Q. Horatii Flacci
Carminum
Liber I.
Q. HORATII FLACCI
CARMINUM
LIBER I.

Edited with Introduction and Notes

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INTRODUCTION.

The object of this small edition of the first book of the Odes of Horace, is to provide such notes as may enable a boy of fair intelligence to obtain a distinct and accurate conception of the meaning of each Ode (1) as regards the exact force and construction of individual words and sentences, (2) as regards the general idea and purpose of the Ode as a complete and connected whole.

(1) With reference to words, phrases, and constructions, only such notes are given as seemed necessary to supplement, but not to supplant, the careful use of Dictionaries and Grammars: they are intended to assist the industrious in their difficulties, not to afford facilities to the indolent. For this reason no explanation is given of ordinary grammatical terms or constructions, of ordinary words, or of proper names of which even the smaller Classical Dictionaries contain an adequate account. On the other hand, even with these omissions, there is so much that is peculiar in the words which Horace employs, so much individuality in his phrases, there are so many subtle allusions and half-expressed references to literature, to history, and to national customs, that it has been difficult to compress into a moderate compass all that is
even absolutely needed for a complete understanding of the text. For although the exceptional felicity and simple terseness of Horace's style render him especially adapted for the fate he would most have deprecated, and although his general meaning is almost transparently clear, yet this apparent simplicity and ease of style is in reality the result of consummate elaboration; a single epithet often recalls a whole chapter of history, a single phrase is often a résumé of a whole philosophical system: his language is so simple that a child may follow it, but so subtle that perhaps no Latin poetry requires more wide and accurate scholarship for its full appreciation than the Odes. Two facts may serve to illustrate this statement: one, that no author can be more widely illustrated than Horace from the whole range of classical literature, or can be himself more frequently quoted in illustration; the second, that to set an Ode of Horace even in high University Examinations is to set a sure trap for slovenly and inaccurate scholarship.

(2) With regard to the general meaning of each Ode as a connected whole, in almost every case a summary has been prefixed to the notes, with the object of making clear the line of thought running through it; and throughout attention has been carefully drawn to the connection of ideas, where that connection was not obvious, but rather hinted at or suggested than definitely expressed. It is indeed an essential of lyric

1 Hor. Sat. 1. 10. 74:

an tua demens
rilibus in ludis dictari carmina malis?

Epist. 1. 20. 17:

hoc quoque te manet ut pueros elementa docentem
occupet extremis in vicis balda senectus.
poetry that it should be suggestive rather than descriptive, fragmentary rather than continuous\footnote{Any one who will consider the gaps which the reader has to fill up in passing from one canto to another of \textit{In Memoriam} will find how much this is the case.}, but no true lyric poetry, certainly not the Odes of Horace, can be fully understood without an endeavour to discern the central thought which links together into a living unity what are often apparently disunited and disjointed sentences. It is hardly necessary however to point out that this effort to obtain a general conception of a passage or poem as a whole is of primary importance in the development of the intellectual faculties, and the shortness of the Odes renders them especially adapted for boys' reading in this respect. At the same time it is a curious fact that no lyric poet has suffered more than Horace, from a want of effort to thus estimate his Odes as each an individual whole: a hundred persons can quote separate sentences to one who has a thorough conception of an entire Ode. The fact is that Horace's felicity in expressing a single thought is so unrivalled, he so abounds in those epigrammatic phrases,

\begin{quote}
'jewels five words long,
That on the stretched fore-finger of all time
Sparkle for ever,'
\end{quote}

that those who appreciate his high poetic power to this extent think that they have fathomed the secret of his reputation because even when thus taken piecemeal,

\begin{quote}
\textit{invenies etiam disjecti membra poetae.}
\end{quote}

But indeed it is impossible to form an adequate conception of Horace without adding to the appreciation and understanding of single words and phrases.
the appreciation and understanding of their reference
to and hearing on the whole Ode in which they are
contained. In these Notes an attempt has been made
to afford materials for this complete and full under-
standing.

On the other hand, as this is a school book, no
pains have been taken to accumulate references or
illustrations in large numbers, nor have varieties of
readings or points of technical scholarship and rival
interpretation been discussed, except in some few
instances (e.g. in the notes on 2. 14 and the whole
of Ode 28) where the points were of general interest
and dependent for their solution rather on the pos-
session of common sense than of exceptional learning.

Two editions I have had principally before me,
and not unfrequently referred to; the large edition
of Orelli because it is without a rival as an edition of
Horace, and that of Mr Wickham because the tact
and discrimination with which the notes are selected
and arranged and the exceptional merit of the Intro-
ductions will always make it a favourite even with
others than those who fear to face Orelli. The bulk
of my notes however are the result of a long admiration
for Horace, and have been written down without
reference to any books whatever; my hope is that
they are such notes as a good teacher taking a lesson
would wish to lay before his pupils so that
they might obtain an intelligent and thorough under-
standing of the author.

T. E. PAGE.
Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis

evitata rotis palmaque nobilis
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo,
quidquid de Libycis verritur areis.
gaudentem patrios findere sarculo
agros Attalicis condicionibus

nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi

laudat rura sui; mox reficit rates
HORATHI CARMINUM

quamnam, indocilis pauperiem pati.
ert qui nec veteris pocula Mamici
nec partem solido d mere de die

erpetit, nunc viridi membra sub arbuto
strument, nunc ad aquas lenes caput sacrae
multos castra iuvant et lituo tubae
permixtus sonitus bellarque matribus
d testata. manet sub lobe frigido
venator terrae coniugis immiser,
seo visa est catulis cerva fidelibus,
seo rupit teretes Marsus aper plaga:
me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
nympha rumque leves cum Satyris chori
secernunt populo, si neque tibias

Euterpe cohibt nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus insereas,
sublimi feriam sidera vertice.

CARMEN II.

Iam satis terris nivos atque dirae
grandinis misit Pater et rubente
dextera sacras inaculatus arces
terruit Urbem,
terruit gentes, grave no redirect
sacculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
visere montes,
LIB. I. CAR. II.

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

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

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

audiet cives acuisset 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?

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

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

heu nimis longo satiate ludo,
quam iuvat clamor galeaeque voce,
acer et Mauri peditis cruentum
volutus in hostem;
sive mutata iuvenem figura
ales in terris imitatis almae
ilius Maine, patiens vocari
Caesaris utor:
serus in caelum redesit diuque
laetus internus populo Quirini,
nove te nostris vitiis iniustum
ocior aura
tollat; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare infelices,
te duce, Caesar.

CARMEN III.

Sic te diva potens Cypri,
sic fratres Heleneae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi creditum
deber Virgilium, sinibus Atticis
reddas incolumem, precor,
et serves animae dimidium meae.
illi robur et aequi tripex
circa pectus erat, qui fragilem truci
LIB. I. CAR. III.

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

Solvitur acris hiemps grata vice veris et Favoni,
trahuntque sicca machinæ carinas;
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinia.
iam Cytherea choros ducit Venus imminente Luna,
junctæque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum graves Cyclopus
Volcanus ardens urit officinæ.
nunc decet aut viridi nitidum caput impedire myrto
aut flore, terræ quem serunt solutae.
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.
pallida Mors sequo pulsat pede pauperum tabernas
regumque turrea. o beate Sesti,
vitæ summa brevis spel nos vetat inchoare longam. 
iam te premet nox fabulæque Manes
et domus exilis Plutonia: quo simul mearis,
nec regna vini sortiere talis
nec tenerum Lycidam mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.

CARMEN V.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus,
grato, Pyrrha, sub antro!
cui flavam religas comam,
LIB. I. CAR. VI.

simplex munditiis? heu quoties fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea;
qui semper vacuam, semper amabilem
sperat nescius auroae
fallacis. miseri, quibus
intentata nites! me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

CARMEN VI.

Scriberis Vario fortis et hostium
victor Maeonii carminis alite,
quam rem cunque ferox navibus aut equis
miles te duce gesserit:
nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
nec cursus duplicis per mare Ulixei,
 nec saevam Pelopis domum
conamur tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingeni.
quis Martem tunica tectum adamantina
digno scripsit? aut pulvere Troico
nigrum Merionem, aut ope Palladis
Tydiden superis parent?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum loева.

CARMEN VII.

Laudabunt alii claram Rhodon aut Mytilenon
aut Ephesos bimarius Corinthi
mocaia vel Baccho Thebas vel Apolline Delphos
insignem aut Thessalia Tempa.
sunt, quibus unum opus est, intactae Palladis urbeim

carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam.
plurimus in Iunonis honorem
aptum dicet equis Argos ditesque Mycenas.
mo nec tam patiens Lacodaemon
nec tam Larissae percussit campus opimae,
quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
saepe Notus neque parturit imbrices
perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores
LIB. I. CAR. VIII.
molli, Plance, mero, seu te fulgentia signis
castren tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
cum fugeget, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristes affatus amicos:
quo nos cunque feret melior fortuna parente,
ibimus, o socii comitesque.
nil desperandum Teucro duce et auspice Teucro;
certus enim promisit Apollo,
ambiguam tellure nova Salamina futuram.
o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas:
cras ingens iterabimus aequor.

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

quid latet, ut marina
silium dicunt Thetidis sub lacrimosa Troi
funera, nec virilia
cultus in caudem et Lycias prori, ret eaturvas!

CARMEN IX.

Vides, ut alta stet nive candidum
Soracte, nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.
dissolve frigus ligna super foco
large reponens, atque lenius
promone quadrimum Sabina,
o Thaliarche, merum diota.
permitte divis octera, qui simul
stravere ventos acquore servido
deproeliantes, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere et,
quam Fors dierum cunque dabit, lucro
appone, nec dulces amores
sperne puer neque tu chreae,
donec virenti canities abest
morosa. nunc et campus et areae
lentseque sub noctem susurri
composita repetantur hora,
nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

CARMEN X.

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,
te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum, quidquid placuit, iocos
condere furto.
te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.
quin et Atridas duce te superbos
Ilio dives Priamus relict
Thessalosque ignes et iniqua Troiae,
castra fefellit.
tu pias laetis animas reponis
sedibus virgaque lewem coèrces
aurea turbam, superis deorum
gratus et imis.
CARMEN XI.

Tu ne qua i ris, acire nefas, quem mihi, quem tibi
in me di ded rint, Leuconoë, nec Babylonica
tentaris numeros. ut melius, quidquid erit, pati!
u plures hi mea suo tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrhenum, sapias, vina liquae, et spatio brevi
sp in longam rescece. dum loquimur, fugerit invida
notas: carpe di m quam minimum credula poste ro.

CARMEN XII.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio! quem deum! cuius recinet iocosa
nom in imago
aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo!
unde vocalem temere insecutae
Orphea silvae,
arte materna rapidos morantem
fluminum lapsus celeresque ventos,
blandum et auritas fidibus canoris
ducere quercus.
quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare ac terras variisque mundum
temperat horis!
unde nil maius generatur ipso, 
nec viget quidquid simile aut secundum: 
proximos illi tamen occupavit 
  Pallas honores. 
proeliiis audax neque te silebo 
Liber et saevis inimica Virgo 
beluis nec te metuendo certa 
  Phoebe sagitta. 
dicam et Alcidem puerosque Ledae, 
hunc equis, illum superare pugnis 
nobilem; quorum simul alba nautis 
   stella refulsit, 
defluuit 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 
Tarquini fasces, dubito, an Catonis 
   nobile letum. 
Regulum et Scauros animaeque magnae 
prodigum Paullum superante Poeno 
gratus insigni referam Camena 
   Fabriciumque. 
hunc et incomptis Curium capillis 
utilem bello tulit et Camillum 
saeva paupertas et avitus apto 
   cum lare fundus,
HORATII CARMINUM

crescit occulto velut arbor aevi
fama Marcelli; micat inter omnes
Iulium sidus velut inter ignem
luna minorem.
gentis humanae pater atque custos
orte Saturno, tibi curam magni
Caesaris fatis data: tu secundo
Caesare regnas.
ille, seu Parthos Latio imminentes
egerit iusto domitos triumpho,
sive subjectos Orientis orae
Seras et Indos,
tuo minor latum reget aequus orbem;
tu gravi curru quatis Olympum,
tuo parum castis inimica mittes
fulmina lucis.

CARMEN XIII.

Cum tu, Lydia, Telephi
cervicem roscam, cerca Telephi
laudas brachia, vaec meum
fervens difficili bile tumet iecer.
tum nec mens mihi nec color
certa sede manent, amor et in genas
furtim labitur, arguens
quam lentis penitus macerer ignibus.
uror, seu tibi candidos
turparuntumerosimmodicaemero
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 imbuit.
felices ter et amplius,
quos irrupta tenet copula nec malis
divolsus querimoniiis
suprema citius solvet amor die.

CARMEN XIV.

O navis, referent in mare te novi
fluctus! o quid agis? fortiter occupa
portum! nonne vides, ut
nudum remigio latus
et malus celeri saucius Africa
antennaeque gemant, ac sine funibus
vix durare carinae
possint imperiosius
aequor? non tibi sunt integra lintea,
non di, quos iterum pressa voces malo,
quamvis Pontica pinus,
silvae filia nobilis,
iactes et genus et nomen inutile;
nil pictis timidus navita puppibus
fidit. tu, nisi ventis
debes ludibrium, cave.
nuper sollicitum quae mihi taudium,  
nunc desiderium curaque non levis,  
interfusa nitentes  
vites aeruora Cycladas.

CARMEN XV.

Pastor cum traheret per freta navilus  
Idaeis Helenen perfidus hospitam,  
ingrato celeres obruit otio  
ventos, ut caneret fera  
Norcus fata: "mala ducis avi domum,  
quam multo repetet Graecia milite,  
coniurata tuas rumpere nuptias  
et regnum Priami vetus.

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

nequiquam Veneris praecidio ferox  
pectes caesariem grataque feminis  
imbelli cithara carmina divides;

nequiquam thalamo graves  
hastas et calami spicula Cnosii  
vitatis strepitumque et celerem sequi  
Aiacem; tamen heu serus adulteros  
erines pulvere collineas.
LIB. I. CAR. XVI.

non Laërtiaden, exitium tuae genti, non Pylium Nestora respicies?
urgent impavidi te Salaminius
Teucer et Sthenelus sciens
pugnae, sive opus est imperitare equis,
non auriga piger; Merionen quoque nosces. ecce furit te reperire atrox
Tydides melior patre,
quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.
iracunda diem proferet Ilio
matronisque Phrygum classis Achillei;
post certas hiemes uret Achaicus
ignis Iliacas domos.

CARMEN XVI.

O matre pulchra filia pulchrior,
quem criminosis cunque voles modum
pones iambis, sive flamma
sive mari libet Hadriano.
non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
sic geminant Corybantes aera,
HORATII CARMINUM

tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nee maeus ignis nec tremendo
Iuppiter ipse ruens tumultu

surtur Prometheus, addere principi
limo coactus particulam undique
desectam, et insani leonis

viam stomacho apposuimus nostro.

irae Thyesten exitio gravi
stravere et altis urbis ultimae
stetere causae, cur perirent

funditus imprimeretque muris

hostile aratrum exercitus insolens,

compence mentem: me quoque pectoris
tentavit in dulci iuventa

fervor et in celeres iambos

misit furentem; nunc ego mitibus
mutare quaeo tristia, dum mihi
fias recantatis amica

opprobriis animumque reddas.

CARMEN XVII

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aestival capellis
usque meis pluviosque ventos.
LIB. I. CAR. XVIII.

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

CARMEN XVIII.

Nullam, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili.
siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
quis post vina gravem militiaum aut pauperiem cre
pat?
quis non te potius, Bacche pater, teque, decens Venus!
at, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super inero
debellata, monet Sithoniis non levis Euius,
cum fas atque nefas exiguus fine libidinum
discernunt avidi, non ego te, candide Bassetou,
invitum quatiam, nec variis obsita frondibus
sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsecuitur caecus Amor sui,
et tollens vacuum plus nimio Gloria verticem,
arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.
Mater saeva Cupidinum
Thebanaeque iubet me Semeles puer
et lasciva Licentia
finitis animum reddere amoribus,
urit me Glycerae nitor
splendentis Pario marmore purius;
urit grata protervitas
et voltus nimium lubricus adspici.
in me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.
LIB. I. CAR. XX. XXI.

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

CARMEN XX.


CARMEN XXI.

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

vos Tempo totidem tollite laudibus
natalemque, marce, Deo!on Apollinis,
insignemque pharetra
fraternaque umorum lyra.
bic bellum lacrimosum, hic misericordiam
postemque a populo et principi Caesare in
Pompeas atque Britannias
vestra motus aet proce.

CARvMEN XXII.

Integer vitae acelerisque purus
non est Mauris iaculis neque arcu
nee venenatis gravida sagittis,
Fusce, pharetra,
sive per Syrtes iter acstuosas
sive facturus per inhospitallem
Caucasum vel quae loca fabulosus
lambit Hydaspea.
namque me Silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem.
quale portentum neque militaris
Daunias latis alit aesculetis,
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 propinqui
solis in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

CARMEN XXIII.

Vitas hinnuleo me similis, Chloë,
quaequenti pavidam montibus aviiis
matrem non sine vano
aurarum et siluae metu.
nam seu mobilibus veris inhorruit
adventus foliis seu virides rubum
dimovere lacertae,
et corde et genibus tremit.
atqui non ego te tigris ut aspera
Gaetulusve leo frangere sequor:
tandem desine matrem
tempestiva sequi viro.

CARMEN XXIV.

Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubres
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.
ergo Quinctilium perpetuum soror urget! cui Pudor et iustitiae soror,
incorrupta Fides, nudaque Veritas
quando ullum invenit parem!
multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Virgili.
tu frustra pius heu non ita creditum
pacis Quinctilium deo.
quod si Thracio blandius Orpheo
auditam moderere arboribus fidem,
non vanae redeat sanguis imaginii,
quam virga scinel horrida,
non lenis precibus sata recludere,
igro compulerit Mercurius gregi.
durum: sed levius fit patientia,
quidquid corrigere est nefas.

CARMEN XXV.

Parcius iunctas quatiunt fenestras
ictibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
ianua limen,
quae prius multum facilis movebat
cardines; audis minus et minus iam:
“me tuo longas pereunte noctes,
Lydia, dormis!”
invicem moechos anus arrogantes
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu,
læta quod pubes hedera virente
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Hebro.

CARMEN XXVI.

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

CARMEN XXVII.

Natis in usum lactitiae acyphis
pugnare Thracum et: tolite barbarum
inore, verecundumque Perhum
mangui, is prohibe te rixis!
vino et lucernis Medus aci
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito rem te presso!
voltis severi me quoque suum
partem Falerni! dicit Opunti
frater Megillae, quo beatus
volnere, qua percat sagitta,
cosmat voluntas! non alia bilam
mercede. quae te cunque domat Venus,
non erubescendis adurit

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

CARMEN XXVIII.

Te maris et terrae numeroque carentis harenas
mensorem cohibent, Archyta,
pulveris exigui prope litus parva Matinum munera, nec quidquam tibi prodest aërias tentasse domos animoque rotundum percurrisses polum morituro. occidit et Pelopis genitor, conviva deorum, Tithonusque remotus in auras et Iovis arcanis Minos admissus, habentque Tartara Panthoiden iterum Orco demissum, quamvis, clipeo Troiana refixo tempora testatus, nihil ultra nervos atque cistem morti concesserat atrae, iudice te non sordidus auctor naturae verique. sed omnes una manet nox et calcanda semel via leti. dant alios Furiae torvo spectacula Marti; exitio est avidum mare nautis; mixta senum ac iuvenum densentur funera, nullum saeva caput Proserpina fugit. me quoque de vexi rapidus comes Orionis Illyricis Notus obruit undis. at tu, nauta, vagae ne parce malignus harenae ossibus et capiti inhumato particulam dare: sic, quocunque minabitur Eurus fluctibus Hesperiis, Venusinae plectantur silvae te sospite, multaque merces, unde potest, tibi defluat aequo ab Iove Neptunoque sacri custode Tarenti. negligis immemitis nocituram
HORATII CARMINUM

postmodo te natis fraudem committere! fors et
debita iura vicissque superbae
to mancam ipsum: precibus non linquar inultis,
tequi piacula nulla resolvent.
quamquam festinas, non est mora longa; licebit
inieto ter pulvere curras.

CARMEN XXIX.
Icci, beatis nunc Arabum invides
gazis, et acret militiam paras
non ante devictis Sabaeae
regibus, horribilique Medo
centis catenas: quae tibi virginum
sponso necato barbarn serviet?
puer quis ex aula capilla
ad cyathum statuetur unctis,
doctor 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 Hiberna,
pollicitus meliora, tendis?

CARMEN XXX.
O Venus, regina Cnidi Paphique,
sperne dilectam Cypron, et vocantis
thure te multo Glycerae decoram
transfer in aedem.
LIB. I. CAR. XXXI.

fervidus tecum puer et solutis
gratiae zonis properentque Nymphae
et parum comis sine te Juventas
 Mercuriusque.

CARMEN XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.
premant Calena falce quibus dedit
fortuna vitem, dives et aureis
mercator exsiccat culullis
vina Syra reparata 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, dones et, precor, integra
cum mente, nec turpem senectam
degere nec cithara carentem.
CARMEN XXXII.

Poscimur. si quid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et plures, ago, die Latinum,
barbite, carmen,
Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam religetrat udo
litore navim,
Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crino decorum.
o decus Phoebi et dapibus suprmi
grata testudo Iovis, o laborum
dulce lenimen, mihi cunque salve
rite vocanti.

CARMEN XXXIII.

Albi, ne doleas plus nimio memor
immitis Glyceriae, neu miserabiles
decantes elegos, cur tibi iunior
laesa praenitent fide.
insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoën; sed prius Apulis
iungentur capreae lupis,
LIB. I. CAR. XXXIV.

quam turpi Pholoë peccet adultero.
sic visum Veneri, cui placet impares
formas atque animos sub iuga aënea
saevō mittere cum ioco.

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

CARMEN XXXIV.

Parcus deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retractorum
vela dare atque iterare cursus

cogor relictos: namque Diespiter,
igni coruscō nubila dividens
plerumque, per purum tonantes
egit equos volucremque currum,
quo bruta tellus et vaga flumina,
quo Styx et invisī horrida Taenari
sedes Atlanteusque finis
concūtitur. valet ima summis
mutare et insignem attenuat deus
obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.
HORATII CARMINUM

CARMEN XXXV.

O diva, gratum quae regis Antium,
praecens vel imo tollere de gradu
mortale corpus vel superbos
vertete funeribus triumphos,
te pauper ambit sollicita prece
ruris colonus, te dominam aquorix,
quicunque Bithyna lacessit

Carpathium pelagus carina.
te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei motuunt tyranni,
injurioso ne pedo prorunas
stantem columnam, nee populus frequens
ad arma cessantes, ad arma
concitet imperiumque frangat.
te semper anteit saeva Necessitas,
clavos trabales et cuneos manu
gestans aëna, nec severus
uncus abest liquidumque plumbum.
te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
utcunque mutata potentes
veste domos inimica linquis.
at volgus insidum et meretrix retro
periura cedit, diffugiunt cadis
cum faeco siccatis amici
ferre iugum pariter dolosi.
LIB. I. CAR. XXXVI.

serves iturum Caesarem in ultimos orbis Britannos et iuvenum recens examen Eois timendum partibus Oceanoque rubro.
eheu cicatricum et sceleris pudet fratrumque. quid nos dura refugimus actas? quid intactum nefasti liquimus? unde manum iuventus metu deorum continuat? quibus pepercit aris? o utinam nova incude diffingas retusum in Massagetas Arabasque ferrum!

CARMEN XXXVI.

Et thure et fidibus iuvat placare et vituli sanguine debito custodes Numidae deos,
qui nunc Hesperia sospes ab ultima caris multa sodalibus,
nulli plura tamen dividit oscula quam dulci Lamiae, memor actae non alio rege puertiae mutataeque simul togae.
Cressa ne careat pulchra dies nota,
neu promptae modus amphorae,
neu morem in Salium sit requies pedum,
neu multi Damalis meri Bassum Threícia vincat amystide,
neu desint epulis romae,
neu vivax apium, nec breve lilium
omnes in Damalin putres
deponent oculos, nec Damalis novo
divell tur adultero
lascivis hed ris ambitiosior.

CARMEN XXXVII.
Nunc est bibendum, nunc pede libero
pulmanda tellus, nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.
antehae nefas depromero Caecubum
cellis avitis, dum Capitolio
regina dem ntes ruinas
funus et imperio parabat
contaminato cum grege turpium
morbo virorum, quidlibet impotens
speraro fortunaque dulci
ebria. sed minuit furorem
vix una sospes navis ab ignibus,
mentemque lymphatam Marcotico
redigit in veros timores
Caesar, ab Italia volantem
remis adurgens, accipiter velut
molles columbas aut leporem citus
venator in campis nivalis
Haemoniae, daret ut catenis
LIB. I. CAR. XXXVIII.

fatale monstrum: quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentes
clace cita reparavit oras.
ausa et iacentem visere regiam
volutu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,
deliberata morte ferocior,
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.

CARMEN XXXVIII.

Persicos odi, puer, apparatus,
displiicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil allabores
sedulus curro: neque te ministrum
dedecet myrthus neque me sub arta
vite bibentem.
NOTES.

ODE I.

This ode is introductory: in it Horace dedicates his lyrical compositions to Maecenas.

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

1. Maecenas] C. Cilius Maecenas, 'sprung from a royal lineage,' was of Etrurian origin, his ancestors being Lucumones or chieftains at Arretium. He was the patron and protector (praesidium) not only of Horace but of Virgil, who also addresses him as O decus, o famae merito pars maxima nostrae, Georg. 2. 40. His name continually recurs in Horace, and a knowledge of the principal facts of his life is essential.

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

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

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

5. palmœ] A wreath of wild olive (ἄνθος) was the prize at Olympia, but a branch of palm was also carried by victors in all the games. The Romans introduced the practice in 273 B.C. and the use of the word is very common as synonymous with 'victory.' In Christian times the palm is a sign of those who have won the prize of martyrdom.

6. terrarum dominæ] Rather with deos, or acc. after æsætit. In the former case it is difficult to see why the gods are specially spoken of as 'lords of earth,' in fact the words seem unnecessary, the phrase æsætit ad deos being complete without them; in the latter we must translate 'exalts to heaven (as though they had become, or as thinking themselves) lords of the world.'

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

Of late years many scholars have advocated an entirely fresh translation of this difficult passage. They place a full stop after nobilis, make terrarum dominæ the direct acc. after æsætit, and hunc and illum in apposition to it. The collective word dominæ being thus split up into its individual components. Terrarum dominæ in this case means the Romans in opposition to the Greeks already mentioned. Translate: 'The lords of the world it exalts to heaven, one if another if... The awkward stop after nobilis at the end of the first line of the second stanza is a great objection to this view.

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

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

12. Attalici condicionibus] 'Terms such as an Attalus could offer.' The wealth of these kings of Pergamus was pro-
NOTES.

verbial; Pliny relates that Attalus II. made a bid of 100 talents for a single picture. The use of condicio is very classical. The word should always be spelt with a c: it is not from condo, as deditio is from dedo, but from cum and dic the root of dico, δικαστή, &c. We give to both condicio and conditio the same sound ‘sh,’ and hence the confusion of spelling. The Romans would have pronounced the former with a k, the latter with a t sound.

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

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

13—15. Cypria—Myrtoum—Icaris—Africum] Notice very carefully Horace’s singular fondness for specializing general words such as ‘ship,’ ‘sea,’ ‘waves,’ ‘wind,’ by giving to each a local epithet: the effect is to give definiteness and reality. Numerous instances occur in almost every ode.

14. pavidus] Trembling because of his inexperience, which would make him exaggerate the dangers. Orelli says ‘pavidus, frequens nautarum ἐντολῶν;’ but this is not so: the epithet is not a mere standard epithet for sailors, the point is that the man is afraid because he is not a sailor but a landsman. The epithets of Horace are never idle; no writer more carefully attaches a definite use to each. It is sufficient to point to the careful use of fervidis, nobilis, mobilium, proprium, patrius in the first few lines of the ode.


pauperiem] ‘humble circumstances.’ Pauperies is very far removed from egestas ‘beggary;’ it expresses the condition in which Horace himself was, or perhaps rather from which he had risen. In Od. 3. 16. 37 he describes himself as not wealthy, but free from importuna pauperies, that is to say, he was pauper, in humble circumstances, but not to such an extent as to be importuned or harassed by them.

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

22. stratiens membra] 'his limbs stretched.'

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

23. litus tubae] The tube was used by the infantry, the
tubus by the cavalry. I. 237, strider litus tubae clara-gorgus tubarum, 'the shrill of horns and braying of trumpets,' illustrates their sound: their shape is compared by Ovid, Met. i. 98, Non tuba directa, non aeris corona fistul.

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

sub luteo frigido] 'beneath the cold heaven.' Jupiter is the god of the bright sky, and sub luteo sub direo or sub dieo, Od. 3. 2. 5. This is clear from the etymology, Jupiter being = Dii pater, and Die from the Sanscrit root Div (whence direus, dies, Zetes, Ares or Auros, &c.) which indicates brightness. Cf. too Dii pater, Od. 1. 31. 5 and 3. 2. 29.

28. teretes] Tereis (from tero) 'rubbed,' 'smooth,' 'round.' then generally of anything of which the form is good, shapely. So here the cords are not rough or loosely put together, but shapely and strong.

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

hederæ] Ivy was sacred to Bacchus, and in consequence, he being the god of inspiration, the symbol of poets. So Virgil, Ecl. 7. 25, Pastores hederæ crescentem ornate poetaem.

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

tibias] Plural, because two pipes, one of a higher the other of a lower pitch, were usually employed; see illustration in Smith's Dict. Ant.
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34. Lesboum] Lesbos was the native place of Terpander (700—650 B.C.) and Alcaeus, and also the island 'where burning Sappho loved and sung.' Hence the lyre is called Lesbian after the birthplace of those 'lyric bards' among whom Horace desires to be ranked.

36. sublimi...] The triple recurrence of this idea in this Ode here and lines 6 and 30 is somewhat awkward. Orelli endeavours to distinguish between the three phrases, but at any rate there is a striking resemblance between them.

ODE II.

This ode is addressed to Augustus as the almost divine protector and guardian of the Roman state. It commences with an account of the portents which indicated the wrath of the gods at the murder of Caesar (on the Ides of March B.C. 44) 1—20, alludes to the civil war which followed 20—24, asks to what god the duty of expiating the guilt of Rome shall be assigned, and finally gives the preference to Mercury, who (line 40) is supposed to take upon him the form of Augustus. The ode concludes with a prayer that Augustus may long live to guide and guard the state.

The mention of magnos triumphos in line 49 and the nature of the ode suggest the year 29 B.C. as the date of its composition. In that year Augustus returned to Rome as sole master of the Roman world, and on the 7th and following days of Sextilis (thereafter called Augustus) celebrated his triple triumph over the Dalmatians, over Cleopatra at Actium, and over the Alexandrians.

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

2. rubente] So Milton, Par. Lost, Bk. ii. 1. 173, 'should intermitted vengeance arm again His red right hand to plague us.'

3. sacras arces] Arx from arceo (Gk. ἄρχεω, ἀρχέω), a place of defence. The northern summit of the Capitoline was techni-
HORACE, ODES I. ii.

cally called the Arx, as having been traditionally the first hill occupied as a 'stronghold.' On the northern extremity was the great temple of Jupiter Capitolinus, and the two consular roads naturally be termed sacros arceus. The gods could hardly indicate his wrath more clearly than by striking with his thunderbolt the very temple erected in his honour.

4. *Urbem* when used by itself is always the city, i.e. Rome: urbis and *praece* include the whole world, cf. the well-known motto *urbi et orbis*.

4, 5. *terruit, terruit*] Horace is fond of this method of connecting stanzas or sentences by the repetition of an emphatic word. Cf. ii. 21, 23 and the next ode, ii. 21 and 26.

6. *seculum...*] 'The grievous days when Pyrrhus bewailed strange productions.' *Monstrum = monstreum, quod monet:* that which warns, a portent, prodigy.


7, 8. *egit visere*] This use of the infinitive to express a purpose is of the extremest rarity: Dr Kennedy calls it 'a poetic Gracelism occasionally used after verbs implying motion, purpose.' Cf. Plaut. Cas. iii. 5. 48, *ego hunc muenam cum ludere.* Horace is singularly fond of employing the infinitive after verbs which do not ordinarily admit it, but I can find no instance strictly parallel with this.

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

13 ff. *vidimus.....*] Most editors take this 'we have seen the yellow Tiber, its waves hurled violently back from the shore of the Tuscan sea, advance to destroy...\ldots,' explaining it by reference to an old theory (mentioned in Herodotus 2. 20, Seneca Nat. Quaest. 3. 26) to the effect that floods are due to the wind blowing violently against the mouth of a river and preventing the efflux of its waters. This is objectionable, first, because it is hard to conceive that so absurd a theory was widely prevalent; secondly, because even assuming this theory and assuming *litus Etruscam* to mean the shore of the Tuscan sea, it is absolutely impossible to conceive how the waves of the Tiber could be said to be hurled back from it. How can a river be driven back, not by the sea, or the wind, but by the sea-coast?
NOTES.

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

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

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

19. uxorius] Used of a husband who is too devoted to his wife, here of the Tiber-god, who is too willing to listen to his wife’s wishes.

The third line of a sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of uxorius admissible.

21. cives] Very emphatic, and so suggesting the full idea ‘citizens against citizens,’ which is also implied by the antithesis quo graves Persae melius perirent.

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

22. graves Persae] The Persian empire, dating from Cyrus
(B.C. 550), was destroyed by Alexander, but the Roman poets
use the words Persae and Mede generally with reference to any
Oriental people. Here Horace refers to the Persians, who by
defeating and destroying Crassus at Carrhae (B.C. 53) and cap-
turing the Roman standards had made a deep impression on
the imagination of the Romans.

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

26. imperium] Not 'empire' in the sense of a country
ruled by an emperor, but in the sense of 'military sway,' the
only proper meaning of imperium.

27. virgines sanctae] The vestal virgins, as guarding
the eternal fire of Vesta, which was symbolical of the eternity of
Rome, would be specially bound to pray for the safety of the
state. They took part in all public ceremonies and were regarded
as an integral and essential portion of the state. Thus when
Horace wishes to say 'while Rome shall last,' he uses the ex-
pression dum Capitolium —scandit sum tacita virgine pontifex.
Od. 3. 30. 8.

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

29. partes] = duty, or task: the 'part' attributed to a man
is his 'duty:' cf. Gk. μέτοχ.

31. nube...] from Hom. 5. 186, τοῦδ' ἐλευθὲρος συνετο; to
Apollo or Phoebus, the Sun-god, the phrase is especially applic-
cable.

32. augur] i.e. as the god of Delphi and oracles. Augur is
strictly one who interprets the cries of birds, from αἰχίς, and
παρρη, to chatter, Gk. γὰρος.

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

35. sive neglectum...] 'Or if thou, our founder, dost regard thy family and descendants.' Auctor, as the sire of Romulus. Augustus had built a temple to Mars Ultor in accordance with a vow made before the battle of Philippi. Respicis is used exactly as our English 'regard:' it means to turn the head round to pay attention to any one.

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

38. leves] Notice lēvis; it is identical with the Gk. λείος, while lēvis is identical with ἔλαχις.

39. Mauri peditis] Some would read 'Marsi' on the ground that the Moors and Numidians were all horsemen, but there is no reason to assume that foot-soldiers were never employed by them. Orelli takes peditis in the sense of 'unhorsed,' and urges that this adds to the force of the picture and gives a reason for the fierceness (acer vultus) the Moor exhibits, but I cannot think that anyone would naturally give such a special meaning to peditis in reading the stanza.

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

juvenem] Augustus was born B.C. 63, but juvenis includes the whole military age between 17 and 45.

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

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

50. pater] i.e. pater patriae, the title of which Cicero was so proud: it was only formally conferred on Augustus in B.C. 2, but had been long applied to him before in common talk.
princeps] i.e. princeps senatus, the senator whose name stood first on the censor's list. It was an honorary title conferred on the man of most meritorious merit in the senate. Augustus received it in n.c. 26, and by the adoption and use of such a modest and republican title he was partially to conceal his really despotic authority. Cf. Tac. Ann. 1. 1, cuncta discordia fesse citris nominis princeps sub imperium accept.

51. Medos... insultos] The defeat of Crassus and loss of the eagles was still to be avenged. They were ultimately recovered n.c. 20 by negotiation, an event to which the Roman poets are never weary of alluding.

equitare] The Parthian light horsemen amid their sandy deserts were the dread of the heavy-armed Roman horsemen, who were entirely incapable of withstanding their rapid and dangerous attacks. Cf. Odes 2. 13. 18, and note on 1. 19. 12. The word equitare conveys also a collateral notion of caring for as if in scorn.

ODE III.

'0 ship that conveyest Virgil to Greece, duly deliver up the precious life entrusted to thy care. Bold indeed was the man who first trusted himself to the sea, but his was only one of the many impious attempts which men, such as Prometheus, Daedalus and Hercules, have made to trangress the limits which God in his providence has appointed: the constant renewal of these attempts prevents Jupiter from laying aside his thunderbolts of wrath.'

For Virgil's intimacy with Horace see Sellar's Virgil, pp. 120—126. Virgil and Varus first introduced Horace to Maecenas: Horace speaks of them with singular affection in Sat. 1. 5. 41 as animae quales neque candidiores | terra tuit, neque quis me sit deferentior alter—'souls than which never did earth produce purer, souls to which no second man is more closely knit than I am.' Cf. also Od. 1. 24. We only know of one visit of Virgil to Athens, namely in n.c. 19, on the return from which he died at Brundisium Sep. 21. All the Odes of
the first three Books are probably of much earlier date, and therefore this Ode would seem to refer to an earlier voyage, such as may well have been undertaken by the poet of the Aeneid to visit the scenes he has aided to immortalize. Some editors feel the difficulty so much that they either suppose the Virgil mentioned not to be the poet, or even alter the name to Quintilius. For my own part I prefer to assume that Virgil visited Greece twice than to annihilate a link which connects Virgil with Horace as 'the half of life.'

1. sic...] The construction is navis, quae—debes, reddas,—sic te—regat pater. 'O ship that—owest, duly deliver up—, so may heaven direct....'

sic=so, i.e. on that condition, namely, that you duly deliver him up. Cf. our similar use of 'so help you God' in administering oaths: the Latins, however, throw the clauses with sic forward, instead of keeping them to the end.

diva potens Cypri] Venus was not only born from the foam of the sea (ἀφροδίτη, ἀφρός), but also frequently addressed by the Greeks as Ποντιά, Αμέρια. For construction see Od. 6. 10.

2. fratres Helenae] Cf. Macaulay:

'Safe comes the ship to harbour
Through billows and through gales,
If once the great Twin Brethren
Sit shining on her sails.'

It is said that when in a storm the lightning flickered about the masts it indicated the presence of the Dioscuri and the safety of the ship. Italian mariners call it the fire of St Elmo. On coins, &c. Castor and Pollux are represented with a star on their foreheads.

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

5. \textit{credendum}] Notice the same metaphor in \textit{debes, reddas} and \textit{facolumen}.

9. \textit{robur et aest triplex}] 'oak and triple brass,' or possibly 'sturdiness and triple brass,' an abstract idea being thus joined with a concrete one.

10. \textit{fragilissim trucil}] Notice how juxtaposition increases the force of the antithesis.


14. \textit{Hyades}] Seven stars in the head of Taurus which portended rain or storm. The prose Roman term for them was \textit{Scutulae}, or the litter of little pigs, thus indicating a derivation from \textit{is}, \textit{sw.}. The poet, as was to be expected, rejects so natural and vulgar an etymology, and connect the word with \textit{sw.}, to rain.

15. \textit{arbiter Hadriae}] 'lord of the Adriatic.' \textit{Arbiter} = \textit{ad-biter} from \textit{ad} and \textit{biter}, an obsolete word meaning 'to go,' from the same root as \textit{beta}. An 'arbiter' therefore = one who is present (so in Milton 'the moon site arbiteress'), then 'one who stands by to witness and judge.'

16. \textit{tollere nee ponere volt freta}] The first \textit{neue} is omitted for convenience, as often in poetry: cf. Od. 1. 16. 19, and similar omissions of \textit{etere} and \textit{etere} in Greek. Translate 'whether he wish to rouse or calm the sea.' The winds are said to calm the sea by a curious idiom which speaks of them as causing that which their absence causes. So Sophocles, Aj. 674, \textit{δευδμ \εβα συντωτες εκλυσεν | στραφ \πτερων. freta = frith or firth.}

17. \textit{quem gradum}] = 'what approach of death, what form of death's approach?'
NOTES.

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

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

dissociabili] Most adjectives in -abilis are passive, but not unfrequently the poets use them actively, so here we must translate 'dividing,' 'separating.' Cf. penetrabilis imber, in Virg., of a soaking rain; Horace, Od. 2. 14. 6, illacrimabilem Plutona = Plutona, qui non illacrimat.

25. audax perpeti] Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. δενδρὶς ταξινα. Its use is to limit or determine the exact sense of the adjective; a man may be bold in many ways, e.g. in fighting, talking, &c., but when the infinitive is added what was deficient in the adjective is completed, a full explanation (ἐπέξηγησις) is given.

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

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

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

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

34. Daedalus] (δαίδαλος, i.e. varied, or cunningly wrought) is the type of the over-ambitious man of science: 'over-flighty'
HORACE, ODES I. iv.

in his ideas, we might say: the meaning of his name compels us to look for such an allegory in the legend.

26. *perrupit:*] Final syllable made long by stress. *N*
the vigorous, rapid, laborious character of the line; *d
datement of sound to sense.*

ODE IV.

Now winter gives place to the joyous period of spring: now surely is the season for festivity. Life is short, and it is well to enjoy the present; soon in any case will the maw of Death be upon us, putting a stop to earthly pleasures.

1. Sextus was appointed *consul suffectus* by Augustus B.C. 23, although he had been a vigorous partisan of Brutus. Horace too had served as a *tribunus militum* under his flag at Philippi, and this may have been the origin of their intimacy.

1. *solvitur:*] 'Keen winter relaxes his grasp with welcome change to springtime and the west wind.' solum *tur:* because winter binds the earth in bands of snow and ice: cf. 1. 10, solutae.

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

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

7. *dum graves:*] 'While fiery Vulcan causes the la
borious workshops of the Cyclopes to glow.' Venus dances and Vulcan toils: everything is alive. The bolts are fired, ready for Jupiter's use in the summer when thunder is more frequent. Some consider that the use of *ardens* and *writ* close together is objectionable, both words having the same sense, and there is some authority for the reading *visit:* it is a pure question of taste. Notice that *ardere* is intransitive, *were* active. Cy
clopes (*Kυκλόπες*), one-eyed monsters, sons of Earth and Hea
ven, who forged the thunder-bolts of Jove in Actae, quite dis	inct in conception from the Homeric Cyclopes.
9. *nitidum caput impedire*] ‘to entwine the glossy head.’

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

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

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

13, 14. *pauperum tabernas regumque turres*] ‘cottages of the poor and palaces of the great.’

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

16. *fabulaeque Manes*] We should expect *fabulosi*; two nouns thus put in apposition form a very remarkable construction: from a similar passage in Persius, 5. 152, *cinis et manes et fabula fies*, i.e. ‘you will become dust, a ghost, and a mere name,’ we get the sense of *fabula*, but no light is thrown on the construction.

17. *exilis* i.e. *exigilis* (from exago), what is drawn out, thin, unreal.

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

ODE V.

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

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

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

5. simplex munditiis] Milton's 'Plain in thy neatness' may suffice as a rendering. A phrase like this admirably illustrates Horace's own precept (A. l. 47), Dixeris egregie notum si callida verbum | reddideris junctura sorum, 'Your style will be excellent if a clever juxtaposition has given a new meaning to a known word.'

8. eminabitur] Apparently only a very strong form of eminatitur.

insolens] 'unused to such changes.'

9. credulius aurea] Notice the juxtaposition. 'Who now too fond (or trusting) enjoys the golden hours of thy love.' 

Aurea = golden, at its best, in perfection. Cf. aurea actae, 'the golden age.' So Schiller has 'der ersten Liebe gold'ne Zeit.'

11, 12. necssius aurea fallaciis] The metaphor from the sea is still kept up. 'Ignorant how deceptive is the breeze.' The breeze of course is her fickle favour. Cf. Virg. popularis aera = the breeze of popular favour.

13. intentata nites] To inexperience her bright smiles are as alluring as the smiles of a summer sea. The brilliant phrase of Lucr. 2. 599, placidi pellacia porti, is a close parallel.

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

Sailors who had escaped shipwreck were accustomed to dedicate their garments to Neptune, sometimes probably with a picture of the event, though perhaps tabula only means 'tablet.'
ODE VI.

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

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

1, 2. scriberis Vario...alite] These lines present an obvious difficulty, viz. a distinct case of the use of the ablative of the personal agent without ab. Orelli and others try to avoid this by saying Vario alite is the ablative absolute, 'Varius being a bird of Maeonian song;' but this leaving scriberis alone, quite separated from Vario, seems to me utterly impossible, the sense imperatively demanding the translation 'you will be written about by Varios.' Others read aliti, but this use of the dative, though common enough with the perfect passive, e.g. scriptum est mihi (the est of course smoothing the way for it) is otherwise inadmissible.

1. scriberis] A peculiarly Horatian use of the future. 'You will be written of,' i.e. if you will take my advice. So Ode 7. 1, laudabunt alii—others shall praise, i.e. if they wish; Ode 20. 1, vile potabis—you shall drink, i.e. if you will accept my invitation.

Vario] L. Varios (see Ode 3, Introduction) was an epic writer. Cf. Sat. 1. 10. 43, forte epos acer, | ut nemo, Varios ducit. He is best known as with Plotius Tucca having been commissioned by Augustus to edit the Aeneid after the death of Virgil.

2. Maeonia] i.e. Homeric. Maeonia=Lydia. Homer, according to universal belief, was an Ionian Greek.

3. quam rem cunque] Tmesis: common in poetry. navibus] e.g. the defeat of Sex. Pompeius B.C. 36.
HORACE, ODES I. vi.

5, 6. gravem Pallas' stomachn]

\[\text{M\'ev \varpi\epsilon\kappa\iota \tau\iota\sigma \chi\alpha\lambda\iota\nu} \]

\[\text{\alpha\iota\omicron\nu} \]

Hom. II. 1. 1.

7. curvas duplicis Ulixet]

\[\text{\alpha\iota\omicron\nu} \text{\mu\alpha\iota\nu} \text{\tau\iota\sigma\nu} \text{\tau\iota\sigma\nu} \text{\eta} \]

\[\text{\mu\alpha\iota} \text{\tau\iota\sigma\nu} \phi\lambda\iota\gamma\theta\upsilon.} \]

Ulixet) The gen. is from the hybrid form Ulixet, which is declined as if it were of the 2nd declension. Cf. too Aeschin., 1. 15. 34.

8. Pelopis domum] The disasters of the house of Pelopis were the stock subject for tragedies, and in which stood with the crimes or misfortunes of I., A., Th., Agamemnon, A. A genitals, Clytemnestra, O., Electra, A.

9. tenues grandia] 'too vast a theme for our sublimity.' Tenues is of course in agreement with the nominative word, and grandia in apposition with the accusative tenues, curvas and domum, but it is impossible except by a majestas to bring out the force of the two adjectives in their strongly contrasted and forcible position.

10. lyrae potens] So 1. 3. 1. potens Cypris: 5. 15. maris. Horace is extremely fond of adjectives with genitive: adjectives especially which indicate power or abundance naturally take it: e.g. Ep. 2. 2. 31, of the serum; and cf. the common phrases noti compositis, mentis compositus.

12. culpa deteres ingenii] 'to tarnish through defect of ability.'

Notice that Horace and Virgil adopt the contracted forms ingenii, imperi, Ovid the open one in veni.

13. tunica tectum adamantina] Cf. the Homeric expressions χαλκοθυράς and χαλκοχιτωρ. Tunica, the cloth, fitting under-garment worn under the loose toga, is aptly applied to a coat or shirt of mail.

15. ope Palladis...] Diomedes, by the assistance of Pallas, actually wounded (hence superius parem) Aphrodite and Arca. Hom. Il. 5. 381.

16. parem] equally matched with.

17. nos] Cf. 1. 1. 29. The antithesis is at once made clear by the prominent position of the pronoun, which is thereby contrasted with the writers already alluded to.
proelia...] ‘combats of maidens fiercely attacking the young men (acrium in juvenes) with pared nails’ (i.e. not wishing to hurt). Others translate sectis, ‘cut to a point’ (so as to be dangerous). Wickham aptly remarks ‘who shall decide?’

19. vacui] i.e. sive vacui. Cf. 1. 3. 16. Translate: ‘whether fancy-free, or fired by a spark of love, easy as is my wont.’

ODE VII.

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

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

At this time he seems to have been suffering from melancholy and a desire to quit Italy. By his use of tenebit, in contrast to tenent in line 20, Horace really addresses an invitation to Plancus to come to Tibur, of which he has already sung the praises. This may seem to lay too much stress on tenent except to those who recollect that Horace is very fond of this use of the future, that he would certainly not use tenebit after tenent without a definite object, and that he wishes to suggest such a residence rather than openly propose it. Moreover this seems the only way of connecting the earlier and later portions of the ode.

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

2. bimarls] The two harbours of Corinth, Lechaeanum on the Saronic Gulf, Cenchreae on the Crissaean Gulf, are well known.

4. Tempe] Notice Tempe, neuter plural, like τε(χη).
5. sunt, quibus . . .] 'Some there are whose sole task it is to celebrate in continuous song the city of the ever-virgin Pallas, and to place upon their brow an olive-wreath plucked from every side.'

Palladis urbem] 'Αθηνα, 'Αθηνα.

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

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

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

9. aptum dicet equis Argos] 'will tell of Argos as fit for horses.' ἀργοῖς, Hom. Argos is neut. sing.: the form ἀργυς is very common in Latin.


10. me] Prominent and emphatic.

patiens Lacedaemon] The adjective 'Spartan,' as equivalent to 'enduring,' has become English. The Spartan discipline was traditionally ascribed to Lycurgus.

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

12. resonantis] 're-echoing,' i.e. to the roar of praecipe Antio.

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

15. albus . . .] 'As the south wind is often bright (or clear) and sweeps the clouds from the darkened sky, and does not from its womb bring forth unceasing rains . . . .' albus is emphatic.
the S. wind is usually black and cloudy; sometimes however it is white, and drives the clouds away. Cf. Milton's account of the Deluge, Par. Lost, Bk. xi. 738,

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

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

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

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

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

22. tamen] i.e. notwithstanding his troubles.

uda Lyaeo] 'moist (i.e. heated) with wine.' Udus is used like madidus, and madere, in the sense of intoxicated. Cf. Gk. βεβηρνός and our 'moisten one's clay.' There is however something awkward in its application to tempora.

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

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

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

feret fortuna] Fero is the derivation of fortuna.

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

29. ambiguam...] 'That in a new land shall arise a Salamis of doubtful name.' Ambiguam, because thereafter when Salamis was mentioned it would be 'doubtful' whether the old or the new town was referred to.

32. iterabimus] 'We will once more essay.' He had just crossed the sea once from Troy.

P. HOR.
ODE VIII

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

1. 2. *per te deos oro* = *per deos te oro*. The peculiar order is idiomatic and usual. So too in Gk. Soph. \\

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

propecess] Some read properas, thus making this a direct question instead of an indirect one, subordinate to dic: this is however impossible, owing to the odirit which follows, and which can scarcely be anything but the substantive. In 1. 6 equitatis is a direct question, because to continuo with indirect ones would be wearisome.

3. 4. *apricum campum*] On sunny afternoons the broad expanse of the Campus Martius was the regular resort of all who desired air and exercise.

4. *patiens*] i.e. either by nature, or formerly.


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

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


10. *neque tam*...] 'And no longer has his arms black and blue with (the use of) weapons, formerly illustrious for often sending the *discus* and often the javelin clear beyond the limit (attained by his rivals).'

gestat] Frequentative, from *gero* = to wear: we cannot use the expression in English, and it is rare in Latin.
11. The *discus* was a flat circular stone. The statue of the Discobolos by Myron is famous. Unlike the game of quoits, the object was merely to hurl it as far as possible, hence *finem* is not the mark, or thing aimed at. *Disco* and *jaculo* explain *armis*.

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

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

14. *sub lacrimosa...*] 'When the tearful fall of Troy drew near.' *Sub* with the acc. is used of a thing which is *imminent*, e.g. *sub noctem*, towards nightfall. Cf. next Ode, 1. 19.

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

**ODE IX.**

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

1. *stet*] Soracte, to the north of Rome, was distinctly visible from the city, and prominent by its shape. Orelli well remarks that in summer the Italian mountains have a dim and hazy outline, but in winter are clear and well-defined. Hence *stet* = 'stands out clear with its white mantle of snow.'


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

*benignius*] The comparative indicates that it is to be 'with more than ordinary liberality.' *Benignus* is the opposite of *malignus* 'grudging.'
7. *deprona* from the cellar, or better from the dista.

*quadrummum* The power *vines*, such as the Sabine, could not be kept to a great age, as the *flavius* *vines*, such as the Falernian, could.

8. *Thaliarche* An invented name. *Oe/ice* would mean much the same as *opra/ice*, for which see Od. 4. 18.

*dista* A jar with two ears (Εἰρ. ἥδε), therefore meaning the same as *amphora* (ἀμφί φλέσα), a jar with two handles.

9. *simul* = similar. 'As soon as they have laid to rest the winds now fighting to the death on the boiling ocean.'

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

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

16. *puer* while young, in youth.

*neque tu* By a frequent Latin idiom, when a person is described as being told to do two things, the pronoun is inserted in the second case with a view of strengthening the personal emphasis of the command. Cf. Hor. Ep. 1. 2. 63:

*Nunc frenis nunc tu compuces catenis.*

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

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

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

20. *composita hora* = at the trysting-hour.

21. *nunc et...* 'Now too the pleasant laugh from an inmost corner, which betrays the lurking maiden, and the token snatched from her arm or finger, resisting but feebly.'

24. *male pertinax* i.e. not resisting. For a different use of *male* with adjectives see Od. 17. 25.
ODE X.

An ode to Mercury, detailing his various attributes.

1. facundae] i.e. as being the god of speech. Cf. Gk. ἐρμηνευω, 'to interpret.' Acts xiv. 12, 'And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker.'

2. feros cultus hominum recentum] 'the yet uncivilized customs of newly-created men.' Notice that recent bears exactly the opposite meaning to that we usually assign to 'recent.'

3, 4. voce et more] 'by the gift of language and the institution of...'

3. decorae] Because true physical beauty is impossible without proper physical exercise.

6. nuntium] 'herald.'

7, 8. callidum condere] 'skilled in hiding.' Condo=cum and do (the same root as τιθημι), to put together, store up, hide. Cf. ab-do, de-do, circum-do, man-do, &c.

9. te...] 'At you, while in the very act of terrifying you, young scamp that you were, with threatening words, unless you should have restored . . . . . , at you Apollo was fain to laugh, robbed of his quiver (in the very midst of his lecture).'

nisi reddidisses] contain the very threat of Apollo in partially oblique narration. Apollo's words would be nisi reddideris.

11. dum terret] =while he was trying to frighten you. Dum takes the present ind. even with reference to past actions.

13. quin et...] He is the guide of good men on earth and good souls below. Cf. the Gk. epithets ποτηριος and ψυχοτζεμος as applied to him.

14. Priamus] When he went to beg the body of Hector from Achilles, Il. 24. 334. The dives is not unmeaning, but suggests the valuable presents he took with him.

17. reponis] Cf. last Ode, l. 6, 'duly placing.'

18. virga] The κηρωκειον, or caduceus, so well known in all representations of the god.

coerces] 'keep together' (cum-arceo). The ghosts (levis turba) were prone to wandering.
ODE XI.

‘Do not, Lemnones, consult the future. It is better to enjoy the present and allow the future to take care of itself.’

1. ne quaestis] The use of the perfect subj. is somewhat more polite and less imperative than that of the present.

2. 3. Babylonicius tentaris numerus] ‘Make trial of Babylonian astrology.’ Amid the decay of real belief, superstition was at this period rise at Rome, especially a belief in the reading of the stars. The study of astronomy, and its false sister astrology, was especially practised by the Chaldeans: cf. S. Matt. ii. 1. ‘There came wise men from the east, &c.’ Numeri are the calculations entered into in casting horoscopes and the like: hence the name mathematici. They were continually banished from Rome, but in vain (genus hanc: ... quod et vetabitur semper et ret oblitur, Tac. Hist. 1. 22), v. Dict. Ant. n.v. Astrologia.

5. oppositis deabitat pumicibus maris] ‘Like the sea spend its strength on the confronting rocks.’ The rocks are called pumices because they were eaten into holes like those in pumice-stone.

6. capta, &c.] ‘Be wise, strain wine, and, the course of life being short, cut down distant expectations.’ Wine was strained through linen or snow. Spatium doubtless refers to the old metaphor of life being a sort of race-course. Reseque is to cut back, prune, reduce to reasonable limits.

7. fugevit] The perfect, to express suddenness of completion. Not ‘it will be going,’ but ‘it will be gone.’

invida] ‘grudging.’ Cf. for the whole line the imitation of it in Persius, Sat. 5. 153:

vive memor leti! fugit hora, hoc, quod loquar, inde est.

8. carpe diem] Either ‘pluck the flower of to-day’s joys,’ or ‘snatch at the present day before it escape.’

ODE XII.

A courtly Ode in honour of Augustus; the sort of ode expected from time to time from a poet-laureate; it is of no great poetic power, but simple and dignified. It must have been written before the death of Marcellus, n.c. 23.
'Whom does the Muse choose to sing of in strains that may re-echo, like those of Orpheus, through the realms of poetry? What god, demi-god, or godlike man? Whatever the commencement, the end must tell of the Julian house, of Augustus, and its last-adopted scion, Marcellus.'

1. quem virum... [Imitated from Pindar, Ol. 2. 1, ἀναξιφόρμιγγες ὑμοὶ τίνα θεῖν, τίν' ἡρωα, τίνα δ' άνόρα κελανήσουμεν;]

2. sumis celebrare [Verbs of wishing or resolving naturally take an infinitive. A slight and poetic extension of this liberty allows sumere (in the sense of 'to choose') to do the same.]

3, 4. locosa imago ['laughter-loving,' or 'sportive echo.' Cf. Vaticani montis imago, Od. 1. 20. 7. Echo is a phantom voice (imago vocis).]

7. unde vocalem... ['Whence the woods in random haste followed the music of Orpheus.' The final syllable of temere is always elided.]

9. materna [i.e. of Calliope.]

11. blandum et... ['Persuasive too to draw after him with his tuneful strings the listening oaks.' blandum ducere, so v. 25, nobilem superare. V. note on 3. 25.]

auritas [Lit. long-eared. Here, I think, in the sense of 'with ears pricked up.' The oaks are represented as with every leaf pricked up to catch each note. Most commentators think the word unworthy of comment: it seems to me difficult.]

13. solitis [Two instances will suffice. Virg. Ecl. iii. 60, A Jove principium, and Aratus, ἐκ Διὸς ἄρχωμεσθα... ...τοῦ γὰρ καὶ γένος ἐσμέν (quoted by St Paul, Acts xvii. 28).]


It is to be noticed that Jupiter is rarely spoken of as on a level with the other gods: here the difference is so great as to be almost one of kind, not merely of degree. In line 50 even Jupiter is made in turn partly subordinate to the Fates.

15. variisque... ['And regulates the universe with changing seasons.' mundum is used purposely: without Jove's regulation the world would not be mundus, κόσμος, an ordered universe, but anarchy and chaos. horae = ὥραι.}
17. unde] — a quo, from whom. So Virg. Aen. i. 6, genus unde Latinum — from whom the Latin race.

18, 19. secundum — proximus] The point depends on the difference between these two words. Secundus (from sequor) is used of that which follows, and implies that there is, if not a connection, at any rate a strongly marked gap between two things; proximus, on the other hand, merely means 'next,' and would be compatible with the existence of the widest possible gap between two things. So Virg., Aen. 5. 320, of a race, says of 'a bad second,' 'proximus non, long and proximi intervallo.' In Macaulay's famous instance of 'Phaethon first and the rest nowhere,' the second horse would be proximus, but not secundus.

21. proelitis audax] Some put a full stop after this and make it go with Pallas, but the run of the verse seems against this. For Bacchus, as a courageous divinity, see Od. 2. 19. 28: he is not only the god of wine, but the god of immortal youth and vigour.


27. quorum...] Cf. Ode 1. 3. 2.

29. defect saxis agitatus humer] The wind has driven the spray and surge high on to the rocks; now it drips from them again.

31. et minax...]. 'And the threatening wave, because such is their pleasure, sinks back on the bosom of the deep.'

33. quietum] 'peaceful.' Numa Pompilius was the legendary author of most civil and religious, as Romulus was of most warlike observances.

34, 35. superbos Tarquini fasces] 'The proud sway of Tarquin' — the sway of Tarquin the Proud. Horace does not wish to mention Tarquinius Superbus as a hero; he mentions him indeed, but he is thinking of the glorious deeds connected with his expulsion. The thought of the great author of Roman freedom, Brutus, suggests the name of him who refused to survive the loss of that freedom, Cato.

35, 36. Catonis nobile letum] The suicide of Cato at Utica, after the battle of Thapsus (B.C. 46), is continually referred
NOTES.

65
to with indiscriminate praise by the poets and philosophers of the succeeding century. For the frequency of suicide under the empire, see Merivale, Hist. c. 64. ‘Cato’s glorious death’ served as a ready excuse for numerous cowards, who found or fancied themselves unable to ‘bear the slings and arrows of outrageous fortune.’

37. Scauros] The reference is to M. Aemilius Scaurus, consul b.c. 115 and 107, and censor b.c. 109. He accepted bribes from Jugurtha in b.c. 111, but there is no need to discuss whether he deserved the praise bestowed on him: his name is merely used as a typical one for ‘a fine old Roman.’

38. Paullum] Consul with C. Terentius Varro; at the fatal battle of Cannae (b.c. 216) he refused to fly.

39. insigni Camena] ‘the muse that gives renown.’ Notice that in praise of these national heroes, he receives the aid of the national Camenae, not of the foreign and imported Moêuca. Naevius, who was proud of the genuine national character of his poetry, in writing his own epitaph, says,

\[
\text{mortales immortales flere si foret fas flerent divae Camenae Naevium poetam.}
\]

It is a remarkable defect in Roman poetry that it is to so great an extent an imitation of Gk. models and not the result of native inspiration.

41. incomptis capillis] Barbers were introduced at Rome b.c. 300. The elder Cato is called intonus, Od. 2. 15. 11. These bearded ancients are a type of manly vigour.

43. saeva paupertas et...] ‘Stern poverty and a farm handed down from father to son, with a modest homestead.’

The words avitus apto cum lare fundus give a very fair definition of the condition which the Romans called paupertas. It is here that of a small yeoman.

45. crescit...] A faultless line. The comparison expresses the sure, silent and steady growth of the fame of the name Marcellus. occulto aevō—‘by the silent lapse of time.’ aevum =aifow, from root i, indicating ‘to go’ =that which passes away.

46. Marcelli] This family traced its origin to that Marcellus who won the spolia opima for the 3rd and last time b.c. 222, and conquered Syracuse b.c. 212. For the history of the young Marcellus see Dict. He married Julia, the daughter of
Augustus, B.C. 25. Virgil's famous lines, Aen. vi. 504., must be compared.

47. Iulium sider) 'the star of the Julian house.'

The word 'star' is used generally in the sense of 'fortuna,' in reference to the astrological idea of a ruling star, and especially with reference to the constellation (Julian sider) which appeared about the period of Caesar's death, and indicated his reception into heaven.

61. Caesaris] i.e. Augustus.

tu...) 'mayst thou reign with Caesar for thy vice-regent.' (Wickham).

64. agerit...) referring to the well-earned (justus) triumph in which the captives would be led through the streets of Rome.

65. subjectos ...) 'The Seres and Leb, who dwell close beside the coasts of the rising sun.' Subjectus is used merely to indicate close proximity. The Seres live close up to the extremeeast, which is just above or beyond them.

67. et minor ...) i.e. so long as he acknowledge them as supreme. Cf. Od. 3. 6. 5, Dies te mecum quaeris gentis imperas.

69. param castis) = unholy. Luci: for the use of 'rubens' for idolatrous worship and rites, cf. the whole history of the children of Israel. Spots struck by lightning were held to be accursed.

ODE XIII

'Jealousy and rage consume me, Lydia, when I hear you continually dwelling on the charms of Telephus, and see on shoulder or lip the trace of your fierce quarrels and frenzied reconciliations. Believe me, such passionate love does not last. Happy they whom a peaceful affection unites till death.'

1. 2. Telephi...Telephi] Lydia dwells with fond iteration on the beloved name.

2. roseam] 'rosy' (Wickham's 'lustrous' is wrong), so of Venus, Aen. 1. 402, rossa servit refusit.
NOTES.

3. *vae meum*] 'A plague upon you, my heart boils and swells with angry bile.'

4. *tecur*] the seat of the affections and passions. difficiil = hard to deal with, irritable, savage. *bile*, cf. ἀχλή and χόλας, both meaning bile and anger, and the word μέλαγχωλικός.

6. *manent*] Notice the rare use of the plural after two disjunctive particles.

8. *mäcer*] The ae is long, but mäcer: so σόπιο, σόπορ, fido, fides, but on the contrary regis, régō. 'By what slow-consuming fires I am inwardly wasting away.'

13. *non*...] *non* is not put for ne. 'You would not, if you were to listen enough to me, hope that he will be yours for ever...' Cf. Pers. Sat. 1. 6, *non, si quid turbida Roma elevet, accedas*, where Prof. Conington says *non = ne*, but the mistake is corrected in an excellent additional note at the end.

14. *dulcia barbarae*] Note the juxtaposition. Their sweetness makes the barbarity grosser.

16. *quinta parte sui nectaris*] Some say *quinta* is merely used vaguely for a 'considerable' part. Others, with more reason, that Horace is referring to the Pythagorean division of all things into four elements, earth, air, fire and water, and a certain 'fifth existence' (*quinta essentia, τευττή πείρα, quintessence*), of a higher nature which informed and animated the rest, and that therefore here Horace means 'the best part of her own sweetness.'

17. *ter et amplius*] A slight variation from the ordinary phrase *terque quaterque*.

20. *suprema citius die*] 'sooner than the day of death' is put by a natural inaccuracy for 'sooner than on the day of death.'
ODE XIV.

'Take heed, O ship, lest you drift out to sea again. Observe how shattered you already are by storms, and hasty eagerly into harbour and stay there.'

The ship is the State, which is spoken of as shattered by the storms of civil war, and in danger of drifting back into the same dangerous waters. As to date, the Ode would refer to any of the early years of the sole rule of Augustus, and it is mere guess-work assigning to it a special and definite time of composition.

Quintilian, viii. 6. 44, refers to this Ode as an instance of 'Æquitas quae seque alit verbis alit sequens ostendit... namque Horatius pro re publica, sanctum tempestates pro bellis ci- libus, portum pro pace et concordia dicit. It is obvious however that the allegory must not be pressed too closely in all its details, or a definite allusion looked for in such words as Pontis and Cycladis.

For the comparison of the State to a ship, and of statesmen to pilots, cf. Aesch. S. c. Theb. 1, and innumerable passages of Cicero to be found in Dict. under the word gubern.

2. fortiter occupa portum] 'By a strong effort hasten to reach harbour (before it is too late). For occupo cf. Gr. use of ἀπεκράτειν with a participle, and Od. 2. 12. 28, interdum raperè occupat = is the first to snatch.

3. nonne vide] 'Mark you not how the side is bare of rowers, and the mast damaged by the swift Afric wind, and how the yard-arms groan?... It is better to understand ut after nundum, than with Orelli to make latus, malus and antennae all nominatives to gernant.

6. antenna = antennae = àτανατοπυρ. It is from words such as this that we infer that the pres. part. passive in μεσ was common originally to both Latin and Greek. Cf. Vertumnus, atomus, &c.

sunibus] Cf. Acts xxvii. 17, βορθῄσκει εἰκάζετο ἵπποι παρακατέχειν τῶν πλοίων, 'undergirding the ship.' Ropes seem to have been passed under the keel and drawn tight to prevent the timbers starting. We must always bear in mind the small size of ancient ships.
7. carinae] The plural is rare: it may be that the poet is thinking of the two sides of the keel which the ropes would hold together. Some MSS. seem to read cavernae, which is said to be 'the ribs.' Cf. Virg. Aen. 2. 19.

8. imperiosius] 'too tyrannous.' The very shape and size of the word is expressive.

10. di...] Cf. Ov. Her. 16. 112, accipit et pictos puppis adunca deos. Representations (statues or pictures?) of the gods were placed in the stern, for the sailors to invoke in seasons of danger or difficulty.

11. Pontica pinus] The forests of Pontus afforded ample material for ship-building. The suggestion that there is a reference to Sextus Pompeius the son of the conqueror of Mithradates of Pontus, is far-fetched and incredible.

13. nomen inutile] The reputation of Pontic timber would be of no avail to the ship in storm; so, the reputation derived from early history would be of no avail to Rome amid the billows of civil strife.

14. pictis] is emphatic: it is no empty decoration which can afford confidence in danger.

15. tu] 'Do thou take heed, unless thou art destined to be the sport of the winds.'

16. For debere ludibrium 'to owe a laughing-stock,' cf. Gk. γέλωτα ὑφισκάνεω.

17. nuper...] i.e. during the actual occurrence of the civil wars.

18. nunc...] now that they are over and threaten to revive.

19. nitentes] Cf. Od. 3. 28. 19, fulgentes Cycladas. The epithet alludes to the effect produced by the sun glistening on their marble rocks. Cf. Byron:

'The isles of Greece, the isles of Greece!
*    *    *    *    *    *    *
Eternal summer gilds them yet,
But all, except their sun, is set.'

20. Cycladas] From κύκλος, because they were in a circle round Delos.
ODE XV.

A mythical ode, in which Nereus is represented as predicting the fall of Troy to Paris when carrying off Helen.

1. pastor] 'the shepherd,' i.e. Paris. See Class. Dict. for his exposure on Mt Ida, and being brought up by a shepherd.

2. peraudas hospitam] Cf. 13. 14, dulcia barbare: the fact that she was his host made the perfidy specially perfidious. Od. 3. 3. 26, he is called famesus hostis. Cf. too Aesch. A. 401, ἕφεξεν ἕπεμεθ' ἄλοιποι κλέαται γενέσθη.

3. ingrato] 'Nereus o'ermelowed the swift winds with a calm that made them chase that he might recite the deadly decrees of fate.'

Ingrato might also refer to the vexation caused to Paris by the delay: for its reference to the winds cf. Virg. Aen. 1. 55, Illi indignantes..... of the imprisoned winds.

4. caneret] Continually used of prophetic utterance, see Dict. It indicates stately, measured speaking. We must remember too that oracles were usually delivered in hexameter verse.

5. Nereus] Cf. Hesiod, Theog. 233:


eπελέος τ' ἀσπάλα καὶ ἀπέλεος γένατο Ἡλέτος.


mala avij 'Evil are the omens with which thou conductedst home a bride whom.....' For avij=an omen cf. augur, augens, and their derivation, and the Gk. άγγελος τω ἀρχ., also Od. 3. 3. 61, aliter lugubri.

For the evil forebodings aroused in Troy itself by the rape of Helen, see an incomparable passage Aesch. Ag. 406, beginning: ἄγγελος τ' ἀσπάλας Ἡλέτος......

7. conturata] 'Having bound themselves by an oath to.....'

9. adest] The prophetic present: the hard 'rapt into future time' sees what is destined to be already taking place.

10. quanta moves...] 'What grievous disasters thou art arousing for the race of Dardanus,' quanta funera can scarcely be the same as quot funera = how many deaths. Perhaps the phrase is a brief expression for 'how many and how grievous deaths.'
NOTES.

Dardanae] Wickham has a good note, that 'the poets, and especially Horace, use the names of nations and tribes as adjectives instead of the fuller derivative forms in -ius or -icus.' Cf. 2. 9. 1, Medium flumen. 3. 7. 3, Thyna merce. Virg. Aen. 6. 877, Romula tellus.

11. aegis, alyx (from ἀἰσων to flash, or aλις a goat). For a full description of it see Il. 5. 735, &c. See also Dict. Ant. s. v. for representations of Athena wearing it.

12. currus et rablem] Notice the combination of the abstract and the concrete, 'prepares her chariot and wrath.' Orelli remarks that this is a favourite usage with Tacitus: cf. Ann. 1. 63, vulgus trucidatum est donec ira et dies permansit. For Horace's phrase cf. Hymns Ancient and Modern, 156:

'His chariots of wrath the thunder-clouds form.'

13. nequiquam] 'Vainly confident in Venus' guardianship shalt thou comb thy love-locks, and apportion on the unwarlike lute the songs that ladies love.'

Cf. Hom. Il. 3. 54:

οὐκ ἄν τοι χραίσμη κλθαρις τά τε δ' ἄρ' Ἀφροδίτης,
ἡ τε κόμη τó τε εἰδος, ὡτ' ἐν κοινήν μυγείς.

Veneris praesidio] Because he had awarded her the golden apple in the famous judgment of Paris. Cf. Tennyson's Oenone.

14. pectes caesariem...] Notice the feminine softness and beauty Horace has imparted to these two lines. In all great poets the language used is, perhaps unconsciously, modified so as almost in its sound to correspond to the feelings or events they describe: a comparison between Milton's rugged power in describing Satan and Hell, and his melodious softness in portraying Eve and Paradise, well illustrates this.

15. carmina divides] Orelli explains this, 'divide the song between the voice and instrument.' But when we think of the Latin use of modi, numeri, and the English 'measure,' there would seem little doubt that the phrase means 'to set songs to a measure, or, to music.' The rendering, 'will divide songs to women,' i.e., sing one to one and another to another lady, is simple but intolerable.

16. thalamo] Cf. Il. 3. 381, of Venus saving Paris from the fight, ἐκάλυψε δ' ἄρ' ἡρα πόλλη | καδ' δ' εἰδ' ἐν θαλάμῳ ευώδει κηθέντι. Translate, 'in your bridal chamber.'
1. oterum sequi] Not in the Justinianic. The phrase is added to distinguish this Ajax, Od. 7. 227. M. 4, from the greater Ajax, son of Telamon.

20. crimine] Some read culmus; but 'adulterous locks' is a forcible and bold phrase for describing the curled and glossy locks of the adulterer Paris, soon to be disordered and dabbled with blood.

21. extum genti] 'Ulysses, ruin to thy race:' the dative after a noun is rare, but in this case the noun is part, with great addition to the force, for the adjective extum which would naturally have the dative. Let the student insert here, 'ruin of thy race,' or 'ruinous to thy race,' and observe how weak they are compared with Horace's phrase.

22. non resistis:] The sudden question gives vividness and reality - 'Look round! do you not see...?'

24. Teuct et] Cf. 5. 36, igne. The locution is allowed in this metre in Greek. Several MSS. have it, but this seems an obvious correction, and also makes the plural ungent very awkward.

25. aeterna pugnae] Homer's πάλη of citharæ, and cf. citharæ aeterna, Od. 3. 9. 10.


27. noceae] 'Thou shalt learn to know,' 'Thou shalt become acquainted with,' in a threatening sense. Notice distinction between noceo and nort.

29. quem tu...)] 'From whom thou shalt fly, as the stag, forgetful to graze, flies from the wolf he has seen on the opposite side of the valley, poor timid animal, panting, with head erect.'

31. sublimi] Wickham refers to the Gk. μεροποειν, and πριμ' ἱχνω διω, and says, 'the breath is stopped midway, can't get down, but stays at the entrance of the lungs.' That sublimis anhelitus means breath stopped at the top of the larynx. I cannot conceive the explanation may be scholarly and scientific, but it is neither poetic nor sensible. Let any one stand before Landseer's 'Monarch of the Glen,' and say what his idea of sublimi anhelitus applied to a startled stag is.
33, 34. iracunda classis Achillei] The anger which made Achilles separate his ships and men from those of the other Greeks. For the gen. cf. Ulixei, 6. 7.

ODE XVI.

'Fair lady, do what you choose with my scurrilous verses: they were written in a passion, and passion is ungovernable. Prometheus in making man is said to have added, among other qualities, a portion of the wrath of the lion. Passion has ever proved ruinous: I too was urged by it to make my libellous attacks, which I am now eager to recant.'

This ode is a παλινδοία or recantation. The most famous palinode is the one referred to by Horace Epod. 17. 42,

infamis Helenae Castor offensus vice
fraterque magni Castoris victi prece
adempta vati reddidere lumina.

It was written by Stesichorus when deprived of his sight for libelling Helen; it was certainly thorough enough, for it begins by denying that Helen ever went to Troy (Plat. Phaedr. 243 a).

Whether the criminosi iambi are to be found in the extant writings of Horace or not is a question that can never be settled, and will probably therefore be always debated. Epodes 5 and 17 are most frequently referred to.

3. pones] 2nd pers. fut. for a polite imperative. ponere modum = to put a limit to them, i.e. destroy them. There is also a suggestion that the iambics had been without modus, limit, measure, moderation.

iambis] Archilochus is said to have invented the iambic, and to have employed it in his well-known lampoons. Cf. Hor. A. P. 79, Archilochum proprio rabies armavit iambo. Hence iambics became much used in such scurrilous poetry, for which indeed they are admirably adapted, the iambic being as little as possible removed from the language of ordinary life and conversation.

P. HOR.
HORACE, ODES I. xvi.

3, 4. give. give] The third line of an alexandrine rarely ends with two disyllables except when one of them is repeated as the first word of the fourth line: cf. 22. 7, necto flores, necte.

5. Dindymene] The goddess who dwells by Mount Dindymus in Phrygia, i.e. Cybele.

non adytis ] 'Nor does its Pythian habitation equally shake (or terrify) the mind of his priest in (or perhaps 'by means of') his inmost shrine.' adytis goes in construction partly with sacra, partly with quos.

The adytos (unsancturable place) was a small cavern in which was a deep cleft in the rock, over which was placed the tripod on which the priestess sat. Munro's note on Lucr. 1. 728.

The spelling with y shows that this is not a word of Latin development, but a Greek word borrowed, and reproduced in Latin letters. The Latin had no symbol for the Greek sound υ (between u and i) and therefore at a late period, as is shown by its late position in the alphabet, introduced the letter Y, the Greek Τ, which is therefore only found in Latin in pure Greek words, e.g. lyra, amyntas (36. 14).

7. acuta] 'shrilly-sounding,' 'piercing.'

8. geminant] 'clash;' well illustrated by Lucr. 2. 635, where the Corybantes are said pules aceris aera, for which Horace uses the curious phrase geminare aera, i.e. to strike cymbal against cymbal.

9. tristes ut irea] The ut comes after acque, the words non acuta vic geminant Corybantes aera coming in somewhat parenthetically as regards the main construction.

irea] In plural, 'outbursts of passion.'

Noricus] The district of Noricum (about the Tyrol) was celebrated for its iron.

11, 12. tremendo Juppiter...] 'nor heaven itself falling in with dreadful confusion.'

Jupiter, the god of the sky (see note on 1. 26), is put for the sky itself, and ruens (as in Virgil, G. 1. 324, ruet ardus aether) expresses that heaven itself seems to be rushing in thunder, and lightning, and rain, down upon the earth.
NOTES.

The peculiar rhythm *Iuppiter ipse ruens* (which would make the 2nd half of an Ovidian pentameter) is rare in the fourth line of alcaics, doubtless as hurrying the line too much along. Here it is used effectively to express the quick descent of the deluge.

13. *fertur* Prometheus...] This stanza must be taken either by supplying *esse* after *coactus*, and joining *coactus esse* and *apposuisse* by *et*, or else by making *coactus* a participle and *et=etiam*, 'along with' or 'among the rest.'

13, 14. *principi limo*] 'our original clay.'


17. *irae*] Notice how the prominent repetition of the word connects the stanzas.

18. *et altis...*] 'And for towering cities (ethic dative) have proved a final cause why they perished from their foundations...' Such phrases as *esse causae*, *dedecori*, *probro*, *odio*, and the like, with a second dative of the person or thing affected, are very frequent. *stare causae* is a stronger phrase than *esse causae*, meaning not merely 'to be a cause,' but 'to be a sure, strong, adequate cause.' The simple verb *sto* is always very emphatic and powerful: its brevity gives it force, cf. the well-known *Stat Fortuna Domus*.

21. *aratum*] The walls of a new city were marked out with the plough, and so the utter destruction of a city is symbolized by the plough being driven over its walls.

*insolens*] 'arrogant.' The word indicates that extravagance of conduct which marks those who find themselves in a position to which they are unaccustomed.

24. *celeres*] 'headstrong.'


25, 26. *mitibus tristia*] *mitis* is often used of smooth, mellow wine, and *tristis* of that which is rough and bitter to the taste (cf. Virg. G. 1. 75, *triste lupinum*).

26, 27. *dum fias*] *dum* with the subjunctive is never temporal, but nearly always = *dummodo*.

'Provided that, if I recant my abuse, you become......'
'Tyndaris, come and visit my farm. Even Pan is often
quite his native haunts to guard the spot; here the
browse in safety while he plays his pipe. Let all the gods
love and guard me; here you will find rural abundance with
full horn, repose, music and revelry without riot.'

1. Lucretius, a Sabine mountain overhanging Horace's
villa. Pan is always described as ἀετός (and here Horace
evidently identifies the Latin Panos with the Greek Pan),
and his native haunts were the mountains of Arcadia, especially
Lycaeus.

2. mutatis 'accepts in exchange.' Notice the
construction of muto here and in the last lines of the
preceding ode.

3. defenditis 'wards off,' from de and fendo, to strike
aside. Cf. undo, to strike against.

4. usque] 'right on,' 'continually,' is used here in almost
the same sense as semper.

6. latentibus arbutos] i.e. concealed amid the other shrubs.
For the fondness of goats for the leaves of the arbutus cf. Virg.
Ecl. 3. 62, Dulce satis humor, depulsi arbutus haedis.

6. 7. deviae...] 'the wandering ladies of an unsavoury
lord.' The expression is very peculiar even in Latin, and
worse in English.

For the terms urores, mariti, applied to animals, cf. Virg.
Ecl. 7. 7, Vir gregis āps caper, and Theoc. 8. 49, ὃ τρεχεῖ τὰς
λευκὰς αὐλᾶν ἄρσε.

9. Martiales] A standard epithet of wolves. It was a
she-wolf that suckled the famous offspring of Mars.

Haedillae] An unknown spot. Bentley suggested haedus-
lear, i.e. little kids, but the word nowhere occurs, and Orelli
well points out that after several references to goats in capellis
and urores mariti any further reference would be objection-
able.
NOTES.

10. utcunque] 'whenever.'

Tyndari] A purely fictitious name, as is Cyrus, 1. 25.

Fistula] Cf. Virg. E. 2. 32, Pan primus calamos cera con-

iungere plures | Instituit. The Panpipe is well known: Horace

identifies Pan and Faunus.

11. Usticae] Unknown; probably a valley; cubantis—low-


13. Pietas] Dutiful affection, the feeling a son should

bear to his father; hence the standing epithet pius applied to

Aeneas because of his devotion to Anchises.

13, 14. dis est cordi] 'is dear to the gods.'

14. hic tibi copia...] 'Here abundance with horn of

plenty shall flow for thee to the full (i.e. shall pour forth her

treasures till you are satisfied) rich in all the glories of the

country.'

16. Ruris honorum] would include fruit, flowers, and the

like; the gen. is partly dependent on copia, partly on opulenta,

cf. Od. 4. 8. 5, dives artium.

For the legends connected with the benignum cornu (cf.

our use of cornucopia) see Class. Dict. under the words 'Ache-

lous' and 'Amalthea.'

18. fide Teta] 'strings of Teos,' i.e. such as were struck by

Anacreon of Teos, the poet of love and wine, and therefore

aptly introduced here.

19. Laborantes in uno] 'lovesick for the same man.'

Laboro is like the Gk. πονεῖν, to be in difficulties: in uno

expresses the fact that the cause of the troubles of both was to be

found in one man.

20. Vitream] 'glassy-green:' all sea-nymphs are repre-

sented as of the colour of sea-water. So they are called cae-

ruleae; the Gk. word is ἴδαλίνως.

21. Innocentis Lesbii] 'harmless Lesbian.' The Romans

imported wine from Lesbos and also from Chios, cf. Epod. 9. 34,

Chia vina aut Lesbia. Innocens is used in the sense in which

an Irishman would say of whiskey, 'There's not a headache

in a hogshead.'

22. duces] 'quaff:' the word indicates to take a long

deep draught (duco=I draw), and always implies drinking

with gratification. Cf. Od. 3. 3. 24.
22, 23. Semelus Thyoneus. Tiberius' mother was called both Semole and Thyone, but the word Thyone is here obviously used with reference to its derivation (Thyone, Thyone) - the god of rage and revellry.

25. [suspecta] i.e. of infidelity, and therefore afraid of the jealous rage of beardless Cyrus.

male dispari] - very badly matched. Witham well says 'male inimicus is the unfavoured form of the adjective.' It is an entirely different use from male inimicus insanus, and would seem to be only used with adjectives that convey an idea of blame.

29. [immemor] You have never deserved such treatment, much less therefore has your poor innocent dress. Cf. use of mememor Sat. 2, 8, 7.

ODE XVIII.

'You cannot do better, Varus, than plant abundance of vines at Tibur. Total abstainers find life full of care: on the other hand, many instances warn us of the dangers of intemperance. Bacchic orgies have their risks: self-love, self-glorification, and bad faith too often follow in their train.'

1. [nullam sequence] For use of perf. subj. in polite prohibitions cf. 11. 1.

The line is closely imitated in metre and sense from Alcaeus, of whom we possess the fragment

μὴ δὲ ἄλα φατεόμης πρὸτερον δὲνδραν ἀμυλῶ.

Vare] Unknown. He may be the same as the Quinellius (Varus) of Ode 24, q. v.

2. [Tiburis et moenia Catilli] For Tibur see 7. 13. Catillus is said to have been the son of Amphiaras and to have been the father of three sons, Tiburtus, Coras, and Catillus, who founded Tibur and called it after the eldest.

Horace uses the form Catillus for convenience: Virg. Aen. 7. 672 has Catillus. So we have both Porsenna and Porsenna.

3. [saeclis] V. note on usus, 7. 22. The word seems rather conversational and commonplace than poetical.
NOTES.

4. mordaces] Cf. Aesch. Ag. 103, \(\thetaυμο\beta\acute{o}ρος \lambda\omicron\pi\omicron\eta\), 'carking, soul-consuming anxiety.' Cf. the Homeric phrase \(\delta\upsilon \thetaυμον\, κατεδο\nu\), eating his heart.

aliter] 'by any other means,' i.e. than by avoiding becoming one of the sicci or total abstainers.

5. gravem militiam crepat] 'keeps harping on the hardships of campaigning.' crepat = \(\tau\alpha\gamma\epsilon\iota\). We use the phrase, 'to rattle on about a thing.'

7. at, ne quis...] 'But lest any one transgress that use of his gifts which modest Liber allows, the combat . . . warns us, and so does . . . .'

For this quarrel at the marriage of Pirithous, king of the Lapithae with Hippodamia see Class. Dict. It is especially known as forming the subject of the sculptured metopes of the Parthenon, executed by Phidias, and now in the British Museum.

8. super mero] 'over the wine,' or perhaps 'after:' it is very difficult to find a parallel to the use of super here. Others say 'on account of,' and compare Od. 3. 18. 7, super urbe curas.

9. non levis Euius] non levis = 'very severe;' an euphemistic use, very common in some writers, and especially in Thucydides, e.g. \(\omega\chi\ \eta\sigma\sigma\sigma\nu\nu\) = very much more. Cf. too 24. 17, non levis, and 37. 32, non humilis.

Euius, i.e. the god to whom the cry \(\epsilon\omega\gamma\iota\) is addressed.

10. cum fas...] 'When men in their eagerness (or passion) distinguish right and wrong only by the narrow limit that lust determines,' i.e. lust or passion induces men to neglect the broad distinction between right and wrong, and persuades them that there is very little difference between the two, in fact that in many cases they shade absolutely into one another.

11. discerno = dis, apart, and cerno, \(\kappa\pi\lambda\nu\), I separate.

Bassareu] from \(\beta\alpha\sigma\sigma\alpha\pi\alpha\), a fox-skin worn by Bacchants.

candide] in all the glow (candeo) of youth.

12. quatiam] = 'arouse' or 'disturb,' at the same time the word has reference to the brandishing of the thyrsus.

nec variis . . . ] 'nor recklessly bring to light things concealed beneath varied leaves.'
He refers to certain sacred chests or arks containing the vessels, etc. for the mysteries, only produced on certain solemn occasions, at other times covered with leaves.

13. *tene] = 'check.' He suddenly appeals to Bacchus to restrain the exciting Phrygian music, which he represents himself as actually hearing, and which too soon leads to frenzy.

Berecyntio] i.e. such as were used in the worship of Cybèle on Mt Berecyntus. Cf. Dindymene, 16. 5.


15. *plus nimio] A very frequent phrase = Gk. περιπλάνη, 'far too much,' or 'too much by far.'

16. *arcanique Rides...] 'Faith prodigal of secrets, more transparent than glass.' There is much power in describing Faith which is unfaithful as Faith notwithstanding: the antithesis between what it is and what it ought to have been is made very vivid.

ODE XIX.

'Venus is determined that I should again be the victim of love; and it is Glyceria who inflames my passion. Venus attacks me with all her power and forbids me to sing of wars or anything but what concerns herself. Quick, slaves, quick! an altar and a victim! let us endeavour to appease the imperious goddess.'

1. *saeva] because of the noted cruelty and imperiousness of love.

2. *Semela] Orelli thinks the Gk. form of the genitive ought to be preferred, though the MSS. give Semelae, a Latin form.

4. *initia...] 'To devote myself again to the amours that (I had hoped) were done with.'

7. *grata protervitas] 'charming recklessness' or 'petulance'.'
8. **lubricus aspici**] *Aspici* is the epexegetic infinitive, necessary to explain the epithet *lubricus* as applied to a face. As a road is too slippery and glassy for the feet to stand on, so her face is too dazzling and deceptive for the eyes to rest on.

11. **versis animosum equis**] ‘courageous with retreating steed.’ The sudden onset of the Parthian light cavalry, and the showers of arrows they had been trained to pour into the enemy while riding away, had been fatally experienced by the heavy-armed Roman legionaries on the sandy plains of Charrae and never forgotten.

Cf. Virg. Georg. 3. 31, *Fidentemque fuga Parthum versisque sagittis.* We use the expression ‘a Parthian arrow’ of a sarcasm launched by a person just retiring and which cannot therefore be replied to.

13. **vivum caespitem**] Fresh-cut, living turf, to form an impromptu altar.

14. **verbenas**] A technical word of uncertain derivation, applied to all boughs or green things used in religious rites.

16. **mactata**] ‘She will come with lessened violence when we have sacrificed a victim.’

*macto* is an active verb from the root *mag* (cf. *magis, major* = *magior, μακρός*) and means (1) to increase or magnify, hence *mactare deos extis*, to honour the gods with entrails, (2) to sacrifice, as here, the word having become confined to the religious meaning of honouring by sacrifice.

**ODE XX.**

An invitation to Maecenas to come and see him at his Sabine farm. The wine he can offer will be poor, but had been specially bottled by himself in honour of an interesting event in Maecenas’ life.

1. **potabis**] ‘You will drink if you accept my invitation’ =I shall be glad if you will come and drink.

*Sabinum*] Wine grown in the immediate neighbourhood, which was not celebrated for its wine.
2. Gracca testa] For use of Greek wine cf. 17. 21. The jar would retain some of the aroma of the noblest vintage (Quod etsi est imbata verna servabilis odorum | testa div. Prud. 1. 2. 60) and impart it to the Sabine wine. Cf. the practice of keeping whiskey in old sherry casks.

ipec] marks the care he had bestowed on it.

3. condi
tum lev.] 'stored up and smeared' (with pitch). Cf. Od. 3. 8. 9.

Hic dies . . . corticeum astrictum pice dammendit amphorae.

Pitch was used for thus securing the cork from the effects of mildew and the like, just as we use wax or a leaden capsule.

4. plausus] He was cheered on entering the theatre after an illness. Cf. Od. 2. 17. 25.

5. aequa] It has been well pointed out that there is force in this reference to the fact that Maecenas remained contented with the comparatively humble position of an aequa, when the poet is inviting him to his own humble roof. Bentley's suggestion of clare for care spoils the whole friendliness and pleasantness of the ode, and is on a par with many of the suggestions of that eminent and eccentric scholar.

paternal] Cf. 1. 1. 1 and Od. 3. 7. 28. The Tiber is called Tuscanus alceus.

6, 8. loccena imagine] See note on 12. 2.

7, 8. Vaticani montis] Wickham's note is 'The theatre of Pompey, which was the only one finished at this time, stood at the S. end of the Campus Martius, so looking across the Tiber on the Janiculan and Vatican hills.'

9. Caecubum, &c.] For these wines see any Dict. of Ant. The Caecubus ager is in Latinum, so is Formiae. Caes and the Falernus ager are in Campania. They are all expensive and luxurious wines.

domitam] = 'pressed.'

10. tu ibibes uvam] Tu is strongly contrasted with seae, the luxury of Maecenas' own palace with what he will find at Horace's farm. The subj. ibibes is by no means easy: Orelli says it is the ordinary concessive future (as in 7. 1 and 6. 1), 'Do you drink, for all I care' or 'You shall drink for all I care,' but this translation seems very inappropriate here. Munro (Journal of Philology, 1871, p. 850) advocates eides in the
sense of provide instead of bibes, and for the meaning 'pro-
vide' compares Ter. Heaut. 3. 1. 48, aliud lenius sodes vide,
'please provide something mellow.'

11. temperant] The vines are said to 'qualify his cups.'
The usual expression is 'to qualify wine (with water) in
cups:' temperare is the regular term for mixing wine with
water.

Personally I am not satisfied with this explanation, and
suggest that temperare pocula = 'to mellow cups,' i.e. fill
them with mellow wine, thus bringing out the contrast with
the rough, harsh, Sabine wine, which could not be said to
afford a mellow draught.

ODE XXI.

An Ode in honour of Apollo and Diana to be sung by a
chorus of youths and maidens. Orelli is probably right in
considering the ode too slight to have been written for any
great public occasion: the other commentators amuse them-
selves by guessing what the occasion may have been, the best
conjecture being that of Franke who suggests the year 28 B.C.
when the temple of Apollo on the Palatine was dedicated (see
Ode 31) and quinquennial games instituted in memory of the
battle of Actium in honour of Apollo and Diana. For the
whole ode cf. the Carmen Saeculare. Apollo and Diana always
go together under numerous names, e.g. Phoebus and Phoebe,
Janus (Dianus), Diana, Sol and Luna, Apollo and Artemis:
they are the male and female representatives of the same
power.

2. intonsum] In Homer ἄκερσεκβυος: he is represented as
eternally youthful. His statues are numerous: note especially
the Apollo Belvedere.

Cynthium] Cynthus is a mountain in Delos.

3. Latonam] or Leto was the mother of both Apollo and
Artemis in the island of Delos, Zeus being their father.
5. **veò** = **virgines**.

lactam [vultus] Because she was a huntress; her favourite haunts are subsequently *vultus*.

cum] = *lalage*. Cf. **Odyss.** 23. 196, **érat** a raro phello movis.

6. **Algida**, a mountain in Latium near *Tusculum* and the Alban Mt.

7. **nigra** Dark, gloomy, introduced to contrast the dark timber of *Erymanthus* with the fresh green of *Cragus* and thus give pictorial effect. *Cragus* is in *Lycia*, *Erymanthus* in Arcadia.

11. **insignem** Understand *Apolleen*, *humerum* bel. = 'as to his shoulder.'

fraterna] Invented by Mercury (cf. **Od.** 10) and given to Apollo.

13. *Hel...* Apollo could not only bring plagues (cf. **Hom.** II. 1. 42–52) but avert them; in Greek tragedy he is constantly invoked as *Hecate* or the Healer.

15. **Parus atque Britannus** i.e. the remotest barbarians of the East and West. The Britons were as yet only known from the hurried expeditions of **Julius Cæsar**.

16. **agat** 'shall drive away.'

ODE XXII.

'The just and innocent need no protection, Fuscus, through whatever dangers their path leads them. At any rate I know that a monstrous wolf did not attack me while I was wandering in the woods thinking of Lalage. In any climate I shall feel safe and contentedly sing my lady's charms.'

Of Aristius Fuscus our principal knowledge is derived from Horace, Ep. 1. 10. 3, where he says,

\[
paeone gemelli
fraternis animis, quidquid negat alter et alter,
amnimus pariter vetuli notique columbi.
\]

He seems to have been a man of studious tastes, and distinguished as a critic (**grammaticus**).
1. integer vitae] ‘He who is blameless in (respect to) his life.’ So Ovid Met. 9. 441, integer aevi. The grammarians call it the gen. of respect. integer] (from in, tango) indicates that which is free from all taint or blemish.

secleris] is a simple partitive genitive, purus being = having no share in.


5. Syrtes aestuosas] Orelli prefers the rendering ‘the scorching desert that borders the Syrtes’ and compares aestuosa Calabria, 31. 5. It seems simpler to take Syrtes in its ordinary sense and translate, ‘the boiling or stormy Syrtes,’ and to compare Od. 2. 6. 3, Barbaras Syrtes ubi Maura semper Aestuat unda.


7, 8. fabulosus Hydaspes] This river (the Jelum) is a tributary of the Indus: it was on its banks that Alexander defeated Porus (B.C. 327). It is called fabulosus as being in the unexplored East about which numberless stories would be current at Rome.

8. lambit] ‘washes.’

9. namque] He proves his general statement by an instance that had occurred to himself. He attributes the same almost sacred poetic character to himself, Od. 3. 4. 9, where the birds cover him with leaves for protection. So too Od. 2. 17, and the di me tuentur of 17. 13.

10. et ultra...] ‘And wandered beyond my boundaries in utter carelessness, a wolf fled from me though unarmed, a monster such as neither...’

11. curis expeditis] Cares harass and hamper us (impe-dient), hence, curis expeditis, when the bonds of care are unloosened, a man is at ease, careless: it was in such a moment of perfect freedom and poetic abstraction that Horace ran into danger.

14. Daunias] That part of Apulia near Mt Gargarus; so called from Daunus who there founded a kingdom. The word is formed on the model of Gk. adjectives feminine.
15. Inter tellus] i.e. Mauretania or Numidia. Juba I., king of Numidia, committed suicide after the battle of Thapsus. His son was made king of Numidia by Augustus, a.d. 30, and in a.d. 25 received Mauretania instead: the latter date is fixed by some as the date of the ode. Gaetulian zones are most frequently referred to by the poets, but that does not prove that Inter tellus is here = Gaetulia.

17. nigra cuncta] 'the dark plain.' He refers to the frigid zones. For a description of the five zones, two frigid, two temperate, and one torrid, see Virg. G. 1. 233—239.

For nigra cf. bruma lucro, 4. 7. 12: extreme cold of course checkes vegetation and life.

19. quod latus...'] 'That quarter of the world over which ever lower mists and an ungenial sky.'

22. in terra domibus stagna] i.e. uninhabitable. According to Virgil, i.e., the temperate zones alone were habitable.

23. dulce ridentem] dulce is really a cognate acc. As you can say del = visum ridere, you can say dulce ridere. So perfidum ridere and innumerable other instances.

ODE XXIII.

'You avoid me like a timid fawn, Chloe, that is frightened at every sound. Yet I am no tiger or lion, and you are old enough to quit your mother's side.'

4. situae] Notice this trisyllabic form. We must remember that the Romans pronounced V like a semivowel.

5. nam esset...'] 'For whether the arrival (=first breath) of spring has shivered among the quivering leaves...'

5, 6. veris adventus] implies the thought of the gentle rephyr which accompanies it. Cf. Lucr. 5. 736:

it vix et Venus et veris praenuntius ante
pennatus graditur Zephyrus.

5. inhorrut] beautifully expresses the shivering and quivering of the leaves as the breeze rustles through them.
8. *tremit*] The nom. is the fawn.

9. *atqui*] A very favourite word of Horace in beginning a stanza, and expressing a strong objection or remonstrance.

    *tigris aspera*] 'enraged tigress.'

10. *frangere*] A natural inf. after *persequor*, which expresses wish or desire.

11. *matrem*...] 'To cling to your mother, already of age for a husband.'

**ODE XXIV.**

Probably addressed to Virgil by Horace on the unexpected death of their common friend Quinctilius Varus. Virgil's grief seems to have been excessive. Horace's consolations partake of the nature of those commonplaces referred to by Tennyson, *In Memoriam*, canto 6, but they are expressed in language of singular beauty.

Of Quinctilius (probably Quinctilius Varus, cf. 18. 1) our chief knowledge is that he died in B.C. 21, and was a native of Cremona, but his name is, like a fly in amber, enshrined in this Ode for immortality.

1. *desiderio*...] In its strict sense, 'regret for loss.'

    *pudor*] 'shame, moderation,' almost equivalent to 'modus.'

    V. note on line 6.

2. *cari capitis*] 'so dear a life.' The Gk. use of κάρα in such phrases as οὖς φίλον κάρα is similar.

3. *Melpomene*] Usually the muse of tragedy, here of dirges.

4. *ergo*] admirationis cum maerore conjunctae exclamatio, Orelli.

    'And so the sleep that knows no waking lies heavy on Quinctilius!'

For *ergo* cf. Virg. Ecl. 1. 47, *Fortunate senex, ergo tua rura manebunt*; and for *perpetuus* see note on 7. 6.
For perpetua sopor, of the unbroken sleep of death, cf. Cat. 5. 6,

sola occidere et redire possunt;
nobis quum armae occidit brevis lux,

non est perpetua una dormienda.

I cordially agree with those who wish that Horace had omitted the first stanza, with its weak and affected invocation of the muse, and begun with this bold, vigorous, and effective fifth line, which would have been all the more effective if placed at the beginning of the Ode.

6. Fudor] Absc. The personification of that noble shame which makes men sensitively shrink from all that could raise a blush upon the cheeks of modesty.

6, 7. Justitiae soror, Rides] Wickham well remarks, 'in calling Good-Faith the sister of Justice, Horace implies that the two go together, and therefore that both were present in Quinctilius.'

7. In corrupta] 'incorruptible.' Adjectives formed from the passive participle are frequently used in the same sense as the more awkward ones ending in -bilis.

So Virg. G. 8. 5, illaudatus detestabile. Livy. 2. 1, inviolatam templum = an inviolable temple. invirius is more often = invincible, than unvanquished.

8. quando ultum inventum parem] 'When shall (she) ever find a peer?' Cf. Milton's Lycidas 8,

'For Lycidas is dead, dead ere his prime, Young Lycidas, and hath not left his peer.'

inventum] Notice the singular after several subjects: the idiom is a favourite one with Horace. Cf. 2. 38, and 3. 3.

11. tu frustra...] 'Devout to no purpose thou claimst from the gods Quinctilius, entrusted to them on no such terms,' i.e. you have frequently prayed the gods to keep Quinctilius, but you did not mean that they should thus keep him wholly and for ever.

For creditum cf. 3. 5.

13—15. quod si.......non] 'And yet if you were to rule a lyre which even the trees obey more persuasively than Thracian Orpheus, the life-blood would not revisit the shadowy form.'

Wickham with the MSS. gives quid si......num... = 'what
think you, if you were to…… would the life-blood……?" This seems weaker and less forcible than the downright *quodsí* and the emphatic and direct *non*.


17. *non lenis*...] ‘Not easily persuaded to open the barriers of fate,’ cf. Prop. 4. 11. 2, *Panditum ad nullas janua nigra preces*. The gate of death only opens to admit, never to give egress.

18. *nigro compulerit gregi*] 'Has folded with the children of darkness.'

20. *quidquid*...] ‘Whatever the laws of heaven forbid us to amend.’ *jus* = human law, *fas* = divine law. Therefore *est nefas* = heaven forbids.

**ODE XXV.**

A coarsely expressed Ode addressed to Lydia, who Horace says will soon be an old woman without the charms, but retaining the passions of her youth, and destined to meet with the same haughty contempt she now employs towards her lovers. It has no merit, and may be omitted with advantage.

3, 4. *amāt limen*] ‘keeps close to the threshold.’ Cf. Virg. Aen. 5. 163, *litus ama* = ‘keep close to, or hug the coast.’

7. *me*...] ‘Though I your lover am tortured through the long nights, my Lydia, do you sleep?’

9. *invicem*...] ‘In your turn you shall bewail the haughtiness of men a despised hag in a deserted alley.’

11, 12. *sub interlunia*] ‘towards the new moon.’ It has always been an article of popular belief that changes of the moon are accompanied by changes of the weather.

15. *iecur ulcerosum*] ‘your diseased heart.’

17. *laeta quod*...] ‘Because joyous youth revels rather in green ivy and dusky myrtle, (but or and) dedicates withered leaves to winter’s friend the Hebrus:' i.e. because young girls are preferred to old women, as fresh foliage is to faded. *virente* and *pulla* describe the foliage of the ivy and myrtle when fresh and

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... faded. For the metaphor cf. our phrase the 'green and yellow leaf,' and Læstach. Ap. 79. Οδ. 5 i'εργόνων χαλλίνων ἔλγε ἐκτακτοποιήσαντες. deducit librum in a stately phrase used in scorn or satire for 'to fling away,' cf. next Ode, 1. 2.

Notice what Prof. Mayor calls 'the co-ordination of contracted clauses' in gaudent and deducit: in English we should insert 'but,' the Romans however love to set the contracted clauses side by side without any adverbial particle. The Greeks would use μέν and άλλα.

ODE XXVI.

'I am the friend of the muse, and therefore will throw sorrow and anxiety to the winds, utterly untroubled by the Eastern question.' Help me rather, O Muse, to weave a chaplet of verse for Lamia, for he is worthy.'

Lamia is also mentioned 36. 7; he is generally supposed to be I. Antius Lamia, who was praefectus urbis A.D. 82, and must have been very young when Horace wrote: from the very slight and unimportant nature of the Ode it is possible he was so.

The date is approximately determined by the political allusion. Wickham in his introduction says: 'Praenest IV. to whom Orodas I. had resigned his throne in a.c. 38, after some years of tyranny, provoked his subjects to the point of rebellion. He was expelled, and Tigrates, another member of the Arsacid house, was put on the throne in his place. After a short time Praenest was restored (Justinus adds by the intervention of the Scythians), and Tigrates fled to seek the protection of Augustus,' cf. Odes 2. 2. 17, and 3. 8. 19. a.c. 50 is the probable date of this event.

2. 3. tradam ventis portae] 'I will give to the winds to carry.' The infinitive seems explanatory or complementary, further defining the phrase tradam ventis. The gerundive construction would be found in prose: cf. Virg. Aen. 1. 819, dederatque comam diffundere ventis. From 2. 8 and 12. 3 we see how fond Horace is of peculiar uses of the infinitive.

3. quis sub Arcto...] Notice that sub Arcto does not go with quis (dat. plural) or metuatur, but with rex gelidae orae.
NOTES.

Translate: 'supremely indifferent by whom the king of the cold realm that lies beneath Arctos is feared, what terrifies Tiridates.'

The second clause explains the first: Tiridates feared the Scythian monarch who was assisting Phraates.

6. integris] The haunts of the Muses are unpolluted by mortal presence: the poet alone may approach them. Cf. Lucr. i. 926, jurat integros accedere fontes.

7, 8. necte flores, necte] See note on 16. 3.


9, 10. mei honores] 'The honours (of song) which I can confer.'

10. fidibus novis] 'strings before unheard.' Because Horace was the first to write lyrical poetry in Latin, cf. Od. 3. 30. 13:

 princeps Aeolium carmen ad Italos deduxisse modos.

11. Lesbio] Lesbos the native island of Alcaeus and Sappho.

 plectro] A Greek word, πλῆκτρον—the striking thing, 'quill.'

ODE XXVII.

A playful sketch of an imaginary scene at a wine-party. 'Come, my comrades, no quarrelling at table: that is barbarous. Keep your places and do not shout so. What! would you have me drink more? Well, I will, if Megilla's brother will give as a toast the name of his sweetheart. Are you hesitating? Surely you need not be ashamed: no doubt she is a lady. Alas, poor wretch, you deserved a better fate: you have fallen into the clutches of a harpy.'

1. natis...] 'Destined (as it were) by nature for purposes of pleasure.'

2. Thracum] gen. plural. For the drinking habits of the Thracians cf. 36. 14 and 18. 8. One of the metopes of the Parthenon contains a representation of a Centaur using a
large diota as a weapon of offence. It is given in Smith's Class. Dict. as an illustration to the word Contare. The manner of Mr Bardell's decease is strictly classical.

tellite] 'away with.'

3. verecundum] 'who loves moderation.' Cf. medici Libri, 18. 7. It may also refer to the fresh, blushing face of the youthful divinity.

4. prohibit] 'keep apart from.'

5. lucernis] The feast therefore was intended to be kept up late. Cf. Od. 3. 8. 14, vigiles lucernae perfer in lacem.

actinace] A Persian word for a short, straight sword, or dirk. The Persians seem to have worn these even at banquets: at Rome it was illegal to wear a weapon at all within the city.

6. immans quantum discrepat] 'is utterly at variance with.' For immans quantum cf.ὡρσαστὸν ἔσω, ἀφ'χωρᾶν ἔσω. The phrase is strictly a sentence = 'it is enormous how much,' but is used as equivalent to a simple adverb, 'enormously.'

It is used by Tacitus, mirum quantum by Livy, minum quantum by Cicero.

implium] as violating the respect due to the god Bacchus.

8. cubito presso] At meals the Romans reclined upon couches, resting on the left elbow, which sank deep (presso) into the cushions.

9. voltis] An imaginary question supposed to be addressed to the company, who are loudly clamouring that he should drink his share (partem).

severi] 'strong to the taste,' 'potent.'

10, 11. Opuntia Megilla] A purely fictitious name. The town of Opus was the capital of the Opuntian Locrians. Horace insists that he will only drink if a toast is given: it was customary to drink a lady's health in as many glasses (cyathis, ladies) as there were letters in the name. Cf. Martial, 1. 71,

Laccia sex cyathis, septem Justina bibatur,
Quinque Lycas, Lyde quattuor, Ida tribus.

11. quo beatus...] 'What is the wound, what the shaft of which he is the happy victim?'

beatus goes with both percut and volnere: notice the oxymoron in beatus volnere, and the double meaning of percut,
to perish and to be in love, to be dying of love for. \textit{Vulnus} applied to love is extremely common, cf. \textit{L}ucr. 1. 35, \textit{aeterno devictus vulnere amoris}.

13. \textit{cessat voluntas?} Are you unwilling and reluctant? Horace suddenly turns to the \textit{frater Megillae}.

14. \textit{quaetecunque...} Whatever Queen of Beauty enslaves you, she . . . . The whole is of course sarcastic: it is hinted that he is in love with a slave, cf. \textit{O}d. 2. 4. 1, \textit{ingenuo} therefore is emphatic, \textit{it is no low-born love that leads you wrong}.

18. all miser... He is supposed to have whispered the name, and Horace hearing it exclaims \textit{Ah miser} . . . . in a tone of affected compassion.

21. \textit{Thessalis} Thessalian wizards were celebrated.

23. \textit{vix illigatum...} Hardly will Pegasus disentangle you from the evils of this chimaera. The chimaera is described \textit{H}om. \textit{P}i. 6. 181,
\begin{quote}
\textit{πρόσεθε λέων, διπλευ δή δράκων, μέσον δὲ χίμαιρα.}
\end{quote}
Here the word is put for any man-destroying monster, from which even more than human aid such as that of Belle-rophon on Pegasus cannot afford deliverance.

\section*{ODE XXVIII.}

A most difficult Ode. It is a dramatic fragment the clue to which is wanting, because we have no exact knowledge (1) of the scene Horace had in his mind’s eye, (2) whether it is a monologue or a dialogue, (3) if it is a dialogue, who are the speakers and where one speech ends and the other begins. Under these circumstances every commentator has his own opinion and numerous reasons for dissenting from the opinion of every one else, and this disagreement will continue, and
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If it is to blame for it. The Ode is excessively tame: an ode to which no two people attach the same meaning is condemned. It is needful to say that its defects have made it extremely well known, and it is a great favorite with examiners.

I have [ ] best to append (1) a close literal translation, (2) an explanation of allusions, &c. (3) a short statement of the chief theories about the ode.

Thee, Archytas, who didst have in thee the earth and innumerable sand and the petty gift of a little dust by the Matine shore confine, nor does it aught avail thee to have attempted the demesnes of the sky, and in thought to have sped through the vault of heaven, since thou went to die after all. Proud also has the ere of Pelops though he fretted with the race, and Tithonus translated to the sky, and Mars though committed to the chiet councils of Jupiter, and Tartarus the son of Panthous once more consigned to Orcus, although by taking down his head (and so) bearing witness to his life at Troy he had (proved that he had) yielded nothing but fours and skin to gloomy death, in thy judgment no mean exalter of nature and of truth. But all one night awaits, all must once tread the path of death. Some the Furies present as a spectacle to fierce-eyed Mars, sailors (on the other hand) the greedy sea destroys. Old and young fall together to the grave: cruel Proserpine avoids no head. Men to the earth wind, raging comrade of the setting Orion, overwhelmed with the Illyrian waves. But thou, O sailor, do not prudishly refuse to bestow a particle of shifting sand on my bones and unburied head: so, whatever Lurus shall threaten against the Italian waves, may the woods of Venusium be lashed and thou be safe, and may rich gain, from whence it may, stream down on thee from favouring Jupiter and Neptune, guardian of sacred Tarentum. Do you deem it a light thing to commit a crime which will hereafter bring injury upon your innocent children? Nay, haply even on thyself awaiteth the debt of justice and haughty retribution: I will not be left with my curses unavenged, and thee no expiatory sacrifices shall free. However hurried thou art, 'tis but a brief delay: cast but three handfuls of earth and then thou mayest hasten on thy journey.'
NOTES.

2. Archytas] A distinguished mathematician (mensorem maris...) of Tarentum: lived about B.C. 400. He was of the Pythagorean school of philosophy, cf. lines 10—12. Some infer from this Ode that he was drowned and unburied, others that his tomb was a noted spot on the Matine coast, see note on munera.

3. pulveris...] There is an obvious contrast between his boundless genius and narrow tomb. Cf. Shakespeare, Henry IV. Part 1, Act 5, Sc. 4,

'We that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough.'

Matinum] Probably the shore at the foot of Mt Garganus.

4. munera] is technically used of the due and dutiful bestowal of burial upon a corpse, and seems to make the fact that Archytas is spoken of as buried certain. Those who make Archytas the speaker in line 36, where he asks for burial, are compelled to translate here 'the gift of a little dust,' as though it meant 'the want of the gift of . . .,' and cohibent as = keep you here on the coast, it being impossible for you to enter Elysium until you receive the 'three handfuls' of earth.

5. aerias...] For this description of Archytas' soaring genius cf. the brilliant panegyric on Epicurus in Lucr. 1. 72,

\begin{verbatim}
ergo vivida vis animi pervicit, et extra
processit longe flammanitia noelia mundi
atque omne immensum peragravit mente animoque . . .
\end{verbatim}

6. morituro] Notice the force this derives from its position.


10. Panthoiden] See Class. Dict. under 'Pythagoras.' Even he, notwithstanding his theory of μετεμψύχωσις or the transmigration of souls, and the fact that he had enjoyed several lives, first as a peacock, then as Euphorbus (=Panthoides) at Troy, then as Homer, then as Pythagoras, and finally as Q. Ennius (cf. Persius, Sat. 6. 10. 11), has finally been compelled to succumb to the great law of mortality. There
is something sarcastic in Horace's style here, and some have been induced to think that the whole Ode is intended as a scoff at the philosophical system of Pythagoras.

11. clipeo revo] Pythagoras had proved the identity of his soul with that of Euphorbus, by at once selecting the shield of Euphorbus from a quantity of other armour.

12. nervae atque cutem] Contemptuous words to express the mere mortal envelope of the more lasting and transmigrating soul.

14. judice te] Because Archytas was a disciple of Pythagoras. However the Ode is taken, I have little hesitation in saying that any rendering which makes to refer to any one but Archytas is impossible. Since to in line 1 no one else has been mentioned; Archytas was a Pythagorean, and therefore to in line 1 and to here must be identical.

non sordidus] i.e. 'most distinguished,' cf. St Paul's 'no mean city,' Acts xxi. 39.

16. semel] once, and once for all.

17. spectacula] To Mars war is an amusement (cf. 2. 87, ludo satiate longe) and slaughter a spectaculum.

20. caput] Cf. Virg. Aen. 4. 698,

nondum illi stator Proserpina vertice crinem
abstulerat, Stygioque caput damnaverat Orco.

Therefore caput does not merely = 'man,' 'life,' but refers to the legend that Proserpina marks out the victims of Death by symbolically cutting a lock from their heads, as was done with sacrificial victims.

agit] The moristic use of the perfect, 'Is not wont to avoid any head.'

21. me quoque] Who does 'me' refer to? see theories given at end.

quoque = just as others die, so I also.

devexi Orionis] The setting of Orion early in November was a period always accompanied by storms. So Od. 3. 27. 18, Pronus Orion.

rapidus] From rapid, 'sweeping, raving.'
23. at tu, nauta...] Here of course tu refers to nauta, but that cannot shew that te in line 14 does so too, 9 lines before nauta is mentioned. As to nauta see theories at end.

malignus] 'grudging:' the opposite of benignus, liberal.

25. particulam arenae] The three handfuls of earth, which constituted a legitimate burial and saved the dead soul from wandering on the shores of Styx, cf. Virg. Aen. 6. 325.

sic] See 3. 1. So=on condition that you do this, may...

27. plectantur] (from πλησσω), cf. delirant reges, plectuntur Achivi, Epist. 1. 2. 14.

28. unde] Orelli takes unde = a quo, i.e. Jove. Others, 'from whatever quarter it can,' i.e. I can do you no service, but may you get gain from wherever it is possible.

31. fraudem] δγος, a deed which pollutes, and must be expiated.

32. debita iura] The debt to justice which you will incur and have to discharge.

33. te ipsum] contrasted with natis. The penalty may come not only on them, but on yourself even.


One great difficulty with regard to this Ode is the question whether Archytas is to be considered as having been buried or not. Those who hold that he was not make the ode a dialogue, begun by a sailor who finds the corpse, and concluded by Archytas who asks for burial. Of these some assign only lines 1—6 to the sailor: in this case the te of line 14 must refer to the sailor. I have already in the notes urged reasons against this, and it also involves the absurd assumption that Archytas addresses an unknown sailor as a strenuous supporter of the Pythagorean philosophy! Can any assumption be more groundless? Others make Archytas begin to speak at line 17, others at line 21, the latter being much the more natural position for a break. Against all these theories there are these objections, (1) lines 3 and 4 which certainly on the face of them say that Archytas is buried, must not be taken as meaning that, for Archytas says, line 36, that he is not buried. Wickham says the sailor sees the corpse over which the sand has been blown, and assumes that it has been buried, and the sand has been duly placed there as a last dutiful rite (munus).
Ode XXIX.

'Are you really, Iccius, intending to join the expedition to Arabia? What can you hope to gain? Surely the world must be upside down when the philosophic Iccius sells his carefully formed library to buy armour.'

Iccius is also referred to Epist. 1. 12 as the steward of Agrippa's Sicilian estates. The expedition referred to is one
made by Aelius Gallus into Arabia Felix in B.c. 24. It was unsuccessful, so that *non ante devictis* and *catenas* were rather premature.

1, 2. *beatis gazis* ‘rich treasures.’ The word *gaza* is Persian. Cf. Od. 3. 24.1, *Intactis opulentior thesauris Arabum.* Arabia Felix or Sabaea was celebrated for its rare and precious perfumes. Cf. the visit of the Queen of Sheba to Solomon, 1 Kings x. 1.

To the Romans the whole East was the land of untold wealth, a sort of Eldorado such as the Spaniards hoped to find in Mexico and Peru: in both cases the first explorers were dazzled by the vast collections of useless wealth which had been formed by a few despotic potentates, while the inhabitants starved. Cf. Milton, *Paradise Lost,* 2. 2.

4. *regibus* ‘Emirs, princes.’

5. *nectis catenas* The whole of this stanza is in a tone of playful irony: Horace exaggerates the expectations of Iccius. He speaks of him as forging fetters, and hoping to bring home the captives of his bow and spear in heroic fashion.

   *quae tibi...* ‘What barbarian maid will be your slave when you have slain her betrothed?’

   Cf. Judges v. 30, ‘Have they not sped? have they not divided the prey: to every man a damsel or two...?’

7. *puer...* ‘What page from court with perfumed locks will be set to hand your cup?’

   For these Eastern cup-bearers cf. Nehemiah ii. 1, and Daniel i. 3. They were usually of noble birth and personal beauty.

   For *capillis* cf. Tennyson’s ‘long-haired page’ in the Lady of Shalott.

9. *Sericas* The Seres are the remotest people of the East. Notice how Horace started with Arabia, soon got to Parthia (*Medo*), and has now made Iccius reach China. Perhaps the exaggeration is intended.

10. *quis neget...* ‘Who would deny that descending streams can flow backwards up steep mountains...?’

   Wickham well suggests that *arduis montibus* is an ablative absolute on the analogy of *adverso flumine* &c. It may possibly be the dative.
The phrase is an ordinary one to express that the order of nature is inverted. Cf. Eur. Med. 440,
άνω τατομᾶς λέον τιρεότον ναγαί,
καὶ δίκαιον τοῦ ὄντος στρίφως,
and Cicero, ad Att. 15. 4. 1, merely uses the words ἄνω τατομᾶς when he wishes to express that all is topsy-turvy.

13. coemptos undique] He was not merely an ordinary student of philosophy, but a keen collector of philosophical works.

14. Panassius] A celebrated Stoic philosopher, the friend of Scipio and Laelius. Died about 111 B.C.

Socraticam domum] 'the Socratic school,' i.e. the works of the Socratic school. The phrase would include all those philosophers who were influenced by Socrates, and, chief among them, Plato. Socrates never founded a 'school' properly so called; his teaching encouraged the philosophic spirit of enquiry generally, and did not establish definite dogmas; hence among the followers of Socrates are to be found philosophers of the most varied views, the Peripatetics, the Cynics, the Cyrenaeics, and others.


ODE XXX.

'Venus, quit thy favourite haunts and visit Glyceria who prays thy presence, and bring with thee thy joyous troop of attendants.'

1. Cnidus, in Caria: here was the famous statue of Venus by Praxiteles, of which the Medicean is said to be a copy.

2. sperne] Cf. 19. 9.

3. 4. decoram in aedem] Aedes in the singular usually 'a temple,' in the plural = 'a house.' It may be that Glyceria is supposed to have fitted up a mimic shrine for Venus, and Horace wrote this mimic ode of invocation (ἀοιν ἀληθιές) for the occasion. This view is supported by the thure mullo. Orelli seems to think 'house' a safer rendering.
5, 6. *solutis zonis*] 'with loosened girdles.' Notice *Gratiae properentque Nymphae* for *Gratiae Nymphaeque properent*. This license as to the position of *que* is very commonly used for convenience in the 2nd half of an elegiac verse, e.g. *patriam destituuntque domos*.

7. *parum comis...*] 'Youth that without thee (i.e. Love) loses all its charm.'

3. *Mercurius*] accompanies Venus as the god of speech: silent wooers are rarely successful.

**ODE XXXI.**

In B.C. 28 Augustus, in memory of the victory of Actium, dedicated a temple to Apollo on the Palatine, and at the same time a library which contained not only the works but the busts of eminent Greek and Roman writers. This latter circumstance naturally caused considerable excitement and emulation in the literary world, and is continually referred to by them. Cf. Epist. 2. 1. 216, 2. 2. 94, 1. 3. 17, and Suet. Aug. 29.

'What shall the poet pray for to his patron god Apollo on this great day? Not for large estates and wealth. Let wealth and luxurious living be for prosperous merchants who think themselves the very favourites of heaven because their ships have made many successful voyages. I am satisfied with simple fare, and ask but for a healthy mind and healthy body, an old age free from dishonour and charmed by poetry.'

1. *dedicatum*] = 'in his new temple.' The Romans can say not merely *dedicare aedem*, but *dedicare deum*; Wickham well says, 'perhaps from the image of the god which was installed in his shrine.' In this case we know that there actually was such an image, a statue by Scopas which Augustus brought from Greece (Plin. 36. 5. 4). Propertius describes it (3. 23. 5), and a copy of it, the 'Apollo Citharoedus,' is in the Vatican, and is represented in Smith's Hist. of Greece, p. 551, 580.

2. *novum*] Cf. 19. 15, *bimi meri*. New wine was used in libations.

*segetes feraces*] 'Prosperous crops;' or 'fruitful corn-lands.' *seges* = either the land sown, or the crop.

5. *aceseasae*] 'Sultry.' Cf. 22. 6.

*grata Calabriae armenta*] *grata,* as being in good condition, and pleasant to contemplate. Nearly every one has experienced the feeling of pleasure produced by the sight of fine contented cattle in a rich pasture. The cattle in Calabria were driven up to the hills in summer, and down to the valleys in winter.

6. *aurum at ebur indicum*] Gold and ivory are taken as typical of Oriental wealth and luxury generally. So the navy of Tharshish (1 Kings x. 22) brought to Solomon every three years 'gold, and silver, and ivory.'

7. *quaes Liris ..*] 'which Liris steals away with his gentle waters, that silent stream.' The beauty of the description of a slowly-flowing river is, in the Latin, incomparable.

9. *preamant*] 'prune;' repress the luxuriant growth of.

*Calea*] The epithet is transferred from the vine to the pruning-knife. The grammatical term for this is 'hypsallage.' Cales is in Campania.

10. *dives et ...*] 'And let the wealthy merchant drain from golden goblets the wines acquired in exchange for (reparsa) Syrian merchandise.' *Calulli* are said to be vessels used in sacred rites by the pontiffs and vestal virgins: the word and *ex icce* (drain to the dregs) are purposely used to bring out the luxury and greed of the merchant-prince.

12. *Syra merce*] So Od. 3. 20, 60, *Tyriae merces.* The phrase would include all those products of the East which came through Syria, and especially through the great emporium of Tyre.

13. *dix carus spata*] *car* *eipwtelav* Orelli. The irony is strongly brought out by *quippe = 'because sooth.'

*ter et quater*] 'Three or four times:' so in Gk. *kai terrs.

15, 16. *olivae, cichoreae, malvae* i.e. the ordinary products of a yeoman's farm.

*levae*] 'light,' i.e. to the digestion.
NOTES.

17.  *frui...* ‘Mayest thou grant me (for the present), O son of Leto, to enjoy what I have both with sound health, and, I pray, with mind unimpaired, and (in the future) to pass an old age neither....’

This is Orelli’s rendering: Horace has two wishes: (1) vigour of mind and body. For this cf. Juv. 10. 356,

\textit{orandum est ut sit mens sana in corpore sano},

(2) when old age comes that honour which should ever accompany it, and that enjoyment of poetic pursuits which had been the happiness of his life.

Wickham’s reading is \textit{at, precor}. He translates, ‘Be thy boon to me, both in full strength to enjoy the good the gods provide me (only I pray thee be a sound mind among them) and to spend an old age neither......’ Unless MS. authority in favour of \textit{at} is very strong, Orelli’s rendering is much preferable.

ODE XXXII.

‘I am summoned. If ever, my lyre, in lighter moments I with thy aid have sung anything which may survive, come now inspire me with a Latin song, such as Alcaens sang of old, the warrior-bard. O thou that art the glory of Phoebus, the delight of Jupiter, the solace of toil, assist me whenever I summon thee.’

1. \textit{poscimus}] Horace had evidently been asked to write an Ode or Odes on some subject of national interest (\textit{Latinum carmen}); this Ode is an appeal to his lyre by the memory of their past success in lighter subjects to aid him in this. Whether Augustus or Maecenas made the request, and whether the noble national lyrics at the commencement of Book 3 are the answer, is matter of conjecture. \textit{Poscimus} seems to imply that those who summoned Horace had the right or claim to do so.

The reading \textit{poscimus} (followed by a comma and governing \textit{quod}) is utterly weak, and the reading \textit{poscimus} is strongly supported by many passages in Ovid, e.g. \textit{Poscimus, Aonides}, Fasti, 4. 721.
1st This use of a clause beginning with si in appos. is very frequent. C. Carm. Sec. 37, 39 et rectum quem ad date...

1, 2. vacui sub umbra ludamus] Notice how each word brings out the idea of light sportive poetry. sub umbra: grottoes or groves are of course the haunts of poets. ludamus is commonly used of the composition of playful verse, cf. Od. 4. 2. 9, si quid oleum levit Anacreon.

2. quod et...] Notice that this clause does not refer to Latinum carmen, but to si quid.

3. dic] 'utter': the instrument is said to speak.

4. barbato] Masculine here as in late Greek. The word has the almost unique privilege of ystemising three genders, ἄρης and ἄρης being also found, an instance which shows how illogical it is to apply the masculine and feminine genders to things without life almost as clearly as the fact that the German words for a knife, spoon, and fork are of three different genders.

5. Lesbia primum...] It is implied though not expressed that Horace hopes his ode will equal those of Alcaeus. See too 1. 34, note.

modulare] See 1. 25, note.

civi] is emphatic. Alcaeus took a most active part in political life. He was driven into exile by the popular party: he fought both against the Athenians, and Pittacus the tyrant of Mitylene.

6. qui ferox...] 'Who, fierce warrior though he was, yet amid the clash of arms or if he had moored his storm-tossed bark on the dank beach ...

7. sive] is omitted before inter arma, cf. 6. 19.

religio seems to have the force of 'binding so as to hold back:' so too re in retinaculum, 'a mooring-rope.'

9, 10. illa haerentem] 'clinging to her side,' cf. Virg. Aen. 10. 780, haeret Evandro.

11. nigris occults nigroque] When the Roman poets repeat a word they are very fond of putting it in such a position that the iatus falls differently on it in the two positions. Nigris of course allows the first syllable to be long or short, but in consequence of this fondness the poets often absolutely alter the quantity of a word when they repeat it. The best instances
are Theocr. 6. 19, τὰ μὴ καλὰ καλὰ πέφαρται. Lucr. 4. 1259, liquidis et liquida. Hom. Ἀρεξ Ἀρες. Virg. vālē vālē. And for a similar instance to this one Virg. Aen. 2. 663, natum ante ora pātris, pātem... . 15. cunque] There is no other instance of the use of this word. All the MSS. give it here. It seems to have the same sense as in quandocunque, and to make the notion of time contained in the temporal participle vocanti indefinite. Vocanti cunque = whenever I call. It is however a very remarkable use.

ODE XXXIII.

‘Let not the memory of Glycera’s cruelty grieve you too much, Tibullus, and cease lamenting that you are outshone by a rival. It is a common case: Lycoris loves Cyrus, Cyrus loves Pholoe, and Pholoe thinks Cyrus detestable. Venus loves in cruel sport to yoke together those who will never make a pair. The very same thing has happened to myself, as to you.’

For the intimacy of Horace and Tibullus (for whom see Class. Dict.) see carefully Epist. 1. 4, Albi, nostrorum sermonum candide judex, and the panegyric which follows. Tibullus’ poetry is full of the plaintive laments referred to in 1. 2.

1. plus nimio] Cf. 18. 15. The phrase is put between doleas and memor that it may go partly with both.

2. immittis Glycerae] Notice the play of words: immittis = bitter, and γλυκερά = sweet. Cf. dulce loquens Lalage (λα-λείν), 22. 24. Such plays on words are especially frequent in tragedy, cf. Ajax 430,

αιαί· τις ἄν ποτ’ ψεθ’ φο’ ἐπιγυμνον
tομᾶν ξυνοίηειν διόμα τοῖς ἐμοῖς κακοῖς;

And Shakespeare makes John of Gaunt on his deathbed speak of himself as—

‘Old John of Gaunt, and gaunt in being old.’

P. HOR.
8. decantes cur] 'Sing to satiety (asking) why her pledge is violated and . . . .

elegos] // Xyv = cry alas!

5. insignem tenui fronte] Cf. Epist. 1. 7. 26, migrac augusta fronte capillos, where Horace is speaking of beauty in a man. A small forehead, or at any rate a forehead that appears small owing to the growth of the hair, is no doubt an addition to beauty.

4. turgensur. . . ] 'Sooner will rose mate with wolves than Phoeoe commit herself with a lover she holds vile.'

9. turp[.] does not assert that Cyrus is 'vile,' but that he is so in the opinion of Phoeoe.

10. sic visum Venetrij] 'Such is the pleasure of Venus.' The phrase indicates that it is a case where it is of no avail arguing or appealing, the matter having been settled by a high and arbitrary power: cf. Ov. Met. 1. 368, sic visum superis.

10, 11. impares formas] The predilection of tall men for short women and vice versa is supposed to be an established fact.

Venus delights to yoke together indissolubly (juga aenea—a yoke there is no breaking) those who though thus yoked to each other can never make 'a pair' (for that implies that they are well matched) but must ever remain impares.

18. ipsum me . . .]

'I myself, woo'd by one that was truly a jewel,
In thraldom was held, which I cheerfully bore,
By that common chit, Myrtale, though she was cruel
As waves that indent the Calabrian shore.'

MARTIN.

ODE XXXIV.

'1, who had but little belief in the gods and was the disciple of a philosophic wisdom 'falsely so called,' now am driven to retract, for lately I heard thunder, when the sky was cloudless, thunder such as shakes the universe and is indeed the voice of God, God whose power is visible in all things, who 'hath put
down the mighty from their seat and hath exalted the humble and meek.'

A very interesting little Ode. Horace was at any rate fairly acquainted with and disposed to favour the philosophy of Epicurus. That philosophy had lately been brilliantly described in almost the grandest effort of Roman poetry, the De Rerum Natura of Lucretius. One of its cardinal points was that either gods did not exist at all or that they lived wholly and entirely apart, a life remote from care (securum agere aevum, Sat. 1. 5. 101),

'The gods who haunt
The lucid interspace of world and world,
Where never creeps a cloud or moves a wind
Nor sound of human sorrow mounts to mar
Their sacred everlasting calm!'

Tennyson's Lucretius.

The Epicureans urged that many things, which the vulgar believed to declare the presence of God, were but the results of the ordinary action of independent natural forces. Among many other arguments one of the most popular was: if thunder be the voice of God, why does it never thunder except when there are clouds about and it can therefore be explained on natural grounds? Cf. Arist. Nubes 370—430 and also Lucr. Book 6, where the whole subject is discussed and the actual question put (6. 400),

denique cur nunquam caelo jacit undique puro
Jupiter in terras fulmen sonitusque profudit?

Horace had however actually heard thunder caelo puro: he cannot understand or account for it: it flashes across him that perhaps

'There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.'

1. cultor] 'worshipper.'

2. insanientis sapientiae] A good instance of 'oxymoron': sapientia is the regular word for wisdom, meaning thereby philosophy; the philosophy here is of course that of Epicurus.
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For other instances of *oxymoron* cf. L. iii. 66, discours, Soph. Ajax 665, ἀντεφέρω, and *Tennyson*:

"He *longer* rooted in *different* ground,
And faith *unfaithful* kept him *easily* true,"

It is a rhetorical figure of great frequency.

2. *cum erro*] 'While I strayed.' *Dum* takes the pr.
ind. even with reference to past time.

3. *consultus*] Cf. the common phrase *juris consultus*; it
indicates one who is an 'adviser' or 'professor.'

5. *Despiter*] Cf. not on l. 25. The word is archaic, and
its employment an affectation.

6. *nubila*] is emphatic as opposed to *purum.* 'Who
usually cleanses the clouds with floating flakes lately through a
cloudless sky. . . .'

10. *Tasnari*] 'Cape Matapan' in *Lusitania.* Cf. to was
the entrance to the under world. Cf. Vir. G. 4. 407,

*Tasnariae ostia saevo, alta ostia Dei.*

11. *Atlanticaque anta*] 'Atlas the boundary of the world.'
cf. Eur. Hipp. 3. *πετομάκρον* 'Atlanterosal. I passed the Straits of
Gibraltar was almost an unknown region to the ancients.

compares Job v. 11. Construe 'He hath power to change the
lowest with the loftiest, and God maketh the great man weak,
bringing to light things hidden in gloom.'

14. *apicem*] Technically this was a conical cap worn by
the *flamines.* It is used however to express anything worn as
a sign of imperial power, as equivalent to *tiara* or *diadem.*
Cf. Od. 3. 21, 30, *regnum apices.* The Romans had no word
for 'a crown'—a royal crown, because having abolished kings
forever they abolished also the symbols of their power.

15. *stridore*] i.e. *alarum.* Fortune is represented as
winged and swooping down unexpectedly and snatching from
one what she carries to another.

ODE XXXV.

'O Queen of Antium, thou all-powerful goddess Fortune, thee the poor man supplicates and the sailor, thee the nations worship, and the mothers of princes and even kings in all their glory fearful lest thou shouldest overthrow their prosperity. Before thee marches Destiny with all the symbols of her immutable power: with thee are Hope and Good Faith, faithful, even when thou hast ceased to smile and the vulgar herd of flatterers has deserted the unfortunate. O do thou guard the Emperor in his attack on Britain and our armies in the East: may these legitimate wars expiate our unholy civil contentions, may Roman swords no longer be whetted but against a foreign foe.'

The Fortune of this Ode is not a fickle and capricious goddess; not as Od. 3. 29. 49,

Fortuna saevo laeta negotio et
ludum insolentem ludere pertinax,

but symbolizes that unknown mysterious power which regulates at will the changeful phases of human life. At line 29 this general conception is specialized and the prayer is addressed to that Fortuna populi Romani of whose power the Romans were strongly reminded whenever they recalled the history of the growth of their world-wide empire.

Wickham aptly quotes and happily renders Plutarch's description of this Fortune (de Fortuna Romanorum, c. 4), 'even as Aphrodite, when she crossed the Eurotas, laid aside her mirror and her ornaments and her cestus, and took spear and shield to adorn herself for Lycurgus' eyes, so when, after her sojourn with Persians and Assyrians, with Macedonians and Carthaginians, she (Τυχή) approached the Palatine and crossed the Tiber, she laid aside her wings and took off her sandals and left behind her her ball, the symbol of fickleness and change.'

1. gratum] sc. tibi, as 30. 2, dilectam Cypron.

Antium] On the coast, capital of the Volsci. There were two statues of Fortune there, which were consulted by a method

2. praecens] 'ready and able.' praecens implies not merely 'presence,' but also to be present with the wish and ability to assist.

3. mortalis corpus] 'frail mortals.' The phrase was used instead of 'men,' to express the weakness and frailty of humanity.

5. ambiti] Literally, 'to go round canvassing' (hence ambitio), then 'to court,' 'worship.'

6. dominam sequior] 'as mistress of the ocean.'


11. regumque matres] Anxious for their sons who had gone to battle. Cf. the lament of Atoessa the mother of Xerxes in the Persae of Aeschylus, and the anxiety of the mother of Sisera, Judges vi. 28, 'The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariot?'

12. purpurei] Not an idle epithet. It implies that kings even in their royal apparel fear Fortune.

Purple is of course the distinguishing mark of kingly rank, cf. Virg. G. 2. 495, purpurea regum, and the peculiar epithet regioppotygrae applied to children born to reigning emperors of the Byzantine court. Purple-striped tigers were the sign of rank at Rome during the republic. Subsequently garments wholly of purple (boloverae) were reserved to the Emperor alone. For the whole history of purple see Mayor's most learned note on Juv. 1. 27, ed. 2.

13. inturiose...'] 'Let with aggressive foot thou shouldest overthrow the standing pillar of the State, lest the thronging populace should rouse even the hesitating to arms, to arms, and break their sceptre.'

inturiose] is practi. The word combines the ideas of insult and injury: the pede increases the idea of insult. columna is merely used as an emblem of stability and dignity.
14. neu...] This second clause merely repeats with fresh particulars the idea of the first.

15. cessantes] = those at first doubtful whether to join the sedition.

ad arma] is the actual cry raised, and its repetition by the poet is a graphic representation of its repetition by the mob.

17. te semper anteit...] Wickham gives a good summary of Lessing's criticism on this passage. It is to the effect that the poet has trespassed on the painter's art; a painter portraying Destiny would be compelled to shew who she was by symbols, a poet has other and better ways. Some imagine that Horace was thinking of some actually existing picture or representation, and indeed an ancient Etruscan mirror from Perugia exists representing Athrpa (=Atropos, or Destiny) in the act of fixing a nail with a hammer, symbolizing an immutably fixed decision.

anteit] is scanned as a dissyllable, cf. antehac, 37. 5.

18. clavos trabales] Nails such as are placed in beams. For the symbolical use cf. Cic. Verr. 5. 21, ut hoc beneficium, quemadmodum dicitur, clavo trabali figeret.

19, 20. severus uncus......] 'stubborn clamp and molten lead,' i.e. materials for building with greatest fixity. The method of uniting stones by means of iron bars fastened in with lead is well known.

21, 22. albo panno] Typical of guileless innocence.

22. nec comitem abnegat] sc. se, 'nor refuses her companionship.' This stanza is without doubt awkwardly expressed. Horace says that 'Faith accompanies Fortune whenever in changed attire (indicative of misfortune) she in hostile mood quits a (formerly) powerful mansion.' Now the phrase 'to follow, or accompany Fortune' always means to vary or change in conduct according as Fortune changes: in fact we find in Ov. Pont. 2. 3. 7 the sarcastic remark,

et cum Fortuna statque caditque Fides,

and we say in English, 'friends and fortune fly together;' but Horace means the exact opposite, he means that fides does not vary in calamity. What he intends to say is, 'when
a man is unfortunate he has to quit his great mansion taking his wife with him, but forthwith--his ill-fortune and pain--with him to make his ill-fortune!' but he has said it very clearly and awkwardly.

28. [Augult:] 'When oaks are drained to the less
They are used to bear their share of the yoke.

The Greek proverb: *σημαίοις ἵπποις, οὐσίοις ἰππίπ.*

29. [Horum] Augustus never visited Britain, but to do so in 24 a.c. and 27 a.c. The latter is probably the date of this ode.

30. [ulimos Britannos] So Virg. Ell. 1. 67, praeterea orbem Britannos, and T. 1. 2. 19, singularis. In 30, Britannos terrarum ac libertatis extremos. To mention Britain rarely to mention Britain except as a type of remotest barbarism.

31. [recens examen] 'recently levied troops.' examen
- A small word of 1: the balance of a balance (as in the debt weight). For the political reference, see Ov. 1. 2.

32. [Oceano rubro] Parthia, the Indian Ocean, including the Red Sea and the Persian Gulf.

33. [cicatricum fratrueque] The scars inflicted by brethren on brethren.

For the civil wars see 2. 21, note.

34. [cura asetas] 'an age of iron.'

35. [nefasti] This word is usually applied to days when no legal business was done, cf. Ov. Fasti 1. 47, which were so called because the praetor did not utter (ne-stur) the three words do, dico, addico, which indicated that the courts were sitting. Here it is put for nefandus = unutterable, impious. Both words have the same derivation, but their meanings got differentiated (cf. queen, queen).

38. [o utinam...]'O mayest thou on a new anvil reforge our blunted swords (for use) against the Massagetae and Arabians.'

39. [retusum] blunted, i.e. in civil strife. Be careful not to take retusum in together, but di-gas in.
ODE XXXVI.

An Ode written in honour of the return of Plotius Numida from Spain. There shall be sacrifices and festivity in honour of the event: Damalis shall attend the feast, the cynosure of every eye, but Damalis will wholly devote herself to Numida the hero of the hour.

Of Plotius Numida nothing is known: he probably returned with Augustus after his expedition against the Cantabri, B.C. 25.

1. *fidibus*] Referring to the *fidicenes* or harpers, who with *tibicenes* were employed in religious ceremonies.

2. *debito*] 'due,' the calf had been vowed in case of Numida's safe return: now the vow had to be discharged; Horace was *voti reus*. Cf. Od. 2. 7. 17, *obligatam redde Jovi dapem*.

4. *Hesperia*] = Spain; but Od. 3. 6. 8, *Hesperia* = Italy, which may be called Hesperia as compared with Greece or the East.

5. *caris multa*... ] 'Shares many a kiss with his dear comrades, but for none has a larger share than....'

   The modes of expressing the emotions vary: Englishmen do not kiss one another, but the practice is common still among many nations.

8. *actae non alio*... ] 'of boyhood passed with none other for his leader.' *puertiae* is by syncope for *pueritiae*, cf. *surtuerat* and *lamna*.

9. *mutataeque simul togae*] Boys about the age of 14 or 15 ceased to wear the *toga praetexta* and assumed the *toga virilis*. It was done at the Liberalia in March; friends and relatives celebrated the event together. For *Lamia*, see Ode 16.

10. *Cressa nota*] a mark of white chalk. It is said to have been a Thracian custom to count their happy days with white, their unhappy with black pebbles, but the symbolism of 'black and white' for 'bad and good' is too natural to need any special origin.
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Creesae] = 'Cretan.' From Crete or the neighbouring island of Cimolus chalk came. For the phrase cf. Catull. 107. 6, O leorum candidiores nota. Sat. 2. 3, 246, creta ex carbonis notandi.

12. morem in saltum] For the Salti, the leaping or dancing priests of Mars (a salus nominis dextra, Ov. Fast. 3. 26), who had charge of the Ancilla, see Dict. of Ant. They formed a close guild, and, like many other guilds, ended by being principally celebrated for their feasts (see next Ode, 1. 8). The 'Luperci' formed another guild of a very similar character.

13. nec multi...)] 'Nor let Damalis the strong drinker surpass Bacchus in the Thracian amystis.'

multi meri] is the descriptive positive used in a somewhat curious manner. Cf. Cic. ad Fam. 9. 26, coepero non multi cibi sed multi socii, and Odes 3. 9. 7, multi Lydum nominis.

For Thracia cf. 18. 9, and 27. 2.

14. amystis (from a and μεθ, not to close the lips), 'a drinking without taking breath.' Cf. Eur. Cyclo. 417:

ἀλεξανδρέας ἱματίων ρήματα ἄνευ προμαχών. For a similar convivial practice, cf. the laws of 'sconcing' known to most Oxford men. In Germany I have frequently seen a game played which consists in drinking flagons of beer at a breath; the winner is he who has his empty flagon down on the table soonest.


17. omnes in...)] 'All on Damalis will fix their lingering glances, but Damalis will not be separated from her new love, clinging closer than the wanton ivy.'

20. Notice ambicio̓us used in its primary sense = qui ambit. For the metaphor cf. Catullus' exquisite lines, 61. 33,

mentem amore revinciens
ut tenax hedera huc et huc
arborem implicitus errans.
ODE XXXVII.

An Ode written on the arrival at Rome of the news of Cleopatra's death, which was brought in the autumn of B.C. 30 by M. Tullius Cicero, the son of the orator. No mention is made of the death of M. Antonius, because the destruction of a Roman citizen was no ground for exultation; so in his triumph on his return to Rome all allusion to the defeat and death of Antony was carefully avoided by Augustus.

The Ode is probably one of Horace's earliest: in his later odes he would not admit such lines as 5 and 14.

For the bitter Roman hatred of Cleopatra see Propertius 4. 11 (Paley's edition); for the battle of Actium Propertius 5.6, and Hor. Ep. 9, and Virg. Aen. 8. 675. These passages are all of the utmost interest but are too long to quote.

1. nunc est bibendum...] This commencement is copied from Alcaeus,

νῦν χορὴ μεθοσθην καὶ τινα πρὸς βιαν
Πίννυ ἐπειδὴ κάθανε Μύραλος.

2. pulsanda tellus] So of joyous dancing, Od. 3. 18. 15, Gaudet invisam pepulisse fossor ter pede terram.

Saltaribus] See last ode. For the luxury of priestly feasts cf. too Od. 2. 14. 28, mero Pontificum potiore coenis.

3. pulvinar] See Dict. of Ant.

4. tempus erat] Orelli says, factum illud jamdudum opor-
tebat atque etiam nunc oportet, i.e. 'it was long since time,' 'however soon we begin it cannot be too early.' He compares Arist. Eccl. 877, ηδ' ἄνδρες οὐχ ἥκουσιν; ὡρα δ' ἦν πάλαι.

Wickham says: 'we were right to wait: this was the time.'

Either explanation will satisfy tempus erat, but to my mind Horace's expression seems awkward. He does not merely say tempus erat, which would be simple, but nunc...tempus erat, and that immediately after writing in an exactly similar sense nunc est bibendum.

5. depromere] Some say that the de indicates 'down,' the apotheca or store-room for the wine being in the upper part
of the house, where the wine mead flowed more quickly, and de-premera is generally used merely in the sense of to being forth or out.

6, 6. Caccubum avtius] The wine is choice and old.

6. Capitellum] The very...of Rome's greatness, cf. Od. 3. & 42, Stat Capitulum suum esse. Ovid quotes Lucan 10. 62,

Terrar illa suo, si fas, Capitula ei stro.

6. 7. Capitellum regina] Notice the juxtaposition of these words inside, even. The Romans absorbed the word rue, how much more regina, and in connection with their national temple!

7. dementes ruinas] 'The ruin she hoped for in her intimation.'

9. contaminato...] 'With her filthy herd of men hitherto with disease, mad enough to hope for anything and into the world with good fortune.'

The reference is to her Oriental much slaves: they are called viri in bitter irony. Impeius is the Gk. depremera which is the opposite of ἐπήρημ = one who has command over himself. The word is well applied to an Eastern sovereign in whom the possession of uncontrolled power had raised uncontrollable and impossible desires.

13. vix una sospes... ] For the battle of Actium see any history.

Cleopatra's fleet really got away: that of Antony consisting of 300 vessels was almost wholly destroyed.

14. lymphematam] 'delirious,' 'distracted.' This curious word is said to be equivalent to νυμφαλεητει = λυφ φεο-φεον. Lymphe and nympha being identical, and the nymphs having the power of causing madness.

15. veros] Opposed to the imaginary fears of delirium.

17. adurgens] Octavian (afterwards Augustus) did not follow Cleopatra until the next year, but the poet for dramatic effect represents the whole series of actions as absolutely continuous.

20. Haemonia = Thessaly, so called from Haemon, father of Thessalus.
21. *fatale monstum*] Horace speaks of Cleopatra as not human, but a hideous and portentous creature sent by destiny (*fatale*) to cause horror and alarm.

Notice *monstrum quae*. The construction is called πρὸς τὸ σημαίνομεν. The writer thinks rather of the sense than the grammar: it is a very natural and common license.

*Quae generosius*] ‘Who anxious for a nobler end neither shuddered at the sword with womanly fear . . . .’ Cf. Shakespeare, Ant. and Cleopatra, Act 5, sc. 2,

‘Give me my robe, put on my crown: I have Immortal longings in me, &c. . . . .’

and Tennyson, Dream of Fair Women,

‘I died a Queen.’

23, 24. *latentes oras*] Cleopatra had at one time the idea of transporting her fleet into the Red Sea, and flying to some distant shore.

24. *reparavit*] A very difficult word. Its simplest translation is ‘to acquire (parare) in the place of (re),’ i.e. she did not endeavour to acquire with her fleet some hidden distant realm in place of Egypt which she had lost.’ Beware of the absurd translation ‘repaired to.’

27. *ut atrum...*] ‘That she might deeply drink (*comibo*) in her body the fatal poison, more fiercely proud when (once) she had resolved to die, grudging, be sure, the fierce Liburnians, the being conducted, a queen no longer, in insulting triumph, woman though she was, not lowly enough for that.’

This fine stanza cannot be translated: the series of nominaives in apposition each with special force in its special place cannot be rendered into English without paraphrasing and sacrificing the forcible brevity of the Latin.

28. *venenum*] i.e. of the asp.

30. *Liburnis*] The Liburni in their light coasting vessels were of the greatest service at Actium. Cf. Epod. 1. 1.

*scilicet*] (*scire-licet*), ‘of course,’ ‘no doubt.’ Her purpose was so clearly shewn that we may assume that none would dare to question it.

31, 32. *superbo triumpho*] She is said frequently to have repeated to Octavian ‘οὐ θριαμβεύσομαι.’
ODE XXXVIII.

The time is autumn (l. 4); the scene represents Horace alone about to sup, attended by a single slave, whom he bids make the simplest preparations, for they will suffice.

1. Pernicioso apparatus] 'Persian pomp' or 'luxury.'
2. philyra] φυλήρα, the lime tree. Its inner bark was used to sew flowers on for chaplets, which were thence called cutikes. Cf. Ov. Fast. 5. 355,
   Tempora cutilibus cinquatur tota coronae.
3. mitte sectari] 'Give up anxiously seeking in what spot lingers the last rose of summer.'
   mitte] = omitt.
4. nihil] is peculiar; the negative part goes in sense with cura, and the noun part is the acc. after allabores. Translate, 'I care not that you anxiously endeavour to add anything to simple myrtle.'
   For cura allabores cf. the common construction velo facias.
5, 6. allabores sedulus] Notice that these words go together.
6. arta] 'close-leaved,' 'thick.'
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