flagres uti
bitumen atris ignibus.'
Sub haec puer iam non, ut ante, mollibus
lenire verbis impias,
sed dubius unde rumperet silentium,
  misit Thyesteas preces:
venena magnum fas nefasque non valent

hate. Cf. C. 1, 24, 1 desiderium ...
tam cari captis. So κεφαλῆς, κάρα
in Greek, e.g. II. 8, 281 Τεικρε, πέλη κεφαλῆς, Soph. Antig. 1 ω
κοινών αὐτάδελφον Ἡσιμήνης κάρα.
76. Marsis ... vocibus: 'no
home-made spells shall avail you to
call back your mind when once it
has fallen under this new charm.'
For Marsic spells. cf. 17, 29 and
Verg. A. 7, 750.
78 f. fastidienti: 'in spite of all
your disregard for me.' — inferi us: for the metre, see Intr. 58.
82. uti bitumen: she draws the
comparison from her own rites.
Cf. Verg. E. 8, 82 fragilis incende
bitumine laurus. — atris: the
actual color of the flame.
83 f. sub haec: therefore.
The boy now sees that there is no
hope of escape and turns to threats.
—lenire: the only case of the his-
torical infinitive in the odes and
epodes.
85 f. unde: 'with what words.'
— Thyesteas preces: such curses
as Thyestes uttered when betrayed
into eating the flesh of his own
son. The words Horace had in
mind are probably those in En-
nius' famous Thyestes, which Cice-
ro, Tusc. 1, 107, has preserved to
us ipse summis sæxis fīxus asperis,
eviceratus. | ἵπτερε πενδέρα, σάξα
spargens tābo, sanie et sanguine
atro, | néque sepulcrum, quō rec-
cipiath, hēbeat portum cōrporis, |
ūbi remissa humāna uita cōrpus
requiescat malis. Cf. also in Pīs.
43. — preces: curses, as Caes.
B. G. 6, 31 omnibus precibus de-
testatus Ambiorigem.
87 f. The passage is corrupt,
but the sense is: 'Sorceries can-
ot overturn the mighty law of
right and wrong after the manner of men (humanam vicem). That is, 'neither your evil practices nor offerings of victims are powerful enough to save you from the vengeance of the gods.' — humanam vicem: adverbial accus. Cf. Sall. Hist. Frg. 4, 67 M. ceteri vicem pecorum obtruncabantur.

89 f. diris: substantively, curses, repeated in the formal dira destatio that follows. — nulla, etc.: It was commonly believed that there was no escape from a solemn curse of this kind. Cf. C. 1. 28, 34 teque piacula nulla resolvent, and Plin. N. H. 28, 19 desigi quidem diris precationibus nemo non potuit. Cf. Dido's threat, A. 4, 384 ff. sequar atris ignibus absens. | et. cum frigida mors anima seduxerit artus, | omnibus umbra locis adero.

92. furor: an avenging spirit; the masculine of furia.

94. 'Such is the power of the spirits of the dead (to return and harm).' Cf. Livy 3. 58, 11 manesque Verginiae . . . per tot domos ad petendas poenas vagati nullo relicto sorte tandem quieverunt.

95. inquietis: proleptic. — assidens: like the incubus in a nightmare.

97 f. hinc et hinc: 'on every side.' Cf. 2, 31 n. — obscaenas: 'foul hags,' giving the cause of their punishment. Stoning to death in Rome was rare. Livy 4, 50. 5 f. speaks of a case in which a military tribune was killed in this fashion by a mob of soldiers.

99 f. The Esquiline outside the walls was a common burial place for the poor until Maecenas redeemed it by buying it up and laying it out into beautiful gardens. Cf. S. 1, 8. Here the hags' bodies are to be cast unburied, for the
et Esquilinae alites;
neque hoc parentes, heu mihi superstites,
effugerit spectaculum.'

wolves and birds to prey on.—
post: adverb. — Esquilinae || al-
tes: for the hiatus, see Intr. 43.
101 f. neque hoc . . . effugerit:
‘my parents will not fail to see
your mangled corpses and gloat
over them.’— heu mihi superstites:
The boy turns from his own fate
to pity for his parents. His death
will deprive them of the joy and
support which their old age should
have known. The sadness of
such bereavement oppressed the
anceints, whose religious ideas
gave no consolation for early death.

Horace here breaks off, observing
the rules he laid down himself for
the drama, Epist. 2, 3, 182 ff.

non tamen intus | digna geri promes
in scena.m, mutlaque toles | ex
oculis, quae mox narret facundia
praesens, | ne pueros coram po-
pulo Medea trucidet, | aut hu-
mana palam coquat exa nefarius
Atreus, | aut in avem Procne verta-
tur. Cadmus in anguem. He thus
leaves us impressed with the
pathos of the situation, not the
manner of the boy’s horrible
death.

An attack on a scurrilous defamer, who like a cowardly cur dared to
assail only those who could not fight in return. ‘Attack me,’ says
Horace, ‘and you will find I am ready to bite back. You bark nobly
and then sniff the bone thrown to you (11-10). I shall prove a bull
with horns as sharp as the iambi of Archilochus or Hipponax; I am no
boy to cry and not strike back (11-16).’ The metaphors are only
apparently mixed, for at v. 11 Horace definitely abandons the figure of
the dog.

Who the object of this attack was must remain uncertain. A num-
ber of Mss. have the inscription in Cassium Severum, by which
the early commentators probably meant the orator Cassius Severus,
banished by Augustus on account of his defamatory writings (Tac.
Dial. 19; Ann. 1, 27; 4, 21). But this Cassius belonged to Ovid’s
generation, so that he can hardly be the person meant. All other
guesses are equally futile. The verses may be only an exercise in iamb
(In’r. 4). Metre, 74.
Quid immerentis hospites vexas canis ignavus adversum lupos?
Quin huc inanis, si potes, vertis minas et me remorsurum petis?
Nam qualis aut Molossus aut fulvus Lacon, amica vis pastoribus,
agam per altas aure sublata nivis quaecumque praecepet fera.
Tu cum timenda voce complesti nemus,
proiectum odoraris cibum.
Cave, cave: namque in malos asperrimus
parata tollo cornua,
qualis Lycambea spretus infido gener
aut acer hostis Bupalo.

1. hospites: passers-by. The word frequently has this sense in epitaphs. Cf. Cicero's translation of the inscription over the Spartans who fell at Thermopylae, Tusc. 1, 42. 101 dic, hospes, Spartanae nos te hic vidisse iacentes. Also Catullus' verse 4, i Phasellus ille quern videtis hospites. — canis: a shepherd dog, as the following verse shows.

3 f. inanis: a barking dog, you have no bite. — remorsurum: equivalent to a relative clause. — petis: fly at.

5. Molossus . . . Lacon: adjectives used substantively like our 'St. Bernard,' 'bull,' etc. These were the choice breeds of watchdogs, mentioned together by Vergil G. 3, 405 velocis Spartanae catulos acremque Molossum. Cf. Shakespere, Midsummer Night's Dream 4, 1, 124 'My hounds are bred out of the Spartan kind.'

6 f. vis: cf. Lucret. 6, 1220 fida canum vis; Verg. A. 4, 132 odora canum vis.— aure sublata: i.e. arrecta. Cf. the opposite demittit auris C. 2, 13, 34.

9 f. 'A scrap of meat flung to you is quite enough to stop your noise; you are a blackmailcr.' — proiectum: more contemptuous than the ordinary objectum. — cave, cave: cf. nunc, nunc 5, 53; hoc, hoc 4, 20. Intr. 28 a.

12. parata tollo cornua: the same figure as in the proverbial S. 1, 4, 34 faenum habet in cornu.

13 f. Lycambe promised his daughter Neobule in marriage to Archilochus, the great master of iambic poetry, but later refused
An, si quis atro dente me petiverit, inultus ut flebo puer?

him (infaxios); tradition says that Archilochus by his bitter verses drove both father and daughter to suicide. The dative depends on spretus. — acer hostis Bupalo: Hipponax, who retaliated with bitter verses on Bupalus and Athenis, two sculptors who in sport had made a bust of the homely poet with which they amused their friends. The story is told by Pliny N. H. 26, 12.

15 f. an: introducing an interrogative conclusion. Cf. 17, 76. — atro dente: i.e. ‘with envious malice.’ Cf. Epist. 1, 19, 30 versibus atris; C. 4, 3, 16 iam dente minus mordeor invido. — inultus connect with the subject rather than with the predicate puer.

An appeal to the Romans not to renew civil war, written probably in 38 B.C. on the eve of the outbreak of hostilities between the triumvirs and Sextus Pompey. In August, 39 B.C., a treaty between the opposing parties signed at Misenum had raised the hope that the exhausted Roman world might have an opportunity to recover itself in peace; but within a year these hopes were disappointed. It was most natural then that Horace should express himself in this gloomy way; later he was more hopeful of the state. Notice the dramatic form of which Horace is fond. He makes a personal appeal to the opposing lines. Metre, 74.

Quo, quo scelesti ruitis? aut cur dexteris aptantur enses conditi?
Parumne campis atque Neptuno super fusum est Latini sanguinis,—
non ut superbas invidae Carthaginis

1 f. quo, quo: cf. hoc, hoc 4, 20. Intr. 28 a. — scelesti: i.e. with fratricide. — ruitis: literally, rushing down to ruin. Cf. 16, 2 ipsa Roma ... ruit; C. 1, 3, 26 gens humana ruit per vetitum nefas. — conditi: ‘that were so lately sheathed.’ Cf. C. 1, 31, 1 dedicatum Apollinem and n.
3. campis atque Neptuno: with super. Intr. 32.
5. non ut: shed not that, etc. The Roman youth are no longer wasted to punish a proud enemy
Romanus arcis ureret,
intactus aut Britannus ut descenderet
Sacra catenatus via,

sed ut secundum vota Parthorum sua
urbs haec periret dextera.
neque hic lupis mos nec fuit leonibus,
numquam nisi in dispar feris.
Furorne caecus an rapit vis acrior
an culpa? Responsum date!

or to extend the Roman empire,
but solely to compass the destruction of their own state. — invidae: cf. Sall. Cat. 10, 1 Carthago aemula imperi Romani ab stirpe interit.

7 f. intactus Britannus: practically true, as Caesar's expeditions to Britain had had no practical results. Cf. Tac. Agric. 13 igitur primus omnium Romanorum divus Iulius cum exercitu Britanniam ingressus, quamquam prospera pugna terruerit incolas ac litore potitus sit, potest videri ostendisse posteris, non tradidisse. It is not improbable that Octavian planned an expedition against the Britons after the peace of Misenum, as he certainly did in 34 B.C. Dio Cass. 49, 38. — descenderet Sacra . . . via: the Sacra via made a descent of some fifty feet from the Velia to the forum and then ascended the Capitol. The descent into the forum and passage through it formed the most brilliant part of the triumphal procession. — catenatus: a chained captive, before the car of triumph. Cf. 4, 2, 34 ff.

9 f. secundum vota: the Parthians at this time had overrun Syria and Asia Minor and were the most powerful opponents of the Romans. Finally when driven back and overawed, in 20 B.C., they gave up the standards they had captured from Crassus in 53 and from Antony in 36 B.C. Cf. C. 3, 5, 5 ff.; 6, 9 ff.; 4, 15, 6 ff., and the notes on these passages. — sua: emphatic. With the expression in these two verses, cf. 16, 1-10.

11 f. hic . . . mos: i.e. of destroying their own kind. — dispers: used substantively, equivalent to dispar animal. — feris: here an adjective, agreeing with lupis and leonibus. — who are never fierce save, etc.

13 f. vis acrior: some external force, more powerful than your own strength, i.e. Fate. — culpa: defined below by scelus fraternae necis.
15 Tacent, et albus ora pallor inficit,
mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
scelusque fraternae necis,
ut immemoratis fluxit in terram Remi
sacer nepotibus cruor.

15 f. Horace dramatically turns
to the spectators, ‘They have no answer,’ etc.—albus: deathly.—
perculsae: i.e. with horror at their own situation.
17. sic est: ‘this is the sum of the whole matter.’—acerba fata: the vis acrior of v. 13.
19 f. ut: temporal, ever since. Cf. C. 4, 4, 42.—sacer: that brought a curse on. sacer means ‘conse-
crated,’ ‘set apart for the gods,’ then ‘devoted to a god for de-
struction’; hence ‘accursed,’ ‘polluting,’ the Greek ἐναγγέλει. Cf. Verg. A. 3, 56 quid non mortalia pectora cogis. | auri sacra fames? Lucan echoes the idea that the curse of the first fratricide hung over the whole Roman people, Phars. 1, 95 fraterno primi madu erunt sanguine muri.

8 Rogare longo putidam te saeculo
viris quid enervet meas,
cum sit tibi dens ater et rugis vetus
frontem senectus exaret,
hietque turpis inter aridas natis
podex velut crudae bovis!
Sed incitat me pectus et mammae putres,
equina quales ubera,
venterque mollis et femur tumentibus
exile suris additum.

Esto beata, funus atque imagines
ducant triumphales tuum,
nec sit marita quae rotundioribus
onusta bacis ambulet.
Quid quod libelli Stoici inter sericos
iacere pulverlos amant?

Inlitterati num minus nervi rigent?
minusve languet fascinum,
quod ut superbo provoces ab inguine,

ore adlaborandum est tibi?

Addressed to Maecenas in September, 31 B.C., on hearing of Octavian’s success at Actium. In eager enthusiasm Horace asks his patron when they can hope to celebrate together this glorious victory, as they had celebrated a few years before the defeat of Sextus Pompey. The evidence seems to show that Maecenas was in Rome at the time this was written (see introduction to Epod. 1), but those who believe that Maecenas was present at Actium regard the opening lines as additional evidence that he took part in the battle. Some even hold that the graphic details mentioned prove that Horace also was there.

After the address to Maecenas (1–10), Horace reflects on the disgrace Antony has brought on the Romans by enslaving himself to an oriental queen (11–16), a sight that made the Gauls desert to Caesar, and the queen’s own fleet withdraw (17–20). ‘Hail, Triumph, dost thou delay the great procession for the mightiest leader thou hast ever yet brought home (21–26). The enemy has changed his purple robe for mourning and flees to farthest lands (27–32).’ With this epode compare C. i, 37 written a year later in joy at the news of Cleopatra’s death. Metre, 74.

Quando repostum Caecubum ad festas dapes
victore laetus Caesare
tecum sub alta (sic Iovi gratum) domo,

1. repostum: for the syncope, see Intr. 40. — Caecubum: one of the choicer wines. Cf. C. i, 20, 9; 37, 5.

3 f. sub alta... domo: Maecenas’ palace on the Esquiline; Horace calls it C. 3, 29, 10 molem propinquam nubibus arduis, with
beate Maecenas, bibam, sonante mixtum tibiis carmen lyra, hac Dorium, illis barbarum? ut nuper, actus cum freto Neptunius dux fugit ustis navibus, minatus urbi vincla quae detraxerat servis amicus perfidis. Romanus eheu (posteri negabitis) emancipatus feminae fert vallum et arma, miles et spadonibus servire rugosis potest,

reference no doubt to its lofty tower which commanded a view of the city and surrounding country. — beate: fortunate, blest and happy. Cf. 2, 1 beatus ille.

5 f. tibiis: Intr. 89. — carmen: strain. The lyre shall raise a Dorian strain of victory, the music of a Pindaric epinicion; the pipes a Phrygian (barbarum) dithyrambic tune, suitable for reveling. Cf. the Bercynitae tibiae of C. 3, 19, 18; 4, 1, 22.

7 f. nuper: in 36 B.C. after the battle of Naulochus. — freto: sc. Siculo. — Neptunius dux: said in scornful mockery. Pompey had styled himself the son of Neptune, according to Appian B. C. 5, 100 ἡπε (ὁ Πομπήιος) ὑμών θαλάσση καὶ Ποσειδῶν, καὶ νῦν αὐτῶν ὑφι- στατο καλεῖσθαι.

9 f. vincla: Intr. 40. — servis: cf. n. to 4, 19. It is dependent on both detraxerat and amicus. Intr. 100. — perfidis: for they had run away from their owners to fight with Pompey against them.

11 f. Romanus: emphatic, Antony and his soldiers. ‘To think that a Roman could fall so low! Future generations will say it was impossible!’ — emancipatus: in slavery to.

13. fert, etc.: ‘Romans actually serve as common soldiers and carry on the march the valli and their arms, subject to a woman’s orders!’ — miles: contrasted with spadonibus rugosis, as fert vallum et arma is set over against feminae. According to the Schol. Verg. A. 7, 696 the Roman contingent was commanded by Cleopatra and her eunuchs, Augustus in commemoratione vitae suae refert Antonium iussisse, ut legiones suae apud Cleopatram ex- cubarent, eiusque nutu et iussu parerent.

14. servire: emphatic by position. — potest: can bring himself to.
interque signa turpe militaria
sol adspicit conopium.

Ad hoc frementis verterunt bis mille equos
Galli canentes Caesarem,
hostiliumque navium portu latent
puppes sinistrorsum citae.

Io Triumphhe, tu moraris aureos
currus et intactas boves?

15 f. turpe: a shameful sight, with conopium. — sol adspicit: the all-seeing sun is regularly invoked as the witness of shameful deeds. So by Aeschylus’ Prometheus in his suffering, P. V. 91 καὶ τὸν πανόπτην κύκλον ἦλιον καλῶ. Likewise by Shelley’s, ‘I ask you, Heaven, the all-beholding sun, | Has it not seen?’ — conopium: a mosquito bar, then a ‘canopied couch.’ Symbolical of the abomination of oriental luxury. Cf. the similar passage in Propertius, who is speaking of Cleopatra, 3, 9, 45 foedaque Tarpeio conopia tendere saxo (ausa).

17 f. ad hoc: (in disgust) at this. — Galli: Galatians, led by Amyntas and Deiotarus, who went over to Octavian before the battle. vertérunt: Intr. 36. — canentes Caesarem: cf. Verg. A. 7, 698 ibant aequati numero regemque canebant.

19 f. The naval maneuver here spoken of is not clearly understood. Horace evidently refers to a defection or at least a withdrawal from active battle by a part of the fleet, similar to the action of the Galatian cavalry. The ships seemed to have abandoned the rest of the fleet by making a turn to the left (sinistrorsum citae). — citae: apparently a real participle, equivalent to the Greek κυνηθέως.

21 f. io Triumphhe: the shout of the people to the personified Triumph, as the procession advanced towards the Capitol. Cf. C. 4, 2, 49. Horace already in imagination sees Octavian in the triumphal car. The triumph did not actually take place until Aug. 13–15, 29 B.C. Cf. Verg. A. 8, 714–728. — aureos currus: the gilded car of triumph, to be used in the triumphal procession. With the plural, cf. 1, 2, 15 f. — intactas: sc. ingo. Only cattle that had not been broken to the service of man could be used in sacrifice to the gods. Cf. Verg. A. 6, 38 grege de intacto . . . mactare iuvencos. The reference here is to the white bulls (the gender of boves is due to custom) which were driven in the triumphal procession and sacrificed to Jupiter on the Capitol.
io triumphe, nec iugurthino parem
bello reportasti ducem,
25
neque africanum, cui super carthaginem
virtus sepulcrum condidit.
terra marique victus hostis punico
lugubre mutavit sagum;
aut ille centum nobilem cretam urbibus,
ventis iturus non suis,
exercitatas aut petit syrtis noto,
aut fertur incerto mari.
capaciores adfer huc, puer, scyphos
et chia vina aut lesbia,

23 f. parem . . . ducem: i.e. parem caesari. marius is meant. the mention of his service in the war against iugurtha rather than of his greater exploits in repulsing the teutons and cimbris, is probably due to the recent appearance of sallust’s bellum iugurthinum.

25 f. the younger scipio africanus, who destroyed carthage in 146 b.c. — africanum: in the same construction as ducem. — cui . . . virtus sepulcrum condidit: i.e. his valor has raised over the ruins of carthage an eternal memorial. cf. vell. pater. 1, 12 carthaginem magis invidia imperii, quam ullius eius temporis noxieae invisas romano nomini funditus sustulit fectque suae virtutis monumentum, quod fuerat avi eius clementiae.

27 f. horace now returns to the present. — hostis: antony. — punico lugubre, etc.: a general in battle wore either a purple or a white cloak (sagum purpureum). this antony has put aside for that of the common soldier, as pompey did after the battle at pharsalia. caesar b.c. 3, 96. for the order, see intr. 21.


32. incerto: in doubt whither to turn his course. intr. 99. cf. stat. silv. 3, 2, 6 dubio committitur alto.

33 f. capaciores . . . scyphos: ordinary cups are quite too small. seneca adapted the expression de iva 3, 14, 2 bibit deinde liberalius quam alias capaciouribus scyphis. — puer: the universal address to

hor. car. — 28
vel quod fluentem nauseam coercet
tem nobis Caecubum.
Curam metumque Caesaris rerum iuvat
dulci Lyaeo solvere.

a slave. So the Greek παῦ.—
Chia . . Lesbia: sweet Greek
wines which used in excess might
well produce the ‘rising qualms’
mentioned in the next verse. The
frankness with which this result
of overdrinking is mentioned was
less offensive to the ancient than
to us. There is no reason for
saying as some have done that
Horace is on the sea off Actium
and beginning to suffer from sea-
sickness.

36 ff. Caecubum: the Caecuban
was strong and dry.—rerum:
obj. gen.—Lyaeo: the ‘Releaser’;
cf. C. 1. 7, 22; 3. 21, 16, as if from
the Greek λύω, so that there may
be a play between the name and
solvere.

IO

A propempticon to the poet Mevius, hated by Horace and the circle
to which he belonged. Vergil has secured immortality for Mevius and
his associate Bavius by his verses E. 3. 90 f. qui Baviun non odit,
amet tua carmina. Mevi; | atque idem iungat vulpes et mulgeat hircos.
The ill-nature of Horace’s poem should be compared with the good
wishes in the propempticon addressed to Vergil C. 1. 3.

That this epode also is modeled on a poem by Archilochus is shown
by a fragment recovered from a papyrus sheet in 1899. The begin-
ning, which probably contained the name of the poet’s false friend, is
lost; the fragment, as restored, is as follows:

κύμωτι πλανεόμενος.
κάν Σαλμιός γυμνὸν εὐφρονέος(τατα) |
Θρήκεα άκρο(κο)μος
λάβοιεν (ένθα πολλ’ ἀναπλήσει κακά |
δούλων ἀυτον ἔδων)
ρήγει πεπηγοτ’ αὐτῶν· έκ δὲ τοῦ ἐπ(ε)θου |
φυκά πόλλ’ ἐπ(ε)χοι.
κροτεώ δ’ ὀδόντας, ὅς (κύ)νον ἐπὶ στόμα |
κείμενος άκρασίη

1 First published by Reitzenstein, Situngsb. d. Akad. d. Wissenschaften zu
Berlin, 1899, p. 857 ff.
... driven by the wave, and in Salmydessus may the tufted Thracians give him kindest welcome, naked, stiffened with cold,—there shall he suffer many woes to the full, eating the bread of slavery. And I pray that he may have over him (for his covering) deep weed from the surge, that his teeth may chatter as those of a dog that in its weakness lies on its belly on the edge of the strand near the waves. This is what I could wish to see (the man suffer) who has done me injustice and trampled on his pledges, though he was once my friend.' Metre, 74.

Mala soluta navis exit alite,
ferens olentem Mevium:
ut horridis utrumque verberes latus,
Auster, memento, fluctibus;
niger rudentis Eurus inverso mari
fractosque remos differat;
insurgat Aquilo, quantus altis montibus
frangit trementis ilices,
nec sidus atra nocte amicum adpareat,
qua tristis Orion cadit,
quietiore nec feratur aequore

1 f. mala . . . alite: modifying soluta. Cf. C. 1, 15, 5 mala ducis avidomum. —olentem: rank, for Horace will have it that he, like Gargonius. S. 1, 2, 27, olet hircum.

3 f. All the winds of Heaven unfavorable for a voyage to Greece shall compass Mevius' ruin. —ut verberes: optative subjunctive.—memento: parenthetical.

5. niger . . . Eurus: as it gathers dark clouds. Cf. C. 1, 5, 6 aspera nigris aequora ventis.

The opposite, C, 1, 7, 15, is albus Notus and 3, 7, 1 candidus Favonian. —inverso mari: cf. Verg. A. 1, 43 evertitque aequora ventis.

7. quantus: with the power it has when, etc. —montibus: locative abl. Intr. 95.

9 f. amicum: predicate, with kindly light. —Orion, etc.: Orion's setting is accompanied with heavy winds and storms. Cf. C. 1, 3, 14. Hence he, like the Hyades, is tristis.
quam Graia victorum manus,
cum Pallas usto vertit iram ab Ilio
in impiam Aiacis ratem.

O quantus instat navitis sudor tuis
tibique pallor luteus
et illa non virilis eiulatio
preces et aversum ad Iovem,
Ionius udo cum remugiens sinus

Noto carinam ruperit.

Opima quod si praeda curvo litore
porrecta mergos iuverit,

12. Graia victorum manus: the
adjective is equivalent to the geni-
tive Graecoriatu, and so is modi-
fied by victorum.

13 f. After the fall of Troy, Pal-
las transferred her wrath against
the city to the Greeks because
Ajax Oileus had torn from the
altar Cassandra, Pallas’ priestess.
This act polluted the entire fleet.
Cf. Verg. A. 1, 39 ff. Pallasne ex-
urere classem | Argivom atque
ipsos potuit submergere ponto, |
unius ob noxam et furias Aiacis
Oilei?

15 f. O quantus sudor: a remi-
niscence of Il. 2, 388 ff. quoted in
n. to C. 1, 15, 9 f. heu heu, quan-
tus equis, quantus adest viris
sudor! — luteus: Greek ὅχοος.
The dark skins of Italians and
Greeks take on this greenish
yellow tint when pale. Cf. Tibul.
1, 8, 52 nimius luto corpora tingit
amor.

17 f. illa: almost equivalent to
‘your common.’ — non virilis: cf.
Cic. Tusc. 2, 55 ingemescere non-
umquam viro concessum est
idque raro, eiulatus ne mulieri
quidem. — et: for the position,
see Intr. 31. — aversum: cf. C.
3, 23, 19 aversos Penatis.

19 f. udo . . . Noto: i.e. ‘rain-
bringing.’ — remugiens: cf. C. 3,
10, 6.

— quod si: introducing a conclu-
sion. Cf. C. 1, 1, 35. Notice that
Horace here makes no mention of
Mevius by name, and euphemisti-
cally avoids ill-omened expressions
such as tum corpus, which is
implied, however, in porrecta. In
this way he makes his wish for
Mevius’ harm all the harsher.
Porphyrio saw a special point in
ópima, for he remarks appareat et
pinguem fuisse (Mevium).

22. mergos: the voracious coots
are, however, not given to eating
carrion.
libidinosus immolabitur caper
et agna Tempestatibus.

23 f. Horace mockingly closes with the promise of a solemn sacrifice of thanksgiving for the storm that shall drown Mevius. The libidinosus caper is clearly chosen as a fit offering for relief from an olen Mevius. With the sacrifice of a lamb to the storms, cf. Verg. A. 5, 772 Tempestatibus agnam caedere deinde iubet.

Horace no longer finds any pleasure in writing verses, for love once more has him in his meshes (1–4). Two years have passed since he freed himself from Inachia, who long charmed and tortured him (5–22); now he is ensnared by the fair Lyciscus (23–28). The Pettius to whom these verses are addressed is otherwise unknown to us. The names Inachia and Lyciscus are borrowed from the Greek. Metre, 8o.

Petti, nihil me sicut antea iuvat scribere versiculos amore percussum gravi,
amore qui me praeter omnis expetit mollibus in pueris aut in puellis urere.

Hic tertius December, ex quo destiti Inachia furere, silvis honorem decutit.

Heu me, per urbem (nam pudet tanti mali)

1 f. nihil: cognate object of iuvat. — versiculos: the diminutive in disparagement of the epodic measure, unsuited for love verses. — amore: not fully personified.

3 f. amore: for the anaphora, see Intr. 28c. — praeter omnis: the lover’s inevitable extravagance. ‘No one ever suffered as he does.’ — in puellis urere: cf. C. i, 17, 19 f. dices laborantis in uno | Penelope vitreamque Circe. For the infinitive, see Intr. 107.

5 f. hic tertius December, etc.: this December which is stripping, is the third since, etc. Horace measures the years by the month in which his birthday fell. — Inachiā furere: like the Greek µαίνεσθαι ἐπὶ την. — honorem: splendor. Cf. Verg. G. 2, 404 frigidus et silvis aquilo decussit honorem.

7 f. nam: in apology for his sigh, heu me. Notice that the broken order also expresses Horace’s feeling of shame.
HORATI

fabula quanta fui! Conviviorum et paenitet, in quis amantem languor et silentium arguit et latere petitus imo spiritus!

'Contrane lucrum nil valere candidum pauperis ingenium!' querebar adplorans tibi, simul calentis inverecundus deus fervidiore mero arcana promorat loco.

'Quod si meis inaestuet praecordiis libera bilis, ut haec ingrata ventis dividat fomenta volnus nil malum levantia, desinet imparibus certare submotus pudor.'

Vbi haec severus te palam laudaveram, iussus abire domum ferebar incerto pede


9. quis: this form is found only here in the lyric poems. — amantem: sc. me. — languor: lack of interest, indifference, which showed itself in his silence.

11 f. The poet’s indignant outburst against his richer rivals. For the construction, see Intr. 106. — adplorans: i.e. ‘accompanying my plaints with tears.’

13 f. simul: regularly used by Horace equivalent to simul ac. — calentis: genitive agreeing with the genitive implied in the possessive pronoun that is naturally understood here, i.e. mea arcana. Cf. Cic. in Pis. 3. 6 iuravi hanc urbem mea unius opera esse salvam. — inverecundus deus: the god who destroys all verecundia, when

taken in excess. The god and his gift are identified. Cf. the opposite C. 1, 27, 3 verecundum Bacchum. — mero: with calentis. — loco: i.e. ‘their proper place’ — my own mind.

15 ff. quod si, etc.: resuming the quotation of his former confidences. — libera bilis: ‘my anger find free speech,’ etc. Cf. 4, 10 liber rima indignatio. Propertius desired the same relief, 1, 1, 28 sit modo libertas quae velit ira logui. — ingrata: vain, inrita. Cf. Verg. A. 9. 312 f. sed aureae | omnia discerpant et nubibus inrita donant. — fomenta: figuratively used of his plaintive outpourings to Pettius. — pudor: the false pride that still urged him to the contest.

19 f. ubi haec severus, etc.: when I determined grown had spoken thus so nobly. — iussus: sc. a te. Pettius approved his praise-
ad non amicos heu mihi postis et heu
limina dura, quibus lumbos et infregi latus.
Nunc gloriantis quamlibet mulierculam
vincere mollitia amor Lycisci me tenet;
unde expedire non amicorum queant
libera consilia nec contumeliae graves,
sed alius ardor aut puellae candidae
aut teretis pueri longam renodantis comam.

worthy resolution. — ferebar: note
the tense. He wished to carry
out his determination to break
with his love, but still with irreso-
lute steps (incerto pede) he wan-
dered to his mistress’ home.
Tibullus acknowledges the same
weakness, 2, 6, 13 iuravi quotiens
rediturum ad limina numquam: |
cum bene iuravi, pes tamen ipse
redit.

21 f. heu . . . heu: he sighs
over his weak will; the exclama-
tions are to be taken with the
entire sentence rather than with
any particular words. — dura: lit-
erally, as the relative clause shows.

23. mulierculam: Lyciscus uses
the diminutive disparagingly.

25 f. expedire: set free (from
these toils). Cf. C. 1, 27, 23 f.
vix inligatum te . Pegasus ex-
pediet. — libera consilia: frank
advice. Cf. v. 16. — contumeliae:
on the part of Lyciscus.

28. teretis: shapely. Cf. C.
2, 4, 21 teretis suras. — renodantis
comam: binding his long hair into
a knot. renodo has here the same
sense as religare C. 1, 5, 4 cui
flavam religas comam? For the
custom of such boys to wear the
hair long, see C. 2, 5, 23 f.; 3, 20,
14; 4, 10, 3.

12

Quid tibi vis, mulier nigris dignissima barris?
Munera cur mihi quidve tabellas
mittis, nec firmo iuveni neque naris obesae?
Namque sagacius unus odoror,
polypus an gravis hirsutis cubet hircus in alis,
quam canis acer ubi lateat sus.
Qui sudor vietis et quam malus undique membris
crescit odor, cum pene soluto
indomitam properat rabiem sedare, neque illi
iam manet umida creta colorque
stercore fucatus crocodili, iamque subando
tenta cubilia tectaque rumpit!

Vel mea cum saevis agitat fastidia verbis:
'Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
mollis opus. Pereat male quae te
Lesbia quaerenti taurum monstravit inertem,
cum mihi Cous adesset Amyntas,
cuius in indomito constantior inguine nervus
quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
cui properabantur? Tibi nempe,
ne foret aequalis inter conviva, magis quem
diligeret mulier sua quam te.

O ego non felix, quam tu fugis ut pavet acris
agna lupos capreaeque leones.'

13

A study from the Greek. The motive is taken from the same poem
of Alcaeus that Horace imitated later in C. 1, 9. While snow and
rain fall outside, the poet calls his friends to celebrate the day with a jar
of old wine, so long as youth yet is theirs. As warrant for this he
quotes Chiron's advice to his pupil Achilles. Metre, 79.

Horrida tempestas caelum contraxit, et im布res
nivesque deducunt Iovem; nunc mare, nunc siluæ

f. caelum contraxit: the heavy
clouds have covered the sky and
brought it nearer to the earth.—
deducunt Iovem: the identification
of the sky and the supreme divinity
of the heavens was a common-

place of Hellenistic and Roman
literature. Cf. C. 1, 1, 25 sub Iove
frigido (=sub caelo). Verg. E. 7,
60 Juppiter et laeto descendet plurimi-

mus imbri, and G. 2, 325 ff. tum
pater omnipotens fecundis imbri
Threicio Aquilone sonant: rapiamus, amici, occasionem de die, dumque virent genua
et decet, obducta solvatur fronte senectus.
Tu vina Torquato move consule pressa meo. Cetera mitte loqui; deus haec fortasse benigna
reducte in sedem vice. Nunc et Achaemenio
perfundi nardo iuvat et fide Cyllenea
levare diris pectora sollicitudinibus,

bus aether | coningis in gremium
laetae descendit, et omnis | mag-
bus alit magnum conmixtus cor-
pore, fetus. — siluae: trisyllabic
as C. 1, 23, 4.

3. Threicio || Aquilone: for the
hiatus, see Intr. 43. Thrace is
the home of the North wind. Cf.
C. 1, 25, 11 Thracio . . . vento. —
rapiamus: an intensive expression,
eagerly seize. Plutarch's ἀρπάζων
W. occasiones non modo accipe, arripe.

4. de die: ‘offered by the day,’
with the suggestion of beginning
early. Cf. the expressions de die
bibere; de die convivia facere.—
virent genua: cf. C. 1, 9, 17 donec
virenti canitites abest. Theoc. 14,
70 ποιεῖν τι δεῖ ἄσ (i.e. ἐως) γόνυ
χλορόν.

5. et decet: ‘youth is the time
for drinking’; some ten years
later, Horace called his friend to
a carouse dum licet, C. 2, 11, 16.
—obducta: clouded.

6. tu: with this abrupt address
Horace invests one of his imagi-
nary company with the duties of
host. Cf. C. 1, 9. — vina . . .
move, broach. Cf. C. 3, 21, 6
(testa) moveri digna bono die.—
Torquato . . . consule . . . meo:
L. Manlius Torquatus, cos. 65 B.C.,
the year of Horace's birth. Cf.
C. 3, 21, 10 o nata mecum consule
Manlio (testa).

7 f. cetera: all else, save words
of cheer. It is possible that Hor-
ace means, ‘do not discuss poli-
tics or refer to our present state,
the losses we have suffered in the
civil wars (haec).’ — benigna vice:
with kindly compensation. Cf. C. 4,
14, 13 plus vice simplici, ‘with
more than equal return.’ — sedem:
sc. suam; cf. Suet. Aug. 28 ita
mihi salvam ac sospitem rem pu-
blickam sistere in sua sede liceat.

8 f. Achaemenio . . . nardo:
oriental perfume; cf. C. 3, 1, 44
Achaemenium costum. Achaeme-
nes was the mythical founder of the
Persian dynasty. — fide Cyllenea:
the lyre was invented by Hermes,
who was born on Mt. Cyllene in
Arcadia.

10. Cf. C. 4, 11, 35 minuentur
atrae carmine curae.
nobilis ut grandi cecinit centaurus alumnus:
'Invicte, mortalis dea nate puer Thetide,
te manet Assaraci tellus, quam frigida parvi
findunt Scamandri flumina lubricus et Simois,
unde tibi reditum certo subtemine Parcae
rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
deformis aegrimoniae dulcibus adloquiis.'

11 ff. Horace supports his exhortation by quoting the example of Chiron, as he introduces Teucer later (C. i. 7) for a similar purpose. — grandi: full grown. Cf. liv. 7, 210 metuens virgae iam grandiis Achilles. — invicte: used substantively, as Verg. A. 6, 365 eripe me his, invicte, malis. — mortalis: predicate with nate. For the order, see Intr. 21.

13. Assaraci tellus: Assaracus was king of Troy, great-grandfather of Aeneas. — frigida: probably with reference to one of the Scamander's sources. Cf. ll. 22, 151 f. ἦν δ' ἔτερη (sc. πηγή) θήρει προφείει ἐκιώα χαλάζῃ | ἦν χίφιν ψυχρῆ ἦν ἐξ ὀδατὸς κρυστάλλῳ.
— parvi: in Homer it is μέγας πόταμος.

14. lubricus: of the swift smooth current. Cf. Ovid. Am. 3, 6. 81 supposuisse manus ad pectora lubricus amnis dicitur. The Scamander and Simois are to be the witnesses of Achilles' mighty deeds.

So the Fates prophesy, Catull. 64 357 ff. testis erit magnis virtutibus unda Scamandri, quae passim rapido diffunditur Hellesponto. | cuius iter caesis angustans corporum acervis | alta tepefaciet permixta flumina caede.


17 f. illic: i.e. before Troy. When Agamemnon's envoys came to Achilles (ll. 9. 186) they found him cheering himself before his tent, τὸν δ' εἰρενον φρένα τερπόμενον φόρμωγον λυγεῖν. — adloquiis: equivalent to solaciis. Cf. Catull. 38, 4 quem tu . . . qua solatus es allocutione?
Maecenas had urged Horace again and again to finish up some collection of verses, probably the book of epodes. Horace answers that he cannot now, for he is in love, and even Anacreon could not write polished verses when smitten with Bathyllus. The poem closes with the retort: ‘You too are in love, Maecenas, and should understand; thank Heaven that your flame is not like mine.’ The colloquial and familiar tone of the epode should be noticed. Metre, 75.

Mollis inertia cur tantam diffuderit imis oblivionem sensibus,
pocula Lethaeos ut si ducentia somnos arente fauce traxerim,
candide Maecenas, occidis saepe rogando:

1-4. Maecenas’ constant question, given here in indirect form, dependent on rogando, v. 5.—mollis: the opening word gives the keynote of the reproach. Horace has grown ‘soft,’ and has forgotten all his promises.—imis... sensibus: dative, equivalent to penitus. Cf. Verg. E. 3, 54 sensibus haec imis reponas.

3. Lethaeos... somnos: the sleep of complete forgetfulness. Cf. Verg. A. 6, 714 f. Lethaei ad fluminis undam | securos latices et longa oblivia potant.—ut si: not to be connected with tantam only, but rather with imis... sensibus, showing how completely forgetfulness has taken possession of him.—ducentia: cf. C. 3, 1, 20 f. non avium citharacque cantus | somnum reductum, also Epist. 1, 2, 31 ad strepitum citharae cessantem ducere somnum.

4. traxerim: like the Greek ἔλκεω; stronger than the ordinary bibere or ducere, which is used C. 1, 17, 21 pocula... duces sub umbra. The latter word, however, would be impossible here, as it has just been used in v. 3.

5. candide Maecenas: with general reference to Maecenas’ upright character; here used because Horace recognizes the justice of his patron’s reproaches. Cf. 11, 11 candidum ingenium. In similar fashion he addresses Tibullus Epist. 1, 4, 1 Albi. nostrorum sermonum candidum index. Cf. the English ‘candid.’—occidis: colloquially extravagant. Cf. C. 2, 17, 1: also Plaut. Pseud. 931 occidis me, quom istuc rogas.
deus, deus nam me vetat inceptos, olim promissum carmen, iambos
ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
qui persaepe cava testudine flevit amorem
non elaboratum ad pedem.

6 f. deus, deus: 'for it is the god, the god, I tell you, who.'
Emphatically stating the cause of his delay. Intr. 28a. — carmen: used here apparently of the entire collection for which his friends have so long waited (olim promissum). For the order cf. Epist. 2, 1, 234 acceptos, regale nomisma, Philippopos; and Verg. E. 2, 3 inter densas, umbrosa cacuminia, fagos. — iambos: this word seems to show that the poems in epodic form are meant, for this is the term Horace applies to them, Epist. 1, 19, 23; 2, 2, 59. Intr. 4.

8. ad umbilicum adducere: a stick was fastened to the last sheet of the strip of papyrus paper on which the book was written; when the book was finished the strip was rolled on this stick, which was called the umbilicus because it was in the center of the roll. See Schreiber's Atlas, pl. 90 ff. Therefore the phrase means, 'to finish the book.' So Martial opens the last epigram of his fourth book ohe iam satis est, ohe libelle. | iam pervenimus usque ad umbilicos.

9–12. None of Anacreon's poems to his favorite Bathyllus are preserved, so that we cannot determine the correctness of this statement. — non aliter: generally used to return to the main theme after an illustration, not as here to introduce the illustration itself. — cava testudine: the sounding box of the lyre. Cf. C. 1, 32, 13 f. o decus Phoebi et dapibus suprerni | grata testudo Iovis. — flevit amorem: gave sad expression to his love. Domitian Marsus says in his elegy on Tibullus te quoque Vergilio comitem non aquea, Tibulle, | mors invenen campos misit ad Elysios, | ne foret, aut elegis molles qui flet amores, | aut caneret fori regia bella pede. Dioscorides, a writer of the Hellenistic period, testifies that Anacreon often became lachrymose over his love and cups. Anth. Pal. 7, 31, 3 f. τερπνότατε Μούρσητιον Ἀνάκρασον, ὦ τί Βαθύλῳ | χλωρὸν ἐπ᾽ ἑτοῦ κυλίκων πολλάκις δάκρυ χέως.

12. non elaboratum, etc.: probably meaning that Anacreon employed only simple measures for his love poems.
Vreris ipse miser; quod si non pulchrior ignis
accendit obsessam Ilion,

gauda sorte tua: me libertina nec uno
contenta Phryne macerat.

13. ipse: 'you know how it is
from your own experience, Maecenas.' — quod si: now if; introduc-
ing a supposition recognized as true. Cf. C. 3, 1, 41. — ignis:
flame, with the same double meaning that the English word has.
Cf. 3. 7. 10 f. Helen was the 'flame'
that fired besieged Ilion. The early commentators think Maecenas' 'flame' was Terentia, whom he
later married. Cf. C. 2, 12.

15 f. me: emphatic, as for me.
Horace frequently thus concen-
trates attention on himself at the
end of his verses. Cf. e.g. C. 1,
1, 29, when after enumerating the
interests of other men, he sud-
denly says, me doctarum hederae
praemia frontium | dis miscent superis; me gelidum nemus, etc.
— nec: adding a second char-
acteristic, — 'she is not only a lib-
ertina, but she is not even,' etc.
Catullus complains of his Lesbia
68, 135 uno non est contenta Catullo.
— macerat: cf. C. 1, 13, 6 umor
et in genas furtim labitur, argu-
ens | quam lentis penitus macerer
ignibus.

15

Horace's reproach to faithless Neaera.
'In the depth of night thou didst swear thy constancy to me (1—10).
Now thou art no longer true. I tell thee I am man enough to seek
another love (11—16). Thy present lover may have all riches, wisdom,
and the beauty of a Nereus, his triumph will be short, for presently he
shall weep over thy broken faith. And I shall laugh last (17—24).'
Metre, 75.

Nox erat et caelo fulgebat luna sereno
inter minora sidera,
cum tu, magnorum numen laesura deorum,

1 f. Night is the time for lovers' vows; the moon and stars their
proper witnesses. Cf. Catull. 7, 7 f.
sidera . . . cum tacet nox; | fur-
tivos hominum vident amores. —

inter minora sidera: repeated C.
1, 12, 47.
3 f. laesura: ready to outrage.
Intr. 110. — in verba . . . mea: i.e.
repeating the oath after me. The
in verba iurabas mea,
articulius atque hedera procrea adstringitur ilex
lentis adhaerens bracchiis,
dum pecori lupus et nautis infestus Orion
turbaret hibernum mare
intonsosque agitaret Apollinis aura capillos,
fore hunc amorem mutuum.

O dolitura mea multum virtute Neaera!

nam si quid in Flacco viri est,
non feret adsiduas potiori te dare noctis,
et quaeeret iratus parem;

phrase in verba alicuius iurare was originally a technical expression for taking the military oath of fidelity to the general; then extended to include any oath of allegiance. Cf. Epist. I, 1, 14 iurare in verba magistri.

5. articulius atque: cf. 12, 14 minus ac. For the figure, cf. C. I, 36, 20 lascivis hederis ambitiosior.

7. dum, etc.: giving the oath in indirect form. In the form in which the sentence was first conceived v. 7 was a complete idea dum pecori lupus et nautis infestus Orion (eset). The following verse contains an attribute of Orion which would naturally be expressed by qui turbaret, etc. This was, however, made the predicate of infestus Orion to parallel v. 9, so that dum pecori lupus is left without a verb. In translating supply eset with lupus. For the comparison of the wolf and the lamb, cf. 4, 1 and n. On Orion as a storm-bringing constellation, cf. 10, 10

9 f. 'So long as Apollo’s youth shall last,’ i.e. ‘forever.’ Cf. Tibul. I, 4, 57 solis aeterna est Phoebou Bacchoque inventus, | nam decret intonsus crinis utrumque deum. — hunc: this love of ours.

11 f. virtute: literally, ‘spirit that becomes a man’; the idea is repeated in si quid ... viri est. — Flacco: use of the proper name instead of me gives the same dignity to the expression that is lent to Teucer’s words C. I, 7, 27 nil desperandum Teucro duce et auspice Teucro.

13 f. potiori: more favored rival, as C. 3, 9. 2 nec quisquam potior. — parem: i.e. one who will return true love with like: in sense equivalent to se dignam.
nec semel offensi cedet constantia formae,  
si certus intrarit dolor.
Et tu, quicumque es felicior atque meo nunc  
superbus incidis malo,
sis pecore et multa dives tellure licebit  
tibique Pactolus fluat,
 nec te Pythagorae fallant arcana renati,  
formaque vincas Nirea,
heu heu, translatos alio maerebis amores;  
ast ego vicissim risero.

15 f. offensi: sc. Flacci, modifying constantia. Cf. n. to calendaris, 11, 13.—formae: dative.—si...dolor: Horace has not yet completely shut the door of his heart; Neaera can still return. But if once his painful jealousy be confirmed (certus...dolor), then beware! Ct. 11, 15 ff.

17 f. et tu, etc.: the successful rival. Cf. Tibul. 1, 5, 69 at tu, qui potior nunc es, mea fata timeto.—superbus incidis: struttest in thy pride. Cf. 4, 5.

19 ff. Wealth, wisdom, beauty cannot oppose her fickleness.—licebit: future to conform to mae rebis v. 23.—tibique Pactolus fluat: 'though you have Midas riches.'

21 f. Pythagorae...renati: cf. n. to C. 1, 28, 10.—arcana: i.e. his esoteric teachings, reserved for his closest disciples.—Nirea: cf. II. 2, 673 f. Νηρείς, ός κάλλιστος ἄνηρ ὑπὸ Ἰλιον ἠλθεν | τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα, and C. 3, 20, 15.

23 f. heu heu: in mocking pity for his rival.—ast: an archaic form, favored by Vergil, but used by Horace only here and S. 1, 6, 125; 8, 6.—risero: the fut. perf. expresses Horace's confidence. 'I shall certainly have my time to laugh.'

16

This epode was probably written at the outbreak of the Perusine War between Octavian and Antony, 41 B.C. At this time Horace had just returned broken in fortune after the defeat at Philippi, and had not yet met Maecenas, whose favor later relieved his personal necessities, or been reconciled to the new order of government. In this poem, however, he shows no thought for his personal needs, but is anxious solely
for the state, which doubtless seemed to many to be sinking into ruin. The difference between his feelings now and a few years later can be seen from the words C. 1, 14, 17 f. *nuper sollicitum quae (sc. navis = civitas) mihi taudium, | nunc desiderium curaque non levis.* Sellar (p. 122) has acutely observed that Horace seems to express the feelings of the losing side before the peace of Brundium: Vergil, in his fourth eclogue, those of the winning side after its conclusion. The poem is not only the earliest, but the best of Horace's political verses. There is an intensity of feeling and a patriotic enthusiasm that did not appear later when the poet's anxieties had been calmed and somewhat blunted. In form also it is the most perfect of the epodes. Elision is wholly avoided in the hexameters—a new effect in Latin verse—and there are only three cases in the iambics. Furthermore there is a careful regard for assonance and a skillful use of alliteration that combine with other excellencies to make this one of the most remarkable productions of the Latin poets. The epode has been a favorite with many.

The mention of the Fortunate Isles may be due to the belief that Sertorius, after his defeat, wished to settle there. Cf. Plut. Sert. 9. The Scholiast says on v. 42 *ad quas (insulas fortunas) Sallustius in historia dicit victam voluisse ire Sertorium.* Probably the Canaries were meant. It is not impossible that some of the party defeated at Philippi had conceived the same plan. The thought running through the entire epode is that the state is hopelessly distracted by internal strife; it cannot escape ruin. Therefore all who are earnest and strenuous should settle in a new land where life can begin anew. The poem should be compared with *Epod.* 7 and with Vergil's *E. 4.* Metre, 76.

Alter a iam teritur bellis civilibus aetas, suis et ipsa Roma viribus ruit.

---

1 ff. Solon had similar forebodings for the Athenian state, 4, 1 ff. *ιμιετέρα δὲ πόλις κατὰ μὲν Διὸς οὐποτ' ὀλετάι | αἰσθαν καὶ μακάρων θεῶν φρένας ἀθανάτον | . . . αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἀφραδίησιν | ἄστοι βοῦλονται χρήματι πεθόμενοι, | δήμου θ' ἡγεμόνων ἄδικος νόος, οἰσιν ἐτοίμον | ὑβρίος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν.*

---

448
Quam neque finitimi valuerunt perdere Marsi
minacis aut Etrusca Porsenae manus,
aemula nec virtus Capuae nec Spartacus acer
novisque rebus infidelis Allobro
gen fera caerulea domuit Germania pube

passages, however, the idea is that
Rome has grown too great, whereas
Horace feels that the state is
rushing to suicidal ruin.

3–8. An enumeration of
the great dangers that have threatened
Rome from without, arranged ac-
cording to distance rather than
time.—quam: that city which.—
Marsi: who led in the Social War
in 91 B.C.; they proposed to reduce
Rome and to establish a new
capital of Italy at Corfinium.—
Porsenae manus: ‘Lars Porsena of
Clusium,’ who adopted the cause
of the banished Tarquins and
accordingly brought the city to
surrender. Tacitus in writing of
the burning of the Capitol in the
year of anarchy 69 A.D. employs a
similar expression, Hist. 3, 72
nullo externo hoste . . . sedem Iovis
. . ., quam non Porsena dedita
urbe neque Galli capta temerare
potuissent, furore principum
escindi!

5. aemula nec virtus Capuae: cf.
the reminiscence in Auson. Ord.
Urb. Nobil. 49 f. de Capua: 
nunc subdita Romae | aemula. After
the battle of Cannae in 216 B.C.
the Capuans went over to Hanni-
bal, and openly aimed to become
the leaders in Italy. The Romans
never forgot this perfidy. Cf. Cic.
Leg. Agr. 2, 87 quo in oppido
maiores nostri nullam omnino rem
publicam esse voluerunt; qui tres
solum urbes in ierris omnibus, Kar-
thaginem, Corinthium, Capuam,
statuerunt posse imperii gravi-
tatem ac nomen sustinere.—Spar-
tacus acer: the gladiator who
carried on the war against the
Romans 73–71 B.C. Cf. C. 3, 14, 19

6. novis rebus: abl. of time.—
Allobro: with reference to the
conspiracy of Catiline in 63 B.C.,
when an attempt was made to win
over to the side of the conspiracy
the Allobrogian envoys then in
Rome. They hesitated, but finally
decided it was for their interests
to betray the plot. Cf. Sall. Cat.
40 ff. Cic. in Cat. 3, 4. In 54 B.C.,
however, they revolted but were
subdued by C. Pomptinus, and this
revolt was thought to be due to
Cons. 32 C. Pomptinus . . . ortum
repente bellum Allobrogum atque
hac scelerata coniuratione (sc.
Catilinaria) excitatum proelis
fregit eosque domuit, qui laces-
sierant.

7. The greatest danger to Rome
since its capture by the Gauls in
390 B.C. was the invasion of the
parentibusque abominatus Hannibal,
impia perdemus devoti sanguinis aetas,
ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et urbem
eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini
(nefas videre) dissipabit insolens.

Teutones and Cimbri, who were
defeated and cut to pieces by
Marius at Aquae Sextiae in 102 B.C.,
and at Versellae in the following
year. — caerulea: blue-eyed. The
blue eyes and fair hair of
the Germans excited the wonder
of the dark Italians. Cf. Iuv. 13,
164 f. caerula quis stupuit Ger-
manis lumina, flavam | caesariem?
8. parentibus abominatus: cf.
C. 1, 1, 24 bella matribus detestata.
9 f. impia . . . aetas: in oppo-
sition with the subject of perdemus.
Cf. C. 1, 35, 34 quid nos dura
refugimus aetas? — devoti sangu-
inus: with a taint in the blood,
caused by the scelus fraternae
necis 7, 18. — rursus: as before the
founding of Rome.
11 f. barbarus: the Parthian
particularly was in Horace's mind,
as eques in the following verse
shows. Cf. 7, 9. — cineres: i.e.
of fallen Rome. Accus. with in-
sistet. — sonante: 'and the hoofs
of the victor's horse will clatter
and echo through the empty
streets.' Cf. Ezek. 26, 11 'with
the hoofs of his horses shall he
tread down all thy streets.'

13. carent: now are safe from.
Tradition placed the tomb of Ro-
mulus — in spite of his apotheosis —
behind the rostra. So Porph.
Varro post rostra fuisse sepultum
Romulum dicit. Whether it was at
the spot marked by a slab of black
stone was uncertain, according to
Festus, p. 177 M. niger lapis in
Comitio locum funestum signicat,
ut ali, Romuli morti destinatum.
In 1899–1900 the spot beneath this
niger lapis was excavated, but
nothing that could be regarded as
a tomb of a hero was discovered;
yet the place was clearly hallowed,
as the remains of sacrifices show.
The most important discovery was
a fragmentary ancient inscription,
which can hardly be later than
500 B.C.

14. nefas videre: sc. est. Said
with reference to the entire act of
desecration. — insolens: all un-
wittingly. Cf. C. 1, 5, 8. With
the expression in the last two
verses, cf. Jeremiah 8, 1 'At that
time, saith the Lord, they shall
bring out the bones of the kings
of Judah, and the bones of his
princes, and the bones of the
Forte quid expediat communiter aut melior pars malis carere quaeritis laboribus.
Nulla sit hac potior sententia: Phocaeorum velut profugit exsecrata civitas agros atque laris patrios habitandaque fana apris reliquit et rapacibus lupis, ire pedes quocumque ferent, quocumque per undas Notus vocabit aut protervus Africus.

Sic placet, an melius quis habet suadere? Secunda priests, and the bones of the prophets, and the bones of the inhabitants of Jerusalem, out of their graves: .. they shall be for dung upon the face of the earth.'

15 ff. The poet dramatically appeals to his audience as if it were assembled in council.—forte: equivalent to forsan. Instead of putting the clause in the form of a condition, si .. quaeritis, a direct statement is used.—communiter: equivalent to omnes, in contrast to melior pars.—aut: or at least.—carere: to escape. An infinitive of purpose, dependent on quid expediat. Intr. 107. Cf. C. 1, 26, 1 metus tradam ... portare ventis.

17 f. nulla sit, etc.: 'no proposal shall prevail over this.' The proposal proper begins v. 21 ire, etc.—Phocaeorum: in 534 B.C. the Phocaeans left their home rather than submit to the Persian yoke. The story is told by Herodotus 1, 165.—exsecrata: having bound themselves by a curse (if any should try to return). Herod. l.c. ἔτοιμ-σαντοι ἵχνη τὰς κατάρας τοῦ ὕπολειπο-μ. ἵναι ἑαυτῶν τοῦ στόλου. They furthermore sunk a mass of iron in the sea and swore they would not return to Phocaea until the iron should come to the surface again. This act became proverbial. Cf. Callim. Frg. 209 Φωκαέων μέχρις κε μένη μέγας εἰν ἀλι μύδρος.

19. laris patrios ... fana: 'their hearths and temples.'—habitanda, etc.: marking the desolation of their city. Cf. n. to v. 10 above.

21 f. pedes ... per undas: 'by land and sea.'—quocumque ... quocumque: the anaphora marks the poet's feeling. Intr. 28 c.—vocabit: of a favorable wind. Cf. Catull. 4, 19 f. laeva sive dextera | vocaret aura.

23 f. sic placet: the language of the Roman senate, where the form of putting the question was placetne? Thus Horace continues the dramatic figure of a deliberative assembly.—suadere: with habeo, like the Gr. ἕχω πείθει — secunda, ... alite: cf. n. to 10, 1.
ratem occupare quid moramur alite?

Sed iuremus in haec: 'Simul imis saxa renarint vadis levata, ne redire sit nefas; neu conversa domum pigeat dare lintea quando Padus Matina laverit cacumina, in mare seu celsus procurret Appenninus, novaque monstra iunxerit libidine mirus amor, iuuet ut tigris subsidere cervis adulteretur et columba miluo, credula nec ravos timeant armenta leones, ametque salsa levis hircus aequora.'

Haec et quae poterunt reeditus abscindere dulcis eamus omnis exsecrata civitas, aut pars indocili melior grege; mollis et exspes inominata perprimat cubilia.

25. sed: 'but before we set sail, we must bind ourselves by an oath as the Phocaeans did.' — in haec: sc. verba. Cf. n. to 15, 4. — simul, etc.: the simple 'never' which we might expect is expanded into four dōvata, a favorite figure with the Romans. Cf. C. 1, 29, 10 ff.; 33, 7 f. Verg. E. 1, 59 ff. — vadis: abl. of separation.

28. Matina . . . cacumina: in Apulia. Cf. 1, 28, 3. 'The river shall climb the mountain heights.' Then follows the opposite figure of the Apennines running into the sea.

30. nova: strange, unnatural. — monstra: proleptic. changed to unnatural monsters by their strange passion (mirus amor).

31 f. subsidere: mate with. The reversal of nature is the more complete as the tiger and the lion become gentle, the deer and cattle bold; the dove too is to be wanton, whereas it was typical of fidelity. Cf. Prop. 3. 7, 27 exemplo iunctae tibi sint in amore columbae. — miluo: trisyllabic.

33 f. credula: proleptic, trustful. — levīs: also proleptic, become smooth, like a sea animal.

35 f. haec: resuming the preceding oath; object of exsecrata. — et quae: and whatever else. — civitas: for the construction, cf. v. 9 aetas.

37 f. aut pars . . . melior: cf. n. to v. 15. The dull crowd, the inactive (mollis), and the faint-hearted (exspes) may remain behind. — inominata: equivalent to male ominata; found only here.
EPODON LIBER

Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus; arva beata
petamus, arva divites et insulas,
rededit ubi Cererem tellus inarata quotannis
et imputata floret usque vinea,
germinat et numquam fallentis termes olivae
suamque pulla ficus ornat arborem,
mella cava manant ex ilice, montibus altis

39 f. vos: i.e. the melior pars.
— virtus: manly courage, in contrast to muliebrem ... luctum.—
Etrusca ... litora: on the voyage to the West. — et: for the position, see Intr. 31.

41 f. nos, etc.: the decision is now made, and the poet returns to the glories of their new home in the Fortunate Isles.—circumvagus: apparently coined by Horace to reproduce the Homeric ἄφόρρος, the stream that circles around the world. Ovid. Met. 1, 30 uses circumfluus for the same purpose. Cf. Aesch. P. V. 138 ff. τὸν περὶ πᾶσαν θ' εἰλισσομάνου | χθόν' ἀκούμητῳ δεύματι παῖδες πατρὸς Ὄκεανοῦ. ‘Children of father Ocean, who circles round the entire earth with stream unwearied.’ — arva ... arva: Intr. 28 c.—divites insulas: i.e. the Fortunate Isles in the Western sea; Homer’s Elysian Plain (Od. 4. 563 ff.). Hesiod’s Islands of the Blest (Op. 170 ff.), where the heroes dwell. Cf. also Tenn. Ulysses, ‘It may be that the gulfs will wash us down: | It may be we shall touch the Happy Isles, | And see the great Achilles, whom we knew.’ The ‘Fortunate Isles’ of later times are probably to be identified with the Madeiras or the Canaries, which were visited by the traders. In this distant western land poets thought that nature supplied all man’s needs without effort on his part.

43. reddit: i.e. as man’s due.

45 f. numquam fallentis: cf. C. 3, 1. 30 fundus mendax. This, like imputata and inarata above, emphasizes man’s ease and confidence there. — suam: emphatic. The better varieties of figs can be obtained only by grafting. Cf. 2, 19 insitiva pira et n. So Vergil says of a grafted tree, G. 2, 82 miraturque novas frondes et non sua poma.—pulla: i.e. ‘ripe.’

47. mella: typical of abundance, like the Biblical ‘land flowing with milk and honey.’ Cf. C. 2. 19, 10-12, and Tibul. 1. 3, 45 f. ἅπερ mella dabant quercus, ultroque ferebant | obvia securis ubera lactis oves.—montibus: Intr. 95.
levis crepante lympha desilit pede.  
Illic iniussae veniunt ad mulctra capellae,  
refertque tenta grex amicus ubera,  
nec vespertinus circum gemit ursus ovile,  
neque intumescit alta viperis humus;  
nulla nocent pecori contagia, nullius astri  
gregem aestuosa torret impotentia.  

Pluraque felices mirabimur, ut neque largis  
aquosus Eurus arva radat imbribus,

48. The music of this verse has been noted by commentators ever since Porphyrio's day. Cf. C. 3, 13, 15 f. unde loguaces lymphae desiliunt tuae. In this verse the p-sound is added to that of the liquid. This new home will also have an abundant supply of water, which is far more important in such countries as Italy, especially in the siticulosa Apulia, or in our California, where there is a long dry season, than in the middle and eastern part of the United States. — pede: carrying the figure in desilit to its extreme. Anticipated by Lucretius 5, 272 qua via secta semel liquido pede detulit undas.

49 ff. The cattle need no herdsman to bring them home, no protection against wild beasts. A little later Vergil used the same description to picture the golden age that was approaching, E. 4, 21 f. ipsae lacte domum referent distenta capellae | ubera. In Vergil's verse ipsae is equivalent to Horace's iniussae, and distenta replaces the simple tenta.


52. intumescit: the action of the angry snake is transferred to the ground. Cf. Intr. 99. — alta: proleptic with intumescit, swells and rises with.

61 f. These verses stand in all the Mss. after v. 60, but are obviously out of place; by transferring them to this position the continuity of thought is maintained. — nulla . . . nullius: Intr. 28 c. — astri: especially such as Sirius: cf. C. 3, 29, 17 ff. — aestuosi . . . impotentia: the dog-star's furious heat, which brings disease on the flocks and herds. With this meaning of impotentia, cf. impotens C. 1, 37, 10; 3, 30, 3.

53-56. 'They shall be oppressed neither by too abundant rains as in the Italian winter, nor by too great drought as in the Italian summer.' — ut: how. — radat: cf.
pinguia nec siccis urantur semina glaebis, 

utraque rege temperante caelitum.

Non huc Argoo contendit remige pinus, 
neque impudica Colchis intulit pedem; 
non huc Sidonii torserunt cornua nautae, 

laboriosa nec cohors Ulixei:

Iuppiter illa piae secrevit litora genti, 

ut inquinavit aere tempus aureum;

aere, dehinc ferro duravit saecula, quorum

piis secunda vate me datur fuga.

Lucret. 5, 256 ripas radentia fluminà rodunt. — siccis: proleptic.

57–60. ‘That land is yet uncontaminated by man; no adventurers or traders have ever reached its shores.’ — Argoo remige: collectively, an instrumental abl. With the use of the adjective, cf. Etrusca v. 4 above and n. to 10, 12. — pinus: i.e. the ship made from the pines of Pelion. Cf. Eurip. Med. 3 f. μηδ' έν νάπαισι Πηλίον πεσείν ποτε | τμηθεῖσα πεύκη. ‘Would that the pine had ne'er fallen under the axe in the vale of Pelion.’ And Catull. 64, 1 f. Peliaco quondam prognaetae vertice pinus | dicuntur liquidas Neptuni nasse per undas. — impudica Colchis: Medea, queen of sorceresses, who helped Jason win the golden fleece, and then fled with him in the Argo, murdering her brother Apsyrtus to delay her father’s pursuit.

59 f. Sidonii: the great traders of antiquity. — torserunt cornua: swung their yards, i.e. directed their ships. — laboriosa: the epithet proper to Ulysses — Homeric πολύτλας, πολυτλήμων — is transferred to his companions. Cf. 17, 16. Intr. 99.

63 f. secrevit: set apart for an upright people (piae genti), i.e. the melior pars, comprising Horace and his friends. — ut: temporal. — inquinavit: alloyed.

65. aere: in the same construction as ferro. For the anaphora, cf. arva, arva v. 42. Intr. 28 c. The present age is the age of iron. — quorum: from which, objective gen. with fuga. — vate me: according to my prophecy; vates, ‘inspired bard,’ was the earliest word for poet among the Romans, but had been displaced by poeta until the poets of the Augustan Age restored it to its former dignity. Cf. Verg. A. 6, 662 quique pis vates et Phoebò digna locuti. Cf. C. 1, 1, 35.
A mock palinode addressed to Canidia; in pretended terror at the sorceress' power Horace pleads for mercy. Yet in his very prayer (1–52), as also in Canidia's reply (53–81), he makes his sharpest attack by rehearsing again all the charges he has ever made against her. Cf. *Epod.* 5 and *S.* 1, 8. With the palinodic form, cf. *C.* 1, 16. The date of composition naturally falls after these other two poems; it cannot be more accurately fixed. Metre, 58.

Iam iam efficaci do manus scientiae, supplex et oro regna per Proserpinae, per et Dianae non movenda numina, per atque libros carminum valentium refixa caelo devocare sidera, Canidia, parce vocibus tandem sacris citumque retro solve, solve turbinem.

1. **iām iām**: cf. 2, 68, where the meaning, however, differs, owing to the tense of the verb. So Catullus says 63, 73 *iām iām dolet quod egi*. *Intr.* 28 c. — *efficaci*... *scientiae*: for it has accomplished its end, and Horace is forced to recognize its power. — *do manus*: yield like a captive who extends his hands for fetters.

2 ff. Horace adjoins her by the divinities and powers under whose protection she stands. — *et*, etc.: for the position of the conjunctions, see *Intr.* 31. — *Dianae*: i.e. Hecate. Cf. n. to 5, 51. — *non movenda*: according to Porphyrio, equivalent to *non lacessenda*—not to be disturbed with impunity, inviolable.

4 f. *libros*, etc.: books containing formulae for incantations and magic. Cf. *Acts* 19, 19 'And not a few of them that practiced curious arts brought their books together, and burned them in the sight of all.' — *valentium*... *devocare*: cf. v. 78 and n. to 5, 45. — *refixa*: proleptic — *unfix* and, as if the stars were fastened to the vault of heaven. Cf. Verg. *A.* 5, 527 f. *caelo ceu saepe refixa|transcurrunt crinemque volantia sidera ducent*.


7. *citum*: a participle (ciere), proleptically used with *retro, whirl swiftly backward,* and, etc.— *solve, solve*: *Intr.* 28 b. — *turbinem*: a rhombus, or 'bull roarer,' employed in magic rites. It was a smooth
Movit nepotem Telephus Nereium, in quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
Unxere matres Iliae addictum feris alitibus atque canibus homicidam Hectorum, postquam relictis moenibus rex procedit
heu pervicacis ad pedes Achillei.

board which, when whirled at the end of a string, made a whirring noise, and was supposed to exercise a charm over the intended victim. To loose the spell it was whirled in the opposite direction (retro). It is still in use among some uncivilized peoples. See Andrew Lang, *Custom and Myth*, p. 29 ff. Cf. Theoc. *Id.* 2. 30 f. χῶς δυνεῖθ’ ὅδε ῥόμβος ὃ χάλκεος, εἰς Ἀφροδίτας | ὃς κείνος δυνὸτο ποθ’ ἀμετέρησι θύρησι. 'And as whirls this brazen wheel, so restless, under Aphrodite's spell, may he turn and turn about my doors, (Lang). Lucian, *Dial. Meretr.* 4, 5 describes its use.

8-18. Three mythical examples of the effect of supplication. Telephus, King of the Mysians, was wounded by Achilles when the Greeks landed at Troy. His wound would not heal, and he was finally forced to come as a suppliant to his enemy, in accordance with an oracle which said he could be cured only by the rust of the spear that had struck him. Aged Priam's prayers made Achilles relent and give back Hector's body. Circe allowed Odysseus' companions to regain their human form.—nepotem . . . Nereium: Achilles' mother Thetis was the daughter of Nereus.

11. unxere: *i.e.* prepared for burial Hector's body.—addictum: *i.e.* destined to be the food of, etc., as a consolation to Patroclus' shade. Cf. *Il.* 23, 179 ff. χαϊρέ μοι, ο Πάτροκλε, καὶ εἰν 'Αἴδων δόμουσι: πάντα γὰρ ᾗδη τοι τελέω, τὰ πάροι-θεν ὑπ’ ἀτεθν. ἡ δὲθέκα μὲν Τρῶων μεγαθύμων νίκας ἔσθλους | τοῦς ἀμα σοί πάντας πῦρ ἔσβιε· Ὁκτορά
κ’ ὅν τι | δῶσω Πριαμίδιν πυρὶ διαπτέμεν, ἄλα κύνεσιν.

12. homicidam: reproducing the Homeric Ἑκτῶρ ἀνδροφόνος. 13 f. rex: Priam. For the Romans the pathos of the situation lay not in Priam's loss of his son, but in the fact that this mighty king was forced to humiliate himself and weep for his son before Achilles. Cf. *Il.* 24. 509 f. δὶ μὲν Ἐκτόρος ἀνδροφόνοιο | κλαί' ἄδια' προτάρῳθὲ ποδὸν Ἀχιλῆς ἐλυ-σθείς. It is said this passage moved Macaulay to tears.—pervicacis: obstinate, but yielding in the end.
17 f. The example of Circe is well chosen. The poet prays that Canidia like the early sorceress will reverse her spell. — saetosa: i.e. with swinish bristles. — duris pellibus: abl. with exuere. — laboriosi: Homeric πολυτλας, πολυτλημον; best taken with Ulixei. Still, cf. 16, 60.

17 f. mens: Horace supposes that Circe’s victims lost their minds as well as shapes, but in the Homeric account their fate is made the more pathetic because their wits remain. — sonus: voice. — honor: in contrast to the ugly swinish faces they had just put off.

20. amata, etc.: in this ironical compliment Horace gives Canidia the best thrust. — nautis . . . et institoribus: the lowest classes; cf. n. to 3, 6, 30.


22. Horace is reduced to skin and bones. He may have derived his description from Theoc. 2. 88 ff. καὶ μεν ἔχως μὲν ὅμοιος ἐγίνετο πολλάκι θάψφ, ἐρρεν δ’ ἐκ κεφαλᾶς πᾶσαι τρίχες · αὐτὰ δὲ λουπὰ | ὅσι ἐτ’ ἃς καὶ δέρμα. ‘And oftentimes my skin waxed wan as the color of boxwood, and all my hair was falling from my head, and what was left of me was but skin and bones’ (Lang). Cf. also Sil. Ital. 2, 466 ff. iam lurida sola | tecta cute et venis male iuncta trementibus ossa | extant, consumptis visu deformia membris.


24 f. labore: distress. — urget: presses close. Cf. C. 2, 18, 15 truditur dies die. Note the effective order of the following. — neque est levare: a Greek construction.
levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina
caputque Marsa dissilire nenia.

Quid amplius vis? O mare et terra, ardeo
quantum neque atro delibutus Hercules
Nessi cruore nec Sicana fervida
virens in Aetna flamma: tu, donec cinis
injuriosis aridus ventis ferar,
cales venenis officina Colchicis.

Quae finis aut quod me manet stipendium?
Effare! Iussas cum fide poenas luam,
paratus expiare seu poposceris

26 f. tenta spiritu: gasping, strained. — negatum: sc. a me, equivalent to quod negaveram.
28 f. In apposition with negatum.
— Sabella... Marsa: the Sabines, Marsi, and (v. 60) Paeligni, all mountain folk, were skilled in magic. — increpare: distress, assail. — dissilire: split in two. Popular belief held that incantations literally had this power over snakes. Cf. Verg. E. 8, 71 frigidus in pratis cantando rumpitur anguis, and Ovid. Am. 2, 1, 25 carmine dissiliunt abruptis fauciis angues.

30. o mare et terra: a common expression like our 'great heavens.' Cf. Plaut. Trin. 1070 mare terra caelum, di vostram fidem! and Ter. Ad. 790 o caelum, o terra, o maria Neptuni!

35. cales: art hot, Canidia being identified with officina, — she is a very 'still-house' of poisons. Cf. Plaut. Truc. 581 stabulum flagiti, 'a very stall of sin.' — Colchicis: cf. n. to 5, 21; also C. 2, 2, 13, 8.
36. stipendium: service, penalty. The figure of the defeated foe (do manus v. 1, vincor v. 27) is continued in this word.

37 f. Horace is willing to do most extravagant penance (poenas luam), whether she require a hundred bullocks or even ask that he proclaim her brilliant purity.
— seu... sive: the same variation C. 1, 4, 12.
centum iuvencis, sive mendaci lyra
voles, sonare 'Tu pudica, tu proba
perambulabis astra sidus aureum.'
Infamis Helenae Castor offensus vicem
fraterque magni Castoris, victi prece
adempita vati reddidere lumina:
et tu (potes nam) solve me dementia,
o nec paternis obsoleta sordibus,
 nec in sepulcris pauperum prudens anus
novendialis dissipare pulveres!
Tibi hospitale pectus et purae manus,

39. mendaci: a telling thrust.
This word like sacris v. 6, has a
double meaning. His lyre may
be mendax in what it has already
said or in what it will proclaim.
40 f. sonare: sound abroad.
Cf. C. 2, 13, 26. — tu pudica, tu
proba: so Catullus in mockery
42, 24 pudica et proba, redde
codicillos. — perambulabis: for her
virtues Canidia shall be raised to
heaven and wander among the
other stars.
42-44. Helen's brothers, Cas-
tor and Pollux, punished her de-
famer Stesichorus with blindness
(cf. C. 4, 9, 8); his recantation is
preserved by Plato, Phaedr. 243 A.
οὐκ ἐστ’ ἐτύμος λόγος οὗτος | οὐδ’ ἐβας ἐν νηρὸν ἐνσέλμως, οὐδ’ ἴκεο
Πέργαμα Τροίας.
— vicem: lot. — vati: a bard.
Cf. n. to 16, 66.
45. et tu: 'you too have divine
power.' For the complimentary
potes nam, cf. S. 2, 3, 283 f., 'unum
me surpìte morti! dis etenim fa-
cile est' orabat.
46-52. At the very climax of
the appeal Horace repeats the
worst slanders current against
Canidia. — o nec paternis, etc.: 'unsullied by disgraceful parents,'
implying that Canidia's parentage
was dubious. With the phrase, cf.
C. 2, 10, 6 obseleti sordes tecti, and
Cic. pro Sest. 60 (virtus) neque
alienis unquam sordibus obsolescit.
47 f. prudens anus: nor art thou
a hag skilled to scatter, etc. The
ashes of the poor whose relatives
could not protect their tombs were
stolen by such witches for their
magic rites. — novendialis: i.e. just
put away. According to Apul.
Met. 9. 31 the funeral rites were
not ended until the ninth day
(nono die completis apud tumulum
sollemnibus). They closed appar-
tently with a sacrifice and banquet
in honor of the dead. — pulveres:
plural, to match sepulcris.
tuusque venter Pactumeius, et tuo
cruore rubros obstetrix pannos lavit,
utcumque fortis exsilis puerpera.
Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
volgata, sacrum liberi Cupidinis,
et Esquilini pontifex venefici
impune ut urbem nomine impleris meo?
Quid proderit ditasse Paelignas anus

49. tibi: sc. est. — hospitale pectus, etc.: some wish to see here a reference to Ep. 5, but perhaps the sneer should be taken in a general sense.
50-52. tuusque . . . tuo: Intr. 28 c. The charge implied in 5, 5. — venter: cf. Livy 1, 34. 3 ignorans nurum ventrem ferre. — Pactumeius: a genuine Roman name. — utcumque, etc: as often as, implying that Canidia has practiced this deceit more than once; her recovery is so rapid and complete (fortis exsilis) that all the world knows her children are suppositious.
53. Canidia’s answer. The poet skillfully makes his victim condemn herself by her threats of vengeance on him, her accuser.
54 f. non saxa, etc.: this line continues the figure, and we may translate, — rocks are not . . . when Neptune. Cf. C. 3, 7, 21 scopulis surdior Icari. — nudis: shipwrecked and stripped of all they owned.
56. inultus: emphatic, expressing the gist of her exclamation. — ut: with the subj. in exclamation, — ‘What, shall you,’ etc. — Cotyttia: this reference to the sensu-al orgiastic worship of the Thracian Cotyto is only literary; there is no evidence that it was practiced at Rome. — sacrum, etc.: added in explanation of the foregoing. The rites are those of unrestrained passion (liberi Cupidinis).
58. Esquilini, etc.: the interpretation of this is doubtful. It probably means that Canidia in scorn calls him pontifex, i.e. censor and judge of her magic rites, for the part he had presumed to play in representing her and Sagana (S. 1, 8) busy with their foul work among the burial places of the poor on the Esquiline. The pontifices had oversight over all sacra.
velociusve miscuissete toxicum?  
Sed tardiora fata te votis manent:  
ingrata misero vita ducenda est in hoc,  
novis ut usque suppetas laboribus.  

Optat quietem Pelopis infidi pater,  
egens benignae Tantalus semper dapis,  
optat Prometheus obligatus aliti,  
optat supremo conlocare Sisyphus  
in monte saxum: sed vetant leges Iovis.  

Voles modo altis desilire turribus,  
modo ense pectus Norico recludere,  
frustraque vincla gutturi nectes tuo  
fastidiosa tristis aegrimonia.  

60 f. quid proderit: 'if I fail  
now to punish you, what will be  
the gain?' etc. — Paelignas anus:  
from whom she had learned sorcery. — velociusve: i.e. in its  
effect; connect with toxicum.  

62. sed tardiora: 'do not imagine that you will quickly  
meet your doom, as you pray you may;  
I will bring on you a lingering death with all the pangs a Tantalus  
ever suffered.'  

63. misero: for the metre, see  
Intr. 58. — in hoc: to this end;  
defined in the following verses.  

64. usque: temporal, ever, constan-  
tly. — laboribus: the regular  
expression for the torments of the  
damned. Cf. v. 24 and C. 2, 13,  
38; 14, 19 f. damnatusque longi |  
Sisyphus Aeolides laboris.  

65 ff. Three examples of long  
continued punishment such as  
Canidia will inflict on Horace. —  
optat . . . optat . . . optat: for  
a similar anaphora, cf. C. 2, 16, 1.  
5. 6. Intr. 28 c. — infidi: because  
he treacherously threw into the  
sea his charioteer Myrtilus, through  
whose aid he had won Hippodama  
as bride. Sophocles says this  
was the beginning of the curse  
that rested on all of Pelops' line.  
— egens . . . semper: ever long-  
ing for. — benignae: abundant,  
and so increasing his suffering.  

67 f. obligatus aliti: the vulture  
that continually fed on his vitals.  
— supremo: equivalent to the more  
common summo monte.  

70 ff. 'Thou wilt try all means  
of suicide in vain.' — ense . . .  
Norico: cf. n. to C. 1, 16, 9. —  
A. 10, 601 tum, latebras animae,  
pectus mucrone recludit. — vincla:
Vectabor umoris tunc ego inimicis eques, meaeque terra cedet insolentiae. An quae movere cereas imagines, ut ipse nosti curiosus, et polo deripere lunam vocibus possim meis, possim crematos excitare mortuos desiderique temperare pocula, plorem artis in te nil agentis exitus?

75. i.e. a noose. — fastidiosa: with loathing weariness. Cf. C. 3, 29, 9.

74. She will tame him and ride in triumph on his shoulders. In certain children's games the one defeated had to carry the victor about on his back. Cf. Plaut. Asin. 699 vehes pol hodie me. Such scenes were represented in certain terra-cotta groups and in vase paintings. See Schreiber's Atlas, pl. 79, 8; Baumeister no. 836.

75. She will spurn the earth in her pride and mount to the very stars. Cf. v. 41.

76 ff. an: introducing an interrogative conclusion. Cf. 6, 15 'or shall I with-all my power have to weep over the failures of my art.' Canidia's claims here repeat the account of her practices given in S. 1, 8, 30-41. — cereas imagines: i.e. puppets representing the person to be affected. They are mentioned in Theoc. 2, 28 and Verg. E. 8, 80; similar images are still used in hoodoo charms.

78. deripere lunam: cf. 5, 45 f. and n.

INDEX TO FIRST LINES

Aeli vetusto, 3, 17.
Aequam memento, 2, 3.
Albi, ne doleas, 1, 33.
Altera iam teritur, Epod. 16.
Angustam amice pauperiem, 3, 2.
At, o deorum, Epod. 5.
Audivere, Lyce, 4, 13.

Bacchum in remotis, 2, 19.
Beatus ille, qui procul, Epod. 2.

Caelo supinas, 3, 23.
Caelo tonantem, 3, 5.
Cum tu, Lydia, Telephi, 1, 13.
Cur me querellis, 2, 17.

Delicta maiorum, 3, 6.
Descende caelo, 3, 4.
Dianam teneræ dicite, 1, 21.
Diffugere nives, 4, 7.
Dive, quem proles Niobea, 4, 6.
Divis-orte bonis, 4, 5.
Donarem pateras, 4, 8.
Donec gratus eram tibi, 3, 9.

Eheu fugaces, 2, 14.
Est mihi nonum superantis, 4, 11.
Et ture et fuidus iuvat, 1, 36.
Exegi monumentum, 3, 30.
Extremem Tanain si biberes, 3, 10.

Faune Nympharum, 3, 18.
Festo quid potius die, 3, 28.

Herculis ritu modo dictus, 3, 14.
Horrida tempestas, Epod. 13.

Iam iam efficaci, Epod. 17.
Iam paucaratro, 2, 15.
Iam satis terris, 1, 2.
Iam veris comites, 4, 12.
Ibis liburnis interalter navium, Epod. 1.
Icci, beatis nunc Arabum, 1, 29.
Ille et nefasto te posuit die, 2, 13.
Impios parrae recinentis, 3, 27.
Inclusam Danaen, 3, 16.
Intactis oppulentior, 3, 24.
Integer vitae, 1, 22.
Intermissa, Venus, diu, 4, 1.
Iustum et tenacem, 3, 3.

Laudabunt alii claram Rhodon, 1, 7.
Lupis et agnis, Epod. 4.
Lydia, dic, per omnes, 1, 8.

Maecenas atavis, 1, 1.
Mala soluta navis, Epod. 10.
Martii caelebs, 3, 8.
Mater saeva Cupidinum, 1, 19.
Mercuri, facunde nepos, 1, 10.
Mercuri, nam te docilis, 3, 11.
Miserarum est neque amor, 3, 12.
Montium custos, 3, 22.
Motum ex Metello, 2, 1.
Musis amicus tristitiam, 1, 26.

Natis in usum laetitiae, 1, 27.
Ne forte credas, 4, 9.
Ne sit ancillae tibi amor, 2, 4.
Nolis longa ferae bella, 2, 12.
Nondum subacta ferre, 2, 5.
Non ebur neque aureum, 2, 18.

464
<table>
<thead>
<tr>
<th>Latin Phrase</th>
<th>Line(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non semper imbres, 2, 9.</td>
<td></td>
</tr>
<tr>
<td>Non usitata nec tenui ferar, 2, 20.</td>
<td></td>
</tr>
<tr>
<td>Non vides quanto, 3, 20.</td>
<td></td>
</tr>
<tr>
<td>Nox erat et caelo, Epod. 15.</td>
<td></td>
</tr>
<tr>
<td>Nullam, Vare, sacra vite, 1, 18.</td>
<td></td>
</tr>
<tr>
<td>Nullus argento color, 2, 2.</td>
<td></td>
</tr>
<tr>
<td>Nunc est bibendum, 1, 37.</td>
<td></td>
</tr>
<tr>
<td>O crudelis adhuc, 4, 10.</td>
<td></td>
</tr>
<tr>
<td>O diva, gratum quae regis, 1, 35.</td>
<td></td>
</tr>
<tr>
<td>O fons Bandusiae, 1, 13.</td>
<td></td>
</tr>
<tr>
<td>O matre pulchra filia, 1, 16.</td>
<td></td>
</tr>
<tr>
<td>O nata mecum consule, 3, 21.</td>
<td></td>
</tr>
<tr>
<td>O navis, referent in mare, 1, 14.</td>
<td></td>
</tr>
<tr>
<td>O saepe mecum, 2, 7.</td>
<td></td>
</tr>
<tr>
<td>O Venus, regina Cnidi, 1, 30.</td>
<td></td>
</tr>
<tr>
<td>Otium divers rogat, 2, 16.</td>
<td></td>
</tr>
<tr>
<td>Parcius iunctas, 1, 25.</td>
<td></td>
</tr>
<tr>
<td>Parcus deorum cultor, 1, 34.</td>
<td></td>
</tr>
<tr>
<td>Parentis olim siquis, Epod. 3.</td>
<td></td>
</tr>
<tr>
<td>Pastor cum traheret, 1, 15.</td>
<td></td>
</tr>
<tr>
<td>Persicos odi, puer, 1, 38.</td>
<td></td>
</tr>
<tr>
<td>Petti, nihil me sicut antea iuvat, Epod. 11.</td>
<td></td>
</tr>
<tr>
<td>Phoebe silvarumque potens, C. S.</td>
<td></td>
</tr>
<tr>
<td>Phoebus volentem, 4, 15.</td>
<td></td>
</tr>
<tr>
<td>Pindarum quisquis, 4, 2.</td>
<td></td>
</tr>
<tr>
<td>Poscimur, siquid, 1, 32.</td>
<td></td>
</tr>
<tr>
<td>Quae cura patrum, 4, 14.</td>
<td></td>
</tr>
<tr>
<td>Qualem ministrum, 4, 4.</td>
<td></td>
</tr>
<tr>
<td>Quando repostum Caecubum, Epod. 9.</td>
<td></td>
</tr>
<tr>
<td>Quantum distet ab Inacho, 3, 19.</td>
<td></td>
</tr>
<tr>
<td>Quem tu, Melpomene, semel, 4, 3</td>
<td></td>
</tr>
<tr>
<td>Quem virum aut heroa, 1, 12.</td>
<td></td>
</tr>
<tr>
<td>Quid bellicosus Cantaber, 2, 11.</td>
<td></td>
</tr>
<tr>
<td>Quid dedicatum poscit, 1, 31.</td>
<td></td>
</tr>
<tr>
<td>Quid fles, Asterie, 3, 7.</td>
<td></td>
</tr>
<tr>
<td>Quid immerentis hospites, Epod. 6.</td>
<td></td>
</tr>
<tr>
<td>Quid tibi vis, mulier, Epod. 12.</td>
<td></td>
</tr>
<tr>
<td>Quis desiderio sit pudor, 1, 24.</td>
<td></td>
</tr>
<tr>
<td>Quis multa gracilis te puer, 1, 5.</td>
<td></td>
</tr>
<tr>
<td>Quo me, Bacche, rapi, 3, 25.</td>
<td></td>
</tr>
<tr>
<td>Quo, quo scelestri ruitis, Epod. 7.</td>
<td></td>
</tr>
<tr>
<td>Rectius vives, Licini, 2, 10.</td>
<td></td>
</tr>
<tr>
<td>Rogare longo putidam te, Epod. 8.</td>
<td></td>
</tr>
<tr>
<td>Scriberis Vario, 1, 6.</td>
<td></td>
</tr>
<tr>
<td>Septime, Gadis aditure, 2, 6.</td>
<td></td>
</tr>
<tr>
<td>Sic te diva potens Cyprae, 1, 3.</td>
<td></td>
</tr>
<tr>
<td>Solvitur acris hiemis, 1, 4.</td>
<td></td>
</tr>
<tr>
<td>Te maris et terrae, 1, 28.</td>
<td></td>
</tr>
<tr>
<td>Tu ne quasiesiris, 1, 11.</td>
<td></td>
</tr>
<tr>
<td>Tyrphena regum progenies, 3, 29.</td>
<td></td>
</tr>
<tr>
<td>Vila si iuris tibi, 2, 8.</td>
<td></td>
</tr>
<tr>
<td>Vxor pauperis Ibyci, 3, 15.</td>
<td></td>
</tr>
<tr>
<td>Velox amoenum, 1, 17.</td>
<td></td>
</tr>
<tr>
<td>Vides, ut alta, 1, 9.</td>
<td></td>
</tr>
<tr>
<td>Vile potabis modicis, 1, 20.</td>
<td></td>
</tr>
<tr>
<td>Vitas inuleo me similis, 1, 23.</td>
<td></td>
</tr>
<tr>
<td>Vixi puellis nuper idoneus, 3, 26.</td>
<td></td>
</tr>
</tbody>
</table>
RETURN TO
CIRCULATION DEPARTMENT
202 Main Library

<table>
<thead>
<tr>
<th>LOAN PERIOD</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOME USE</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
Renewals and Recharges may be made 4 days prior to the due date.
Books may be Renewed by calling 642-3405.

DUE AS STAMPED BELOW

AUTO DISC MAY 29 1987