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THE

WORKS OF HORACE,

WITH

ENGLISH NOTES,

CRITICAL AND EXPLANATORY,

BY

CHARLES ANTHON, LL.D.,

BY-PROFESSOR OF THE GREEK AND LATIN LANGUAGES IN COLUMBIA COLLEGE,
NEW-YORK, AND RECTOR OF THE GRAMMAR-SCHOOL.

A NEW EDITION,

WITH

CORRECTIONS AND IMPROVEMENTS.

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1846.
Entered, according to Act of Congress, in the year 1839, by

HARPER & BROTHERS,

in the Clerk's Office of the Southern District of New-York
TO

MY OLD AND VALUED FRIEND,

JAMES CAMPBELL, ESQ.

WHO, AMID THE GREATER DUTIES OF A JUDICIAL STATION,
CAN STILL FIND LEISURE TO GRATIFY A PURE AND
CULTIVATED TASTE, BY REVIVING THE
STUDIES OF EARLIER YEARS.
The very favourable reception which the present work has enjoyed, both in Europe and our own country, has induced the editor to put it forth again in a neater and still more convenient form. The design, therefore, originally entertained, of republishing the larger Horace, is now abandoned, and the present volume is to supply its place for the time to come. The object of this abridgment is, as was stated on its first appearance, to supply the student with a text-book of convenient size, and one that may contain, at the same time, a commentary sufficiently ample for all his wants. The editor hopes, from the rapid sale of the previous editions, that this desirable result has been successfully accomplished; and he returns his thanks to those instructers, who have not allowed themselves to be trammelled by sectional feelings and prejudices, but have adopted his work in their respective institutions, although it does not emanate from what some are pleased to consider as the hearth of American scholarship.

It may seem strange to talk of sectional prejudices in matters of education and classical learning; yet the fact cannot be disguised, that they not only exist, but exercise also a very baneful influence among us; and we may well despair of seeing the scholarship of our common country attain to any degree of eminence, while these miserable prejudices are allowed to continue. The editor speaks thus plainly on this subject, as he himself has experienced, more, perhaps, than any other individual, the effects which such feelings are but too well calculated to produce. He has been charged with overloading the authors, whom he has from time to time edited, with cumbersome commentaries; he has been accused of making the path of classical learning too easy for the stu-
dent, and of imparting light where the individual should have been allowed to kindle his own torch and to find his own way. What made these charges the more amusing was, that while they were gravely uttered on this side of the Atlantic, the editor’s labours were deemed worthy of being republished in three different quarters on the other side of the ocean. No complaint was made in Europe of heavy commentaries, of too much aid having been imparted to the young student, or of too much light having been thrown upon the meaning of the ancient authors; on the contrary, the editor’s labours were praised for possessing the very qualities that were deemed objectionable by some of his own countrymen. It was thought that the classical student required a great deal of assistance in his earlier progress, a great deal of light in the first steps of his career; and to crown all, the first London edition of the Horace was exhausted in less than three months, while an edition of Terence, now republishing in Boston, was got up by Dr. Hickie, “as nearly as possible,” to use the language of his own preface, “on the plan of Anthon’s Horace.”

Now, one of two things: either the youth of Britain, the classical students in the land of Bentley and Porson, are very badly taught, and, therefore, want all the aid which copious commentaries can afford, while our own youth in this respect are so highly favoured as to need little, if any, assistance at all; or else they, who are intrusted abroad with the education of the young, are so liberal minded, and so far removed from all paltry prejudices, as even to receive a work from a foreign land, no matter where that land be situated, provided the work in question be found of any utility in the education of the young. The editor will not undertake to decide this very interesting point, but leaves it for the grave consideration of his countrymen, merely remarking, that the Sallust, Cicero, and Cæsar, which are edited on precisely the same plan with the Horace, have all been republished in England, and that too without any effort on his own part to bring about such a result.

Columbia College, March 15, 1830.
LIFE OF HORACE.

Quintus Horatius Flaccus was born at Venusia, or Venusium, a city of Apulia, A.U.C. 689, B.C. 65. His father, a freedman and client of the Gens Horatia, was the proprietor of a small farm in the vicinity of that place, from which he afterwards removed to Rome, when his son had attained the age of nine or ten years, in order to afford him the benefit of a liberal education. While the parent was discharging, in this great city, the humble duties of an attendant on public sales, the son was receiving the instructions of the ablest preceptors, and enjoying in this respect the same advantages as if he had been descended from one of the oldest families of the capital. It is to this circumstance that the poet, in one of his productions, beautifully alludes; and it would be difficult to say, which of the two was entitled to higher praise, the father who could appropriate his scanty savings to so noble an end, or the son who could make mention of that father's care of his earlier years with such manly gratitude and candour. Orbilius Pupillus, an eminent grammarian of the day, was the first instructor of the young Horace, who read with him (though it would seem with no great relish) the most ancient poets of Rome. The
literature of Greece next claimed his attention; and it may well be imagined that the productions of the bard of Ionia, while they would be perused with a higher zest than the feeble efforts of a Livius or an Ennius, would also kindle in the bosom of the young scholar the first spark of that poetic talent, which was destined to prove the ornament and the admiration of his country. About the age of twenty-one, Horace was sent to Athens to complete his education. The Academy here numbered him among its pupils, and he had for his fellow-disciples the son of Cicero, Varus, and the young Messala. It would appear, however, from the confessions of his maturer years, that he entertained no very serious attachment to any system of philosophical speculation; and though all his writings breathe an Epicurean spirit, and he himself sometimes betrays a partiality to that school, still he rather seems disposed to ridicule the folly of all sects, than to become the strenuous advocate for any one of them. During the time that Horace was residing at Athens many and important changes had taken place at home. Caesar had been assassinated; Antony was seeking to erect on the ruins of the Dictator's power a still more formidable despotism; while Brutus and Cassius, the last hopes of the declining republic, were come to Athens in order to call to their standard the young Romans who were pursuing their studies in that celebrated city. Among the number of those, whom an attachment to the principles of freedom induced to join the republican party, was the future bard of Venusia. He continued nearly two years under the command of Brutus, accompanied him into Macedonia, and, after attaining there the rank of military tribune, served in that capacity in the fatal conflict of Philippi. Of his disgraceful flight on this memorable occasion the poet himself has left us an account. He acknowledges, in an ode imitated from Archilochus, that he threw away his buckler and saved himself by a precipitate retreat, a confession which some have regarded as the mere effusion of a sportive muse, while others have
dignified it with the appellation of history. The truth unquestionably lies between either extreme. There is no ground for the supposition that Horace abandoned the conflict before the rest of his party; nor would he as a Roman have acknowledged his rapid flight, had it not been inevitable and shared by his companions. An amnesty having been proclaimed to those who should surrender themselves, we find Horace embracing this opportunity of quitting the republican ranks and returning to his country. At home, however, fresh misfortunes awaited him. During the interval of his absence, his father had paid the debt of nature, his scanty inheritance was ruined or confiscated, and the political horizon seemed unpromising to any hope which the young Venusian might have entertained of future advancement. Naturally indolent, and of a character strongly marked by a diffidence in his own abilities, it may well be imagined that Horace needed some excitement as powerful as this to call his latent energies into action. "Poverty," exclaims the bard, "drove me to write verses;" and poverty, we may add, proved the harbinger of his fame. Among the generous friends who fostered his rising talents, and whose approbation encouraged him to persevere in the cultivation of his poetic powers, were Virgil and Varus; by the former of whom he was recommended, at the age of twenty-seven, to the notice of Maecenas, and at a subsequent period by the latter. The account which the poet has left us of his first interview is extremely interesting. He appears before his future patron abashed and diffident. His previous history is told in a few words. The reply of Maecenas is equally brief, and nine months are suffered to elapse before any farther notice is taken by him of the candidate for his favour. When this period of probation is at an end, during which the poet has degraded his muse by no offering of servile adulation, he is unexpectedly summoned into the presence of Maecenas, and soon finds himself in the number of his domestic and most intimate friends. Indeed friendship, in the ordinary acceptation
of the term, seems too cold and formal a word to denote that warm tone of almost fraternal feeling which subsisted between the bard and his generous patron. That the poetical abilities of Horace contributed largely towards cementing an union so honourable to both cannot be denied. And yet it is equally apparent, that even if those abilities had not been what they were, still his pleasing manners, his sterling sense, his refined and elegant wit, but, above all, his deep and accurate knowledge of human nature, would of themselves have secured to Horace the confidence and affection of his friend. After this auspicious change in his fortunes, the horizon of the poet, like the glassy surface of his own Bandusian fountain, was all serenity and peace. A romantic villa at Tibur, on the banks of the Anio, and a secluded farm in the eastern extremity of the country of the Sabines, were among the favours received at the hands of Maecenas: but the most important benefit of all was the friendship and patronage of his imperial master. Amid all this prosperity, however, the mind of the poet appears never to have deviated from its accustomed equanimity. With the means of possessing an ample fortune fully within his reach, with Augustus himself for his protector and Maecenas for his friend, too much cannot be said in praise of the man who could prefer his humble abode on the Esquiline, the summer air of Praeneste, his villa at Tibur, or his Sabine farm to all the splendours of affluence; and who, in writing to his friend Licinius, could so beautifully allude to his own unerring rules of action, which had proved to him the surest guides to a happy and contented life. Perhaps too, the situation of his country may have operated in repressing any ambitious feelings in the poet's breast. Horace had seen too much of the instability of fortune ever to cherish the desire of again appearing among her votaries; and whatever we may think of the courtly flattery which he so freely lavished on his powerful master, still his writings but too plainly show that better feelings were not wholly extinguished, that at times he could recall
to remembrance the lost freedom of his country, and think and speak like a Roman. That he could decline offers made him by the monarch, which, if accepted, would have placed him in situations of power and emolument, is evident even from a single instance recorded by his biographer. The emperor wished him for his private amanuensis, and wrote to Maecenas in relation to him. The offer was declined, on the plea of enfeebled health, yet without producing any diminution of his accustomed friendship on the part of Augustus.

In person Horace was below the ordinary size, and inclining to corpulence. From his own account, however, he would seem to have been abstemious in his diet, and to have divided the greater part of the day between reading and writing, the bath and the tennis-court. He was subject to a defluxion of the eyes, as was Virgil to a complaint of asthma; and Augustus used to rally the two poets by saying, that he sat "between sighs and tears."

His friend Maecenas died in the beginning of November, A. U. C. 746, B. C. 8, and in his last will recommended the poet to the protection of Augustus; but Horace survived him only a few weeks; and so short indeed was the interval which elapsed between the death of Maecenas and that of the bard, and so strongly expressed had been the determination of the latter not to be left behind by his best of patrons and friends, that many have not hesitated to regard the death of Horace as having been hastened by his own voluntary act. He died at the age of fifty-seven, and his remains were deposited on the Esquiline Hill, near the tomb of Maecenas.

The works of Horace consist of four Books of Odes, a Book of Epodes, two Books of Satires, and two of Epistles. One of the Epistles, that addressed to the Pisos, is commonly known by the title "De Arte Poetica," "On the Art of Poetry." The character of the poet and his productions is thus given by a modern writer, himself a votary of the Mu-
ses. "The writings of Horace have an air of frankness and openness about them; a manly simplicity, and a contempt of affectation or the little pride of a vain and mean concealment, which at once take hold on our confidence. We can believe the account which he gives of his own character, without scruple or suspicion. That he was fond of pleasure is confessed; but, generally speaking, he was moderate and temperate in his pleasures; and his convivial hours seem to have been far more mental, and more enlightened by social wit and wisdom, than are those of the common herd of Epicurean poets. Of his amorous propensities, with the contamination of his times clinging about them, we may, out of respect to his good qualities, be silent. For let it never be forgotten, that Horace forms an honourable exception to the class of voluptuaries, and that he has left us much that is praise-worthy and valuable to redeem his errors."

"Horace, of all the writers of antiquity, most abounds with that practical good sense, and familiar observation of life and manners which render an author, in a more emphatic sense, the reader's companion. Good sense, in fact, seems the most distinguished feature of his Satires; for his wit seems to me rather forced; and it is their tone of sound understanding, added to their easy, conversational air, and a certain turn for fine raillery, that forms the secret by which they please. His metre is even studiously careless: he expressly disclaims the fabrication of polished verse, and speaks of his 'Pedestrian Muse.' Swift is a far better copyist of his manner than Pope, who should have imitated Juvenal. But the lyric poetry of Horace displays an entire command of all the graces and powers of metre. Elegance and justness of thought, and felicity of expression, rather than sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment and imagery. In variety and versatility his lyric genius is unrivalled by that of any poet with whom we are acquainted;
and there are no marks of inequality, or of inferiority to himself. Whether his Odes be of the moral and philosophical kind; the heroic, the descriptive, or the amatory, the light and the joyous: each separate species would seem to be his peculiar province. His epistles evince a knowledge of the weaknesses of the human heart, which would do honour to a professed philosopher. What Quintilian, and the moderns after him, call the "Art of Poetry," seems to have been only the third epistle of the second book, addressed to the Pisos. The style and manner differ in no respect from the former epistles. The observations are equally desultory, and we meet with the same strokes of satirical humour; which appear unsuitable to a didactic piece. Dr. Hurd, indeed, has discovered the utmost order and connexion in this epistle, which he supposes to contain a complete system of rules for dramatic composition. But Hurd was a pupil of Warburton; and, together with much of his ingenuity, had imbibed also much of the paradox of his master. His commentary, however, is extremely interesting."*

METRES OF HORACE.

1. DACTYLIC HEXAMETER.

Laūdā|būnt ālt|ī clā|rām Rhōdōn | aūt Miṭýlēnen.

The structure of this species of verse is sufficiently well known; it consists of six feet, the fifth of which is a dactyl, and the sixth a spondee, while each of the other four feet may be either a dactyl or spondee. Sometimes, however, in a solemn, majestic, or mournful description, or in expressing astonishment, consternation, vastness of size, &c. a spondee is admitted in the fifth foot, and the line is then denominated Spondaic.

The hexameters of Horace, in his Satires and Epistles, are written in so negligent a manner as to lead to the opinion, that this style of composition was purposely adopted by him to suit the nature of his subject. Whether this opinion be correct or not must be considered elsewhere. It will only be requisite here to state, that the peculiar character of his hexameter versification will render it unnecessary for us to say any thing respecting the doctrine of the caesural pause in this species of verse, which is better explained with reference to the rhythm and cadence of Virgil.
2. **Dactylic Tetrameter a posteriori.**¹

The Tetrameter a posteriori, or Spondaic tetrameter, consists of the last four feet of an hexameter; as,

*Cértús e|nim prū|misit Apollo.*

Sometimes, as in the hexameter, a spondee occupies the last place but one, in which case the preceding foot ought to be a dactyl, or the line will be too heavy; as,

*Mënsō|rem có|r|bent Ar|chíta.*

3. **Dactylic Trimeter Catalectic.**

The Trimeter catalectic is a line consisting of the first five half-feet of an hexameter, or two feet and a half; as,

*Arbōrt|búsque có|mae.*

Horace uniformly observes this construction, viz. two dactyls and a semi-foot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the second place; but the spondee injures the harmony of the verse.

4. **Adonic.**²

The Adonic, or Dactylic Dimeter, consists of two feet, a dactyl and spondee; as,

---

(1) The expression *a posteriori* refers to the verse being considered as taken from the latter part of an hexameter line (*a posteriori parte versus hexameter*), and is consequently opposed to the dactylic tetrameter *a priore*. This last is taken from the first part (*a priore parte*) of an hexameter, and must always have the last foot a dactyl.

(2) This verse derives its name from the circumstance of its being used by the Greeks in the music which accompanied the celebration of the festival of Adonis: that part probably which represented the restoration of Adonis to life.
Sappho is said to have written entire poems in this measure, now lost. Boethius has a piece of thirty-one Adonic lines (lib. 1. metr. 7.), of which the following are a specimen.

\[
\begin{align*}
Nubibus atras
Condita nullum
Fundere possunt
Sidera lumen.
Si mare volvens
Turbidus auster
Misceat aestum, &c.
\end{align*}
\]

The measure, however, is too short to be pleasing, unless accompanied by one of a different kind. Hence an Adonic is used in concluding the Sapphic stanza. (No. 10.) In tragic choruses, it is arbitrarily added to any number of Sapphics, without regard to uniformity. (\textit{Vid. Senec. Oedip.}, act 1. \textit{Troades}, act 4. \textit{Herc. Fur.}, act 3. \textit{Thyest.}, act 3.)

5. Iambic Trimeter.

Iambic verses take their name from the Iambus,\(^1\) which, in pure Iambics, was the only foot admitted. They are scanned by measures of two feet; and it was usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis (\textit{arsis}) on its final syllable.

The Iambic Trimeter (called likewise \textit{Senarius}, from its containing six feet,) consists of three measures (\textit{metra}). The feet which compose it, six in number, are properly all iambi; in which case, as above stated, the line is called a

\(\text{(1) The term Iambus (I\text{\text{"a}}\beta\text{"o}ς) is derived, according to some etymologists, from \text{"a}\text{"e}rre, "to injure," or "attack," on account of its having been originally used in satirical composition. Lennep makes it the same with \text{"a}\text{"e}\text{"e}\text{"o}ς, and deduces this last from \text{"a}\text{"e}\text{"o}; the same as \text{"e}, "to throw at."}
\)
The caesural pause most commonly occurs at the penthemimeris; that is, after two feet and a half; as,

\[ \text{Phæs{l}ūs } \text{i}l{l} \text{e } \text{quēm } | \text{vīdē }| \text{tēs } \text{hōs}pīlēs. \]

The metres here end respectively where the double lines are marked, and the caesural pause takes place at the middle of the third foot, after the word *ille*.

The pure Iambic, however, was rarely used. This seems to have been owing partly to the very great difficulty of producing any considerable number of good verses, and partly to the wish of giving to the verse a greater degree of weight and dignity. In consequence of this, the spondee was allowed to take the place of the iambus in the first, third, and fifth feet.\(^1\) The admission of the spondee paved the way for other innovations. Thus, the double time of one long syllable was divided into two single times, or two short syllables. Hence, for the iambus, of three times, was substituted a tribrach, in every station except the sixth, because there the final syllable being lengthened by the longer pause at the termination of the line, a tribrach would, in fact, be equal to an anapaest, containing four times instead of three. For the spondee, of four times, was substituted a dactyl or an anapaest, and sometimes, in the first station, a proceleusmaticus.

The scale of the mixed Iambic Trimeter is therefore as follows,\(^2\)

---

1. The reason why the Iambus was retained in the even places, the second, fourth, and sixth, appears to have been this: that by placing the spondee first, and making the iambus to follow, greater emphasis was given to the concluding syllable of each measure, on which the accent and pause took place, than would have been the case had two long syllables stood together. *Vid. Carey's Latin Prosody*, p. 259, ed. 1819,—where other particulars will be found relative to the Trimeter Iambic measure as used by the Latin writers of Tragedy, Comedy, and Fable.

2. The scale of the *Greek* Trimeter Iambic must not be confounded...
As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

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Epop. Line.

1. 27. *Pecus*|vē *Culē*|bris ān|tē sī|dūs sēr|vidūm.

2. 23. *Libēt*|jacē|rē, mōdō|sūb ān|liqua i|līcē.

3. 33. *Āut āmīlē lē*|vē rā|rā tēn|dit rē|iīā.  
   *Āut āmīlē lē*|vē rā|rā tēn|dit rē|iīā. {  

35. *Pāvidūm*|vē lēpō|rem, ēt ād|vēnām|lāquēo|grūēm

39. *Quōd sī*|pūdi|cā múli|ēr in|pāltēm|jūvēt.

57. *Āut hēr|bā lāpā|thī prā|ta āmāntis, ēt|grāvi.


65. *Pōsitōs*|quē vēnās, dīlīs ēx|āmēn|dōmūs.

67. *Haec übī*|lōcū|tūs fē|nērã|tōr Āl|phīūs.

3. 17. *Nec mūnūs hūmē*|ris ēf|sicā|cis Hēr|cūlīs.

with this. Porson (Praef. ad Hec. 6.) has denied the admissibility of the anaepest into the third or fifth place of the Greek Tragic trimeter, except in the case of Proper Names with the anaepest contained in the same word. In Latin tragedy, however, it obtained admission into both stations, though more rarely into the third. In the fifth station, the Roman tragedians not only admitted, but seemed to have a strong inclination for, this foot. Vide. Carey's Latin Prosody, p. 256, ed. 1819.

(1) The quantity of the a in amīte depends on that of the e in lēvī. If we read lēvī, it is ēmīte, but if lēvī, ēmīte. This results from the principles of the Trimeter lambic scale. We cannot say ēmīte lēvī, without admitting an anaepest into the second place, which would violate the measure; neither can we read ēmīte lēvī, without admitting a pyrrhich into the second place, which is unheard of.
6. IAMBIC TRIMETER CATALECTIC.

This is the common Trimeter (No. 5.) wanting the final syllable. It consists of five feet, properly all iambi, followed by a catalectic syllable: as,

\[ \text{Vocētūs āt||qụ ēnṃ mōrā||tūs aụḍit.} \]

Like the common Trimeter, however, it admits the spondee into the first and third places; but not into the fifth, which would render the verse too heavy and prosaic.

(1) Ηνίους, from the Greek *Ινίους. Hence the remark of Malby (Morell. Lex. Graec. Prov. ad voc.) *Ινίους apud poetas mihi nondum occultit: nam ad Pind. Nem. 4. 87. recte dedit Heynus *Ινίουν non metrum solum habentem, verum etiam hac Dommii regula. “Si de gente Graeca ormo est, semper hoc nonem scribi, per om. sed si de mari Ionio, semper per o μῆσε.”
XX METRES OF HORACE.

\textit{Trāhānt|que sic||cās mā|chinae || cāri|nae.}
\textit{Nonnūl|ā quēr||cū sīnt|cāvā||ta ēt āl|mo.}

Terentianus Maurua, without any good reason, prefers scanning it as follows:

\textit{Trāhānt|que sic|cās || māchī|nae cā|rīnās.}

This species of verse is likewise called Archilochian, from the poet Archilochus.

7. \textbf{IAMBIC DIMETER.}

The Iambic Dimeter consists of two measures, or four feet, properly all iambi; as,

\textit{Pērūn|xīt hōc || īa|sōnēm.}

It admits, however, the same variations as the trimeter, though Horace much more frequently employs a spondee than any other foot in the third place. The scale of this measure is as follows:

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This species of verse is also called Archilochian dimer.

The following lines from the Epodes will illustrate the scale.

\begin{itemize}
\item Epod. 2. line 62. \textit{Vide|re prōpē||rāntēs|dōnēm.}
\item 3. — 8. \textit{Cānīdi|ā trāc||tāvēt | dāpēs.}
\item 5. — 48. \textit{Cānīdi|ā rō||dēns pō|licēm.}
\end{itemize}
8. Iambic Dimeter Hypermeter.

This measure, also called Archilochian, is the Iambic Dimeter (No. 7.) with an additional syllable at the end; as,

Rědě|gī|t ā|d || věrōs | ūmō|rēs.

Horace frequently uses this species of verse in conjunction with the Alcaic, and always has the third foot a spondee: for the line, which in the common editions runs thus,

Di|jēc|lā nōn || lēvī | rūi|nā,

is more correctly read with lēni in place of lēvi.


This is the Iambic Dimeter (No. 7.) wanting the first syllable: as,

Nōn | ēbūr || nēque aū|rē|m.

It may, however, be also regarded as a Trochaic Dimeter Catalectic, and scanned as follows:

Nōn ē|būr nē|que aū|rē|m;

though, if we follow the authority of Terentianus (De Metr. 738), we must consider the first appellation as the more correct one of the two, since he expressly calls it by this name.

10. Sapphic.

This verse takes its name from the poetess Sappho, who invented it, and consists of five feet, viz. a trochee, a spondee, a dactyl, and two more trochees; as,

Dēflū|it sāx|is āgi|lā|tūs | hūmōr.

But in the Greek stanza, Sappho sometimes makes the
second foot a trochee, in which she is imitated by Catullus; as,

\[ \pi\alpha\iota \Delta\iota \dot{o} \varsigma \delta\varsigma \lambda\omega\lambda\omega\varsigma, \lambda\iota\sigma\omicron\mu\alpha \tau. \]

\[ Pauca | n\u{F082}n\u{F082}i\u{F082}ate meae puellae. \]

Horace, however, uniformly has the spondee in the second place, which renders the verse much more melodious and flowing. The Sapphic stanza, both in Greek and Latin, is composed of three Sapphics and one Adonic. (No. 4.) As the Adonic sometimes was irregularly subjoined to any indefinite number of Sapphics (vid. Remarks on Adonic verse), so, on other occasions, the Sapphics were continued in uninterrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in Boethius, lib. 2. metr. 6.—Seneca, Troades, act 4.

The most pleasing verses, are those in which the caesural pause occurs at the fifth half-foot; as,

\[ \text{int}e\text{g}er \text{vi}l\text{ae} || \text{sc}e\text{le}\text{ris}qu\text{e} \mid \text{p}u\text{ru}\text{s} \]
\[ \text{N}o\text{n} \text{e}g\text{et} \text{M}a\text{uri} \|| \text{ja}c\text{u}tis n\text{e}c \mid \text{a}rc\text{u} \]
\[ \text{N}e\text{c} \text{v}e\text{n}u\text{n}a\text{t}is \|| \text{gr}u\text{vi}d\text{a} \text{s}a\text{i}g\text{itt}is \]
\[ \text{F}u\text{s}c\text{e} \text{p}h\text{a}r\text{et}r\text{u}. \]

The following lines, on the contrary, in which the pause falls differently, are far less melodious.

\[ \text{Qui sedens adversus,} \mid \text{id}e\text{ntidem te.} \]
\[ \text{Quindecim Diana} \mid \text{preces virorum.} \]
\[ \text{Liberum munivit iter} \mid \text{daturus.} \]
\[ \text{Haec Jovem sentire,} \mid \text{Deosque cunctos.} \]

With regard to the caesura of the foot, it is worth noticing, that in the Greek Sapphics there is no necessity for any conjunction of the component feet by caesura, but every foot may be terminated by an entire word. This freedom forms the characteristic feature of the Greek Sapphic, and is what chiefly distinguishes it from the Latin Sapphic, as exhibited by Horace.
In Sapphics, the division of a word between two lines frequently occurs; and, what is remarkable, not compound but simple words, separately void of all meaning; as,

_Labitur ripa, Jove non probante, uxorius amnis._

This circumstance, together with the fact of such a division taking place only between the third Sapphic and the concluding Adonic,¹ has induced an eminent prosodian (Dr. Carey) to entertain the opinion, that neither Sappho nor Catullus, nor Horace, ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics and one of seven feet (including the Adonic); the fifth foot of the long verse being indiscriminately either a spondee or a trochee.

11. **Choriambic Pentameter.**

The Choriambic Pentameter consists of a spondee, three choriambi, and an iambus: as,

_Tu nē | quaeceīris, | scīrē nēfas, | quēm mihi, quēm | tibi._

12. **Altered Choriambic Tetrameter.**

The _proper_ Choriambic Tetrameter consists of three choriambi and a bacchius (i. e. an iambus and a long syllable); as,

(1) The divisions which take place between the other lines of the Sapphic stanza, when they are not common cases of Synapheia, (as in Horace, Carm. 2. 218.) will be found to regard _compound_ words only, and not _simple_ ones. The ode of Horace (4. 2.) which begins

_Pindorum quisquis studet aemulari
Iule ——_

furnishes no exception to this remark. A _Synaesesis_ operates in _Iule_, which must be read as if written _Yule_.

---

¹ Adonic: the concluding foot of a Sapphic stanza, marked by the presence of a circumflex accent on the penultimate syllable.
Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus, in the first measure, viz.

*Tē déōs o|rō Sỳbārin | cūr prōpērēs | āmāndō.*

The Choriambic Tetrameter, in its original state, was called Phalaecian, from the poet Phalaecius, who used it in some of his compositions.


This verse, so called from the poet Asclepiades, consists of a spondee, two choriambi, and an iambus; as,

*Maecē|nās ʾātā|vis || ēditē rē|gibūs.*

The caesural pause takes place at the end of the first choriambus; on which account some are accustomed to scan the line as a Dactylic Pentameter Catalectic; as,

*Maecē|nās ʾātā|vis || ēditē | rēgibūs.*

But this mode of scanning the verse is condemned by Terentianus. Horace uniformly adheres to the arrangement given above. Other poets, however, sometimes, though very rarely, make the first foot a dactyl.

14. Choriambic Trimeter, or Glyconic.

The Glyconic verse (so called from the poet Glyco) consists of a spondee, a choriambus, and an iambus; as,

*Sic tē || dīvā, pōlēns | Cyprī.*

But the first foot was sometimes varied to an iambus or a trochee; as,
Bōnis || crede fugae cibus. (Boethius.)
Vitis || implicat arboreis. (Catullus.)

Horace, however, who makes frequent use of this measure, invariably uses the spondee in the first place. As the pause in this species of verse always occurs after the first foot, a Glyconic may hence be easily scanned as a Dactylic Trimeter, provided a spondee occupy the first place in the line; as,

Sic tē | dēvā, poītēns Cypri.

15. CHORIAMBIC TRIMETER CATALECTIC, OR PHERECRATIC.

The Pherocratic verse, (so called from the poet Pherocrates,) is the Glyconic (No. 14.) deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable; as,

Grātō | Pyrrha sub antrō.

Horace uniformly adheres to this arrangement, and hence in him it may be scanned as a Dactylic Trimeter:

Grātō | Pyrrha sub āntrō.

Other poets, however, make the first foot sometimes a trochee or an anapaest, rarely an iambus.

16. CHORIAMBIC DIMETER.

The Choriambic Dimeter consists of a choriambus and a bacchius; as,

Lydiā, dic, | pēr omnia.

This measure is also called, in Greek poetry, Aristophanic.
17. Ionic a minore.

Ionic verses are of two kinds, the Ionic a majore, and the Ionic a minore, called likewise Ionicus Major and Ionicus Minor, and so denominated from the feet or measures of which they are respectively composed.

The Ionic a minore is composed entirely of the foot or measure of that name, and which consists of a pyrrhic and a spondee, as dōciūssēnt. It is not restricted to any particular number of feet or measures, but may be extended to any length, provided only, that, with due attention to Synapheia, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close.

Horace has used this measure but once (Carm. 3. 12.), and great difference of opinion exists as to the true mode of arranging the ode in which it occurs. If we follow, however, the authority of the ancient grammarians, and particularly of Terentianus Maurus, it will appear that the true division is into strophes; and consequently that Cuningam (Animado. in Horat. Bentl. p. 315) is wrong in supposing that the ode in question was intended to run on in one continued train of independent tetrameters. Cuningam's ostensible reason for this arrangement is, that Martianus Capella (De Nupt. Philol. lib. 4. cap. ult.) has composed an Ionic poem divided into tetrameters: the true cause would appear to be his opposition to Bentley. This latter critic has distributed the ode into four strophes, each consisting of ten feet; or, in other words, of two tetrameters followed by a dimeter. The strict arrangement, he remarks, would be into four lines merely, containing each ten feet; but the size of the modern page prevents this, of course, from being done. The scanning of the ode, therefore, according to the division adopted by Bentley, will be as follows:
Metres of Horace.

Misérarum est | nēque āmōri | dārē lūdūm, | nēquē dūlci
Mala vino | laverē, aut ex|anīmari, | metuentes
Pātrūae vēr|bērā linguae.

The arrangement, in other editions, is as follows:

Misérarum est | nēque āmōri | dārē lūdūm,
Neque dulci | mala vino | laverē, aut ex-
-ānīmari | mētūentēs | pātrūae vēr|bērā linguae

Others again have the following scheme:

Miserarum est | neque amor | dare ludum,
Neque dulci | mala vino | laverē, aut ex-
-animari | metuentes | patruae
Vērbērā | linguae, &c.

Both of these, however, are justly condemned by Bentley.

18. Greater Alcaic.

This metre, so called from the poet Alcaeus, consists of two feet, properly both iambi, and a long catalectic syllable, followed by a choriambus and an iambus; the caesural pause always falling after the catalectic syllable; as,

Vidēs | ūt āl|tā || stēt nīvē cān|didūm.

But the first foot of the iambic portion is alterable of course to a spondee, and Horace much more frequently has a spondee than an iambus in this place; as,

ō mā|trē pū|chrā || sītā pū|chrior.

The Alcaic verse is sometimes scanned with two dactyls in the latter member; as,

Vidēs | ūt āl|tā || stēt nīvē | cāndidūm.
19. ARCHILOCCHIAN HEPTAMETER.

This species of verse consists of two members, the first a Dactylic Tetrameter a priori (vid. No. 2. in notis.), and the latter a Trochaic Dimeter Brachycatalectic: that is, the first portion of the line contains four feet from the beginning of a Dactylic Hexameter, the fourth being always a dactyl; and the latter portion consists of three trochees; as,

Söluitūr | ärīs ὕ|ēms grālā vicē || vēris | ēt Fā|vōnt.

20. MINOR ALCAIC.

This metre consists of two dactyls followed by two trochees; as

Lēviā | pērsōnū|ērē | sāxā.

21. DACTYLICO-IAMBIQUE.

This measure occurs in the 2d, 4th, and other even lines of the 11th Epode of Horace, as it is arranged in this edition. The first part of the verse is a Dactylic Trimeter Catalectic (No. 3.), the latter part is an Iambic Dimeter (No. 7.); as,

Scribērē | vēsicū|lōs || āmō|rē pēr|cūlsūm | grāvī.

One peculiarity attendant on this metre will need explanation. In consequence of the union of two different kinds of verse into one line, a license is allowed the poet with regard to the final syllable of the first verse, both in lengthening short syllables, and preserving vowels from elision; as

Epod. 11. line 6. Inachia furerē, silvis, &c.
— 10. Arguit, et laterē petitus, &c.
— 26. Libera consiliā, nec, &c.
— 24. Vincere mollitia, amor, &c.
Hence, lines thus composed of independent metres are called διωγρήτος, or inconnexi, on account of this medial license. Archilocho, according to Hephæstion, was the first who employed them. (Bentley, ad Epod. 11.) Many editions, however, prefer the simpler though less correct division into distinct measures; as,

Scriběrē | vērsiculōs
Amō|rē pēr||cūsēm | grāvī.

22. IAMBICO-DACTYLIC.

This measure occurs in the 2d, 4th, and other even lines of the 13th Epode of Horace, as it is arranged in this edition. The first part of the verse is an Iambic Dimeter (No. 7), the latter part is a Dactylic Trimeter Catalectic (No. 3). It is therefore directly the reverse of the preceding.

Occā|siō|nēm dē | diē : || dūmquē vi|rēnt gēnūlā.

The license mentioned in the preceding measure, takes place also in this; as,


— 10. Levare diris pectorā sollicitudinibus.

These lines are also, like those mentioned in the preceding section, called διωγρήτος, or, inconnexi. Many editions prefer the following arrangement, which has simplicity in its favour, but not strict accuracy:

Occā|siō|nēm dē | diē :
Dūmquē vi|rēnt gēnū ā.
METRICAL INDEX

TO THE

LYRIC COMPOSITIONS OF HORACE.*

Æli, Vetusto, - - - - - - - - - - 18, 18, 8, 20
Æquam memento, - - - - - - - - - - 18, 18, 8, 20.
Albi, ne doleas, - - - - - - - - - - 13, 13, 13, 14.
Alteram jam teritur, - - - - - - - - - - 1, 5.
Angustam, amice, - - - - - - - - - - 18, 18, 8, 20.
At, O Deorum, - - - - - - - - - - 5, 7.
Audivere, Lyce, - - - - - - - - - - 13, 13, 15, 14.
Bacchum in remotis, - - - - - - - - - - 18, 18, 8, 20.
Beatus ille, - - - - - - - - - - 5, 7.
Ccelo supinas, - - - - - - - - - - 18, 18, 8, 20.
Coelo tonantem, - - - - - - - - - - 18, 18, 8, 20.
Cum, tu, Lydia, - - - - - - - - - - 14, 13.
Cur me querelis, - - - - - - - - - - 18, 18, 8, 20.
Delicta majorum, - - - - - - - - - - 18, 18, 8, 20.
Descende coelo, - - - - - - - - - - 18, 18, 8, 20.
Dianam, tenerae, - - - - - - - - - - 13, 13, 15, 14.
Diffugere nives, - - - - - - - - - - 1, 3.
Dive, quem proles, - - - - - - - - - - 10, 10, 10, 4
Divis orbe bonis, - - - - - - - - - - 13, 13, 13, 14
Donarem pateras, - - - - - - - - - - 13.

* The numbers refer to the several metres, as they have just been explained. Thus, in the ode beginning with the words Æli, Vetusto, the first and second lines of each stanza are Greater Alcaics (No. 18), the third line is an Iambic Dimeter (No. 8), and the last line a Minor Alca (No. 20) and so of the rest.
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Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

AD MAECENATEM.

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, metaque servidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Deos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horeo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui: mox recitit rates
Quassas, indocilis pauperiem pati.
Est, qui nec veteris pacula Massici,
Nec partem solido demere de die
Q. HOBATH FLACCI

Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacraq
Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido 25
Venator, tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit, teretes Marsus aper plagas
Me doctarum ederae praemia frontium
Dis miscent superis: me gelidum nemus 30
Nympharumque leves cum Satyris chori
Secernunt populo: si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

CARMEN II.

AD AUGUSTUM CAESAREM.

Jam satis terris nive atque irae,
Grandinis mili Pater, et, rubente
Dextera sacratusjaculatus arces,
Terruit urbeim:

Terruit gentes, grave ne rediret 5
Saeulum Pyrrhae nova monstra questae;
Omne quum Proteus pecus egit altos
Visere montes,
Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat palumbis,
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
CARMINUM. LIB. 1. 2.

Ire dejectum monumenta Regis,
Templaque Vestae,

IIiae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Lubuit ripa, Jove non probante, uxorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent;
Audiet pugnas, vitio parentum
Rara, juventus.

Quem vocet Divum populus ruentis
Imperat rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicias, auctor,

Heu! nimis longo satiate ludo,
Quem juvat clamor galeaeque leve,
Acer et Marsi peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura,
Ales, in terris imitaris, aliae
Filius Maiæ, patiens vocari
Caesaris ultor:
Q. HORATII FLacci

Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te, nostris vitis iniquum,
Ocior aura

Tollat: hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

CARMEN III.

AD VIRGILIUM.

Sic te Diva, potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis alii praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumnem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Adriae
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui rectis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?
Nequidquam Deus abscedit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transsiliunt vada.
Audax omnia perpeti
Gens humana ruuit per vetitum et nefas.
Atrox Iapeti genus
Ignem fraude mala gentibus intulit:
Post ignem aetheria domo
Subductum, Macies et nova Febrium
Terris incubuit cohors:
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Daedalus aer
Pennis non homini datis.
Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum est:
Coelum ipsum petimus stultitia: neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

CARMEN IV.

AD L. SEXTIUM.

Solvitur acris hiems grata vice veris et Favon, Trahunique siccas machinæ carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni; Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna: Junctæque Nymphis Gratiae decentes
Alterno terram quatient pede; dum graves Cyclopum Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto, Aut flore, terrae quem serunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis, Seu poecat agna, sive malit haed. 
Pallida Mors aequo pulsat pede pauperum tabernae
Regumque turres. O beate Sexti,
Vitae summa brevis spem nos vetat inchoare longam.\textsuperscript{15}
Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet iuventus
Nunc omnis et mox virgines tepebunt.

\textbf{CARMEN V.}

\textbf{AD PYRRHAM.}

Quis multa gracilis te puer in rosa
Perfusus liquidis urguet odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu! quoties fidem
Mutatosque Deos flebit, et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruiret credulus aurea;
Qui semper vacuum, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspensisse potenti
\textit{Vestimenta maris Deo.}
CARMEN VI.

AD AGRIPPAM.
Scribetis Vanó fórtis et hostium
Victor, Mæonii carminis aliti,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.

Nos, Agrippa, neque haec dicere, nec gravem
Pelídae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixet,
Nec saevam Pelopis domum

Conamur, tenues grandia: dum pudor
Imbellisque lyrae Musa potens vetat
Laudes agregii Caesaris et tuas
Culpa deterere ingenti.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troio
Nigrum Merionen? aut ope Palladis
Tydiden Superis parem?

Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, sive quid urimus,
Non praeter solitum leves.

CARMEN VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
   Aut Epheseon, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Temp.
Sunt, quibus unum opus est, intactae Palladis arces

Carmine perpetuo celebrare,

Indeque decerptam fronti praeponere olivam.

Plurimus, in Junonis honorem,

Aptum dicit equis Argos, ditesque Mycenas.

Me nec tam patiens Lacedaemon,

Nec tam Larissae percussit campus opimae,

Quam domus Albuneae resonantis,

Et praeceps Anio, ac Tiburni lucus, et uda:

Mobilibus pomaria rivos.

Albus ut obscurgo deterget nubila coelo

Saepe Notus, neque parturit imbres

Perpetuos: sic tu sapiens finire memento

Tristitiam vitaeque labores

Molli, Plance, mero: seu te fulgentia signis

Castra tenent, seu densa tenebit

Tiburis umbra tui. Teucer Salamina patremque

Quum fugeret, 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 Teuco duce et auspice Teuco;

Certus enim promisit Apollo

Ambiguam tellure nova Salamina futuram.

O fortes, pejoraque passi

Mecum saepe viri, nunc vino pellite curas:

Cras ingens iterabimus aequor.
CARMEN VIII.

AD LYDIAM.

Lydia díc, per omnes
Te deos oro, Sybarin cur properas 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 jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedium et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.
Q. HORATII FLACCI

Permitte Divis caetera: qui simul
Stravere ventos aequore servido
Deproeliantes, nec cupressi
Nec veters agitantur orni:

Quid sit futurum cras, fugue quaerere: et
Quem Fors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne puer, neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et Campus et areae,
Lenesque sub noctem susurrri
Composita repetantur hora:

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

CARMEN X.

AD MERCURIIUR.

Mercurii, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae:

Te canam, magni Jovis et deorum
Nuntium, curvaeque lyrae parentem;
Callidum, quidquid placuit, jocosus
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotis, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.
CARMINUM. LIB. I. 11. 12.

Quin et Atridas, duce te, superbos, Lio dives Priamus relictus Thessalosque ignes et iniqua Troiae Castra sesevitt.

Tu pias laetus animas reponis Sedibus, virgaque levetem coerces Aurea turbam, superis deorum Gratus et imis.

CARMEN XI.

AD LEUCONOEN.


CARMEN XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acn Tibia sumis celebrare, Clio? Quem deum? cujus recinet jocosa Nomen 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 majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proelii audax, neque te silebo,
Liber, et saevis inimica Virgo
Belluis: nec te, metuende certa
Phoebe sagitta.

Dicam et Alciden, puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam 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, animacque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.
Hunc, et incomitis Curium capillis,
Utilem bello tulit, et Camillum,
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data; tu secundo
Caesare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos.

Te minor latum regat aequus orbem
Tu gravi curru quatias Olympum;
Tu parum castis inimica mittas
Fulmina lucis.

CARMEN XIII.

A D L Y D I A M.

Quum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color
Certa sede manent: humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Q. HORATII FLACCI

Urōr, seu tibi candidos
Turparunt humeros immodicae mero
Rīxae, sive puer furens
Impressit memorem dente labris notam.
Non, si me satis audias,
Speres perpetuum, dulcia barbarae
Lāedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.
Felix et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimonii
Suprema citius solvet amor die.

CARMEN XIV.

AD REMPUBLICAM.

O navis, referunt in mare te novi
Fluctus! O quid agis? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus?

Et malus celeri sauciō Africo
Antennaeque gemunt: ac sine funibus
Vix durae carinae
Possunt imperiosius

Aequor. Non tibi sunt integra lentea,
Non dī, quos iterum pressa voces malo:
Quamvis Pontica pinus,
Silvae filia nobilis,

Jactes et genus et nomen inutile.
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium. cave.
CARMINUM. LIB. I. 15.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
    Vites aequora Cycladas.

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE

Pastor quem traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
    Ventos, ut caneret fera

Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
    Et regnum Priami vetus.

Heu, heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
    Currusque et rabiem parat.

Nequidquam, Veneris praevidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides:
    Nequidquam thalamo graves

Hastas et calami spicula Gnosii
Vitabis, strepitumque, et celerem sequi
Ajacem: tamen, heu, serus adulteros
    Crines pulvere collines.

Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
    Teucer, te Sthenelus sciens
Pugnae, sive opus est imperitare equis, Non auriga piger. Merionen quoque Nosces. Ecce furt te reperire atrox Tydides, melior patre:

Quem tu, cervus uti vallis in altera Visum parte lupum graminis immemor, Sublimi fugies mollis anhelitu; Non hoc pollicitus tuae.

Iracunda diem proferet Ilio Matronisque Phrygum classis Achillei; Post certas hiemes uret Achaïus Ignis Pergameas domos.

CARMEN XVI.

PALINODIA.

O matre pulchra filia pulchrior, Quem criminosis cunque voles modum Pones iambis; sive flamma Sive mari libet Adriano.

Non Dindymene, non adytisquatit Mentem sacerdotum incola Pythius, Non Liber aeque, non acuta Si geminant Corybantes aera,

Tristes ut irae; quas neque Noricus Deterret ensis, nec mare naufragum, Nec saevus ignis, nec tremendo Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi Limo coactus particulam undique Desectam, et insani leonis Vim stomacho apposuisse nostro.
Irae Thyesten exitio gravi
Stravere, et altis urbisus ultimae
Stetere causae, cur perirent
Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.
Compesco mentem : me quoque pectoris
Tentavit in dulci juventa
Fervor, et in celeres iambos
Misit furentem : nunc ego mitibus
Mutare quaero tristia ; dum mihi
Fias recantatis amica
Opprobriis, animumque roddas.

CARMINUM. LIB. I. 17.

CARMEN XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis pulviosoque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olsenis uxores mariti :
Nec virides metuunt colubras,

Nec Martiales haeduleae lupos :
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Laevia personuere saxa.

Di me tuentur : dls pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.
Q. HORATII FLacci

Hic in reducta Valle Caniculas
Vitabis aestus: et fide Teia
Dices laborantes in uno
Penelepen viatremque Circei.

Hic innocentis pocula Lesbii
Duces sub umbra: nec Semeleius
Cum Marte confundet Thyoneus
Proelia: nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

CARMEN XVIII.

A D V A R U M.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit; neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Bercyntio
Coru tympana, quae subsequitur caeus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.
CARMEN XIX.

DE GLYCERA.

Mater saeva Cupidinum,
    Thebanaeque jubet me Semeles puer
Et lasciva Licentia,
    Finitis animum reddere amoribusi
Urit me Glycerae nitor
    Splendentis Pario marmore purius
Urit grata protervitas,
    Et vultus nimium lubricus adspici.
In me tota ruens Venus
    Cyprum deseruit; nec patitur Scythas,
Et versis animosum equis
    Parthum dicere, nec quae nihil attinent.
Hic vivum mihi cespitem, hic
    Verbenas, pueri, ponite, thuraque
Bimi cum patera meri:
    Mactata veniet lenior hostia.

CARMEN XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
    Quum tibi plausus,
Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
    Montis imago.

Q. HORBATII FLACCI

Caecubam et prelo domitam Caleno
Tu bibes uum : mea nec Falerne
Temperant vites, neque Formiani
Pocula colles.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines :
Intonsum, pueri, dicite Cynthium :
Latonamque supremo
Dilectam penitus Jovi.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo, princepe Caesare, in
Persas atque Britannos
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravis sagittis,
Fusce, pharetra :
CARMINUM. LIB. I. 23.

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminus curis vigor expeditis,
Fugit inermem.

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubaee tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urget:

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN XXIII.

A D C H I O Ė N.

Vitas hinnuleo me similis, Chloē,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluae metu.

Nam seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.
Atqui non ego te, tigris ut aspera
Gaetulusve leo, frangere persecutor:
T tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

A D V I R G I L I U M.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urguet! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullam inveniet parem?

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
Poscis Quinctilium deos.

Quod si Threicio blandius Orphee
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imaginii,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius sit patientia,
Quidquid corrigere est nefas.
CARMEN XXV.

AD LYDIAM.

Parcius junctas quotiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt : amatque
Janua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus jam
Me tuo longas perenne noctes,
Lydia, dormis ?

Invicem moechos anus arrogantes
Flebis in solo levis angiportu ;
Thracio bacchante magis sub inter-
lunia vento :

Quum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcersum ;
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto :
Aridas frondes Hiemis sodali
Dedicet Euro

CARMEN XXVI.

DE AELIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis : quis sub Arcto
Rex golilae metuatur orae,
Quid Teridaten terrat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
Pimplae dulcis; nil sine te mei
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

A D S O D A L E S.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat! impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.

Cessat voluntas? non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus—Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma l.
Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaerae.

CARMEN XXVIII.

NAUTA ET ARCHYTAE UMBRA

Nauta.  
Te maris et terrae numeroque carentis arenae 
Mensorem cohiment, Archyta, 
Pulveris exigui prope litus parva Matinum 
Munera: nec quidquam tibi prodest
Aëriis tentasse domos, animoque rotundum 
Percurrisse polum, morituro!

Archytae umbra.  
Occidit et Pelopis genitor, conviva deorum, 
Tithonusque remotus in auras, 
Et Jovis arcanis Minos admissa, habentque 
Tartara Panthoiden, iterum Orco
Demissum; quamvis, cylopeo Trojana refixo 
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atrae; 
Judice 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 numm ac juvenum densentur funera: nullum
Saeva caput Proserpina fugit.
Me quoque devesi rapidus comes Orionis 
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae 
Ossibus et capiti inhumato
Particulam dare: sic, quodcumque minabitur Eurus
Fluctibus Hesperis, Venusinae
Plectantur silvae, te sospite, multaque merces,
Unde potest, tibi defsiuat aequo
Ab Jove, Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura viceisque superbae
Te maneant ipsum: precibus non linquar inultis;
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

CARMEN XXIX.

A D I C C I U M.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti

Quum tu coëmtos undique nobiles
Libros Panætii, Socraticam et domum,
Mutare loricis Iberis,
Pollicitus meliora, tendis?
CARMEN XXX.

AD VENEREM.

O Venus, regina Gnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum Puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates ? quid orat, de patera novum
Fundens liquorem ? Non opimas
Sardiniae segetes feracis ;

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,

Dls carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascant olivae,
Me cichorea, levesque malvae.
Carmen XXXII

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures: age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi;
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas, Veneremque, et illi
Semper haerentem Puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phoebi, et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

Carmen XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.
Insignem tenui fronte Lycorida
Cyri torrent amor, Cyrus in asperam
Declinat Pholoë: sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me melior quam peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Survantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.

Parcus deorum cul:or et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos. Namque Diespiter,
Igni coruscus nubila dividens
Plurumque, per purum tonantes
Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisii horrida Taenari
Sedes, Atlanteusque finis
Concutitur. Valet ima summis

Mutare, et insignia attenuat deus,
Obscura promensa. Hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.
CARMEN XXXV.

AD FORTUNAM.

O diva, gratum quae regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
   . Vertere funeribus triumphos:

Te pauper ambit sollicita prece,
Ruris, colonus; te dominam aequoris,
Quicunque Bithynia lascissit
   Carpathium pelagus carina.

Te Dacus asper, te profugi Scytheae,
Urbesque, gentesque, et Latium ferox,
   Regumque matres barbarorum, et
   Purpurei metuunt tyranni,

Injurioso ne pede prorusas
Stantem columnam, neu populus frequens
   Ad arma cessantes ad arma
   Concitet, imperiumque frangat.

Te semper anteit serva 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 vulgus infidum et meretrix retro
Perjura cedit: diffugiunt cadis
   Cum faeces siccatis amici
   Ferre jugum pariter dolosi.
CARMINUM. LIB. I. 36.

Serves iturum Caesarum in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu! cicatrium et sce. eris pudet
Fratrumque—Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

Metu deorum continuat? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

CARMEN XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
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 promtae modus amphorae,
Neu morem in Saliùm sit requies pedum:
Neu multi Damalis meri
Bassum Threicia vincat amystide:
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.

6*
Omnès in Damalin putres
Deponent oculos: nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

CARMEN XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus.
Ornare pulvinar deorum
Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunaque dulci
Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus:
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem

Remis adurguens: accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae; daret ut catenis

Fatale monstrum; quae generosius
Perire quaerens, nec muliebriter
Expavit ensim, nec latentes
Classe cita-reparavit oras:
Ausa et jacentem visere regiam
Vultu 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.

AD Puerum.

Persicos odi, puer, apparatus;
Displicient nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curae; neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.
Q. HORATII FLACCI

C A R M I N U M

LIBER SECUNDUS.

CARMEN I.

AD ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunae, gravesque
Principum amicitias, et arma

Nondum expiatis uncta cruribus,
Periculosae plenum opus aleae,
Tractas, et incedis per ignes
Suppositos cineri doloso.

Paulum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.
Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt
Jam fulgor armorum fugaces
Terret equos equitumque vultus.

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Juno, et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure, victorum nepotes
Retulit inferias Jugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur, auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges, aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera naeniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

CARMEN II.

AD SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.
Vivet extento Proculeius aevō
Notus in fratres animi paternī:
Illum aget pennā metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poanus
Serviat uni.

Crescit indulgens sībi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, et aquosus albo
Corpore languor.

Redditum Cvrī solio Phrahaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

Vocibus; regnum et diadema tutum
Defersens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

CARMEN III.

A D D E L L I U M.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.
Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lymphæa fugax trepidare rivo:

Huc vina et unguenta et nimium brevis
Flores amoenos ferre jube rosæae,
Dum res et aetas et Sororum
Fila trium patiuntur atra.

Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit:
Cedes; et exstructis in altum
Divitiæ potietur haeres.

Divesne prisco natus ab Inachò,
Nil interest, an pauper et infima
De gente, sub divo moreris,
Victima nil miserantis Orii.

Omnes eodem cogimur: omnia
Versatur urna serius oius
Sors exitura, et nos in aeternum
Exsilium impositura cymbæae.

CARMEN IV.

AD XANTHIAM PHOCÆUM.

Ne sit ancillæ tibi amor pudori,
Xanthia Phoceu Prius insolentem
Serva Briseïs niveo colore
Movit Achillem:

Movit Ajacem Telamone natum
Formæ captivæe dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,
Barbarae postquam cecidere turmae
Thessalo victore, et ademtus Hector
Tradidit fessis leviora tolli
Pergama Graiis.

Nescias, an te generum beati
Phyllidis flvae decorent parentes:
Regium certe genus et Penates
Moeret iniquos.

Crede non illam tibi de scelestae
Pleba delectam; neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo: fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In venerem tolerare pondus.

Circa virentes est animus tuae
Campos juvenae, nunc fluvius gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
Distinguens Auctumnus racemos
Purpureo varius colore.
CARMINUM. LIB. II. 6. 39

Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi demserit,
Apponet annos: jam proterva
Fronte petet Lalage maritum:

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Gnidiusve Gyges;

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu.

CARMEN VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
Aestuat unda:

Tibur, Argeo positum colono,
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque:

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro.

7
Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces: ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

CARMEN VII.

AD POMPEIUM.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque coelo,
Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregit, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre:
Te rursus in bellum resorbens
Unda fretis tulit aequus.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.
Oblivioso laevia Massico
Ciboria exple: funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nociisset unquam;
Dente si nigro fieres vel uno
Turpior ungui:

Credarem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere, et toto taciturna noctis
Signa cum coelo, gelidaque divos
Morte carentes.

Rident hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.

Addes, quod pubes tibi crescit omnis,
Servitus crescit nova; nec prieres
Impiae tectum dominae relinquunt
Saepe minati.
Q. HORATII FLACCI

Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros; aut mare Caspium
Vexant inaequalis procellae
Usque; nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduuntur orni.

Tu semper urgeat flebilibus modis
Mysten adementum; nec tibi vespere
Surgente decedunt amores,
Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Floravit omnes Antilochum senex
Annos; nec impubem parentes
Troilos; aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphaten;

Medumque flumen, gentibus additum
Victis, minores volvere vortices;
Intraque praescriptum Gelonos
Exiguos equitare campis.
CARMEN X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urguendo, neque, dum procellas
Cautus horrescias, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diliget, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.
CARMEN XI.

AD QUINCTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quinti, cogitet, Adria
Divius objecto, remittas
Quaerere: nec trepides in usum

Poscentis aevi pauc.a Fugit retro
Levis Juventas, et Decor; arida
Pellente lascivos Amores
Canitie facilemque Somnum.

Non semper idem floribus est honor
Vernis; neque uno Luna rubens nitet
Vultu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte Ivmpha?

Quis devium scortum elieiet domo
Lyden? eburna, dic age, cum lyra
Maturet, in comtum Lacaenae
More comam religata nodum.
CARMEN XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Pocno purpureum sanguine, mollibus
Aptari citharae modis:

Nec saevos Lapithas, et nimium mero
Hylaeum; domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius, ductaque per vias
Regum colla minacium.

Me dulces dominae Musa Lycymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes,
Permutare velis crine Lycymniae,
Plenas aut Arabum domos?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.
Carmen XIII.

In arborem, cujus casu paene oppressus fuerat.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha,

Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immenisis.

Quid quisque vitet, nunquam homini satis
Cautum est, in horas. Navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi; catenas Parthus et Italum
Robur: sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae,
Et judicantem vidimus Aenaeum:
Sedesque discretas piorum; et
Aeoliis fidibus querentem

Sappho puellis de popularibus;
Et te sonantem pleniis aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.
CARMINUM. LIB. II. 14.

Utrumque sacro digna silentio
Mirantur Umbrae dicere: sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono:
Nec curat Orion leones
Aut timidos agitare lyncas.

CARMEN XIV.

AD POSTUMUM.

Eheu! fugaces, Postume, Postume,
Labuntur anni: nec Pietas moram
Rugis et instanti Senectae
Afferet, indomitaque Morti.

Non, si trecenis, quotquot eunt dies,
Amica, places illacrimabilem
Plutona tauris; qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriae;
Frustra per auctumnos nocentem
Corporibus metuemus Austrum:
Visendus ater flumine languido
Cocytos errans, et Danai genus
Infame, damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, praeter invisas cupressos,
Ulla brevem dominum sequetur.

Absumet haeres Caecuba dignior
Servata centum clavibus, et mero
Tinguet pavimentum superbis
Pontificum potiore coenis.

**CARMEN XV.**

**IN SUI SAECULI LUXURIAM.**

Jam paucia aratro jugera regiae
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu: platanusque caelebs

Evincet ulmos: tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:

Tum spissa ramis laeurea servidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis, veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:
CARMINUM. LIB. II. 16.

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo

CARMEN XVI.

AD GROSPHUM.

Otium divos rogat impotenti
Pressus Aegaeo, simul atra nubes
Conditit Lunam, neque certa fulgent
Sidera nautis:

Otium bello furiosa Thrace,
Otium Medi pharetra decori.
Grospe, non gemmis neque purpura vene
neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis, et Curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum:
Nec leves somnos timor aut cupidoc
Sordidus aufert.

Quid brevi fortes jaculumur aevoc
Multa ? quid terras alio calentes
Sole mutamus ? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura: nec turmas equitum relinquuit:
Ocior cervis, et agente nimbos
Ocior Euro.
Laetus in praesens animus, quod ultra est
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abestulit clarum cita mors Achillem,
Longa Tithonum minuit senectus:
Et mihi forsan, tibi quod negarit,
Porrigit Hora.

Te greges centum Siculaeque circum
Mugient vaccae: tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tintae

Vestiunt lanae: mihi parva rura, et
Spiritum Graiae teneum Camenae
Parca non mendax dedit, et malignum
Spernere vulgus.

CARMEN XVII.

AD MAECENATEM.

Cur me querelis examinas tuis?
Nec dis amicum est, nec mihi, te prius
Obire, Maecenas, meum
Grande decus columnaeque rerum.

Ah! te meae si partem animae rapit
Maturior vis, quid moror altera?
Nec carus aequus, nec superstes
Integer. Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus ignea,
Nec, si resurgat, centimanus Gyges
Divellet unquam. Sic potenti
Justitiae placitumque Parcis.

Seu Libra, seu me Scorpius adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae :

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refugens
Eripuit, volucrisque Fati

Tardavit alas, quam populus frequens
Laetum theatris ter crepuit sonum :
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento :
Nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar ;
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa : neque Attali
Ignotus haeres regiam occupavi :
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingenii
Benigna vena est ; pauperemque dives
Me petit; nihil supra
   Deos lacesco: nec potentem amicum
Largiora flagito,
   Satis beatus unicis Sabinis.
Truditur dies die,
   Novaeque pergunt interire Lunae:
Tu secanda marmora
   Locas sub ipsum funus; et, sepulcri
Immemor, struis domos;
   Marisque Baiis obstrepentis urgues
Summovere litora,
   Parum locuples continentem ripa.
Quid? quod usque proximos
   Revellis agri terminos, et ultra
Limites clientium
   Salis avarus; pellitur paternos
In sinu ferens deos
   Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
   Rapacis Orii fine destinata
Aula divitem manet
   Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
   Regumque pueris: nec satelles Orii
Callidum Promethea
   Revexit auro captus. Hic superbum
Tantalum, atque Tantali
   Genus coeret; hic levare functum
Pauperem laboribus
   Vocatus atque non moratus audit.
CARMEN XIX.

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, (credite posteri !)
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.

Euoe ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laestatur! Euoe ! parce, Liber !
Parce, gravi metuende thyrso !

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella.

Fas et beatæ conjuges additum
Stellis honorem, tectaque Penthei
Disjecta non leni ruina,
Thrakis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum :
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala :

Quamquam, choreis aptior et jocis
Undique dictus, non sat idoneus
Pugnae serebaris ; sed idem
Pacis cras mediusque belli.
Q. HORATII FLACCI

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

CARMEN XX.

AD MAECENATEM.

Non usitata, non tenui ferar
Penna biforis per liquidum aethera
Vates: neque in terris morabor
Longius: invidiaque major

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Maecenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelis; et album mutor in alitem
Superna: nascunturque leves
Per digitos humerosque plumae.

Jam Daedaleo notior Icaro
Visam gementis litora Bospori,
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

Me Colchus, et qui dissimulat metum
Marsae cohortis; Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rodanique potor.

Absint inani funere naeniae,
Lucusque turpes et querimoniae.
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.
Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

Odi profanum vulgus et arceo:
Favete linguis: carmina non prius
   Audita Musarum sacerdos
   Virginibus puerosque canto.

Regum timendorum in proprios greges,
Rages in ipsos imperium est Jovis,
   Clari Giganteo triumpho,
   Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis; hic generosior
   Descendat in Campum petitor;
   Moribus hic meliorque fama

Contendat; illi turba clientium
Sit major: aequa lege Necessitas
   Sortitur insignes et imos;
   Omne capax movet urna nomen.

Destinctus ensis cui super impia
Cervice pendet, non Siculae dapes
   Dulcem elaborabunt saporem,
   Non avium citharaeve cantus

8*
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit, umbrosamve ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus, aut orientis Haedi:

Non verberatae grandine vineae,
Fundusve mendax, arbores nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus: huc frequens
Caementa demittit redemptor
Cum famulis, dominusque terrae

Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus: neque
Decedit aerata triremi, et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delenit usus, nec Fulerna
Vitis, Achaemeniumve costum;

Cur invidendis postibus et novo
Sublime ritu molar atrium?
Cur valle permutem Sabina
Divitias operosiores?
CARMEN II.

Angustam amicè pauperiem pati
Robustus acri militia puer
Condiscat ; et Parthos ferores
Vexet eques metuendus hasta :

Vitamque sub divo trepidis agat
In rebus. Illum et moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret : eheu ! ne rudis agminum
Sponsus laces sat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorum est pro patria mori :
Mors et fugacem perseverit virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus :
Nec sumit aut ponit secures
Arbitrio popularis aureae.

Virtus, recludens immernius mori
Coelum, negata tentat iter via :
Coetusque vulgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces : vetabo, qui Ceneris sacrum
Vulgarit arcanae, sub 1sdem
Sit trabibus, fragilenum mecum
Solvat phaselon. Saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestum
Deseruit pede Poena claudio.

CARMEN III.

Justum ac tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,

Dux inquieti turbidus Adriae,
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas:
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili jugum
Collo trahentes. Hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem; ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.
Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit:

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Troia quem peperit sacerdos,

Marti redonabo. Illum ego lucidas
Inire sedes, discere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati:
Dum Priami Paridisque busto

Insultet armentum, et catulos ferne
Celent inulta, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus:

Aurum irreptum, et sic melius situm
Quum terra celat, spernere fortior,
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, vincere gestiens,
Qua parte debaccantur ignes,
Qua nebulae pluviique rores.
Sed bellicosis sata Quiriritibus
Hac lege dico; ne nimium pi
Rebusque fidentes avitae
Tecta velint reparare Trojae.

Troiae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

Ter si resurgat murus aeneus
Auctore Phoebi, ter pereat meis
Excisus Argivis; ter uxor
Capta virum pueroque ploret.

Non haec jocosae conveniunt lyrae:
Quo Musa tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

CARMEN IV.

AD CALLIOOPEN.

Descende coelo, et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.

Auditis? an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae, Vulture in Appulo
Nutricis extra limen Apuliae,
Ludo fatigatumque somno
Fronde nova puerum palumbes.
Texere: mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum
Pingue tenent humilis Forenti;

Ut tuto ab atris corpore viperis
Dormirem et urasis; ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Toller Sabinos; seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non extinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et uarentes arenas
Litoris Assyri, viator.

Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum;
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro:

Vos lene consilium et datis, et dato
Caudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit corusco,
Qui terram inerem, qui mare temperat
Ventosum; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Jovi
Fidens, juventus horrida, brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympos.

Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrior statu,
Quid Rhoëtus, evulsisque truncis.
Enceladus jaculator audax,

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum,

Qui rore puro Castalae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consili expers mole ruat sua!
Vim temperatem di quoque provehant
In majus; idem odere vires
Omne nefas animo moventes.

Testus mearum centimanus Gyges
Sententiuarum, notus et integrae
Tentator Orion Dianae
Virginea domitus sagitta.

Injecta monstris Terra dolet suis,
Moeretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Aetnae;
CARMINUM. LIB. III. 5.  

incontinentis nec Tityi jeur
Telinquit ales, nequitiae additus,
Custos: amatorum et trecentae
Pirithoum cohibent catenae.  

CARMEN V.  

t'coelo tonantcm credidimus Jovem
Regnare: prae sens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.  

Milesne Crassi conjuge barbara
Turpis maritus vixit ? et hostium —
Pro Curia, inversique mores ! —
Consenuit socerorum in arvis,

Sub rege Medo, Marsus et Appulus !
Anciliorum et nominis et togae
Oblitus aeternaque Vestae,
Inolumni Jove et urbe Roma ?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahenti
Perniciem veniens in aevum,

Si non perirent immiserabilis
Captcha pubes. "Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede," dixit,

"Derepta vidi: vidi ego civium
Retorta tergo brachia libero,
Portasque non clusae, et arva
Marte colli populata nostro.
Auro repensus scilicet acrior
Miles redit l Flagitio additis
Damnun. Neque amissos colores
Lana refert medicata fuo,

Nec vera virtus, quem semel excidit,
Curat reponi deterioribus.
Si pugnet extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus;
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem

Hinc, unde vitam sumeret aptius:
Pacem et duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis l"——

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torus humi posuisse vultum;

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.

Atqui sciebat, quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquuos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicat l lite relinqueret,
Tendens Venafranos in agros,
Aut Lacedaemonium Tarentum.
CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris,
Aedesque labentes deorum, et
Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
Dit multa neglecti dederunt
Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros, et adjecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpa saecula nuptias
Primum inquinavere, et genus, et domos:
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus:
Jam nunc et incestos amores
De tenero meditatur ungui.

Mox juniores quaerit adulteros
Inter mariti vina; neque eligit,
Cui donet impermissa raptum
Gaudia, luminibus remotis;
Q. HORATII FLACCI

Sed jussa coram non sine conscio
Surgit marito, seu vocat institor,
    Seu navis Hispanae magister,
    Dedecorum pretiosus emtor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
    Pyrrhumque et ingentem cecidit
    Antiochum, Hannibalemque dirum:

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
    Versare glebas, et severae
    Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
    Bobus fatigatis, amicum
    Tempus agens abeunte curru.

Damnosa quid non imminuit dies!
Aetas parentum, peior avis, tulit
    Nos nequiores, mox daturos
    Progeniem vitiosiorem.

CARMEN VII.

AD ASTERIEN.

Quid fies, Asterie, quem tibi candidi
Primo restituent vere Favonii,
    Thyna merce beatum,
    Constantis juvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera, frigidas
    Noctes non sine multis
    Insomnis lacrimis agit.
Atqui sollicitae nuntius hospitae,
Suspirare Chloën, et miseram tuis
   Dicens ignibus uri,
      Tentat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
   Casto Bellerophonti
      Maturare necem, refert.

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens :
   Et peccare docentes
      Fallax historias movet :

Frustra : nam scopulis surdior Icarī
Voces audit adhuc integer. At, tibi
   Ne vicinus Enipeus
      Plus justo placeat, cave :

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
   Nec quisquam citus aeque
      Tusco denatat alveo.

Prima nocte domum claudē : neque in vias
Sub cantu querulae despice tibiae :
   Et te saepe vocanti
      Duram difficilis mane.

CARMEN VIII.

AD MAECENATEM.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
   Cespite vivo,
          9*
Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum, prope funeratus
   Arboris ictu.

Hic dies anno redeunce festus
Corticem adstrictum pice demovebit
Amphorae fumum bibere institutae
   Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
   Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
   Dissidet armis:

Servit Hispanae vetus hostis orae,
Cantarber, sera domitus catena:
Jam Scythae laxo meditantur arcu
   Cedere campis.

Negligens, ne qua populus laboret
Parte, privatim nimium cavere,
Dona praesentis cape laetus horae, et
   Linque severa.

CARMEN IX.

CARMEN AMOEBAEUM.

Horatius.

Donec gratus eram tibi,
   Nec quisquam potior brachia candiitae
Cervici juvenis dabat:
   Parsarum vigui rege beatior.
Lydia.

Donec non alien magis  
Arsisti, neque erat Lydia post Chloën:
Multi Lydia nominis  
Romana vigui clarior Ilia.

Horatius.

Me nunc Thressa Chloë regit,  
Dulces docta modos, et citharæ sciens:
Pro qua non metuam mori,  
Si parcent animae fata superstiti.

Lydia.

Me torret face mutua  
Thurini Calais filius Omyti:
Pro quo bis patiar mori,  
Si parcent puero fata superstiti.

Horatius.

Quid? si prisca redit Venus,  
Diductosque jugo cogit aëneo?
Si flava excutitur Chloë,  
Rejectaeque patet janua Lydiae?

Lydia.

Quamquam sidere pulchrior  
Ille est, tu levior cortice, et improbo
Iracundior Adria:  
Tecum vivere amem, tecum obeam libens.
CARMEN X.

AD LYCEN.

Extremum Tanain si biberes, Lyce, 5
Saevō nupta viro; me tamen asperas
Projectum ante fores objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat?
Sentis et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam, 10
Ne currente rota funis eat retro.
Non te Penelopen difficilem procis
Tyrhenus genuit parens.

O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius 15
Curvat: supplicibus tuis

Parcas, nec rigida mollior aesculo,
Nec Mauris animum mitior anguibus.
Non noc semper erit liminis aut aquae
Coelestis patiens latus.

CARMEN XI.

AD LYDEN.

Mercuri, nam te docilis magistro 20
Movit Amphion lapides canendo,
Tuque, Testudo, resonare septem
Callida nervis,
CARMINUM LIB. III. 11.

Nec loquax olim neque grata, nunc et
Davit mensis et amica templis:
Dic modos, Lyde quibus obstinatas
Applicet aures.

Quae, velut latis equa trima campis,
Ludit exsultim, metuitque tangi,
Nuptiarum expers, et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari,
Cessit immanis tibi blandienti
Janitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput, aestuetque
Spiritus teter saniesque manet
Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito: stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas, et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, nam quid potuere majus?
Impiae sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo
Nobilis aeum.
"S urge," quae dixit juveni marito,
"S urge, ne longus tibi somnus, unde
Non times, detur: sociarum et scelestas
Falle soretes;

Quae, velut nactae vitulos leaenae,
Singulos, eheu! lacerant. Ego, illis
Mollier, nec te feriam, neque intra
Claustra tenebo.

Me pater saevis oneret catenis;
Quod viro clemens misero peperci:
Me vel extremos Numidarum in agros
Classae releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus: I secundo
Omine: et nostri memorem sepulcro
Scalpe queralam."

CARMEN XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere: aut examinari metuentes
Patruae verbera linguae. Tibi qualum Cythereae
Puer ales, tibi telas, operosaetque Minerva;
Studium auert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipse melior Bellerophonte, neque pugno
Neque segni pede victus: catus idem per apertum
Fugientes agitato grege cervos jaculari, et
Celer arcto latitantem fruticeto excipere aprum.
CARMEN XIII.

AD FONTEM BANDUSIUM.

O fons Bandusiae, splendidior vitro,  
Dulci digne mero, non sine floribus,  
Cras donaberis haedo,  
Cui frons turgida cornibus

Primis et Venerem et proelia destinat:  
Frustra: nam gelidos inficiet tibi  
Rubro sanguine rivos  
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae  
Nescit tangere: tu frigus amabile  
Fessis vomere tauris  
Praebes, et pecori vago.

Fies nobilium tu quoque fontium,  
Me dicente cavis impositam ilicem  
Saxis, unde loquaces  
Lymphae desiliunt tuae.

CARMEN XIV.

A D R O M A N O S.

Herculis ritu modo dictus, O Plebs!  
Morte venalem petiisse laurum,  
Caesar Hispana repetit Penates  
Victor ab ora.

Unico gaudens mulier marito  
Prodeat, justis operata divis;  
Et soror clari ducis, et decorae  
Supplice vitta.
Virginum matres, juvenumque nuper
Sospitum. Vos o pueri, et puellae
Jam virtum expertes, male nominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Caesare terras.

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.

Dic et argutaæ properet Neaerae
Myrrhaeum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae:
Non ego hoc ferrem, calidis juventa,
Consule Planco.

CARMEN XV.

A D C H L O R I N.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis
Non, si quid Pholoën satis,
Et te, Chlori, decet: silia rectius
Expugnat juvem domos,
Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
Lascivae simulm ludere capreae:
Te lanae prope nobilem
Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
Nec poti, vetulam, faece tenus cadi.

CARMINUM LIB. III. 16.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaeum turris aenea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavideum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo! Concidit auguris
Argivi domus, ob lucrum

Demersa exitio. Diffidit urbiuim
Portas vir Macedo, et subrict aemulos
Reges muneribus. Munera navium
Saevos illaqueant duces.

Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorruit
Late conspicuum tollere verticem,
Maecenas, equitum decus!
Quanto quisque sibi plura negaverit,
Ab ills plura feret. Nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio;

Contemtae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis diceret horreis,
Magnas inter opes inops.

Purae rivus aquae, silvaque jugerum
Paucorum, et segetis certa fides meae,
Fulgentem imperio fertilis Africae
Fallit. Sorte beatior,

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis:

Importuna tamen Pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniiis regnum Alyatet
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
Parca, quod satis est, manu.

Carmen XVII.

Ad Aelium I. Amiam.

Aeli, vetusto nobilis ab Lamo!
[Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memoris genus omne fastos
Auctore ab illo ducit originem,
Qui Formiarum moenia dicitur
Princps et innantem Maricae
Litoribus tenuisse Lirim,

Late tyrannus: cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annoea cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

CARMEN XVIII.

A D F A U N U M.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis:

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Quum tibi Nonae redeunt Decembres:
Festus in pratis vacat otioso
Cum bove pagus:

Inter audaces lupus errat agnos:
Spargit agrestes tibi silva frondes:
Gaudet invisam pepulisse fossor
Ter pede terram.
Carmen XIX.

AD TELEPHUM.

Quantum distet ab Inacho
   Codrus, pro patria non timidus mori,
Narras, et genus Aeaci,
   Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
   Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
   Pelignis caream frigoribus, taces.
Da Lunae propere novae,
   Da Noctis mediae, da, puer, auguris
Murenae: tribus aut novem
   Miscenitor cyathis pocula commodis.
Qui Musas amat impares,
   Ternos ter cyathos attonitus petet
Vates: tres prohibet supra
   Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
   Insanire juvat: cur Bercyntiae
Cessant flamina tibiae?
   Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
   Odi: sparge rosas: audiat invidus
Dementem strepitum Lycus
   Et vicina seni non habilib Lyco.
Spissa te nitidum coma,
   Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
   Me lentus Glycerae torret amor meae.
CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periculo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
Proelia raptor

Quum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat
Major an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur, et leni recreare vento
Sparsum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosa
Raptus ab Ida.

CARMEN XXI.

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu nimam et insanos amores,
Seu facilem pia, Testa, somnum;

Quocunque laetum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.
Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro. tu sapientium
Curas et arcanum jocosó
Consilium retegís Lyaeo:

Tu spem reducis mentibus anxiiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apicos, neque militum arma.

Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae,
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

CARMEN XXII.

AD DIANA M.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis, adimisque leto,
Diva triformis:

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.
CARMEN XXIII.

AD PHIDYLEN.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
    Si thure placaris et horna
     Fruge Lares, avidaque porca:

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
    Robiginem, aut dulces alumni
     Pomiferō grave tempus anno.

Nam, quae nivali pascitur Algido
Devota quercus inter et ilices,
    Aut crescit Albanis in herbis,
     Victima, pontificum securim

Cervice tinguet. Te nihil attinet
Tentare multa caede bidentium
    Parvos coronantem marino
     Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumtuousa blandior hostia
    Mollivit aversos Penates
     Farre pio et saliente mica.

CARMEN XXIV.

Intactis opulentior
    Thesauris Arabum et divitis Indiae,
Caementis licet occupes
    Tyrrenenum omne tuis et mare Apulicum,
Si figit adamantinos
  Summis verticibus dira Necessitas
Clavos, non animum metu.
  Non mortis laqueis expedes caput.
Campestres melius Scythae,
  Quorum plaustra vagas rite trahunt domos,
Vivunt, et rigidi Getae:
  Immetata quibus jugera liberas
Fruges et Cererem ferunt,
  Nec cultura placet longior annua:
Defunctumque laboribus
  Aequali recreat sorte vicarius.
Illic matre carentibus
  Privignis mulier temperat innocens:
Nec dotata regit virum
  Conjux, nec nitido fidit adultero:
Dos est magna parentium
  Virtus, et metuens alterius viri
Certo foedere castitas,
  Et peccare nefas, aut pretium emori.
O quis, quis volet impias
  Caedes et rabiem tollere civicam?
Si quaeret Pater Urbium
Subscribe statuis, indomitam audeat
Refrenare licentiam,
  Clarus postgenitis, quatenus, heu nefas!
Virtutem incolorem odimus,
  Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
  Si non supplicio culpa reciditur?
Quid leges, sine moribus
  Vanae, proficiunt, si neque fervidis
Pars inclusa caloribus
  Mundi, nec Boreae finitimum latus,
Durataeque polo nivea,
  Mercatorem abigunt? horrida callidi
CARMINUM LIB. III. 25.

Vincent aequora navitae?
Magnum pauperis opprobrium jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduae?

Vel nos in Capitolium,
Quo clamor vocat et turba faventium,

Eradenda cupidinis,
Pravi sunt elementa : et tenerae nimis
Mentes asperioribus

Firmantae studiis. Nescit equo rudis
Haerere ingenuus puer,
Venarique timet ; ludere doctor,
Seu Graeco jubeas trocho,
Seu malis vetita legibus alea:
Quum perjura patris fides

Indignoque pecuniam

Haeredi prosperet. Scilicet improbae
Crescunt divitiae : tamen
Curiae nescio quid semper abest rei.

CARMEN XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
Plenum? Quae nemora? quos agor in specus,

Velox mente nova? Quibus
Antris egregii Caesaris audiar
Aeternum meditans decus
Stellis inserere et consilio Jovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Euia,
Hebrum prospiciens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naiadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos:
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenaeae! sequi deum
Cingentem viridi tempora pampino.

CARMINI XXVI.

AD VENEREM.

Vixi puellas nuper idone is,
Et militavi non sine gloria:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, et vectes, et harpas
Oppositis foribus minaces.

O quae beatam, diva, tenes Cyprum, et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloé semel arrogantem.
CARMEN XXVII.

AD GALEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ad agro
Rava decurrens lupa Lanivino,
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos.—Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
At memor nostri, Galatea, vivas:
Teque nec laevus vetet ire picus,
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Adriæ, novi, sinus, et quid albus
Peccet Iapyx.

Hostium uxoribus puérisque caecos
Sentiant motus orientis Austri, et
Aequoribus nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Creditit tauro latus; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.
Nuper in pratis studiosa florum, et
Debitae Nymphis opifex coronae,
Nocte sublustrī nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
Filiae nomen! pietasque," dixit.
"Victa fure ore!

Unde? quo veni? Levis una mors est
Virginum culpae. Vigilans ne ploro
Turpe commissum? an virtuo carentem
Ludit imagō

Vana, quam e porta fugiens ebūna
Somnium ducit? Melius ne fluctus
Iro per longos sult, an recentes
Carpere flores?

Si quis infamēm mihi nunc juvenēum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amat
Cornua monstri!

Impudens liqui patrios Penates:
Impudens Orcum moror O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas, teneraēque succus
Defluat prædae, speciosa quâro
Pascere tigres.

Vilis Europe, pater urguet absens,
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collem.
Sive te rupes et acuta leto
Saxa delectant, age, te procellae
Crede veloci: nisi herile mavis
Carpere pensum,

(Regius sanguis) dominaeque tradit
Barbarae pellex." Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.

Mox, ubi lusit satis, "Abstineto,"
Dixit, "irarum calidaeque rixae,
Quum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis:
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet."

Carmen XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prone reconditum,
Lyde strenua, Caecubum,
Munitaeque adhibe vim sapientiae.
Inclinare meridiem

Sentis: ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli Consulis amphoram?
Nos cantabimus invicem
Neptunum, et virides Nereidum choros:
Tu curva recines lyra
Latonom, et celeris spicula Cynthiae:

5  65  70  75
SUMMO CARMINE, QUAE GNIDON
Fulgentesque tenet Cycladas, et Paphon.
Junctis visit oloribus:
Dicetur merita Nox quoque naenia.

CARMEN XXIX.

AD MAECENATEM.

Tyrphena regum progenies, tibi
Non ante verso lene merum cado,
Cum flore, Maecenas, rosarum, et
Pressa tuis balanus capillis

Jam dudum epud me est. Eripe te morae:
Ut semper-udum Tibur, et Aesulae
Declive contempleris arvum, et
Telegoni juga parricidae.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis:
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

Jam clarus occultum Andromedae pater
Ostendit ignem: jam Procyon furt
Et stella vesani Leonis,
Sole dies referente siccos.

Jam pastor umbras cum gregi languido
Rivumque sussus quaserit, et horridi
Dumeta Silvani: caretque
Ripa vagis taciturna ventis.
CARMINUM LIB. III. 29.

Tu civitatem quis deceat status
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque, si mortalis ultra
Fas trepidat. Quod adest memento

Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos,

Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
Clamore vicinaeque silvae,
Quum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, "Vixi: cras vel atra
Nube polum Pater occupato

Vel sole puro: non tamen irritum,
Quodcunque retro est, efficiet: neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit."

Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo, probamque
Pauperiem sine dote quaero.
Q. HORATII FLACCI

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere; et votis pacisci,
Ne Cypriae Tyriaeve merces

Addant avaro divitias mari.
Tum me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

CARMEN XXX.

Exagi monimentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.

Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.
Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

-AD VENEREM.

intermissa, Venus, diu
   Rursus bella moves. Parce, precor, precor!
Non sum, qualis eram bonae
   Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
   Circa lustra decem flectere mollibus
Jam durum imperiis. Abi,
   Quo blandae juvenum te revocant preces.
Tempestivius in domum
   Paulli, purpureis ales oloribus,
Comissabere Maximi,
   Si torrere jecur quaeis idoneum.
Namque et nobilis, et decens,
   Et pro sollicitis non tacitus reis,
Et centum puer artium,
   Late signa feret militiae tuae:
Et quandoque potentior
   Largis muneribus riserit aemuli,
Albanos prope te lacus
   Ponet marmoream, sub trabe citrea.

11*
Illic aurima naribus
Duces thura, lyracque et Berecyntiae
Delectabere tibiae
Mixtis carminibus, non sine fistula.
Illic bis pueri die
Numen cum teneris virginibus tuum
Laudantes, pede candido
In morem Saliun ter quatient humum.
Me nec femina, nec puer
Jam, nec spes animi credula mutui,
Nec certare juvat mero,
Nec vincire novis tempora floribus.
Sed cur, heu, Ligurine, cur
Manat rara meas lacrima per genas?
Cur facunda parum decoro
Inter verba cadit lingua silentio?
Nocturnis ego somniis
Jam captum teneo, jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

CARMEN II.

AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo datus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindaros orae;
Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

Seu deos, regesve canit, deorum
Sanguinem, per quos cecidere justo
Marte Centauri, cecidit tremendae
Flamma Chimaerae:

Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat:

Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astrā, nigroque
Invidet Orco.

Multa Dircaeum levat aura cycum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinae
More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poēta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros:

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.
Concines laetosque dies, et Urbis
Publicum ludum, super impetrato
Fortis Augusti reedit, forumque
Litibus orbum.

*Tum meae* (si quid loquor audiendum)
Vocis accedet bona pars: et, "O Sol
Pulcher, O laudande," canam, recepto
Caesare felix.

*Tuque dum procedis, "Io triumphhe!"
Non semel dicemus, "Io triumphhe!"
Civitas omnis, dabimusque divis
Thura benignis.

*Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre, qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Caetera fulvus.

*CARMEN III.*

**AD MELPOMENEN.**

*Quem tu, Melpomene, semel
Vascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,*
CARMINUM LIB. IV. 4.

Ostendet Capitolio:
   Sei quae Tibur aquae fertile praefluunt,
   Et spissae nemorum comae,
   Fingent Aeolio carmine nobilem.
Romae principis urbium
   Dignatur suboles inter amabiles
Vatum ponere mé choros:
   Et jam dente minus mordeor invido.
0, testudinis aureae
   Dulcem quae strepitum, Pieri, temperas:
0, mutis quoque piscibus
   Donatura cycni, si libeat, sonum!
Totum muneris hoc tui est,
   Quod monstror digito praetereuntium
Romanae fidicen lyrae:
   Quod spiro et placeo, (si placeo,) tuum est

CARMEN IV.

DRUSI LAUDES.

Qualem ministrum fulminis alitem,
Vui rex deorum regnum in aves vagas
Permisit, expertus fidelem
   Jupiter in Ganymede flavo,

 Nim juventas et patrius vigor
Vido laborum propulit inscium:
   Vernique, jam nimbis remotis,
   Insolitos docuere nisus.

Venti paventem: mox in ovilia
Demisit hostem vividus impetus:
   Nunc in reluctantes dracones
   Egit amor dapis atque pugnae:
Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
   Jam lacte depulsum leonem,
   Dente novo peritura, vidit:

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici: [quibus
   Mos unde deductus per omne
   Tempus Amazonia securi

Dextras obarmet, quae rerere distuli:
Nec scire fas est omnia:] sed diu
   Latteque victrices catervae,
   Consiliis juvenis revictae,

Sensere, quid mens rite, quid indoles,
Nutrita faustis sub penetrabilibus,
   Posset, quid Augusti paternus
   In pueros animus Nerones.

Fortes creantur fortibus: et bonis
Est in juvencis, est in equis patrum
   Virtus: neque imbellem feroce
   Progenerant aquilae columbam.

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant.
   Utcunque defecere mores,
   Indecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
   Devictus, et pulcher fugatis
   Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
   Ceu flamma per taedas, vel Eurus
   Per Siculas equitavit undas.
CARMINUM LIB. IV. 4.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos:

Dixitque tandem perfidus Hannibal:
"Cervi, luporum praedia rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus."

Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculæm:
Monstrumve submisere Colchi
Majus, Echioniaeve Thebae.

Meres profundo, pulchrior evenit:
Luctere, multa proruet integrum
Cum laude victoriam, geretque
Proelia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemtu

Nil Claudiae non persicent manus:
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli.
CARMEN V.

AD AUGUSTUM.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto consilio, redi.

Lueem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinct a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideris icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim tuta perambulat:
Nutrit rura Ceres, almaque Faustitas:
Pacatum volitant per mare navitae:
Culpari metuit Fides:

Nullis pollutur casta domus stupris:
Mos et lex maculosum edomuit nefas:
Laudantur simili prole puerperae:
Culpam Poena premit comes.

Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Iberiae?
CONDIT QUISQUE DIEM COLLIBUS IN SUIS,
ET VITEM VIDUAS DUCIT AD ARBORES:
HINC AD VINA VENIT LAETUS, ET ALTERIS
TE MENSIS ADHIBET DEUM:

TE MULTA PRECE, TE PROSEQUITUR MERQ
DEFUSO PATERIS: ET LARIBUS TUUM
MISCET NUMEN, UTI GRAECIA CASTORIS
ET MAGNI MEMOR HERCULIS.

LONGAS O UTINAM, DUX BONE, FERIAS
PRAESTES HESPERIAE! DICIMUS INTEGRQ
SICCI MANE DIE, DICIMUS UVIDI,
QUUM SOL OCEANO SUBEST.

CARMEN VI.

AD APOLLINEM.

DIVE, QUEM PROLES NIOBEA MAGNAE
VINDICEM LINGUAE, TITYOSQUE RAPTOR
SENSIT, ET TROAE PROPE VICTOR ALTAE
PHTHIUS ACHILLES,

CAETERIS MAJOR, TIBI MILES IMPAR;
FILIUS QUAMQUAM THETIDOS MARIAE
DARDANAS TURRES QUATERET TREMENDA
CUSPIDE PUGNAX.

ILLE, MORDACI VELUT ICTA FERRO
PINUS, AUT IMPULSA CUPRESSUS EURO,
PROCIDIT LATE POSUITQUE COLLUM IN
PULVERE TEUCRO.

ILLE NON, INCLUSUS EQUO MINERVÆ
SACRA MENTIO, MALE SERIATOS
TROAS ET LAETAM PRIAMI CHOREIS
FALLERET AULAM;

12

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15
Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo:

Ni, tuis flexus Venerisque gratae
Vocibus, divùm pater adnuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor Argivae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis, nomenque dedit poëtae.
Virginum primae, puerique claris
Patribus orti,

Deliae tutela deae, fagaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperàm frugum, celeremque pronos
Volvere menses.

Nupta jam dices: Ego dis amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatii.
CARMEN VII.

AD TORQUATUM

Diffugere nives; redeunt jam gramina campis,
    Arboribusque comae:
Mutat terra vices: et decrescentia ripas
    Flumina praetereunt:
Gratia cum Nymphis geminisque sororibus audet
    Ducere nuda choros.
Immortalia ne speres, monet Annus et alnum
    Quae rapit Hora diem.
Frigora mitescunt Zephyris: Ver proterit Aestas,
    Interitura, simul
Pomifer Auctumnus fruges effuderit: et mox
    Bruma recurrit iners.
Damna tamen celeres reparant coelestia lunae:
    Nos, ubi decidimus,
Quo pius Aeneas, quo dives Tullus et Ancus,
    Pulvis et umbra sumus.
Quis scit, an adjicient hodiernae crastina summae
    Tempora dii superi?
Cuncta manus avidas fugient haeredis, amico
    Quae dederis animo.
Quum semel occideris, et de te splendida Minos
    Fecerit arbitria:
Non, Torquate, genus, non te facundia, non te
    Restituet pietas.
Infernis neque enim tenebris Diana pudicum
    Liberat Hippolytum:
Nec Lethaea valet Theseus abrumpere caro
    Vincula Pirithoo.
CARMEN VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
Donarem tripodas, praemia fortium
Graiorum; neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis: nec tibi talium
Res est aut animus deliciarum egens.

Gaude carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita reedit bonis
Post mortem ducibus; non celeres fugae,

Rejectaeque retrorum Hannibalis minae,
[Non stipendia Carthaginis impiae,]
Ejus, qui domita nomen ab Africa
Lucatus rediit, clarius indicant

Laudes, quam Calabrae Pierides: neque,
Si chartae sileant, quod bene feceris,

Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?

Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.

Dignum laude virum Musa vetat mori:
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules:
CARMINUM LIB. IV. 9.

Clarum Tyndaridae sidus ab infinitis
Quassas eripiunt aequoribus rates:
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Ausidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si prior es Maenius tenet
Sedes Homerus, Pindaricae latent,
Ceaeque, et Alcaei minaces,
Stesichorique graves Camenae:

Nec, si quid olim lusit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus
Et comites Helene Lacaena:

Primusve Teucer tela Cydorio
Direxit arcu: non semel Ilios
Vexata: non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia: non ferox
Hector, vel acer Deiphobus graves
Exceptit ictus pro pudicis
Conjugibus puerisque primus.

12*
Vixere fortos ante Agamemnona
Multi: sed omnes illacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiusque rectus:

Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae:
Consulque non unius anni,
Sed quoties bonus atque fidus

Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet;
Non ille pro caris amicis
Aut patria timidus perire.
CARMEN X.

AD LIGURINUM.

O crudelis adhuc, et Veneris muneribus potens,
Insperata tuae quum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et, qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem vererit hispidam:
Dices, heu! quoties te in speculo videris alterum,
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

CARMEN XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus: est in horto,
Phylli, nectendis apium coronis:
Est ederae vis

Multa, qua crines religata fulges:
Ridet argento domus: ara castis
Vincuta verbenis avet immolato
Spargier agno:

Cuncta festinat manus: huc et illuc
Cursitant mixtae pueris puellae:
Sordidum flammae trepidant rotantes
Vertice fumum

Ut tamen noris, quibus advoceris
Gaudiis: Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem:
Q. HORATII FLacci

Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaëthon avaras
Spes: et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophonem:

Semper ut te digna sequare, et, ultra
Quam licet sperare nefas putando,
Disparem vites. Age jam, meorum
Finis amorum,

Non enim posthac alia calebo
Femina, — condisce modos, amanda
Voce quos reddas: minuuntur atrae
— Carmine curae.

CARMEN XII.

AD VIRGILIIUM.

Jam Veris comites, quae mare temperant,
Impellunt animae linteae Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulna libidines.
CARMINUM LIB. IV. 13.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum, cui pecus et nigrae
Colles Arcadiae placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juventum nobilium cliens,
Nardo vina mereberis.

Nardi parcus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tinguere pociulis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memori, dum licet, ignium,
Misce sultitiam consiliis brevem:
Dulce est desipere in loco.

CARMINUM XIII.

AD LYCEN

Audivere, Lyce, d1 mea vota, d1.
Audivere, Lyce. Fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis
Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

Nec Coae referunt jam tibi purpurae,
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris Dies.

Quo fugit Venus? heu! quove color? decres
Quo motus? quid habes illius, illius,
Quae spirabat Amores,
Quae me surpuerat mihi?

Felix post Cinaram notaque et artium
Gratarum facies! Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen:
Possent ut juvenes visere servidi,
Multo non sine risu,
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum, quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

Aeternet? o, qua sol habitabiles
Illustrat oras, maxime principum;
Quem legis expertes Latinae
Vindelici didicere nuper,
Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis,

Dejecit acer plus vice simplici.
Major Neronum mox grave proelium
Commisit, immanesque Raetos
Auspiciis pepulit secundis :

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis :
Indomitae prope qualis undas

Exercet Auster, Pleiadum choro
Scindente nubes : impiger hostium
Vexare turmas, et f ermentem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefuit Appuli,
Quam saevit, horrendamque cultis
Diluvium meditatur agris :

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
Primosque et extremos metendo
Stravit humum, sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
Portus Alexandrea suppless
Et vacuum patesecit aulum,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.
Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, o tutela praesens
Italieae dominaeque Romae:

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis:

Te non paventis funera Galliae
Duraeque tellus audit Iberiae:
Te caede gaudentes Sygambri
Compositis venerantur armis.

CARMEN XV.

AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes, increpuit, lyra:
Ne parva Tyrhenenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirinum clusiit, et ordinem
Rectum evaganti frena Licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes:

Per quas Latinum nomen et Italae
Crevere vires, famaque et imperi
Porrecta magistias ad ortum
Solis ab Hesperio cubili.
Custode rerum Caesare, non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses,
Et miseris inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
Non Seres, infidive Persae,
Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacrís.
Inter jocosí munera Libéri,
Cum prole matronisque nostrís,
Ríta deos prius apprécati,

Virtute functós, more patrum, ducés,
Lydis remíxto carmine tibiís,
Trojamque et Anchisen et alíae
Progeniém Venerís canémus.
Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

AD MAECENATEM.

Ibis Liburnis inter alta navium,
   Amice, propugnacula,
Paratus omne Caesar periículum
   Subire, Maecenas, tuo?
Quid nos, quibus te vita si superstite
   Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
   Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
   Qua ferre non molles viros?
Feremus; et te vel per Alpium juga,
   In hospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
   Forti sequamur pectore.
Roges, tuum labore quid juvem meo
   Imbellis ac firmus parum?
Comes minore sum futurus in metu,
   Qui major absentes habet:
Ut assidens implumbibus pullis avis
   Serpentium allapsus timet
EPODON LIBER. I.

Magis relictis; non, ut adsit, auxilium
Latura plus praeuentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae;
Non ut juvenis illigata pluribus
Aratra nitantur mea:
Pecusve Calabris ante sidus fervidum
Lucana mutet pas suis:
Nec ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut, avarus ut Chremes, terra premam,
Discinctus aut perdam ut nepos.

CARMEN II.

"Beatus ille, qui procul negotiis,
Ut prisa gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni senore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagne
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris melia condit amphorae;
Aut tondet infirmas oves;
Vel, quum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira,
   Certantem et uvam purpurae,
Quis muneretur te, Priape, et te, pater
   Silvane, tutor finium.
Libet jacere, modo sub antiqua ilice,
   Modo in tenaci gramine.
Labuntur altis interim ripis aquae;
   Queruntur in silvis aves;
Frondesque lymphis obstrepunt manantibus;
   Somnus quod invitet leves.
At quum Tonantis annus hibernus Jovis
   Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
   Apros in obstantes plagas;
Aut amite levi rara tendit retia,
   Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
   Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
   Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
   Domum atque dulces liberos,
Sabina qualis, aut perusta solibus
   Pernicis uxor Appuli,
Sacrum et vetustis extruat lignis focum,
   Lessi sub adventum viri;
Claudensque textis cratibus laetum pecus,
   Distenta siccat ubera;
Et horna dulci vina promens dolio,
   Dapes inemtas apparat:
Non me Lucrina juverint conchylia,
   Magisve rhombus, aut scari,
Si quos Eois intonata fluctibus
   Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
   Non attagen Ionicus
EPODON LIBER. III.

Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,
Aut herba lapathi prata amantis, et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
Vel haedus ereptus lupu.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fissos vomerem inversum boves
Collo trahentes languido!
Positoque vernas, ditis examen domus,
Circum renidentes Lares!"
Haec ubi locutus fenerator Alphius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam—
Quaerit Kalendis ponere!

CARMEN III.

AD MAECENATEM.

Parentis olim si quis impia manu
. Senile guttur fregerit,
Edit cicitis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praeordiis?
Num viperinus his cruor
Incoctus herbis me felseit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota taurus illigaturum juga,
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.

13*
Nec tantus unquam siderum insedit vapor
Siticulosae Apuliac:
Nec munus humeris efficacis Herculis
InArsit aestuosiis.
At, si quid unquam tale concupiveris,
Jocose Maecenas, precor
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

**CARMEN IV.**

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
* Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio ?
"Sectus flagellis hic Triumviralibus,
Praeconis ad fastidium,
Arat Falerni mille fundi jugera
Et Appiam mannis terit ;
Sedilibusque magnus in primis eques,
Othone contento, sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc hoc tribuno militum ?"
CARMEN V.

IN CANIDIAM VENEIFICAM.

"At, o deorum quicquid in coelo regit
Terras et humanum genus!
Quid iste fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adsuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
Petita ferro bellua?"

Ut haec tremente questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;
Canidia brevibus implicata vipers
Crines et incomtum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine,
Plumamque nocturnae strigis,
Herbasque, quas Iolcos atque Iberia
Mittit venenorum ferax,
Et essa ab ore rapta jejunae canis,
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,
Horret capillis ut marinus asperis
Echinus, aut Laurens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum
Exnauriebat, ingemens laboribus;
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo;
Quum promineret ore, quantum exstant aqua
Suspensa mento corpora:
Exsussa uti medulla et aridum jecur
Amoris esset poculum,
Interminato quum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis,
Et omne vicinum oppidum;
Quae sidera excantata voce Thessala
Lunamque coelo deripit.
Hic irrespectum saeva dente livido
Canidia rodens pollicem
Quid dixit? aut quid tacuit? "O rebus meis
Non infideles arbitrae,
Nox, et Diana, quae silentium regis,
Arcana quum fiunt sacra,
Nunc nunc adeste: nunc in hostiles domos
Iram atque numer vertite.
Formidoloseae dum latent silvis ferae,
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborat manus. —
Quid accidit? cur dira barbarae minus
Venena Medaeae valent,
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam
Incendio nuptam abstulit?
Atqui nec herba, nec latens in asperis
Radix fessilit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.—
Ah! ah! solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus,
O multa fleturum caput!
Ad me recurrens: nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti pocium.
Prirusque coelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus."—
Sub haec puer, jam non, ut ante, mollibus
Lenire verbis impias;
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:
"Venena magica fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos; dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurrant Furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est Manium;
Et inquietis assidens praecordiis
Pavore somnus auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus.
Post indeculta membra different lupi
Et Esquilinea alites.
Neque hoc parentes, heu mihi superstites!
Effugierit spectaculum.
CARMEN VI.

Quid immerentes hospites vexas, canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam, qualis aut Molossus, aut fulvus Lacon
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera.
Tu, quum timenda voce complesti nemus,
Projectum odoraris cibum.

Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut fiebo puer?

CARMEN VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
Romanus arces ureret:
Intactus aut Britannus ut descenderet
Sacra catenatus via:
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos, nec fuit leonibus,
Nunquam, nisi in dispar, feris.
EPODON LIBER. VIII.

Furorne caecus, an rapit vis acrior?
An culpa? responsum date. —
Tacent; et ora pallor albus inficit,
Mentesque perculsa in stupent.
Sic est; acerba fata Romanos agunt,
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

CARMEN VIII.

IN ANUM LIBIDINOSAM.

Rogare longo putidam te saeculo,
Vires quid enervet meas?
Quum sit tibi dens ater, et rugis vetus
Frontem senectus exaret;
Hicque turpis inter aridas nates
Podex, velut crudae bovis.
Sed incitat me pectus, et mammae putres,
Equina quales ubera;
Venterque mollis, et femur tumentibus
Exile suris additum.

Esto beata, funus atque imaginies
Ducant triumphales tuum;
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.

Quid? quod libelli Stoici inter sericos
Jacere pulvillo amant:
Ilitterati num minus nervi rigent?
Minusve langueat fascinum?
Quod ut superbo provokes ab inguine,
Ore allaborandum est tibi.
CARMEN IX.

AD MAECENATEM.

Quando repostum Caecubum ad festas dapes,
  Victore laetus Caesare,
Tecum sub alta, sic Jovi gratum, domo,
  Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
  Hac Dorium, illis barbarum?
Ut nuper, actus quem freto Neptunius
  Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus, eheu! posteri negabitis,
  Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
  Servire rugosis potest!
Interque signa turpe militaria
  Sol adspicit conopium!
Ad hoc frementes verterunt bis mille equos
  Galli, canentes Caesarem;
Hostiliumque navium portu latent
  Puppes sinisterorum citae.
Io Triumphi! tu moraris aureos
  Currus, et intactas boves;
Io Triumphi! nec Jugurthino parem
  Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
  Virtus sepulcrum condidit.
Terra marique victus hostis, Punico
  Lugubre mutavit sagum;
Aut ille centum nobilem Cretam urbibus,
  Ventis iturus non suis;
Exercitatas aut petit Syrtes Noto; 
Aut fertur incerto mari.
Capaciores affar huc, puer, scyphos,
Et Chia vina, aut Lesbia,
Vel, quod fluentem nauseam coërceat,
Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat 
Dulci Lyaeo solvere.

CARMEN X.

IN MAEVIIUM POETAM.

Mala soluta navis exit alite,
Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices;
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur aequore,
Quam Graia victorum manus,
Quum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
Noto carinam ruperit l

123
Opima quod si praeda curvo litore
Projecta mergos juveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

CARMEN XI.

ADPECTIUM.

Pecti, nihil me, sicut antea, juvat
Scribere versiculos amore percussum gravi:
Amore, qui me praeter omnes expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutil.
Heu! me, per urbem, nam pudet tanti mali,
Fabula quanta fui! conviviorum et poenitet,
In quibus amantem et languor et silentium
Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
Pauperis ingenium! querebar applorans tibi;
Simul calentis inverecundus deus
Fervidiore mero arcana promorat loco.
Quod si meis inaestuat praecordiiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil malum levantia;
Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
Jussus abire domum, ferebar incerto pede
Ad non amicos heu! mihi postes, et heu!
Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitia, amor Lycisci me tenet:
Unde expedire non amicorum queant
Libera consilia, nec contumeliae graves;
Sed alius ardor aut puellae candidae,
Aut teretis pueri, longam renodantis comam.

CARMEN XII.

IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesa?
Namque sagacius unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
Crescit odor! quum, pene soluto,
Indomitam properat rabiem sedare; neque illi
Jam manet humida creta, colorque
Stercore fucatus crocodili; jamque subando
Tenta cubilia tectaque rumpit.

Vel mea quum saevis agitat fastidia verbis:
"Inachia langues minus ac me:
Inachiam ter nocte potes; mihi semper ad unum
Mollis opus: pereat male, quae te,
Lesbia, quaerenti taurum, monstravit inertem:
Quum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
Quam nova collibus arbor inhaeret.

Muricibus Tyriis iteratae vellera lanae
Cui properabantur? tibi nempe;
Ne foret aequales inter conviva, magis quem
Diligeret mulier sua, quam te.
O ego infelix, quam tu fugis, ut pavet acres
Agna lupos, capreaeque leones."
CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluae
Threicio Aquilone sonant. Rapiamus, amici,
Occasionem de die; dumque virent genua,
Et decet, obducta solvatur fronte senectus.
   Tu vina Torquato move Consule pressa meo.
Caetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundii nardo juvat, et fide Cyllenea
   Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumnio:
   Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
   Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reeditum curto subtemine Parcae
   Rupere; nec mater domum caerula te revehet
Illic omne malum vino cantuque levato,
   Deformis aegrimoniae dulcibus alloquiis.

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
   Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
   Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
   Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
   Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyll
   Anacreonta Teiüm;
Qui persaepe cava testudine flevit amorem,
   Non elaboratum ad pedem.
Ureris ipse miser! quod si non pulchrior ignis
   Accendit obsessam Ilion,
Gaude sorte tua; me libertina, neque uno
   Contenta, Phryne macerat.

CARMEN XV.

A D N E A E R A M.

Nox erat, et coelo fulgebant Luna sereno
   Inter minora sidera,
Quum tu, magnorum numen laesura deorum,
   In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex,
   Lentis adhaerens brachiis;
Dum pecori lupus, et nautis infestus Orion
   Turbarat hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
   Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera,
   Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
   Et quae re iratus parem,
Nec semel offensae cedet constantia formae,
   Si certus intrarit dolor.
At tu, quicunque es felicior, atque meo nunc
   Superbus incedis malo,
Sis pecore et multa dives tellure licebit,
   Tibique Pactolus fluat,

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Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea;
Eheu! translatos alio moerebis amores:
Ast ego vicissim risero.

CARMEN XVI.

AD POPULUM ROMANUM.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus aec
Novisque rebus infidelis Allobroq;
Nec fera caerulea domuit Germania pube,
Parentibusque abominatus Hannibal:
Impia perdemus devoti sanguinis aetas;
Ferisque rursus occupabitur solum.

Barbarus, heu! cineres insistet victor, et Urbem
Eques sonante verberabit ungula;
Quaeque carent ventis et solibus, ossa Quirini,
Nefas videre! dissipabit insolens.

Forte, quid expediat, communiter, aut melior pars
Malis carere quaeritis laboribus.

Nulla sit hac potior sententia; Phocaeorum
Velut profugit exsecrata civitas:
Agros atque Lares proprios, habitandaque fana
Apris reliquit et rapacibus lupis:

Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secunda
Ratem occupare quid moramur alite?
Sed juremus in haec: Simul imis sasa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
  Padus Matina laverit cacumina;
In mare sou celsus proruperit Apenninus;
  Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
  Adulteretur et columba miluo;
Credula nec flavos timeant armenta leones;
  Ametque salsa laevis hircus aequora.
Haec, et quae poterunt reditus abecindere dulces,
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.
Vos, quibus est virtus, muliebrem tollite luctum,
  Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
  Petamus arva, divites et insulas;
Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea;
Germinat et nunquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Ulic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera:
Nec vespertinus circumgemit ursus ovili;
  Nec intumescit alma viperis humus.
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.
Pluraque felices mirabimur; ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
  Utrumque rege temperante Coelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
  Laboriosa nec cohors Ulixei.
Jupiter illa piae secprevit litora genti,
Ut inquinavit aere tempus aureum:
Aerea dehinc ferro duravit saecaia; quorum
Pius secunda vate me datur fuga.

CARMEN XVII.

IN CANIDIAM.

Horatius.

Jam jam efficaci do manus scientiae
Supplex, et oro regna per Proserpinae
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Defixa coelo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereium,
In quem superbua ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relietis moenibus rex procidit
Heu! pervicacias ad pedes Achillei.
Setosa duris exuere pellibus
Laboriosi remiges Ulixei,
Volente Circa, membra; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium.
Urguet diem nox, et dies noctem, neque est
Levare tenta spiritu praeordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire naenia.
Quid amplius vis ? O mare ! O terra ! ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana servida
Furens in Aetna flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicus.
Quae finis ? aut quod me manet stipendium ?
Effare: jussas cum fide poenas luam ;
Paratus, expiare seu poposceris
Centum juvencis, sive mendaci lyra
Voles sonare Tu pudica, tu proba ;
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vice,
Fraterque magni Castoris, victi prece,
Ademata vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus, et purae manus :
Tuusque venter Pactumeius ; et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

Canidia.

Quid obseratis auribus fundis preces ?
Non saxa nudis surdiopa navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis ?
Et Esquilini Pontifex venefict
Impune ut Urbem nomine impleris meo?
Quid proderat ditasse Pelignas anus
Velociusvemiscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis;
Optat Prometheus obligatus alti;
Optat supremo collocare Sisyphus
In Monte saxum; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere;
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaee terra cedet insolentiae.
An, quae movere cereas imaginest,
Ut ipse nosti curiosus, et polo
Dereper Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderique temperare poculum,
Plorem artis, in te nil agentis, exitum?
Q. HORATII FLACCI

CARMEN SAECULARE

PRO INCOLUMITATE IMPERII.

Phoebe, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro:

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dias, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceres, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres:
Sive tu Lucina probas vocari,
Seu Genitalis.

Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, proelisque novae feraci
Lego marita:
Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.

Voeque veraces cecinisse, Parcae,
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona:
Nutriant fetus et aquae salubres,
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis, audi,
Luna, puellas.

Roma si vestrum est opus, Iliaque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu:

Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munit iter, daturus
Plura relictis:

D1, probos mores docili juventae,
D1, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quique vos bubus veneratur albis,
Clarus Anchisae Venerisque sanguis,
Imperet, bellante prior, jaentem
Lenis in hostem.
CARMEN SÆCULARE.

Jam mari terraque manus potentes
Medus Albanaque timet secures:
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet : apparequique beata pleno
Copia cornu.

Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis
Qui salutari levat arte sessos
Corporis artus.

Si Palatinas videt aequus arces,
Remque Romanam Latiumque, felix,
Alterum in lustrum, meliusque semper
Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Haec Jovem sentire, deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.
Q. HORATII FLACCI

SERMONES.
Q. HORATII FLACCI

SERMONUM

LIBER PRIMUS.

SATIRA I.

IN AVAROS.

Qui sit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore. 5
Contra mercator, navim jactantibus austris,
Militia est potior! Quid enim? concurritur: horae
Momento aut cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat. 10
Ille, datis vadibus qui rure extractus in urbem est,
Solas felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis deus, En ego, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
MercaTor: tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discidite partibus. Eia,
Quid statis? — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas 20

15*
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebet aurem?
Praeterea, ne sic, ut qui jocularia, ridens
Percurram: quamquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima:
Sed tamen amoto quaeramus seria ludo.
ille gravem duro terram qui vertit aratro,
Perfidus hic cautus, miles, nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, quam sibi sint congesta cibaria; sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
Non usquam proreptit, et illis utitur ante
Quaesitius sapiens: quam te neque fervidis aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum:
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim desossas timidum deponere terra?

Quod, si comminuas, vilem redigatur ad assem.
At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum;
Non tuus hoc capiet venter plus ac meus: ut, si
Reticulum panis venales inter onusto
Forte vehas humero, nihil plus accipias, quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines vivent, jugera centum an
Mille aret? — At suave est ex magno tollere acervo.
Dum ex parvo nobis tantundem haurire relinquias,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas: Magno de flumine malim,
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos serat Avisidus acer:
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis. 60

At bona pars hominum, decepta cupidine falsa,
Nil satis est, inquit; quia tanti, quantum habeas, sis.
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit. Ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces 65
Sic solitus: Populus me sibilat, at mihi plaudio
Ipse domi, simul ac numnos contemplor in arca.
Tantalus a labris sitionis fugientia captat
Flumina: Quid rides? mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians, et tanquam parcere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius: adde,
Queis humana sibi doleat natura negatis.

An vigilare metu examinem, noctesque diesque
Formidare malos fures, incendia, servos,
Nec te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.

At si condoluit tentatum frigores corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, somenta paret, medicum roget, ut te
Suscite, ac natis reddat carisque propinquis.
Non uxor salvum te vult, non filius: omnes
Vicini oderunt, noti, pueri atque puellae.

Miraris, quom tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An sic cognatos, nullo natura labore
Quos tibi dat, retincere velis, servareque amicos?
Infelix operam perdas, ut si quis aellum
In campo doceat parentem currere frenis!

Denique sit finis quaerendi; quoque habeas plus,
Pauperiem metuas minus, et finire laborem
Incipias, parto quod avebas. Ne facias, quod
Ummidius, qui, tam (non longa est fabula) dives,
Ut metiretur nummos; ita sordidus, ut se
Non unquam servo melius vestiret; ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.

Quid mi igitur suades? ut vivam Maenius aut sic
Ut Nomentanus? Pergis pugniantia secum.
Frontibus adversis componere? Non ego, avarum
Quum veto te fieri, vappam jubeo ac nebuloern.
Est inter Tanain quiddam sicerumque Viselli:
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequitt consistere rectum.
Illuc, unde abii, redeo. Nemon' ut avarus
Se probet, ac potius laudet diversa sequentes?
Quodque aliena capella gerat distentius uber,
Tabescat? neque se majori pauperiorum
Turbae comparet? hunc atque hunc superare laboret?
Sic festinanti semper locupletior obstat:
Ut, quam carceribus missos rapid ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicit, et exacto contentus tempore, vita
Cedat, uti conviva satur, reperire queamus.

Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.
SATIRA II.

IN MOECHOES.

Ambubaiaurum collegia, pharmacopolea, 
Mendici, mimaes, balatrones, hoc genus omne 
Moestum ac sollicitum est cantoris morte Tigellii. 
Quippe benignus erat. Contra hic, ne prodigus esse 
Dicatur metuens, inopi dare nolit amico, 5
Frigus quo duramque famem propellere possit. 
Hunc si perconteris, avi cur atque parentis 
Praeclaram ingrata stringat malus ingluvie rem, 
Omnia conductis coëmens opeonia nummis : 
Sordidus atque animi parvi quod nolit haberi, 10
Respondet. Laudatur ab his, culpatur ab illis. 
Fufidius vappae famam timet ac nebulonis : 
Dives agris, dives positis in fenore nummis, 
Quinas hic capiti mercedes exsecat, atque 
Quanto perditior quisque est, tanto acrius urguet ; 15
Nomina sectatur, modo sumta veste virili, 
Sub patribus duris, tironum. Maxime, quis non, 
Jupiter, exclamat, simul atque audivist ? — At in se 
Pro quaeusus sum tum facit hic. — Vix credere possis, 
Quam sibi non sit amicus : ita ut pater ille, Terent Hij 20
Fabula quem miserum nato vixisse fugato 
Inducit, non se pejus cruciaverit atque hic.

Si quis nunc quaerat, Quo res haec pertinet? Illuc.

Dum vitant stulti vitia, in contraria currunt.

Malthinus tunicis demissis ambulat; est qui 25
Inguen ad oscos oenum subductis usque facetus:
Pastillos Rufillus olet, Gargoniis hircum: 
Nil medium est. Sunt qui nolint tetigisse nisi illas, 
Quarum subsuta talos tegat instita veste:
Contra alius nullam, nisi olente in fornice stantem. 30
Quidam notus homo quum exiret fornice, Maclae
Virtute esto, inquit sententia dia Catonis:
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.

Audire est opera pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit: ille flagellis
Ad mortem caesus: fugiens hic decidit acrem
Praedonum in turbam: dedit hic pro corpore nummos:
Hunc perminxerunt calones; quin etiam illud
Accidit, ut cuidam testes caudamque salacem
Demeterent ferro. Jure omnes: Galba negabat.

Tutior at quanto merx est in classe secunda!
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur. At hic si,
Qua res, qua ratio suaderet, quaque modesta
Munifico esse licet, vellet bonus atque benignus
Esse; daret quantum satis esset, nec sibi damno
Dedecorique foret: verum hoc se amplexitut uno;
Hoc amat, hoc laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis ille,
Qui patrium ministae donat fundumque laremque,
Nil fuerit ml, inquit, cum uxoribus unquam alenis
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius, quam res, trahit. An tibi abunde
Personam satis est, non illud, quidquid ubiqui
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid inter-
Est, in matrona, ancilla peccesne togata?

Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est; pugnis caesus, ferroque petitus;
Exclusus fore, quem Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: Quid vis tibi? numquid ego a te
Magno prognatum deposco Consule cunnunm,
Velatumque stola, mea quem conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet, pugnantiaque istis,
Dives opis natura suae, tu si modo recte
Dispensare velis, ac non fugienda petendis
Immiscere! Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est, quam ex re decerpere fructus.
Nec magis huic, niveos inter viridesque lapillos
Sit licet, hoc, Cerinthe, tuo tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat; aperte,
Quod venale habet, ostendit; nec, si quid honesti est,
Jactat habetque palam, quaserit quo turpia celet.

Regibus hic mos est, ubi equos mercantur, opertos
Insipient; ne, si facies, ut saepe, decora
Molli fulida pede est, emtorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaeæ caecior illa
Quae mala sunt spectes. — O crus! O brachia! — Verum
Depygis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernete possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, (nam te
Hoc facit insanum), multae tibi tum officient res:
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa, et circumdata palla;
Plurima, quae invideant pure apparere tibi rem.

Altera nil obstat: Cois tibi paene videre est
Ut nudam; ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri, pretiumque avellier, ante
Quam mercem ostendi? 
Leporem venator ut alta
In nive sectetur, positum sic tangere solit,
Cantat; et apponit, 
Meus est amor huic similis; nam
Transvolat in medio posita, et fugientia captat.
Hiscine versiculis speras tibi posse dolores,
Atque aestus, curasque graves e pectore tolli?

Nonne, cupidinibus statuat natura modum quem,
Quid latura, sibi quid sit dolitura negatum,
Quae rere plus prodest, et inane abscondere soldo?
Num, tibi quum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia praeter

Pavonem rhomboque? tument tibi quum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?

Non ego: namque parabilem amo Venerem facilemque.

Illam, Post paulo: Sed pluris: Si exieret vir:

Gallis; hanc Philodemus ait sibi, quae neque magn
Stet pretio, neque cunctetur, quum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa

Nec magis alba velit, quam det natura, videri.

Haec ubi suppositor dextro corpus mihi laevum,

Illia et Egeria est; do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonat, vae! pallida lecto

Desiliat mulier, miseram se conscia clamet;

Cruribus haec metuat, doti depensa, egomet mt.

Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant, aut pyga, aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.
Satira III.

IN OBTRECTATORES ET SUPERCILIUM STOICUM.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proferceri: si collibuisset, ab ovo
Usque ad mala citaret Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi. Saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Junonis sacra ferret: alebat saepe ducentos,
Saepe decem servos: modo reges atque tetrarchas,
Omnia magna, loquens: modo, Sit mihi mensa tripes et
Concha salis puri et toga quae defendere frigus,
Quamvis crassa, queat. Decies centena dedisses
Huic parco, paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi.

Nunc aliquis dicat mihi, Quid tu?
Nullane habes vitia? Imo alia, et fortasse minora.
Maenius absentem Novium quem carperet, Heus tu,
Quidam ait, ignoras te? an ut ignotum dare nobis
Verba putas? Egomet mi ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Quum tua pervides oculis male lippus inunctis,
Cur in amicorum vitii tam cernis acutum,
Quam aut aquila aut serpens Epidaurus? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo; minus aptus acutis
Naribus horum hominum; rideri possit, eo quod
Rusticius tonso toga defuit, et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam; at tibi amicus; at ingenium ingens
Inculto latet hoc sub corpore: denique te ipsum
Concute, num qua tibi vitiorum insepverit olim
Natura aut etiam consuetudo mala: namque
Neglectis urenda filix innascitur agris.

Illuc praeventamur: amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus, et isti
Error nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici,
Si quod sit vitium, non fastidire: strabonem
Appellat Paetum pater; et Pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus: hunc Varum, distortis cruribus; illum
Balbutit Scaurum, pravis sultum male talis.
Parcius hic vivit? frugi dicatur. Ineptus
Et jactantior hic paulo est? concinnus amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber? simplex fortisque habeatur.
Caldior est? acres inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.

At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit? multum est demissus homo? Illi
Tardo cognomen pingui et damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum?
(Quum genus hoc inter vitae versemur, ubi acris
Invidia atque vigent ubi crimina:) pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis, et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus?  
Communi sensu plane caret, inquinus. Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitis nemo sine nascitur: optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Quum mea compenset vitis bona, pluribus hisce,
Si modo plura mihi bona sunt, inclinet. Amari
Si volet hac lege, in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.

Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultus haerentia: cur non
Ponderibus modulisque suis ratio utitur? ac res
Ut quaeque est, ita suppliciiis delicta coercet?
Si quis eum servum, patinam qui tollere jussus
Semeose pisces tepidumque ligurrierit jus,
In cruce suffigat, Labeone insaniorm inter
Sanes dicatur. Quanto hoc furiosius atque
Majus peccatum est? Paulum deliquit amicus;
Quod nisi concedas, habeare insuavis; acerbus
Odisti, et fugis, ut Rusonem debitor aeris,
Qui nisi, quum tristes misero venere Kalendae
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias, captivus ut, audit.
Comminxit lectum potus, mensave catillum
Evandri manibus tritum dejectum: ob hanc rem,
Aut postumum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit? aut si
Prodiderit commissa fide? sponsumve negarit?

Quem paria esse fere placuit peccata, laborant,
Quum ventum ad verum est: sensus moresque repugnant.
Atque ipsa utilitas, justi prope mater et aequi.
Quum prosinoserunt primis animalia terris,
Mutum et turpe pecus glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus;
Donec verba, quibus voces sensusque notarent,
Nominaque invenero: dehinc abeistere bello,
Oppida coeperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterima belli
Causa: sed ignotis perierunt mortibus illi,
Quas, Venerem incertam rapientes, more ferarum,
Viribus editor caedebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis:
Nec vincit ratio hoc, tantundem ut pecceit idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divum legerit. Adsit
Regula, peccatis quae poenas irroget aequas,
Nec scutica dignum horribili sectere flagello.
Ne ferula caedas meritum majora subire
Verbera, non vereor, quem dicas esse pares res
Furta latrocinii, et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus, et solus formosus, et est rex;
Cur optas quod habes? — Non nosti, quid pater, inquit,
Chrysippus dicat. Sapiens crepidas sibi nunquam
Nec soleas fecit; sutor tamen est sapiens. — Qui?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vaser, omni
Abjecto instrumento artis clausaque taberna,
Tonsor erat: sapiens operis sic optimus omnis
Est opisex solus, sic rex. — Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coerces,
Urgueris turba circum te stante, miserque
Rumperis, et latras, magnorum maxime regum.
Ne longum faciam, dum tu quadrante lavatum  
Rex ibis, neque te quisquam stipator, ineptum  
Praeter Crispinum, sectabitur: et mihi dulces  
Ignoscent, si quid peccaro stultus, amici;  
Inque vicem illorum patiar delicta libenter,  
Privatusque magis vivam te rege beatus.

SATIRA IV.

IN OBTRECTATORES SUOS.

Eupolis atque Cratinus Aristophanesque, poëtae,  
Atque alii, quorum Comoedia prisca virorum est,  
Si quis erat dignus describi, quod malus, aut fur,  
Quod moechus foret, aut sicarius, aut aliqui  
Famosus, multa cum libertate notabant.  
Hinc omnis pendet Lucilius, hœce secutus,  
Mutatis tantum pedibus numerisque, facetus,  
Emunctae naris, durus componere versus.  
Nam fuit hoc vitiosus, in hora saepe ducentos,  
Ut magnum, versus dictabat stans pede in uno.  
Quum fueret lutulentus, erat quod tollere velles:  
Garrulus, atque piger scribendi ferre laborem,  
Scribendi recte: nam ut multum; nil moror. Ecce  
Crispinus minimo me provocat. — Accipe, si vis,  
Accipiam tabulas; detur nobis locus, hora,  
Custodes; videamus, uter plus scribere possit. —  
Di bene fecerunt, inopis me quodque pusilli  
Finxerunt animi, raro et perpaucu loquentis;  
At tu conclusae hircinis follibus auras,  
Usque laborantes, dum ferrum emolliat ignis,  
Ut mavis, imitare.

Beatus Fannius, ultro  
Delatis capsis et imagine! quum mea nemo  
Scripta legat, vulgo recitare timentis, ob hanc rem,  
Quod sunt quos genus hoc minime juvat, utpote plurés

16*
Culpari dignos. Quemvis media elige turba; 25
Aut ab avaritia aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puero rum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala praeeeps
Fertur, uti pulvis collectus turbinæ, ne quid
Summa deperdat metuens, aut amplieet ut rem.
Omnès hi metuunt versus, odere poëtas. —

Fenum habet in cornu, longe fuge; dummodo rimum 30
Excitiat sibi, non hic cu quam par cet amico;
Et, quodcunque semel chartis ille verit, omnes
Gestiet a furno redeuntes scire lacuque,

Et pueros et anus. — Agedum, pauc a accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excipam numero. Neque enim concludere versum 40
Dixeris esse satis, neque, si qui scribat, uti nos,
Sermoni propiora, put es hunc esse poëtam.
Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comoedia necne poëma 45

Esset, quaesivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus. — At pater ardens

Saevit, quod meretrice nepos insanus amica 50
Filius uxorom grandi cum dote recuset,
Ebrius et, magnum quod dedecus, amblet ante
Noctem cum facibus. — Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomatchetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est,
Posteriori facias, praeponens ultima primis:
Non, ut si solvas, "Postquam discordia tetra 60
Belli ferratos postes portasque refregit:
Invenias etiam disjecti membra poëtae;
Hactenus haec; alias, justum sit necne poëma;
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius aeci
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnatus utrumque.
Ut sis tu similis Caeli Biritque, latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habet neque pila libellos,
Quis manu insudet vulgi Hermogenisque Tigelló,
Nec recito cuquam, nisi amicus, idque coactus,
Non ubivis, coramve quibuslibet. — In medio qui
Scripta foro reciudent, sunt multi, quique luvantes;
Suae locae voci resonat conclusus. — Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. — Laedere gaudes,
Et hoc studio praeceps facies. — Unde petiunt
Hoc in me jacis? est auctor quis denique eorum,
Vix cum quibus? Absentem qui rodit amicum,
Qui servit aulo culpante, solutos
Quae captatis hominum famamque dicacis,
Facere qui non visa potest, commissa tacere
Quae necit: hic niger est, hunc tu, Romane, caveto.
Serpe ob iures lecitis videas coenare quaternos,
E quis in as ammet quavis adspergere cunctos,
Preriter eam qui praebet aquam: post, hunc quoque pot.
Cunctam verax aperit praecordia Liber:
Hic est locis et urbanus liberique videtur
Qu燥 memos: ego si risi, quod ineptus
Parbus in oiet Gargoni um hic cum,
Corum et cordax video tibi? Mentio si qua
De Capriiis furtis injecta Petili
Te certe fuerat defendas, ut tuus est mox:
Me Capriiis convicatore unus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolunmis laetor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit. — Hic nigræ fucus loliginis, haec est
Aerugo mera, quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis. Insuevit pater optimus hoc me,
Ut fugerem, exemplis vitiorum quaeque notando.
Quum me hortaretur, parce, frugaliter, atque
Viverem uti contentus eo, quod mi ipse parasset :
Nonne vides, Albè ut male vivat filius? utque
Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Quum deterreret: Scetani dissimilis sis.
Ne sequerer moechas, concessa quum Venere uti
Possem: Deprensi non bella est fama Treboni,
Aiebat. Sapiens, vitatu quidque petitu
Sit melius, causas reddet tibi; mi satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolunmem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. — Sic me
Formabat puerum dictis, et sive jubebat
Ut facerem quid, Habes auctorem, quo facias hoc;
Unum ex judicibus selectis objiciebat:
Sive vetabat, An hoc inhonestum et inutile factum
Necne sit, addubite, flagret rumore malo quam
Hic atque ille? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi parere cogit;
Sic teneros animos aliena opprobria saepe
Absterrent vitius. Ex hoc ego sanus ab illis,
Perniciem quaecunque ferunt; mediocribus, et queis
Ignoscas, vitius teneor. Fortassis et istinc
Largiter abstulerit !onga aetas, liber amicus,
Consilium proprium; neque enim, quum lectulus aut me
Porticus except, desum mihi. Rectius hoc est;
Hoc faciens vivam melius; sic dulcis amicus
Occurrant; hoc quidam non belle; numquid ego illi
Impudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur ot1,
Iluo chartis. Hoc est mediocribus illis
Ex vitis unum, cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quae
Sit mihi, nam multo plures sumus, ac veluti te
Judaei cogemus in hanc concedere turbam.

Satira V.

Iter Brundisinum.

Egressum magna me except Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum linguae doctissimus. Inde Forum Appi
Differtum nauitis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctum num: nimis est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et coelo diffundere signa parabat:
Tum pueri nautis, pueris convicia nautae
Ingerere. — Huc appelle. Trecentes inseris; ohe!
Jam satis est. — Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos. Absentem ut cantat amicam
Multa prolutus vappa naua atque viator
Certatim: tandem fessus dormiere viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat, stertitque supinus.
Jamque dies aderat, nil quum procedere lintrem
Sentimus, donec cerebrosus prosilit unus,
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat. Quarta vix demum exponimur hora,
Ora manusque tua lavimur, Feronia, lympha.

Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus, atque
Cccceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antoni, non ut magis alter, amicus.
Fundos Ausidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassiunde urbe manemus,
Murena prae bente domum, Capitone culinam.

Postera lux oritur multo gratissima, namque
Plotius et Varius Sinuessa Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt !
Nil ego contulerim jucundo sanus amico.

Proxima Campano ponti quae villula, tectum
Praebuit, et parochi, quae debent, ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Virgiliusque:
Namque pila lippis inimicum et ludere crudis.

Hinc nos Cocceii recipit plenissima villa,
Quae super est Cadut cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Oszi ;
Sarmenti domina exstat. Ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: Equus te
Esse serì similem dico. Ridemus; et ipse Messius, Accipio; caput et movet. O, tua cornu
Ni foret exacto frons, inquit, quid faceres, quam
Sic mutilius minitoris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa, rogabat;
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad haec: Donasset jamne catenam
Ex voto Laribus, quaerebat; scriba quod esset,
Nihilo deterius dominae jus esse. Rogabat
Denique, cur unquam fugisset? cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igne.
Nam vaga per veterem dilapso flamma culinam
Vulcanum summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere, atque omnes restinguere velle videres.

Incipit ex illo montes Appulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum folis ramos urente cammo.
Hic ego mendacem stultissimus usque puellam
Ad medium noctem exspecto: somnus tamen auptert
Intentum Veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum.

Quattuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versus dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua, sed panis longe pulcherrimus, ultra
Callidus ut soleat humerus portare viator;
Nam Canusí lapidösus, aquae non ditior uma.
Satira VI.

IN DERISORES' NATALIUM SUORUM.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Quum referre negas, quali sit quisque parente
Natus, dum ingenuus: persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos:
Contra Laevinum, Valerij genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluriis licuisse, notante
Judice, quo noster, populo, qui stultus honores
Saepe dat indignis, et famaee servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Vos facere, a vulgo longe longeque remotos?
Namque esto, populus Laevinus nullet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus;
Veli merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum, fierique tribuno?
Invidia accevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impedirit crus
Pellibus et tatum demisit pectore clavum,
Audit continuo: Quis homo hic? et quo patre natus?
Ut si qui aegret, quorum morbo Barrus, haberi
Ut cupiat formosus; eat quacunque, puellis
Iniciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit, cives, Urbem sibi curae,
Imperium fore, et Italiam et delubra deorum;
Quo patre sit natus, num ignota matre in honestus,
Omnes mortales curare et quaerere cogit. —
Tume Syri, Damae, aut Dionysii filius, audes,
Diciere e saxo cives, aut tradere Cadmo? —
At Novius collega gradu post me sedet uno:
Nomque est ille, pater quod erat meus. — Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas: saltam tenet hoc nos. —
Nunc ad me redeo, libertino patre natum,
Quem rodunt omnes libertino patre natum;
Nunc quia sim tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est, quia non, ut forsit honorem
Jure mihi invideaut quivis, ita te quoque amicum,
Praesertim cautum dignos assumere prava
Ambitione procul. Felicem dicere non hoc
Me possum, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit; optimus olim
Virgilius, post hunc Varius, dixere quid essem. 
Ut veni coram, singultim paqua locutus, 
Infans namque pudor prohibebat plura profari, 
Non ego me claro naturi patre, non ego circum 
Me Satureiano vectari rura caballo, 
Sed quod eram, narro: respondes, ut tuus est mos, 
Pauca: abeo: et revocas nono post mense, jubesque 
Esse in amicorum numero. Magnum hoc ego duco, 
Quod placui tibi, qui turpi secernis honestum, 
Non patre praeclaro, sed vita et pectore puro. 
Atqui si vitius medio cribus ac mea paucis 
Mendosa est natura, alioqui recta, 
Egregio inspersos reprendas corpore naevos, 
Si neque avaritiam neque sordes aut mala lustra 
Objiciet vere quisquam mihi; purus et insonis; 
Ut me collaudem, si et vivo carus amicis: 
Causa fuit pater his, qui macro pauper agello 
Noluit in Flavi ludum me mittere, magni 
Quo pueri magnis e centurionibus orti, 
Laeso suspensi loculos tabulamque lacerto, 
Ibant octonis referentes Idibus aera; 
Sed puerum est ausus Romam portare, docendum 
Artes, quas doceat quivis eques atque senator 
Semet prognatos. Vestem servosque sequentes, 
In magno ut populo, si qui vidisset, avita 
Ex re praeberti sumtus mihi crederet illos. 
Ipse mihi custos incorruptissimus omnes 
Circum doctores aderat. Quid multa? pudicum, 
Qui primus virtutis honos servavit ab omni 
Non solum facto, verum opprobrio quoque turpi, 
Nec timuit, sibi ne vitio quis verteret olim, 
Si praeco parvas, aut, ut fuit ipse, coauctor 
Mercedes sequeretur; neque ego esset questus. Ad hoc : 
Laus illi debitum et a me gratia major. 
Nil me poenitent sanum patris hujus, eoque 
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio. Nam si natura juberet
A certis annis aevum remeare peractum,
Atque alios legere ad fastum quoscunque parentes:
Optaret sibi quisque; meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortas tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res,
Atque salutandi plures: ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi; ducenda petorita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos.
Objicet nemo sordes mihi, quas tibi, Tulli,
Quum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praenclare senatore,
Multi atque aliiis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro
Saepe forum; addiso divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pacula cum cyatho duo sustinet; adstat echinus
Vilis, cum ptera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor, aut ego, lecto
Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Præsumus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si
Quæstor avus, pater atque meas, patruusque fuisset.

SATIRA VII

IN MALEDICOS ET INHUMANOS.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Regis molestas;
Durus homo, atque odio qui posset vincere Regem,
Confidens, tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit: (hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden, animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lyicio Glauco, discetad pigror, uto
Muneribus missis.) Brutus Praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositi melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu: laudat Brutum laudatque cohortem;
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse: ruebat,
SERMONUM LIB. I. S.

Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cucullum
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: *Per magnos, Brute, deos te
Oro, qui reges consuesti tollere; cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est.*

SATIRA VIII.

IN SUPERSTITIOSOS ET VENEFICAS.

Olim truncus eram ficulnum, inutile lignum,
Quum faber, incertus scannum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido: nam fures dextra coercet
Obscenoque ruber porrectus ab inguine palus.
Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miserae plebi stabant commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat; heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari, qua modo tristes
Albis informem spectabant ossibus agrum,
Quum mihi non tantum fureque feraeque, suetae
Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versat atque venenis
Humanos animos. Has nullo perdere possum
Nec prohibere modo, simul ac vaga Luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomot nigra succinctam vadere palla
Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Coeperunt; crur in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphone: serpentes atque videres
Inferrnas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatria, furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbræ cum Sagana resonarent triste et acutum?
Utque lupi barbam variae cum dente colubrae
Abdiderint furtum terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum?
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus; at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere, atque herbas, atque incantata lacertas
Vincula, cum magno risuque jocoque videres.
Satira IX.

IN IMPUDENTES ET INEPTOS PARASITASTROS.

Ibam forte via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis:
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu, Quid agis, dulcissime rerum?
Suaviter, ut nunc est, inquam, et cupio omnia quae vis. 5
Quum assectaretur, Num quid vis? occupo: at ille,
Noris nos, inquit; docti sumus. Hic ego, Pluris
Hoc, inquam, mihi eris. Misere discedere quaerens.
Irre modo ocius, interdum consistere, in aurem-
Dicere nescio quid puero; quum sudor ad imos 10
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus, quum quidlibet ille
Garrire, vicos, urbem laudaret. Ut illi
Nil respondebam, Misere cupis, inquit, abire,
Jamdudum video, sed nil agis, usque tenebo,
Persequar. Hinc quo nunc iter est tibi? — Nil opus est te
Circumagi; quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos. —
Nil habeo quod agam, et non sum piger; usque sequar te. —
Demitto auriculas ut iniquae mentis asellus, 20
Quum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? inuideat quod et Hermogones, ego canto.
Interpellandi locus hic erat. — Est tibi mater?
Cognati, quois te salvo est opus? — Haud mihi quisquam;
Omnes composui. — Felices! Nunc ego resto;
Confice, namque instat fatum mihi triste, Sabella
Quod puero cecinit mota divina anus urna:
"Hunc neque dira venena nec hosticus auferet ensis,
"Nec laterum dolor aut tussis nec tarda podagra;
"Garrulus hunc quando consumet cunque; loquaces,
"Si sapiat, vitet, simul atque adolererit aetas."
Ventum erat ad Vestae, quarta jam parte diei
Praeterita, et casu tunc respondere vadato
Debebat: quod ni fecisset, perdere litem.
Si me amas, inquit, paulum hic ades. — Inteream, si
Aut valeo stare, aut novi civilia jura;
Et propero quo scis. — Dubius sum quid faciam, inquit;
Tene relinquam an rem. — Me, sodes. — Non faciam, ille,
Et praecedere coepit. Ego, ut contendere durum est
Cum victore, sequor. — Maecenas quomodo tecum?
Hic repetit. — Pauorum hominum et mentis bene sanae,
Nemo dexterius fortuna est usus. — Haberes
Magnum adjutorem, possit qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnes. — Non isto vivitur illic,
Quo tu rere, modo; domus has nec purior ulla est,
Nec magis his aliena malis; nil mi officit inquam,
Ditior hic aut est quia doctior; est locus uni
Cuique suus. — Magnum narras, vix credibile. — Atqui
Sic habet. — Accendis, quare cupiam magis illi
Proximus esse. — Velis tantummodo; quae tua virtus,
Expugnabis, et est qui vinci possit, coque
Difficiles aditus primos habet. — Haud mihi deero;
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram;
Occurrant in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus. — Haec dum agit, ecce,
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre hosset. Consistimus. Unde venis? et,
Quo tendis? rogat et respondet. Vellere coepi,
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare. Meum jejur urere bilia.
Certe nescio quid secreto velle loqui te
Sic eas mecum. — Memini bene, sed meliori
Tempore dicam; hodie tricesima sabbata; vin'tu
Curtis Judaeis oppedere? — Nulla mihi, inquam,
Religio est. — At mi; sum paulo infirmior, unus
Multorum; ignosces, alias loquar. — Huncine solem
Tam nigrum surrexse mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvins illi
Adversarius, et, Quo tu turpissime? magna
Inclamat voce, et, Licet antestari? Ego vero
Appono auricolam. Rapit in jas, Clamor utrinque,
Undique concursus. Sic me servavit Apollo.

SATIRA X.

IN INEPTOS LUCILII FAUTORES.

Lucili, quam sis mendosus, tene Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus. Hoc lenius ille,
Quo melior vir adest; longe subtilior illo,
Qui multum puer est loris et funibus usdis
Exoratus, ut esset, opem qui ferre poetis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum docetissimus. Ut redeam illuc.

Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo

Arguta meretrice potes, Davoque Chremeta 40
Eludente senem, comis garrire libellos,
Unus vivorum, Fundani : Pollio regum
Facta canit pede ter percusso : forte epos acer,
Ut nemo, Varius ducit : molle atque facetum
Virgilio annuerunt gaudentes rure Camenae. 45
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor ; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
50
Plura quidem tollenda reliquendis. Age, quaeo,
Tu nihil in magno doctus reprendis Homero ?
Nil comis tragici mutat Lucilius Atti ?
Non ridet versus Ennī gravitate minores ?
Quum de se loquitur, non ut majore reprexis ?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculōs natura magis factos et euntes
55
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus ? Etrusci
Quae fuit Cassī rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Combustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus ; fuerit limator idem,
60
Quam rudis et Graecis intacti carminis auctor,
Quamque poëtarum seniorum turba : sed ille,
Si foret hoc nostrum fato delatus in aevum,
Detereret sibi multa, recideret omne, quod ultra
Perfectum traheretur, et in versus faciendo
70
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint,
Scripturus ; neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis ?
75
Non ego; nam satis est equitem mihi plaudere, ut audax, Contemnis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius? aut cruciet, quod
Vellicet absentem Demetrius? aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Virgiliusque,
Valgius, et probet haec Octavius optimus, atque
Fuscus, et haec utinam Viscorum laudet uterque!
Ambitione relegata, te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque
Vos, Bibule et Servi; simul his te; candide Furni,
Compluresque alicos, doctos ego quos et amicos
Prudens praetereo, quibus haec, sint qualiacunque,
Arridere velim; doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.
Q. HORATII FLACCI

SERMONUM

LIBER SECUNDUS.

Satira I.

IN QUENDAM, QUI ACTIONEM DE FAMOSIS LIBELLIS HORATIO INTENTABAT.

Horatius.

Sunt quibus in Satira videor nimis acer, et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe.

Trebatus.

Quiescas.

Horatius.

Ne faciam, inquis,

Omnino versus?

Trebatus.

Aio.

18
Horatius.

Peream male, si non
Optimum erat; verum nequeo dormire.

Trebatius.

Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude Caesaris invicti res dicere, multa laborum Praemia laturus.

Horatius.

Cupidum, pater optime, vires
Deficiunt; neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspide Gallos,
Aut labentis equo describat vulnera Parthi.

Trebatius.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.

Horatius.

Haud mihi deceo.
Quum res ipsa foret; nisi dextro tempore Flacci
Verba per attentam non ibunt Caesaris aurem;
Cui male si palpere, recalcitret undique tutus.

Trebatius.

Quanto rectius hoc, quam tristi laedere versus
Pantolabum scurram Nomentanumque nepotem!
Quum sibi quisque timet, quamquam est intactus, et odit.

Horatius.

Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.  
Castor gaudet equis; ovo prognatus eodem 
Pugnis; quot capitum vivunt, totidem studiorum 
Millia: me pedibus delectat claudere verba, 
Lucili ritu, nostrum melioris utroque. 
Ille velut fidis arcana sodalibus olim 
Credebat libris; neque, si male cesserat, unquam 
Decurjens alio, neque, si bene: quo fit, ut omnis 
Votiva pateat veluti descripta tabella 
Vita senis. Sequor hunc, Lucanus an Appulus, anceps: 
Nam Venusius arat finem sub utrumque, colonus 
Missus ad hoc, pulsis, vetus est ut fama, Sabellis, 
Quo ne per vacuum Romano incurreret hostis, 
Sive quod Appula gens, seu quod Lucania bellum 
Incuteret violenta. Sed hic stilus haud petet ultro 
Quemquam animantem; et me veluti custodiet ensis 
Vagina tectus, quem cur destringere coner, 
Tutus ab infestis latronibus? O pater et rex 
Jupiter, ut pereat positum robigine telum, 
Nec quisquam noceat cupido mihi pacis! at ille, 
Who me commôrit, (melius non tangere, clamó) 
Flebit, et insignis tota cantabitur urbe. 
Cervius iratus leges miniatur et urnam: 
Canidia, Albut, quibus est ininica, venenum 
Grande malum Turius, si quid se judice certes. 
Ut, quo quisque valet, suspectos terreat, utque 
Imperet hoc natura potens, sic collige mecum 
Dente lupus, cornu taurus, petit; unde, nisi intus 
Monstratum? Scaevae vivacem crede nepoti 
Matrem: nil faciet sceleris pia dextera. (Mirum, 
Ut neque calce lupus quemquam, neque dente petit bos.) 
Sed mala tolet anum vitiato melle cicuta. 
Ne longum faciam, seu me tranquilla senectus 
Exspectat, seu mors atris circumvolat alis, 
Dives, inops, Romae, seu, fors ita jusscrit, exsul, 
Quisquis erit vitae, scribam, color.
O puer, ut sis
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.

Quid ? quem est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis ; num Laelius, aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi ? aut laeso doluere Metello,
Famosisque Lupo cooperto versibus ? Atqui
Primores populi arripuit, populumque tributim ;
Scilicet uni aequus virtuti atque ejus amicus.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiaedae et mitis sapientia Laelt,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucilf censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens, illidere dentem
Offendet solido ; nisi quid tu, docte Trebati,
Dissentis.

Sed tamen ut monitus caveas, ne forte negoti
Incitat tibi quid sanctarum inscitia legum :
Si mala condiderit in quem quis carmina, jus est
Judiciumque

Esto, si quis mala ; sed bona si quis
Judice condiderit laudatus Caesar ? si quis
Opprobris dignum laceraverit, integer ipse ?
Serenum Lib. II. 2.

Trebatius.
Solventur risu tabulae; tu missus abibis.

Satira II.

In vitae urbane luxuriam et ineptias

Quae virtus, et quanta, bong, sit vivere parvo,
(Nec meus hic sermo est, sed quem praecepit Osellus
Rusticus, abnormis sapiens, crassaque Minerva.)
Discite, non inter lances mensaque nitentes,
Quum stupet insanis acies fulgoribus, et quum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite.—Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus judex.

Leporem sectatus, equove
Lassus ab indomito, vel, si Romana fatigat
Militia assuetum graecari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit; pete cedentem aëra disco:
Quum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemate mare; cum sale panis
Latranem stomachum bene leniet. Unde putas? aut
Quit partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando: pinguem vitis albumque neque ostrea
Nec scarus aut poterit Peregrina juvare lagois.
Vix tamen eripiam, posito pavone, velis quin
Hoc potius, quam gallina, tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda;
Tanquam ad rem attineat quidquam. Num vescris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen quamvis distat nihil hac magis illa,
Imparibus formis deceptum te patet: esto.
Unde datum sentis, lupus hic Tiberinus an alto
Captus hie pontes ne inter jactatus an amnis
Ostia sub Tusci? laudas insane trilibrem
Mullum, in singula quem minuas pulmenta necesse est
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? quia scilicet illis
Majorem natura modum dedit, his breve pondus,
[Jejunus raro stomachus vulgaria temnit.]
Porrectum magno magnum spectare catino
Velem, ait Harpyiis gula digna rapacibus: at vos
Praesentes Austri coquite horum opsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, quem rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis: quid? tum rhombos minus aequora alebant?
Tutus erat rhombus, tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice; nam frustra vitium vitaveris illud
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero ductum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et
Cujus odorem olei nequeas perferre, (licebit
Ille repotia, natales, aliove dierum
Festos albatus celebret) cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur? et horum:
Urum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qui non offendat sordidus, atque.
In neutram partem cultus miser. Hic neque servis,
Albicì senis exemplo, dum munia didit,
Sævus erit; neque sic ut simplex Naevius unctam
Convivis præebet aquam; vitium hoc quoque magniur.

Accipe nunc, victus tenuis quae quantaque secum
Afferat. Inprimis valeas bene: nam variae res
Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit. At simul assis
Miscueris elixa, simul conchylia turdis:
Dulcia se in bilem vertent, stomachoque tumultum
Lenta seret pituita. Vide, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitii animum quoque praegravit una,
Atque affigit humo divinae particulam aerae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus; ubique
Accedent anni, tractari mollius aetas
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo incidenter seu tarda senectus?

Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes
Tardius adveniens vitium commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Herœas natum tellus me prima tulisset!

Das aliquid famae, quae carmine gratior aurem
Occupat humanam?grandes rhombi patinaeque
Grande ferunt una cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, quum deereit egenti
As, laquei pretior. Jure, inquit, Trausius istis
Surgatur verbis; ego vectigalit magnā
Divitisque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quō insumere possis?
Cur eget indignus quisquam, te divite? quare
Templa ruunt antiqua deūm? cur, improbe, carae
Non aliud patriae tanto emetris acervo?
Uni nimirum tibi recte semper erunt res!
O magnus posthac inimicus risus! Uterne
Ad casus dubios fidet sibi certius? hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, aptarit idonea bello?
Quo magis his credas; puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, temere edī luce profesta
Quidquam praeter olus fumosae cum pede pernae;
Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat, non piscibus urbe petitiis,
Sed pullo atque haedo: tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat, culpa potare magistra:
Ac venerata Ceres, ita culmo surgeret alto,
Explicitit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus;
Quantum hinc imminuet? quanto aut ego parcīus, aut ross.
O puerci, nitusitis, ut huc novus incola venit?
Nam propriae tellūris herum natura neque illum,
Nec me, nec quemquam statuit: nos expulit ille;
Illum aut nequeties aut vafṣi in victia juris,
Postremum espellet certe vivaxor heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedit in usum.
SERMONUM LIB. II. 3.

Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortiaque adversis opposite pectora rebus.

SATIRA III.

OMNES INSANIRE, ETIAM IPSOS STOICOS,
DUM HOC DOCENT.

Damasippus.

Sic rafo scribis, ut toto non quater anno
Membrana n poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? Ab ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratus natus paries dis atque poëtis.
Atqui vultus erat multa et praecella minantis,
Si vacuum tepido cepisset villula tecto.
Quorum pertinuit stipare Platona Menandro?
Eupolin, Archilocho, comites educere tantos?
Invidiam placare paras, virtute relictà?
Contemnere miser. Vitanda est improba Siren
Desidia; aut quidquid vita meliore paraisti,
Ponendum aequo animo.

Horatius.

Dit te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?

Damasippus.

Postquam omnis res mea Janum:
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vater ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercader unus
Cum lucro nôram; unde frequentia Mercuriale
Imposuere mihi cognomen compita.

Horatius.

Novi,
Et miror morbi purgatum te illius.

Damasippus.

Atqui
Emovit veterem mire novus, ut solet, in cor
Trajecto lateris miserri capitisque dolore,
Ut lethargicus hic, quum fit pugil, et medicum urguet.

Horatius
Dum ne quid simile huic, esto ut libet.

Damasippus.

O bone, ne te
Frustre; insanus et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solutus jussit sapientem pascere barbarum,
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta quam vellem mittere operto
Me capite in flumen, dexter steuit, et, Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanum haberi.

Primum nam inquiremus, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia, et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autummat Haece populos, haece magnos formula reges, Excepto sapiente, tenet. Nunc accipe, quare Desspiunt omnes aequae ac tu, qui tibi nomen Insano posuere. Velut silvis, ubi passim Palantes error certo de tramite pellit, Ille sinistrorum, hic dextrorum abit; unus utrisque Error, sed variis illudit partibus; hoc te Crede modo insanum; nihil sapientior ille, ex qui te deridet, caudam trahat. Est genus unum Stultitiae nihilum metuenda timentis, ut ignes, Ut rupes, fluviosque in campo obstare queratur: Alterum et huic varum et nihil sapientius, ignes Per medios fluviosque ruentis; clamet amica, Mater, honesta soror, cum cognatis pater, uxor: Hic fossa est ingens hic rupes maxima, serva! Non magis audierit, quam Fufius ebrius olim, Quum Ilionam edormit, Catienis mille ducentis, Mater, te appello, clamantibus. Huic ego vulgus Errori similem cunctum insanire docebo.

Insanit veteres statuas Damasippus emendo: Integer est mentis Damasippi creditor? esto. Accipe quod nunquam reddas mihi, si tibi dicam, Tune insanus eris, si acceperis, an magis excors, Rejecta praeda, quam praessens Mercurius fert? Scribe decem a Nerio: non est satis: adde Cicutae Nodosi tabulas centum; mille adde catenas: Effugiet tamen haec sceleratus vincula Proteus. Quum rapies in jus malis ridentem alienis, Fiet aper, modo avis, modo saxum, et, quum volet, arbor Si male rem gerere insani, contra bene sani est, Putidius multo cerebrum est, mihi crede, Perilli Dictantis, quod tu nunquam rescribere possis. Audire atque togam jubeo componere, quisquis Ambitio ne mala aut argenti pallet amore; Quisquis luxuria tristique superstitione,
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes vos, ordine adite.

Danda est ellebori multo pars maxima avaris:
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberf summam incidere sepulcro;
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria, atque epulum arbitrio Arif et
Frumenti quantum metit Africa. Sive ego prava
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberf prudentem animum vidisse. Quid ergo
Sensit, quem summam patrimonit insalpere saxo
Heredes voluit? Quoad vixit, creditid ingens
Pauperiem vitium, et cavit nihil acrius; ut si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior. Omnis enim res,
Virtus, nama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus. Sapiensne? Etiam; et rex,
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos projicere aurum
In media iussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.

Si quis emat citharas, emtas comportet in unum,
Nec studio citharac nec Musae deditus ulli;
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis; delirius et amens
Undique dicatur merito. Quif discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis, metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Projectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius folis parcis vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; aegae, si et stramentis incubet unde-
Octoginta annos natus, cui strangula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Numirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? ne tibi desit?
Quantulum enim summae curabit quisque dierum,
Unguere si caules oleo meliore, caputque
Cooperis impexa foedum porrigne? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? tun' sanus? Populum si caedere saxis
Incipias, servosve tuo quos aere pararis,
Insanum te omnes pueri clamentque puellae:
Quum laqueo uxorem interimis, matremque veneno,
Incolum capite es? Quid enim? Neque tu hoc facis Argis,
Nec ferro, ut demens genitricem occidit Orestes
An tu reris eum occisa insanisse, parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefectit acatum?
Quin ex quo habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprendere possis:
Non Pyladen ferro violare aususve sororem est
Electram: tantum maledict utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendidà bīlis.

Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla, vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curret. Hunc medicus multum celer atque fidelis
Excitat hoc facto: mensam poni jubet, atque
Effundit saccos nummorum, accedere plures
Ad numerandum: hominem sic erigit; addit et illud,
Ni tua custodis, avidus jam haec auferet heres.
Tu cessas? aedum, sume hoc ptisanarium oryzae. 155
Quanti emt ae? — Parvo. — Quanti ergo? — Octussibus. — Eheu! Quid reftor, morbo an furtis pereamque rapinis? 
Non est cardiacus, Craterum dixisse putato, Hic aeger. Recte est igitur surgetque? Negabit, Quod latus aut renes morbo tentantur acuto. Non est perjurus neque sordidus: immolet aequis Hic porcum Laribus; verum ambitiosus et audax: Naviget Anticyram. Quod enim differt, barathrone Dones quidquid habet, an nunquam utare paratis?
Servius Oppidius Canus! duo praedia, dives Antiquo censu, gnatis divisse duobus Fertur, et haec moriens pueris dixisse vocatis Ad lectum: Postquam te talos, Aule, nucesque Ferre sum laxo, donare et ludere vidi, Te, Tiberi, numerare, cavis abscondere tristem: Estimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequere Cicatam. 175
Quare per divers oratus uterque Penates, Tu cave ne minus, tu, ne majus facias id, Quod satis esse putat pater, et natura coercet Praeterea ne vos tibillet gloria, jure-
Jurando obstringam ambo: uter Aedilis fueritis Vestrum Praetor, is intestabilis et sacer estp
In cicere atque faba bona tu perdasque lupinis, Latus ut in circo spatiere, et aeneus ut stes, Nudas aegris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingensum vulpes imitata leonem?
Ne quis humasse velit Ajacem, Atrida, vetas cur?
Rex sum. — Nil ultra quaero plebeius. — Et aequam
Rem imperio; at, si cui videor non justus, inulto
Dicere, quod sentit, permitto. — Maxime regum,
Dit tibi dent capta classem reducere Troja.
Ergo consulere et mox respondere licebit?
—
Conscle. — Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivs?
Gaudeat ut populus Priamus Priamque inhumato,
Per quem tot juvenes patrio caruere sepulcro?
—
Mille oium insanus morti dedit, inclytum Uluxen
Et Menelaum una necum se occidere clamans.
—
Tu quum pro vitula—status dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum insanus? Quid enim Ajax
Facit? Quum stravit ferro pecus, abstinuit vim
Uxore et gnato; mala multa precatus Atridis
Non ille aut Teucrum aut ipsum violavit Uluxen.
—
Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos.
—
Nempe tuo, furiose. — Meo, sed non furiosus.
—
Qui species alias veri scelerisque, tumultu
Permixtas, capiet, commotus habebitur; atque
Stultitiae erret, nihilum distabit, an ira.
210
Ajax quum immeritos occidit, desipit, agnos;
Quum prudens scelus ob titulos admittis inanes,
Stas animo? et purum est vitio tibi, quam tumidum est, cor
Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae pater, ancillas paret, aurum,
Rufam aut Pusillum appellet, fortique marito
Destinatione: interdicto huic omne adinat jus
Praetor, et ad sanos abeat tutela propinquos.
Quid? si qui gnatem pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ibi parva
Stultitia, haec summa est insaniam: qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumstanuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripe mecum.  
Vincet enim stultos ratio insanire nepotes.  
Hic simul accept patrimonî mille talenta,  
Edicit, piscator uti, pomarius, auceps,  
Unguentarius ac Tusci turba impia vici,  
Cum scurrus factor, cum Velabro omne macellum  
Mane domum veniant. Quid tum? Venere frequentes.  
Verba facit leno: Quidquid mihi, quidquid et horum  
Cuique domi est, id crede tum et vel nunc pete, vel cras.  
Accipe, quid contra juvenis responderit aequus:  
In nive Lucana dormis ocreatus, ut aprum  
Coenem ego; tu pisces hiberno ex aequore vellis;  
Segnis ego, indignus qui tantum possideam: aufer:  
Sume tibi decies: tibi tantundem; tibi triplex,  
Unde usor media currit de nocte vocata.  
Filius Aesopi detractam ex aure Metellae,  
Scilicet ut decies solidûm obsorberet, aceto  
Diluit insignem baccam; quî sanior, ac si  
Illud idem in rapidum flumen jaceretve cloacam?  
Quinti progenies Arrî, par nobile fratum,  
Nequitia et nugis, pravorum et amore gemellûm,  
Luscinias soliti impenso prandere coëmtas.  
Quorum abeant? Sani ut creta, an carbone notandi?  
Aedificare casas, plostello adjungere mures,  
Ludere par impar, equitare in arundine longa,  
Si quem delectet barbatum, amentia verset.  
Si puerelius his ratio esse evincet amare,  
Nec quidquid differre, utrumne in pulvere, trimus  
Quale prious, ludas opus, an meretricis amore  
Sollicitus plores: quaero, faciasne quod olim  
Mutatus Polemon? ponas insignia morbi,  
Fasciolas, cubital, focalia, potus ut ille  
Dicitur ex collo furtem carpisses coronas,  
Postquam est impransi corruptus voce magistri?  
Porrigis irato puero quum poma, recusat:  
Sume, Catelle: negat; si non des, optat. Amator
Exclusus qui distat, agit ubi secum, eat, an non,
Quo redivurus erat non arcessitus, et haeret
Invisis foribus? Ne nunc, quem me vocat utro,
Sectadum? an potius meditter finire dolores?
Exclusus, revocat: redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior: O here, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala: bellum,
Pax rursum. Haec si quis tempestatis prope ritu
Mobilia, et caeca fluitantia sorte, laboret
Reddere certa sibi, nihil plus explicit, ac si
Insanire pare certa ratione modoque.
Quid? quem Picenis excerpens semina pomis
Gaudes, si camaram percusti forte, penes te es? Quid?
quem balba seris annoso verba palato,
Aedificante casas qui sanior? Adde cruorem
Stultitiae, atque ignem gladio scrutare modo, inquam.
Hellade percussa, Marius quem praecipitat se,
Ceritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabits eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Laudis mane senex manibus currebat, et, Unum,
(Quiddam magnum addens,) unum me surpiti morti,
Dis et nim facie est, orabat; sanus utrique
Auribus atque oculis; mentem, nisi litigiosus,
Excipert dominus, quem venderet. Hoc quoque vulgus
Chrysippus ponit secunda in gente Menent.
Jupiter, ingentes qui das adimisque dolores,
Mater ait puere menses jam quinque cubantia,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira, necabit
In gelida fixum ripa, febrimque reducit.
Quone malo mentem concussa? timore deorum.
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.

Horatius.

Stoice, post damnun sic vendas omnia pluris:
Quam me stultitiam, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.

Damasippus.

Quid? caput abscessum manibus quem portat Agaue
Gnati infelicis, sibi tum furiosa videtur?

Horatius.

Stultum me fateor, liceat concedere veris,
Atque etiam insanum: tantum hoc edissere, quo me
Aegrotare putes animi vitio.

Damasippus.

Accipe: primum
Aedificis, hoc est, longos imitatis, ab imo
Ad summum totus moduli bipedalis; et idem
Corporum majorem rides Turbonis in armis
Spiritum et incessum: quid ridiculus minus illo?
An quodcumque facit Maecenas, te quoque verum est,
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ings
Bellua cognatos eliserit. Illa rogare,
Quantane? num tantum, se inflans, sic magna fuisset?
Major dimidio. — Num tantum? — Quum magis atque
Se magis inflaret; Non, si te ruperis, inquit,
Par eris. Haec a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, sanus facis et tu. 
Non dico horrendam rabiem.

Horatius.

Jam desine.

Damasippus.

Cultur

Majorem censu.

Horatius.

Teneas, Damasippe, tu is te

Damasippus.

Mille puellarum, puerorum mille furores.

Horatius.

O major tandem parcas, insane, minori.

Satira IV.

Leves Catillonos Epicureae Sectae
Deridet.

Horatius.

Unde et quo Catius ?

Catius.

Non est mihi tempus aventi
Ponere signa novis praecipitium, qualia vincunt
Pythagoras Anytique reum doctumque Platona.

Horatius.

Peccatum fateor, quum te sic tempore laevo
Interpellarim : sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc, sive artis, mirus utroque.

Catius.

Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas.

Horatius.

Ede hominis nomen; simul et, Romanus an hospes.

Catius.

ipsa memoria praecipita canam, celebrius auctor.

Longa quibus facies ovis erit, illa memento
Ut succi mei et ut magis alma rotundis
Ponere; namque marem cohíbent callosa vitellum.

Caule suburbano, qui siccis crevit in agris,
Dulcius; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum respondet dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet.

Pratensibus optimis fungis
Natura est; aliis male creditur.

ille salubres

Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbor et solem.

Auspicius fortis miscebat mella Falerno,
Mendoso, quoniam vacuis committere venis
Nil nisi leue decet; leni praecordia mulso
Prolueris melius.

Si dura morabitur alvua,
Mitulus et viles pellent obstantia conchae,
Et lapathì brevis herba, sed albo non sine Con.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertilis testae.
Murice Baiano melior Lucrina peloris;
Ostrea Circeisi, Miseno orientur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tentui ratione saporum.
Nec satis est cara pisces averrere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem:
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea summittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si coelo suppones vino sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiatum saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactua innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici: quin omnia malit,
Quaecunque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit,
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis,
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod bacca remisit olivae.

Picenis cedunt pomis Tiburtia succo ;
Nam facie praestant. Venucula convenit ollis ;
Rectius Albanam fumo duraveris ugam.
Hanc ego cum malis, ego faecem primus et halec,
Primus et invenior piper album, cum sale nigro
Incretum, puris circumposuisse catillis.

Immane est vitium, dare millia terna macello,
Angustoque vagos pisces urguere catino.

Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit,
Sive gravis veteri cratere limus adhaesit.

Vilibus in scopis, in mappis, in scobe, quantus
Consistit sumtus ? neglectis, flagitium ingens.

Ten’ lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumtumque minorem
Haec habeant, tanto reprendi justius illis,
Quae nisi divitibus nequeant contingere mensis ?

Horatius.

Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, pergæ quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis ; quem tu vidisse beatus
Non magni pendis, quia contigit ; at mihi cura
Non mediocris inest, fontes ut adire remotos,
Atque haurire queam vitae praecpta beatæ.
Satira V.

IN CAPTATORES ET HEREDIPETAS.

Ulysses.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides?

Tiresias.

Jamne dolose
Non satis est Ithacam revehi, patriosque penates
Adspicere?

Ulysses.

O nulli quidquam mentite, vides ut
Nudus inopesque domum redeam, te vate, neque illic
Aut apotheca procos intacta est, aut pecus. Atqui
Et genus et virtus, nisi cum re, vilior alga est.

Tiresias.

Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione quas ditesere. Turdus
Sive aliud privum dabitur tibi, devoleat illuc,
Res ubi magna nitet, domino sene; dulcia poma,
Et quoscumque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus; ne tamen illi
Tu comes exterior, si postulet, ire recuses.
Ulysses.

Utne tegam spurco Damae latus ? haud ita Trojae
Me gessi, certans semper melioribus.

Tiresias.

Ergo

Pauper eris.

Ulysses.

Fortem hoc animum tolerare jubebo ;
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.

Tiresias.

Dixi equidem et dico. Captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugirit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gtnis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor : fama civem causaque priorem
Sperne, domi si gnatus erit secundave conjux.
Quinte, puta, aut Publi (gaudent praenomine molles
Auriculae) tibi me virtus tua fecit amicum ;
Jus ancese novi, causas defendere possum ;
Eripiet quis oculos citius mihi, quam te
Contentum cassa nuce pauperet : haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube : fi cognitor ipse.
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omao
Furis hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, ut patient! ut amicus aptus! ut acer!

Plures annabunt thunni, et ceteria crescent.

Si cui praeterea validus male filius in re

Praetara sublatus aletur; ne manifestum

Caelibus obsequium nudet te, leniter in spem

Arrep officiosus, ut et scribare secundus

Heres, et, si quis casus puerum egerit Orco,

In vacuum venias: perraro haec alea fallit.

Qui testamentum tradet tibi cunque legendum,

Abnare et tabulas a te removere memento,

Sic tamen ut limis rapias, quid prima secundo

Cera velit versus; solus multisne coheres,

Veloci percurre oculo. Plurumque recocctus

Scriba ex Quinqueviro corvum deludet hiantem,

Captatorque dabit risus Nasica Corano.

**Ulysses.**

Num furis an prudent ludit me, obscura canendo?

**Tiresias.**

O Laërtiade, quidquid dicam, aut erit aut non:

Divinare etenim magnus mihi donat Apollo.

**Ulysses.**

Quid tamen ista velit sibi fabula, si licet, ede.

**Tiresias.**

Tempore quo juvenis Parthis horrendus, ab alto

Demitissum genus Aenea, tellure marique

Magnus erit, fortii nubet procera Corano

Filii Nasicae, metuentis reddere soldum.

Tum gener hoc faciet; tabulas socero dabit, atque

Ut legat orabit. Multum Nasica negatas

Accipiet tandem, et tacitus leget, invenietque

Nil sibi legat: um praeter plorare suisque.
Illud ad haec juroe: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe primus, ipsum
Expugnare caput. Scribebat mala carmina vecors?
Laudato. Scortator erit? cave te roget; ultro
Penelopam facilis potiori tradit.

Ulysses.

Putasse,
Perducit poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?

Tiresias.

Venit enim magno: donandi parca juvenus;
Nec tantum Venetia, quantum studiosa culinae
Sic tibi Penelope frugi est: quae si semel uno
De sene gustarit, tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est. Anus improba. Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit heres:
Scilicet elabi si posset mortua: credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis opera neve inmoderatus abundes.
Difficilem et morosum offendes garrulus: ultro
Non etiam sileas. Davus sis comicus; atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare: mone, si increbuit aura,
Cautus uti velet carum caput: extrahe turba
Oppositis humeris: aurem substringe loquaci.
Importunus amat laudari? donec, Ohe jam!
Ad coeulum manibus sublatis dixerit, urgue; et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
HORATII VOTUM.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquae fons,
Et paulum silvae super his foret. Auctius atque
Di melius fecere: bene est: nil amplius oro,
Maia nate, nisi ut propria haec mihi munera saxis.
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus horum nihil, O si angulus ille
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstrat, ut illi,
Thesouro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! Si, quod adest, gratum juvat: hac prece te oro,
Pingue pecus domino facias et cetera praeter
Ingenium; utque soles, custos mihi maximus adsis.

Ergo ubi me in montes et in arcem ex Urbe removi,
(Quid prius illustrem Satiris Musaque pedestri ?)
Nec mala me ambitio perdit, nec plumbeus Auster,
Auctumnusque gravis, Libitinae quaestus acerbae
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeaque labores
Instituunt, (sic dīs placitum,) tu carminis esto
Principium. Romae sponsorem me rapidum. — Eia,
Ne prior officio quisquam respondet, urgue!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est. —
Postmodo, quod mi obtit, clare certumque locuto,
Luxandum in turba et facienda injuria tardis. —
Quid tibi vis, insana? et quam rem agis improbus? urget
Iratis precibus; tu pulser omne quod obstat,
Ad Maecenatem memori si mente recurrit.

Hoc juvat et melli est, non mentiar. At simul atras
Ventum est Esquiliam, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.

De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat bis, cura, Maecenas signa tabellis.
Dixeris, Experiari: Si vis, potes, addid et instat.

Septimus octavo propius jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concedere nugas

Hoc genus, Hora quaa est? Threex est Gallina Syro par?
Matutina parum cautos jam frigora mordent:
Et quae rimosae bene deponentur in aere.
Per totum hoc tempus subjectior in diem et horam

Invidiae noester. Ludos spectaverit una,
Luserit in campo: Fortunae filius! omnes,

Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet,
Num quid de Dacis audisti? — Nil equidem. — Ut tu
Semper eris derisor. — At omnes dī exagitent me,
Si quidquam. — Quid? militibus promissa Triquetra
Praedia Caesar an est Itala tellure daturas?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux, non sine votis:
O rus, quando ego te adsipiam? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata, simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum! quibus ipse meique
Ante larem proprium vescor, vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit laetius. Ergo
Sermo oritur non ut villis domibusve alienis,
Nec, male necne Lepos saltet; sed, quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines an sint virtute beati:
Quidve ad amicitias, usus rectumne, trahat nos:
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arell!
Sollicitas ignaris opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hostes amicum;
Asper et attentus quaesitis, ut tamen arctum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae;
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentiis male singula dente superbo.
Quum pater ipse domus, palea porrectus in horna,
Esset ador loliumque, dapis meliora relinquens;
Tandem urbanus ad hunc: Quid te juvat, inquit, amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque seris praeponere silvis?
Carpe viam, mihi crede, comes, terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga; quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memori, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilii; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium coeli spatium, quam ponit uterque
In locuplete domo vestigia, rubro ubi coco
Tincta super lectos canuset vestis eburnae,
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo ubi purpurae porrectum in veste locavit
Agrestem, veluti succinctus cursitat hoepes,
Continuatque dapes; nec non verniliter ipsis
Fungitur officiiis, praebitis omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, quem subito ingens
Valvarum strepitus lectis excussit utrunque.
Curre per totum pavidi conclave, magisque
Examines trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus, Haud mihi vita
Est opus hac, ait, et valeas: me silva cavusque
Tutus ab insidiis tenui solabitur ervo.
Satira VII.

Leptide se ipse carpit ex persona servi et ostendit, liberum solum esse sapientem.

Davus.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido.

Horatius.

Davusne?

Davus.

Ita. Davus, amicum
Mancipium domino, et frugi quod sit satis, hoc est,
Ut vitale putes.

Horatius.

Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.

Davus.

Pars hominum vitis gaudet constanter, et urget
Propositorum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani.
Vixit inaequalis, clavum ut mutaret in horas;
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste:
Jam moechus Romae, jam mallet doctor Athenis
Vivere; Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior idem
In vitiiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.

Horatius.

Non dices hodie, quorum haec tam putida tendant,
Furcifer?

Davus.

Ad te, inquam.

Horatius.

Quo pacto, pessime?

Davus.

Laudas

Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses;
Aut quia non sentis, quod clamatas, rectius esse,
Aut quia non firmus rectum defendis, et haeres,
Nequidquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus Urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus; ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam: Nemon' oleum fert ocius? equis
Audit? cum magno blateras clamore, fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim, fatoir me, dixerit ille,
Duci ventre levem; nasum nidore supinor:
Imbecillus, iners; si quid vis, adde, popino.
Tu, quum sis quod ego, et fortassis nequior, ultro
Insectere velut melior? verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis emto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.

Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me
Natura incidunt, sub clara nuda lucerna
Quaecunque except turgentis verbera caudae
Clunibus, aut agitavit equum lasciva supinum:
Dimitit neque samesum, neque sollicitum, ne
Ditior aut formae melioris meiat eodem.

Tu, quum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscursante lacerna,
Non es quod simulat? Metuens inducetis, atque
Altercante libidinibus tremis oesa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas; an turpi clausus in arca,
Quo te demisit peccati conscia heribus,
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas,
In corruptorem vel justior? Illa tamen se
Non habitu mutatve loco, peccatve superne,
Quum te formidet mulier, neque credat amanti.
Ibis sub furcam prudens, dominoque furenti
Committes rem omnem et vimam et cum corpore famam.
Evasti? metues, credo, doctusque cavebis.
Quaeres, quando iterum paves iterumque perire
Possia, O toties servus! Quae bellua ruptis,
Quum semel effugit, reddit se prava catenis?
Non sum moechus, ais. Neque ego hercule fur, ubi vasa
Praetereo sapiens argentea. Tolle periculum:
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super, dictis quod non levius valeat: nam
Sive vicarius est qui servo paret, uti mos
Vester ait, seu conservus: tibi quid sum ego? Nempe
Tu, mihi qui imperitas, aliis servis miser; atque
Duceris ut nervis alienis mobile lignum.

Quisnam igitur liber? Sapiens, sibi qui imperiosus;
Quem neque pauperies neque mors neque vincula terrent;
Responsare cupidinibus, contemnere honores
Fortis; et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper Fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat, foribusque repulsam
Perfundit gelida; rursus vocat: eripe turpi
Colla iugo: Liber, liber sum, dic age. Non quis:
Urguet enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.

Vel quam Pausiacus torpes, insane, tabella,
Quis peccas minus atque ego, quem Fulvus Rutubaeque
Aut Placideiani contento poplite miror
Proelia, rubrica picta aut carbone; velut si
Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosus est: cur?
Tergo plector enim; quif tu impunitor illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petiæ,
Illusique pedes vitiosum ferre recusan
Corpusr. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere; teque ipsum vitas fugitivus et erro,
Jam vino quaerens, jam somno fallere curam.
Frustra: nam comes atra premit sequiturque fugacem.

Horatius.

Unde mihi lapidem?

Davus.

Quorum est opus?

Horatius.

Unde sagittas?

Davus.

Aut insanit homo, aut versus facit.

Horatius.

Ocius nunc te
Ni rapia, accedes opera agro nona Sabino.

SATIRA VIII.

IN NASIDIENUM RUFUM CONVIVATOREM VAPIDE GARRULUM.

Horatius.

Ut Nasidiem juvit te coena beati?
Nam mihi convivam quaerenti dictus heri illic
De medio potare die.

Fundanius.

Sic ut mihi nunquam

In vita fuerit melius.
Horatius.

Da, si grave non est,
Quae prima iratum ventrem placaverit esca.

Fundanius.

In primis Lucanus aper: leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, halec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile, quodque
Possit coenantes offendere; ut Attica virgo
Cum sacris Ceres, procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus, Albanum, Maecenas, sive Falernum
Te magis, appositis delectat, habemus utrumque.

Horatius.

Divitias miseris! Sed queis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.

Fundanius.

Summus ego, et prope me Viscus Thurinus, et infr,
Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infr,
Ridiculus totas simul obsorbere placetas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus, aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, quem passerus assi et
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus: imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina corriga. Sub hoc herus, Haec gruvida, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Iberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cotto Chium sic convenit, ut non
Hoc magis ulium alium; pipere albo, non sine aceto,
Quod Methymnacaeum vitio mutaverit uam.
Erucas virides, indas ego primus amaras
Monstravi incoquere; illolos Curtillus echinos,
Ut melius maria, quam testa marina remittit.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filium immaturus obisset, flere. Quis esset
Fmisi, ni sapiens sic Nomentanus amicum
Tolleret? Heu, Fortuna, quis est crudelior in nos
Te deus? ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Haec est conditio vivendi, aiebat, eoque
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerior omni
Solicitudine districtum? ne panis adustus,
Ne male conditum jus opponatur? ut omnes
Praecincti recte pueri contigue ministrent?
Adde hos praeterea casus, aulae ruant si,
Ut modo; si patinam pede lapsus frangat agas.
Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec; Tibi di, quaecunque preceris
Commoda dent; ita vir bonus es convivaque comis.
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.

Horatius.

Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deincept risisti.

Fundanius.

Vibidius dum

Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo:
Nasidienus, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine ferre,
Pinguibus et ficis pastum jecur anseris albae,
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni, et sine clune palumbes;
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus ulii,
Ut nihil omnino gustaremus, velut illis
Canidia affasset peJOR serpentibus Afris.
Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

———

EPISTOLA I

AD MAECENATEM.

Prima dicte mihi, summa dicende Camena,
Spectatum satis, et donatum jam rude, quaeris,
Maecenas, iterum antiquo me includere ludo?
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Pecet ad extremum ridendus, et ilia ducat.
Nunc itaque et versus et cetera ludicra pono;
Quid verum atque decens curu et rogo, et omnis in hoc sum;
Condo et compono, quae mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter;
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et morsor civilibus undis,
Virtutis verae custos rigidosque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjugere coner.
Ut nox longa, quibus mentitur amica, diesque
Lenta videtur opus debentibus; ut piger annus
Pupilis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnавiter id, quod
Aequa pauperibus prodest, locupletibus aequa,
Aequa neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis:
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconia,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus?
Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.
Laudis amore tumes? sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator?
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturalae patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animo capitisque labore.
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnât Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
Vilius argementum est auro, virtutibus aurum.
O cives, cives, quaerenda pecunia primum est,
Virtus post nummos. Haec Janus summus ab imo
Prodocet; haec recinunt juvenes dictata senesque,
Laevus suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque;
Sed quadrimgentis sex septem millia desint:
Plebs eris. At pueri ludentes, Rex eris, aiunt,
Si recte facies. Hic murus aeneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puereorum est
Naenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillus?
Isne tibi mehs suadet, qui, rem facias; rem,
Si possis, recte; si non, quocunque modo rem,
Ut proius spectes lacrmosa poema Pupi:
An qui, fortunaee te responsare superbae
Liberum et erectum, praesens hortatur et aptat?

Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar etsdem,
Nec sequar aut fugiam, quae diligit ipse vel odit;
Olim quod vulpes aegrotos cauta leoni
Respondit, referam: Quia me vestigia terrrent
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum est capitum. Nam quid sequar? aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res senore. Verum

Esto, alii alios rebus studiasque teneri:
Idem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praebetur amoenis
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium, cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?
Quid pauper? ride, ut mutat coenacula, lectos,
Balnea, tonsores; conducto navigio aequae
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurro, rides; si forte subucula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides. Quid mea quum pugnat sententia secum;
Quod petiit, spernit; repetit quod nuper omisit;
Aestuat et vitae disconvenit ordine toto;
Diruit, aedificat, mutat quadrata rotundis:
Insanire putas solennia me? neque rides?
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Quum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici?
Ad summam, sapiens uno minor est Jove, divae,
Liber, honoratus, pulcher, rex denique regum;
praecipue sanus, nisi quum pituita molesta est.

Epistola II.

AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi;
Qui, quid sit pulchrum, quid turpe? quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.

Fabula, qua Paridis propter narratur amorem
Graeca Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censeet belli praecidere causam:
Quod Paris, ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelerare, atque libidine et ira
Iliacos intra muros peccatur et extra.

Rursum, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen;
Qui domitor Troiae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisse turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numerus sumus, et fruges consumere nati,
Sponsi Penelopae, nebulones Alcinoique,
In cute curanda plus aequo operata juventus;
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.

Ut jugulent hominem, surgunt de nocte latrones:
Ut te ipsum serves, non expungisceris? atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquere. Nam cur,
Quae laedunt oculum, festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet; sapere aude,
Incipe. Qui recte vivendi prorogat horam,
Rusticus eexspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.

Quaeritur argentum, puerisque beata creandis
Uxor, et incultae pacantur vomere silvae.
Quod satis est cui contigit, hic nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, somenta podagrum,
Auriculas citharae collecta sorde dolentes.
Sic erat Mox; sparsa metro, quodcunque infundis, aesciscit.
Sperne voluptates; nocet emta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni.
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit amens,
Dum poenas odio per vim festinat insulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervicem magister.
Ire, viam qua monstrat eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adhibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem.
Testa die. Quod si cessas aut strenuus anties,
Nec tardum opperior nec praecedentibus insto.

EPISTOLA III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos, Hebrusque nivali compede vincitus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curio
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?
Ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet, auspice Musa?
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut queras opes, et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Iseae quid audes?
Quae circumvolitas agilis thyma? non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen:
Prima feras ederae victricis praemia. Quod si
Frigida curarum fomenta relinquere posses,
Quo te coelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius; an male sarta
Gratia nequidquam coit et rescinditur? At, vos
Seu calidus sanguis seu rerum inscritia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

EPISTOLA IV.

AD ALBIUM TIBULLUM.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Casae Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Dit tibi divitas dedeant, artemque fruendi.
Quid voveat dulci nutricula majus alumnos,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et domus et victus, non deficiente crumen?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Quam ridere voles Epicuri de grege porcum.

EPISTOLA V.

AD TORQUATUM.

Si potes Archiacis convive recumbere lectis,
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa, palustres
Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse, vel imperium fer.
Jam dudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Caesare festus
Dat veniam somnunque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi, fortuna si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano. Potare et spargere flores
Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, in proelia trudit inertem,
Sollicitus animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor, et non Invitus; ne turpe total, ne sordida mappa
Corruget nares; ne non et canthus et lanx
Ostendat tibi te; ne fides inter amicos
Sit, qui dicta foras eliminet; ut coēat par 25
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam. Locus est et pluribus umbris;
Sed nimirum arcta premunt olidae conviviae caprae.
Tu, quotus esse velis, rescribe; et rebus omissis 30
Atria servantem postico sallē clientem.

EPISTOLA VI.

AD NUMICLUM.

Nil admirari prope res est una, Numici,
Solaque, quae posset facere et servare beatum.
Hunc solam, et stellas, et decedentia certis
Tempora momentis, sunt qui formidine nulla
Imbuti spectent. Quid censes munera terrae?
Quid maris extremos Arabas ditantis et Indos?
Ludicra quid, plausus, et amici dona Quiritis?
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem
Quo cupiens pacto; pavor est utroboque molestus;
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis, animoque et corpore torpet?
Insani sapiens nomen ferat, aeques iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores,
Gaude quod spectant oculi te mille loquentem,
Gnarus mane forum, et vespertinus pete tectum,

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Ne plus frumenti dotalibus emetat agris
Mutus, et (indignum, quod sit pejoribus ortus)
Hic tibi sit potius, quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas,
Deodiet condetque nitentia. Quum bene notum
Porticus Agrippae et via te conspexerit Apul,
Ire tamen restat, Numa quo devenit et Ancus.

Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere? quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas, et
Lucum ligna? cave ne portus occupet alter;
Ne Cibyratica, ne Bithynia negotia perdas.
Mille talenta rotundentur; totidem altera porro, et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote, fidemque, et amicos,
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si possit centum scenae praebere rogatus,
Quis possum tot? ait; tamen et quaeram, et quot habebo
Mittam. Post paulo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.

Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus, et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libet is fasces dabit, eripietque curule
Cui volet importunus ebur; Frater, Pater, adde;
Ut cuique est aetas, ita quemque facetus adopta.

Si, bene qui coenat, bene vivit: luce, eamus
Quo ducit gula; piscemur, venemur; ut olim Cargiliius, qui mane plagas, venabula, servos Differtum transire forum populumque jubebat, Unus ut e multis populo spectante referret 60 Emtum mulus aprum. Crudii tumidique lavemur, Quid deceat, quid non, oblii, Caerite cera Digni, remigium vitiosum Ithacensis Ulixei, Cui potior patria fuit interdicta voluptas. Si, Mimermus uti censet; sine amore jocisque 65 Nil est jucundum: vives in amore jocisque. Vive, vale; si quid novisti rectius istis, Candidus imperti; si non, his utere mecum.

**Epistola VII.**

**AD MAECE NATEM.**

Quinque dies tibi pollicitus me rure futurum, Sextilem totum mendax desideror. Atqui Si me vivere vis, recteque videre valentem, Quam mihi das aegro, dabis aegrotare timenti, Maecenas, veniam; dum ficus prima calorque 6 Designatorem decorat hactoribus atriis, Dum pueris omnis pater et matercula pallet, Officiaque sedulitas et opella forensis Adducit febres et testamenta resignat. Quod si bruma nives Albanis illinet agris, 10 Ad mare descendet vates tuus et sibi parcat, Contractusque leget; te, dulcis amice, reviset Cum Zephyris, si concedes et hirundine prima. Non, quo more pirs vesci Calaber jubet hospes, Tu me fecisti locupletem. — *Vescere sodse.* — 15

**JAM SATIS EST. — AT TU QUANTUMRIS TOLE. — BENIGNE.**

*Non invisa feres pueris munuscula parvis.* — *Teneor dono, quam si dimitter omusus.* — *Ul libet, haece porcis rodiceta comedenda relinquis.*

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Prodigus et stultus donat, quae spernit et odit.
Haece seges ingratos tulit, et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorant, quid distent aera lupinis.
Dignum praestabo me etiam pro laude merenti.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum, et -
Inter vina fugam Cinarae moerere protervae.
Forte per angustam tenuis nitedula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes arctum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno.
Nec somnum plebis laudo, satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti; Rexque Paterque
Audisti coram; nec verbo parcius absens.
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixai:
Non est aptus equis Ithace locus; ut neque planis
Porrectus spatiis, neque multae prodigus herbae:
Astrate, magis opta tibi tua dona reliquam.
Parvum parva decent. Mihi jam non regia Roma,
Sed vacuum Tibur placet, aut imbelle Tarentum.
Strenuus et fortis, causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit, atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tensoris in umbra,
Cultello proprios purgantem leniter ungues.
Demetri, (puer hic non laeve jussa Philippi
Accipiebat,) abi, quaere et refer, unde domo; quis;
Cujus fortunae; quo sit patre quoe patrno.
Ut, redit, enarrat: Vulteium, nomine Menam,
Praecornem, tenui censu, sine crimine natum;
Et properare loco et cessare, et quaeerere et uti,
Gaudentem parvisque sodalibus, et lare certo,
Et ludis, et post decisa negotia Campo.

Scilicet libet ex ipso quaeacunque refert, dic

Ad coenam veniat. Non sane credere Mena;
Mirari secum tacitus. Quid multa? Benigne,
Respondet. — Neget ille mihi? — Negat improbus, et te
Negligit aut horret. — Vulteium mane Philippus

Vilia vendentem tunicato scrutat popello

Occupat, et salvere jubes prior. Ille Philippo

Excusare laborem et mercenaria vincla,
Quod non mane domum venisset; denique, quod non
Providisset eum. — Sic ignovisse putato

Me sibi, si coenas hodie necum. — Ut libet. — Ergo

Post nonam venies; nunc i, rem strenuus auge.

Ut ventum ad coenam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic; ubi saepè
Occultum visus decurrere pascis ad hamum,

Mane cliens et jam certus conviva, jubetur

Rura suburbana indictis comes ire Latinis.

Impositus mannis arvum coelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,

Et sibi dum requiem, dum risus undique quaerit,

Dum septem donat sestertia, mutua septem

Promittit, persuadet, uti mercetur agellum.

Mercatur. Ne te longis ambagibus ultra

Quam satis est morer, ex nitido sit rusticus, atque

Sulcos et vineta crepat mera, praeparat ulmos,

Immortuit studiis, et amore senecit habendi.

Verum ubi oves furto, morbo periere capellae,

Spem mentita seges, bos est enectus arando:

Offensus damnis, media de nocte caballum

Arripit, iratusque Philippi tendit ad aedes.

Quem simul adspexit scabrum intonsumque Philippus,

Durus, ait, Vultei, nimis attentusque videris
Esse mihi. — Pol, me miserum, patronem, vocares
Si velles, inquit, verum mihi ponere nomen.
Quod te per Genium dextramque deosque Penates
Obsecro et oblestor, vitae me redee priori.

Qui semel adsperxit, quantum dimissa petitus
Praestent, mature redeat repetatque relictà.
Metiri se quemque suo modulo ac pede verum est

Epistola VIII.

Ad Celsum Albinovanum.

Celso gaudere et bene rem gerere Albinovano,
Musa rogata refer, comiti scribæque Neronis.
Si quæret quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites, oleamve momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quæe nocuere sequar, fugiam quæ profore credam,
Romae Tibur amem, ventosus Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat Juveni, percontare, utque cohorti.
Si dicet, Recte : primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus
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EPISTOLA IX.

AD CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quant me facias. Nam quum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere quum fungi propriis censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem :
Sed timui, mea ne finxisse minora putarer ;
Dissimulato opis propriae, mihi commodus un
Sic ego, majoris fugiens opprobria culpa,
Frontis ad urbanae descendit praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

EPISTOLA X.

AD FUSCUM ARISTIUM.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis, quidquid negat alter, et alter ;
Annuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos, et musco circumlita saxa, nemusque.
Quid quaeas ? vivo et regno, simul ista reliqui
Quae vos ad coelum fertis rumore secundo ;
Ute sacerdotis fugitivus, liba recuso ;
Pane ego egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,

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Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura.
Leniat et rabiem Canis, et momenta Leonis,
Quum semel acceptit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronom trepidat cum murmure rium?
Nempe inter varias nutritur Silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furcatia fastidia victrix.

Non, qui Sidonio contendere callidus oestro
Nescit Aquinatem potentia vellera fucum,
Certius accipiet damnnum propiusve medullis,
Quam qui non poterit vero distinguere falsum:
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.

Cervus equum pugna melior communibus iurbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frenumque receptit.
Sed postquam victor violens discussit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehet improbus, atque
Serviet aeternum, quia parvo nesciet uxt.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet; si minor, uret.
Laetus sorte tua vives sapienter, Aristé;
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat, haud servit, collecta pecunia cuique,
Fortum digna sequi potius quam ducere funem.
Haec tibi dictabam post sanum putre Vacunae,  
Excepto quod non simul esses, cetera lactus.

EPISTOLA XI.

AD BULLATIUM.

Quid tibi visa Chios, Bullati, notaque Lesbos?  
Quid concinna Samos? quid Croesi regia Sardis?  
Smyrna quid, et Colophon? majora minorave fama?  
Cunctane praes Campo et Tiberino flumine sordent?  
An venit in votum Attalicis ex urbibus una?  
An Lebedum laudas odio maris atque viarum?  
Scis, Lebedus quid sit; Gabiis desertior atque  
Fidenis vicus: tamen illic vivere vellem,  
Oblitusque meorum, obliviscendus et illis,  
Neptunum procul e terra spectare furentem.  
Sed neque qui Capua Romam petit, imbre lutoque  
Adpersus, volet in caupona vivere, nec qui  
Frigus collegit, furnos et balnea laudat,  
Ut fortunatam plene praestantia vitam.  
Nec, si te validus jactaverit Auster in alto,  
Idcirco, navem trans Aegaeum mare vendas.  

Incolumi Rhodos et Mitylene pulchra facit, quod  
Paenula solstitio, campestre nivalibus auris,  
Per brumam Tiberis, Sextili mense caminus.  
Dum licet, ac vultum servat Fortuna benignum,  
Romae laudetur Samos et Chios et Rhodos absens.  
Tu, quamcunque deus tibi fortunaverit horam,  
Grata sume manu, ne dulcia differ in annum;  
Ut, quocunque loco fueris, vixisse libenter  
Te dicas. Nam si ratio et prudentia curas,  
Non locus effusi late maris arbiter, auferit:  
Coelum, non animum mutant, qui trans mare currunt.  
Strenua nos exercet inertia; navibus atque  
Quadrigis pe:imus bene vivere. Quod petis, hic est,  
Est Umbris, animus si te non deficit aequus.
EPISTOLA XII.

AD I C C I U M.

Fructibus Agrippae Siculias, quos colligis, Icci,
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum supplet usus.
Si ventri bene, si lateri est pedibusque tua, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora

Miramur, si Democriti pocus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Quum tu inter scabiem tantam et contagia luceri
Nil parvum sapias, et adhuc sublimia cures;
Quae mare compescant causae; quid temperet annum;
Stellae sponte sua, jussaene vagentur et errent;
Quid premat obscurum Lunae, quid proferat orbem;
Quid velit et possit rerum concordia discors;
Empedocles, an Stertinium deliret acumen.

Verum seu pisces, seu porrum et caepe trucidias,
Utere Pompeio Gropho: et, si quid petet, ulio
Defer; nil Grophus nisi verum erabit et aequum.
Vilis amicorum est annona, nonis ubi quid deest.

Ne tamen ignores, quo sit Romana loco res:
Cantaber, Agrippae, Claudii virtute Neronis
Armenius cecidit; jus imperiumque Phrabates
Caesaris accepit genibus minor; aurea fruges
Italieae pleno defudit Copia cornu.

EPISTOLA XIII.

AD VINIUM ASELLAM.

Ut proficiscemtem docui te saepe diuque, 
Augusto reddes signata volumina, Vini, 
Si validus, si laetus erit, si denique poscet ; 
Ne studio nostri pecces, odiumque libellis 
Sedulus importes opera vehemente minister. 
Si te forte meae gravis uret sarcina chartae, 
Abjicio potius, quam quo perferre juberis 
Clitellas serus impingas, Asinaeque paternum 
Cognomen vertas in risum, et fabula fias. 
Viribus uteris per clivos, flumina, lamas : 
Victor propositi simul ac perveneris illuc, 
Sic positum servabis onus, ne forte sub ala 
Fasciculum portes librorum, ut rusticus agnum ; 
Ut vinosa glomus furtivae Pyrrhae lanae ; 
Ut cum pileolo soleas conviva tribulis. 
Neu vulgo narres te sudavisse ferendo 
Carmina, quae possint oculos auresque morari. 
Caesaris ; oratus multa prece, nitere porro. 
Vade, vale, cave, ne titubes mandataque frangas.

EPISTOLA XIV.

AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli, 
Quem tu fastidias, habitatum quinque focias, et 
Quinque bonos solitum Viam dimittere patres ; 
Certernus, spinas animone ego fortius an tu 
Evellas agro, et melior sit Horatius an res. 
Me quamvis Lamiae pietas et cura moratur,
Fratrem moerentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum.
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas.
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te; nam, quae deserta et inhospita tesqua
Credis, amena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina
Incuiunt urbis desiderium, video; et quod
Angulus iste feret piper et thus ocius uva;
Nec vicina subest vinum praebere taberna
Quae possit tibi; nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis: et tamen urgues
Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas, et strictis frondibus exples.
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico par cere prato.
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerini,
Coena brevis juvat, et prope rivum somnus in herba.
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat; non odio obscuro morsuque venenat:
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis?
Horum tu in numerum voto ruis? Invidet usum
Lignorum et pecoris tibi calo argutus, et horti.
Optat ephippia bos piger; optat arare caballus. Quam scit uterque, libens, censebo, exercet artem.

**Epistola XV.**

AD NUMONIUM VALAM.

Quae sit hiems Veliae quod coelum, Vala, Salerni, Quorum hominum regio, et qualis via; (nam mihi Baias Musa supervacuas Antonius, et tamen illis Me facit invisum, gelida quum perluor unda Per medium frigus. Sane myrtea relinqui, Dictaque cessantem nervis elidere morbum Sulfura contemni, vicus gemit, invidus aegris, Qui caput et stomachum supponere fontibus audent Clusinis, Gabiosque petunt et frigida rura. Mutandus locus est, et deversoria nota. Praeteragendus equus. *Quo tendis? non mihi Cunas* Est iter aut Baias, laeva stomachosus habena Dicet eques: sed equis frenato est auris in ore;) Major utrum populum frumenti copia pascat; Collectosne bibant imbres, puteosne perennes Jugis aquae; (nam vina nihil moror illius orae. Rure meo possum quidvis perferre patique: Ad mare quum veni, generosum et lene requiro, Quod curas abigat, quod cum spe divite manet In venas animumque meum, quod verba ministret, Quod me Lucanae juvenem commendet amicae;) Tractus uter plures lepores, uter educet apros; Utra magis pisces et echinos aequora celent, Pinguis ut inde domum possim Phaeaxque reverti: Scribere te nobis, tibi nos accredere, par est. Maenius, ut rebus maternis atque paternis Fortiter assuntis urbanus coepit haberi, Scurra vagus, non qui certum praesepe teneret, Impransus non qui civem dignosceret hoste;
Quaelibet in quemvis opprobria fingere saevus;
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitudinae fatoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et aegnineae, tribus uris quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum cum cinerem, Non hercule miror
Aiebat, si qui comedunt bona, quum sit obeso
Nil melius turdo, nil vulva pulchriae ampla.
Nimirum hic ego sum: nam tuta et parvula laudo,
Quum res deficiunt, satis inter vilia fortis;
Verum, ubi quid melius contingit et uncius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

Epistola XVI.

AD QUINCIUM.

Ne perconteris, fundus meus, optime Quinti,
Arvo pascat herum, an baccis opulentet olivae,
Pomisine, an pratis, an amicta vitibus ulmo:
Scribetur tibi forma loquaciter, et situs agri.

Continui montes, nisi dissocientur opaca
Valle; sed ut veniens dextrum latus adspiciat Sol,
Laevum decedens curru fugiente vapor et.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferox? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra?

Dicas adductum proprius frondere Tarrentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidor Thracam nec purior ambiat Hebrus,
Infirme capite fluitt utilis, utilis alvo.
Hae latebrae dulces, et jam, si credis, amoenae, 15
Incoluorem tibi me praestant Septembris horis.

Tu recte vivas, si curas esse quod audis;
Jactamus jam pridem omnis te Roma beatum.
Sed vereor, ne cui de te plus, quam tibi credas;
Neve putes alium sapiente bonoque beatum;
Neu, si te populus sanum recteque valentem
Dictet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
Tene magis salutem populus velit, an populum tu,
Servet in ambiguus, qui consult et tibi et urbi,
Jupiter: Augusti laudes agnosceris possis.
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? — Nenpe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut si
Detuleritis fasces indigno, detrahet idem.
Pone, meum est, inquit; pono, tristisque recedo.
Idem si clamet surem, neget esse prudicum,
Contendat laqueo collum pressisse paternum;
Morauer opprobriis falsis, mutemque colores?
Falsus honor iuvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est quis? — 40
Qui consulta patrum, qui leges juraque servat;
Quo multae magnaque secatur judice lites;
Quo res sponsore, et quo causae teste tenentur.—
Sed videt hunc omnis domus et vicinia tota
Inrorusus turpem, speciosum pelle decora.

Nec furtem feci, nec fugi, si mihi dicat
Servus: Habes pretium, loris non ureris, aiio. —
Non hominum occidi. — Non pasces in cruce corvos. —
Sum bonus et frugi. — Renuit negatique Sabelius.
Cautus enim metuit siveam lupus, accipiterque
23
Suspectos laqueos, et opertum miluis hamum.
Oderunt peccare boni virtutis amore:
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscabis sacra profanis.
Nam de mille fabae modiis quem surripis unum,
Damnnum est, non facinus mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare quem dixit Apollo,
Labra movet metuens audiri: _Pulchra Laverna_,
_Da mihi fallere, da justo sanctoque videri_
_Noctem peccatis, et fraudibus objice nubem._
Quo melior servo, quid liberior sit avarus,
_In triviis fixum quam se demittit ob assem,_
_Non video. Nam qui cupiet, metuet quoque_; _porro_
Qui metuens vivet, liber mihi non erit unquam.
Perdedit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quam possis captivum, occidere noli;
Serviet utiliter; sine pascat durus, aretque;
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque.
_Vir bonus et sapiens audebit dicere_: _Pentheu,_
_Rector Thebarum, quid me perferre patiue_
_Indignum cogen? — Adimam bona. — Nempe pecus, ren, t_
Lectos, argentum; tollas licet. — _In manicis et_
_Compeditibus saeco te sub custode tenebo._
_Ipse deus, simul atque volam, me solvet._ — _Opinor,_
_Hoc sentit: Moriar; mors ultima linea rerum est._
Epistola XVII.

Ad Scævam.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quot tandem pacto deceat majoribus uti,
Disce, docendus adest quae censet amiculus ; ut si
Caecus iter monstrare velit : tamen aspice, si quis
Et nos, quod cures proprium fecisset, loquamur.

Si te grata quies et primam somnus in horam
Delectat ; si te pulvis strepitusque rotarum,
Si laedit cauponam : Ferentium ire jubebo.
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque sefallit.

Si prosesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.

Si pranderet olus patienter, regibus uti
Nollet Aristippus. — Si sciret regibus uti,
Fastidiet olus, qui me notat. — Utrius horum
Verba probes et facta, doce ; vel junior audi,
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt :
Scurror ego ipse mihi, populo tu : rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex.

Officia facio : tu poscis vilia rerum
Dante minor, quamvis fers te nullius gentem.

Omnis Aristippum decuit color et status et res,
Tentantem majora, fere præsentibus aequam.
Contra, quem duplici panno patientia velat,
Mirabor, vitae si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque :
Al'æ Miletì textam cane pejus et angui
Vitabit chlamydem ; morietur frigore, si non
Retuleris pannum : refer, et sine vivat ineptus.
Restitutis et captos ostendere civibus hostes
Attingit solium Jovis et coelestia tentat.
Principibus placuisse viris non ultima laus est.
Non cuivis homiini contingit adire Corinthum.
Sedit, qui timuit ne non succederet : esto :
Quid ? qui pervenit, fecitne viriliter ? Atqui
Hic est aut nusquam, quod quaerimus : hic onus horret,
Ut parvis animis et parvo corpore majus ;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent. Distat, sumasne pudenter,
An rapias : atqui rerum caput hoc erat, hic fons.
Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat : Victum date. Succinit alter,
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam aut subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periselidem raptam sibi flentis ; uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irissus triviis attollere curat
Fracto crure planum ; licet illi plurima manet
Lacrima ; per sanctum juratus dicat Osirin,
Credite, non ludo ; crudeles tollite claudum ! —
Quaere peregrinum, vicinia rauca reclamat.
EPISTOLA XVIII.

AD LOLLIAM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispers erit atque
Discolor, infido scurrae distabit amicus.

Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera, veraque virtus.
Virtus est medium vitiorum, et utrique reductum.

Alter in obsequium plus aequo pronus, et imi
Derisor lecti, sic nutum divitis horret,
Sic iterat voces, et verba cadentia tollit,
Ut puerum saevo credas dictata magistro.

Reddere, vel partes mimum tractare secundas:

Alter rixatur de lana saepe caprina, et
Propugnat nugis armatus ; scilicet, ut non
Sit mihi prima fides, et vere quod placet ut non

SUBRETR. opus, pretium aetas altera sordet.

Ambigitur quid enim ?*Castor sciat an Dolichos plus ;

Bundisium Minucī melius via ducat, an Appī.

Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,

Saepe decem vitiiis instructor, odit et horret :

Aut, si non odit, regit ; ac, veluti pia mater,
Plus quam se sapere et virtutibus esse priorem

Vult ; et ait probe vera : Meae (contendere noli)
Subitiam patiuntur opes ; tibi parvula res est :

Secta decet sanum comitem toga ; desine mecum
Eutrapelus, cuicunque nocere volebat
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes;
Dormiet in lucem; scorto postponet honestum
Officium; nummos alienos pascet; ad imum
Thrèx erit, aut olitoris aget mercede caballum.

Arcanum neque tu scrutaberis illius unquam,
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena reprendes;
Nec, quum venari volet ille, poëmata panges.
Gratia sic fratrum gemonorum, Amphionis atque
Zethi, dissiluit, donec specta severo
Conticuit lyra. Fraternis cessisse putatur
Morbibus Amphion: tu cede potestis amici
Lenibus imperiis; quotiesque educet in agros
Aetolis onerata plagis jumenta canesque,
Surge, et inhumanæ senium depone Camoenæ,
Coenæ ut pariter pulmenta laboribus emta;
Romanis solenne viris opus, utile famae,
Vitæque et membris; præsertim quæm valeas, et
Vel cursu superare canem vel viribus aprum
Possis: adde, virilia quod speciosius arma
Non est qui tractet; scis, quo clamore coronæ
Proelia sustineas campestria: denique saevam
Militiam puer et Cantabrica bella tuliústi
Sub duce, qui templis Parthorum signa refugit
Nunc, et si quid abest, Italis adjudicat armis.
Ac, ne te rethahas, et inexcusabilis abstes,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater; lacus Hadria; donec
Alferutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam (si quid monitoris eges tu)  
Quid, de quoque viro, et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idem est;
Nec retinent patulae commissa fideliter aures;
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret nulla puerve
Intra marmoreum venerandi limen amici;
Ne dominus pueri pulchri, caraeve puellae
Munere te parvo beat, aut incommodus angat.

Qualem commendes, etiam atque etiam adspice; ne max
Incutiunt aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omite tueri;
At penitus notum, si tentent criminia, serve,
Tuterisque tuo fidentem praesidio: qui
Dente Theonino quam circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries quum proximus arde:
Et neglecta solent incendia sumere vires.

Dulcis inexpertis cultura potentis amici,
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum sit ferat aura.
Oderunt hilarern tristes, tristemque jocos;
Sedatum celeres, agilem gnauumque remissi;
Pores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapore.
Deme supercilio nubem: plerumque modestus,
Occupat obscuri speciem, taciturnus acerbi.

Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum,
Ne te semper inops agitet vexetque cupido,
Ne pavor, et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillit, honos, an dulce lucellum,
An secretum iter, et fallentis semita vitae.
   Me quoties reficit gelidus Digestia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
Sit mihi, quod nunc est; etiam minus: et mihi vivam
Quod superest aevi, si quid superesse volun di:
Sit bona librorum et provisae frugis in annum
Copia; nee fluitem debiae spe pendulus horae.
Sed satis est orare Jovem, quae donat et auferit:
Det vitam, det opes; aequinum mi animum ipse parabo.

EPISTOLA XIX.

AD MAECENATEM.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poetas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum putealque Libonis
Mandabo siccis, adimam cantare severis.
Hoc simul edixi, non cessavere poëtae
Nocturno certare mero, putere diurno.

Quid? si quis vultu torvo ferus, et pede nudo,
Exiguaque toga, simuletque ex ore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagens aemula lingua,
Dum studet urbanus, tenditque disertus haber.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsanguem cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps;  
Non aliena meo pressi pede. Qui sibi fidel
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac, ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus; sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen: juvat immemorata ferentem
Ingenius oculisque legi manibusque teneri.

Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premit extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae! Spissis indigna theatris
Scripta pudet recitare, et nugis addere pondus,
Si dixi: Rides, ait, et Jovis auribus ista
Servas; fides enim manare poetica molla
Te solum, tibi pulcher. Ad haec ego naribus uti
Formido; et, luctantis acuto ne secer ungui,
Displacet iste locus, clambo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.
Vertumnnum Janumque, liber, spectare vides ;
Scilicet ut prosete Sosiorum pumice mundus.
Odisti claves, et grata sigilla pudico ;
Paucis ostendi gemis, et communia laudas ;
Non ita nutritus ! Fuge quo descendere gestis,
Non erit emisso reditus tibi. Quid miser egist ?
Quid volui ? dices, ubi quid te laeserit ; et scis
In breve te cogi, plenus quum languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas.
Contractatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticum, aut vincus mitteris Ilerdam.
Ridebit monitor non exauditus ; ut ille,
Qui male parentem in rupes protrusit asellum
Iratus : quis enim invitum servare laboret ?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus phures admovert aures,
Me libertino natum patre, et in tenui re
Majores pennas nido extendisse loqueris :
Ut, quantum generi demas, virtutibus addas.
Me primis Urbis bellis placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.
Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.


EPISTOLA I.

AD AUGUSTUM.

Quum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.

Romulus, et Liber pater, et cum Castore Pollux,
Post ingentia facta deorum in templum recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Floravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urìt enim fulgore suo, qui praegravat artes
Infra se positas: extinctus amabitur idem.
Praesenti tibi maturos largimur honores,
Jurandaque tuum per numen ponimus aras,
Nil ortumum alias, nil ortum tale fatentes.

Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat, et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit :
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabii vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitetur Albano Musas in monte locutas.

Si, quia Graiorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur :
Nil intra est olea, nil extra est in nuce duri.
Venimus ad summum fortunae : pingimus atque
Psallimus, et luctamur Achivis doctius unctis.

Si meliora dies, ut vina, poëmata reddit,
Scire velim, pretium chartis quotos arroget annus.
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet ? an inter
Viles atque novos ? excludat jurgia finis. —

Est vetus atque probus, centum qui perfectit annos. —
Quid ? qui deperiti minor uno mense vel anno,
Inter quos referendus erit ? veteresque poëtas ?
An quos et praesens et postera respuat aetas ? —

Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno. —
Utor permisso, caudaeque pilos ut equinae,
Paulatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui reedit in fastos, et virtutem aestimat annis,
Miraturque nihil, nisi quod Libitina sacravit.

Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est, et mentibus haeret
Paene recens ? adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior ; aufert
Pacuvius docti famam senis, Accius alti :
Dicitur Afrani toga convenisse Menandro;
Plautus ad exemplar Siculi prope mere Epicharmi;
Vincere Caecilius gravitate, Terentius arte.

Hoc edict, et hoc arcto stipata theatro
spectat Roma poenas, habet hos numeratique poetas
Ad nostrum tempus Livii scriptoris ab aevo.

Interdum vulgus rectum videt; est ubi peccat.
Si vateres ita miratur laudatque poetas,
Ut nihil anteferat, nihil illis comparet, errat:
Si quaedam nimis antique, si pleraque dure
Dicere cedit eos, ignave multa fatetur,
Et sapit, et mecum facit, et Jove judicat aequo.

Non eodem insessor delendae carmina Livii
Esse reor, memini quae plagosum mihi parvo
Orbiliun dictare sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,
Injus totum ducit venditque poema.

Indignor quidquam reprehendi, non quia crasse
Compositum illevide putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.

Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament perisse pudorem

Cuncti paene patres, ea quom reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt;
Vel quia turpe putant parere minoribus, et, quae

Imberbi didicere, senes perdenda fateri.

Jam Saliare Numae carmen qui laudat, et illud,
Quod mecum ignorant, solus vult scire videri:
Ingenius non illa favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.

Quod si tam Graecis novitas invisa fuisse,
Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritum publicus usus!
Ut primum positis nugari Graecia bellis
Coepit, et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum;
Marmoris aut eboris fabros aut aeris amavit;
Suspendit picta vultum mentemque tabella;
Nunc tibicinisus, nunc est gavisa tragoedis:
Sub nutrice puella velut si luderet insana,
Quod cupide petiit, mature plena reliquit.

Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuerre bona ventique secundi.

Romae dulce diu fuit et solenne, reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis, et calet uno
Scribendi studio: puerique patresque severi
Fronde comas vincti coenant, et carmina dictant.
ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacio; et, prius orto
Sole vigil, calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare: quod medicorum est.
Promittunt medici: tractant fabrilia fabri:
Scribimus inducti doctique poëmata passim.

Hic error tamen, et levis haec insania, quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio, puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo.
Militiae quamquam piger et malus, utilis urbi;
Si das hoc, parvis quoque rebus magna juvari.

Os tenerum pueri balbumque poëta figurat;
Torquet ab obscoenis jam nunc sermonibus aurem,
Mex etiam pectus praeeptis format amicis,
Asperitatis et invidia correcta et irae; Recte facta refert; orientia tempora notis Instruct exemplis; inopem solatur et aegrum. Castis cum puere ignara puella marit.


Agricolae prisci, fortes, parvoque beatit,

Condita post frumenta, levantes tempore festo Corpus, et ipsum animum spe finis dura ferentem,

Cum sociis operum, puere, et conjuge fida,

Tellurem porco, Silvanum lacte piabant,

Floribus et vino Genium, memorem brevis aevi.

Fescennina per hunc invecta licentia morem

Versibus alternis opprobria rustica fudit;

Libertasque recurrentes accepta per annos

Lusit amabiliter, donec jam saevus apertam

In racem verti coepit jocus, et per honestas

Ire domos impune minax. Doluere cruento

Dente lacesiti; fuit intactis quoque cura

Conditione super communi; quin etiam lex

Poenaque lata, malo quae nollet carmine quemquam

Describi. Vertere modum, formidine fustis

Ad bene dicendum delectandumque redacti.

Graecia capta serum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius; et grave virus

Munditiae pepulere: sed in longum tamen aevum

Manserunt hodieque manent vestigia ruris.

Serus enim Graecis admovit acuminis chartis;

Et post Punica bella quietus quaerere coepit,

Quid Sophocles et Thespis et Aeschylus utile ferrent.

Tentavit quoque rem, si digne vertere posset;
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis, et feliciter audet;
Sed turpe putat inscite metuitque lituram.

Creditur, ex medio quia res accessit, habere
Sudoris minimum, sed habet Comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi;
Ut patris attenti; lenonis ut insidiosi:
Quantus sit Doseennus edacibus in parasitis;
Quam non adstricto percurrat pulpita socco.
Gestit enim numnum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tuli ad scenam ventoso Gloria curru,
Examinat lentus spectator, sedulus inflat.
Sic leve, sic parvum est, animum quod laudis avarum
Subruit ac reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.

Saepe etiam audacem fugat hoc terretque poëtam.
Quod numero plures, virtute et honore minores,
Indocti stolidique, et depugnare parati,
Si discordet eques, media inter carmina poscunt

Aut ursum aut pugiles: his nam plebecula gaudet.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis;
Esseda festinant, pilenta, petorrita, naves;
Captivum portatur ebur, captiva Corinthus.

Si foret in terris, rideret Democritus; seu
Diversum confusa gregis panthera camelio,
Sive elephas albus vulgi converteret ora:
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura.
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus, aut mare Tuscum:
Tanto cum strepitu ludi spectantur, et artes,
Divitiæque peregrinae; quibus oblitus actor
Quum stetit in scena, concurret dextera laevae.

Dixit adhuc aliquid? — Nil sane. — Quid placet ergo? —
Lana Tarentino violas imitata veneno.

Ac ne forte putes, me, quae facere ipse recusem,
Quum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poëta: meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet;
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age, et his, qui se lectori credere malunt,
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris, et vatibus addere calcar,
Ut studio majore petant Helicona virentem.

Multa quidem nobis facimus mala saepe poëtae,
(Ut vineta egomet caedam mea) quum tibi librum
Solicitó damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprendere versum;
Quum loca jam recitata revolvimus irrevocati;
Quum lamentamur, non apparere labores

Nostros, et tenui deducta poëmatà filo;
Quum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Acessas, et egere vetes, et scribere cogas.

Sed tamen est operæ pretium cognoscere, quales
Aedituós habeat bellí spectata domique
Virtus, indigno non committenda poëtæ.

Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale numisma, Philippus.
Sed veluti tractata notam labemque remittunt

Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se, praefer Apellem,
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boetium in crasso jurare sære natum.

At neque dedecorant tua de se judicia, atque
Munera, quae multa dantum cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae;
Nec magis expressi vultus per æænae signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum, quam res componere gestas;
Terrarumque situs et flumina dicere, et arces
Montibus impositas, et barbaræ regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam;
Si, quantum cuperem, possem quoque. Sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urget,
Praecipue quum se numeris commendat et arte:
Discit enim cius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In peius vultu proponi cereus usquam,
Nec prave factis decorari versibus opto:
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsæ porrectus aperta,
Deferar in vicum vendentem thus et ordores
Et piper et quidquid chartis amicitur ineptis.
EPISTOLARUM LIB. II. 2.

EPISTOLA II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puercum tibi vendere, natum
Tibure vel Gabiis, et tecum sic agat: Hic et
Candidus, et talos a vertice pulcher ad imos,
Fiet etique tuae nummorum millibus octo,
Verna ministerii ad nutus aptus heriles,
Literulis Graecis imbutus, idoneus arti
Casibet, argilla quidvis imitaberis uda;
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urget me nulla; meo sum pauper in aere:
Nemo hoc manganum faceret tibi: non temere a me
Quivis ferret idem: semel hic cessavit, et, ut fit,
In scalis latuit metuens pendentis habenae.
Des nummos, excepta nihil te si fuga laedit.
Ille ferat pretium, poenae securus, opinor.
Prudens emisti vitiosum; dicta tibi est lex:
Insequeris tamen hunc, et lite moraris iniqua.

Dixi me pigment profiscienti tibi, dixi
Talibus officiis prope mancum; ne mea saevus
Jurgares ad te quod epistola nulla veniret.
Quid tum profeci, mecum facientia jura
Si tamen attinent? Queris super hoc etiam, quod
Expectata tibi non mittam carmina mendax.

Luculli miles collecta viatica multis
Aerumnis, lassus dum nocu sterit, ad assem
Perdiderat: post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis;
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat. I pede fausto,
Grandia laturus meritorum praemia! Quid stas?
Post haec ille catus, quantumvis rusticus, Ibit,
Ibit eo quo vis, qui zonam perditid, inquit.

Romae nutiri mihi contigit atque doceri
Iratus Graiis quantum nocuisset Achilles:
Adjecere bonae paulo plus airtis Athenae;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aëstus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimiser Phìippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem: sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?

Singula de nobis anni praedantur euntes;
Eripuere jocos, Venerem, convivia, ludum;
Tendunt extorquere poëmata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes; hic delectatur iambis;
Ille Bionis sermonibus et sale nigro.

Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? Renuis quod tu, jubet alter;
Quod petis, id sane est invisum acidumque duobus.

Praeter cetera, me Romaene poëmata censes
Scribere posse, inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relietis
Omnibus officiis: cubat hic in colle Quirini,
Hic extremo in Aventino; visendus uterque:
Intervalla vides humane commoda. — Verum
Purae sunt plateae, nihil ut meditantibus obstet. —
Festinat calidus mulis gerulisque redemtor;
Torquet nunc lapidem, nunc ingens machina tignum;
Tristia robustis luctantur funera plautris;
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc, et versus tecum meditare canoros.
Scrip torum chorus omnis amat nemus, et fugit urbes,
Rite cientes Bacchi, somno gaudentis et umbra.
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contacta sequi vestigia vatum?
Ingénium, sibi quod vacuas desumsit Athenas,
Et studiis annos septem delet, insensuitque
Libris et curis, statua taciturnius exit
Plerumque, et risu populum quartit: hic ego rerum
Fluctibus in mediis, et tempestatibus urbis,
Verba lyrae motura somum connectere digner?
Auctor erat Romae consulto rhetor, ut alter
Alterius sermone meros audiret honores;
Gracus ut hic illi foret, huic ut Mucius ille.
Quis minus argutos vexat furor iste poetas?
Carmina compono, hic elegos; mirabile visu
Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedium!
Mox etiam, si forte vacas, sequo, et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimur hostem,
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius: ille meo quis?
Quis, nisi Callimachus? si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Quum scribo, et supplex populi suffragia captō:
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina: verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant quidquid scripserē, beati.

At qui legitimum cupiet fecisse poēma,
Cum tabulis animum censoris sumet honesti;
Audebit quaecunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versus adhuc intra penetralia Vestae.

Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quae, priscis memorata Catonibus atque Cethegis,
Nunc situs informis premit et deserta vetustas:
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus, puroque simillimus amni,
Fundet opes, Latiumque beabit divite lingua.
Luxuriantia compescct, nimis aspera sano
Levabit cultu, virtute carentia tollet:
Ludentis speciem dabit, et torquabitur, ut qui
Nunc Satyrum nunc agrestem Cyclopa movetur.

Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me, vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argia,
Qui se credebat miro audire tragœdios,
In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More; bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis,
Et signo laeso non insanire lagenæ;
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque reductus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servasti, ait, cui sic extorta voluptas,
Et demtus pretium mentis gratissimus error.

Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum ;
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.

Quocirca mecum loquor haec, tacitusque recordor :
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis : quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes ?
Si vulnus tibi monstrata radice vel herba
Non fieret levis, fugeres radice vel herba

Proficiente nihil curario. Audieras, cui
Rem di donarent, illi deedere pravam

Stultitiam ; et, quam sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus idem ?

At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te ; nempe ruberes,
Viveret in terris te si quis avarior uno.

Si proprium est, quod quis libra mercatus et aere est,
Quaedam, si credis consultis, mancipat usus :

Qui te pascit ager, tuus est ; et vilius Orbis
Quum segetes occat tibi mox frumenta daturas,
Te dominum sentit : das nummos, accipis uvam,
Pullos, ova, cadum temeti : nempe modo isto

Paulatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emtum.

Quid refert, vivas numerato nuper an olim ?

Emtor Aricini quondam Veientis et arvi

Emtum coenat olus, quamvis aliter putat ; emtis

Sub noctem gelidam lignis caldefactat aënum ;

Sed vocat usque suum, qua populus adsa certis

Limitibus vicina refugit jurgia ; tanquam

Sit primum quidquid, puncto quod mobilis horae,

Nunc prece, nunc pretio, nunc vi, nunc morte suprema,

Permutet dominos et cedat in altera jura.
Sic, quia perpetuos nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? Quidve Calabris
Saltibus adjici Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmam, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tintatas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praefeat Herodis palmetis pinguiibus; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humiliae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.

Utar, et ex modico, quantum res poscet, acervo
Tollam; nec metuam, quid de me judicet heres,
Quod non plura datis invenerit: et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque summum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exigo gratoque fruaris tempore raptim.
Pauperies immunda procul procul absit: ego, utrum
Nave serar magna an parva, serar unus et idem.
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris;
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? cetera jam simul isto
Cum vitio fugere? caret tibi pectus inani
Ambitione? caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos leures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te examta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis, atque bibisti;
Tempus abire tibi est; ne potum largius aequo
Rideat et pulset lasciva decentius aetas.
Q. HORATII FLACCI

EPISTOLA AD PISONES.

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus, velut aegri somnia, vanae
Fingentur species; ut nec pes, nec caput uni
Reddatur formae. — Pictoribus atque poëtis
Quidlibet audendi semper fuit aqua potestas. —
Scimus, et hanc veniam petimusque damusque vicissim:
Sed non ut placidis coëant immitia: non ut
Serpentes avibus gementur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus; quam lucus et ara Dianae,
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum, aut pluvius descriptur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis, simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem lenia nervi
Deficiunt animique; professus grandia turget;
Terra Neptuno, classes aquilonibus arcet
Regis opus; sterilisve diu palus aptaque remis
Vicinas urbes alit, et grave sentit aratrum;
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius. Mortalia facta peribunt:
Nedum sermonum stat honos et gratia vivax.
Multa renascentur quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi
Res gestae regumque ducumque et tristia bella.
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant, et adhuc sub judice lis est.
Archilochum proprium rabies armavit iambo.
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares
Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus divos; puerosque deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.

Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor?
Cur nescire, pudens prave, quam discere malo?
Versibus exponi tragicis res comica non vult:
Indignatur item privatis, ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem Comoedia tollit,
Iratusque Chremes tumido deligitat ore:
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, quum pauper et exsul, uterque
Projicit ampullas et sesquipedalia verba,
Si cor spectantis curat tetigisse querela.
Non satis est pulchra esse poëmata; dulcia sunt,
Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrient, ita fientibus affient
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu. Male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia moestum
Vultum verba decent; iratum plena minarum;
Ludentem lasciva; severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortuarum habitum; juvat, aut impellit ad iram,
Aut ad humum moerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis abscona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, divusne loquatur an heros;
Maturusne senex anadhuc florente juventa
Fervidus; et matrona potens an sedula nutrix;
Mercatorne vagus cultorne virentis agelli;
Colchus an Assyrius; Thebis nutritus an Argis.

Aut famam sequere, aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem;
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis, et audes
Personam formare novam, servetur ad imum
Qualis ab incepto processerit, aut sibi constet.
Difficile est proprie communia dicere: tuque
Rectius Iliacum carmen diducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Nec circa vilem patulumque moraberis orbem;
Nec verbum verbo curabis reddere fidus
Interpres; nec desilies imitator in arctum,
Unde pedem proferre pudor vetet aut operis lex.

Nec sic incipies, ut scriptor cyclicus olim:
Fortunam Priami cantabo et nobile bellum.
Quid dignum tanto feret hic promissor hiatus?
Parturient montes, nascetur ridiculus mus.
Quanto rectius hic, qui nihil molitur inepte:

Die mihi, Musa, virum, captae post tempora Troiae,
Qui mores hominum multorum vidit et urbes.
Non fumum ex fulgore, sed ex fumo dare lucem
Cogit aut, ut speciosa dehine miracula promat,
Antiphates, Scyllamque, et cum Cyclope Charybdin.

Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo.
Semper ad eventum festinat, et in medias res,
Non secus ac notas, auditorem rapit, et quae
Desperat tractata nitescere posse, reliquit;
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.

Tu, quid ego et populus mecum desideret, audi.
Si fautoris egens aulae manentis, et usque
Sessuri, donec cantor, Vos plaudite, dicat:
Astatis cujusque notandi sunt tibi mores,
Mobiliusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.

Imberbus juvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis, cupidusque, et amata relinquere pernix.

Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honoris,
Commisisse caveat, quod mox mutare laboret.
Multa senem circumvenient incommoda; vel quod
Quaerit, et inventis miser abstinet, ac timet uti; Vel quod res omnes timide gelideque ministrat, Dilator, spe longus, inera, avidusque futuri Difficilis, querulus, laudator temporis acti Se pueru, castigator censorque minorum. Multa ferunt anni venientes commoda secum, Multa recedentes adimunt. Ne forte seniles Mandentur juveni partes, puerque viriles; Semper in adjunctis aevoque morabimur aptis.

Aut agitur res in scenis, aut acta refertur. Segnius irritat animos demissa per aurem, Quam quae sunt oculis subjecta fidelibus, et quae Ipse sibi tradit spectator. Non tamen intus Digna geri promes in scenam; multaque tolles Ex oculis, quae mox narret facundia praesens. Ne pueros coram populo Medea trucidet;

Aut humana palam coquat exta nefarius Atreus; Aut in avem Progne vertatur, Cadmus in anguem. Quodcumque ostendis mihi sic, incredulus odi.

Neve minor neu sit quinto productior actu Fabula, quae posci vult et spectata reponi:
Nec deus intersit, nisi dignus vindice nodus Inciderit: nec quarta loqui persona laboret.

Actoris partes Chorus officiumque virile Defendat; neu quid medios intercinat actus, Quod non proposito conducat et haereat apte. Ille bonis faceatque et consilietur amice, Et regat iratos, et amet pacare tumentes:
Ille dapes laudet mensae brevis; ille salubrem Justitiam, legesque, et apertis otia portis:
Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis.

Tibia non, ut nunc, orichalco vincita, tubaeque Aemula, sed tenuis simplexque foramine pauco Adspirare et adesse Choris erat utilis, atque Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbem
Lator amplexi murus, vinoque diurno.
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus, urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem:
Sic etiam fidibus voces crevere severis,
Et tult eloquium insolitum facundia praeceps;
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.

Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolae gravitate jocum tentavit, eo quod
Illcebris erat et grata novitate morandus
Spectator, functusque sacris, et potus, et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo;
Ne, quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Magret in obscuras humili sermone tabernas;
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego honorata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic ènitat tragico differe colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulousque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem; sudet multum, frustraque laboret
Post hunc personae pallaeque repertor honestae
Aeschylus et modicus intravit pulpitum tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his Comoedia, non sine multa
Laude; sed in vitium libertas excidit, et vim
Dignam legi regi. Lex est accepta, Chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liqueere poetae:
Nec minimum meruere decus, vestigia Graeca
Ausi deserere, et celebrare domestica facta,
Vel qui praetextas, vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quam lingua, Latium, si non offenderet unum-
Quemque poetarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod ncn
Multa dies et multa litura coeruicte, atque
Persectum decies non castigavit ad unguem.

Ingenuum miser quia fortunatius arte
Credit, et excludit sanos Helicone poetas
Democritus, bona pars non unques ponere curat,
Non barbar, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poetae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius facetet meliora poemata. Verum
Nihil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi:

Minus et officium, nil scribens ipse, docebo;
Unde parentur opes; quid alat formetque poetam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socratiae poterunt ostendere chartae:
Verbaque provisam rem non invita sequitur.
Qui didicit, patriae quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis; ille prefecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula, nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.
Graiiis ingeniun, Graiiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discent in partes centum diducere. — Dicas,
Filius Albini, si de quincuncem remotum est
Uncia, quid superet? — Poteras dixisse: Triens. — Eu!
Rem poteris servare tuam. Redit uncia, quid fit? —
Semis. — An, haec animos aerugo et cura peculi
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro, et levi servanda cupresso?
Aut prodesse voluit aut delectare poetae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecepies, esto brevis, ut cito dicta
Perципiant animi dociles, teneantque fideles.
Omne supervacuum pleno depectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quocunque volet, poscat sibi fabula credi;
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae senatorum agitant expertia frugis;
Celai prætereunt austera poëmata Ramnes:
Omne tuit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus.
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet quodunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit quae, si propius stes,
Te capiet magis, et quaedam, si longius abestes.
Haec amat obscurum; volet haec sub luce videri,
Judicis argutum quae non formidat acumen:
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum, et per te sapis, hoc tibi dictum
Tolle memori: certis medium et tolerabile rebus
Recte concedi: consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cascellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non dò, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum ungumentum, et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandi,
Si pulsum a summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere! — Quidnisi?
Liber et ingenius, præsertim census equestrem
Summam nummorum, vitioque remotus ab omni.—
Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens: si quid tamen olim
Scripseris, in Maecul descendat judicis aurea,
Et patris, et nostras, nonunique prematur in annum,
Membranis intus positis. Delere licebit,
Quod non edideris: nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus;
Dictus ob hoc lenire tigres rabidosque leones:
Dictus et Amphion, Thbanae conditor urbis,
Saxa movere sono testudinis, et prece blanda.
Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secerere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus,
Tyrtaeusque mares animos in Martia bella
Versibus exacuit. Dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pircis tentata modis, ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae solera, et cantor Apollo.

Natura fieret laudabile carmen, an arte,
Quaesitum est. Ego nec studium sine divite vena,
Nec rude quid possit video ingenium: alterius sic
Altera poscit opem res, et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse: Ego mira poëmata pango:
Occupet extremum scabies; mihi turpe reliqui est,
Et, quod non didici, sans nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Divos agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor si sciet inter-
Nescere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui.
Nolito ad versus tibi factos ducere plenum
Lactitiae ; clamabit enim, Pulchre! bene! recte!
Pallescet super his ; etiam stillabit amicus
Ex oculis rorem ; saliet, tundet pede terram.
Ut, quae conductae plorant in funere, dicunt
Et faciant prope plura dolentibus ex animo ; sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urguere culullis,
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, Corrige sodes
Hoc, aiebat, et hoc. Melius te posse negares,
Bis terque expertum frustra, delere jubebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere, malles,
Nullum ultra verbum aut operam insumbat inanem
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendat inertes,
Culpabit duros, incomitis allinet atrum
Transverso calamo signum, ambitiousa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigae dictum, mutanda notabit;
Fiet Aristarchus; non dicet; Cur ego amicum
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius uarguet,
Aut fanaticus error, et iracunda Diana,
Vesanum tetigisse timent fugiuntque poetam,
Qui sapiunt; agitant pueri, incautique sequuntur,
Hic dum sublimis versus ructatur, et errat,
Q. HORATII FLACCI

Si veluti merulis intentus decidit aucept
In puteum foveamve, licet, Succurrite, longum
Clamet, io cives! ne sit, qui tollere curet.
Si curet quis opem ferre, et demittere funem,
Qui scis, an prudens huc se projecerit, atque
Servari nolit? dicare, Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentes frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit; nec, si retractus erit, jam
Fiet homo, et ponet famosae mortis amorem.
Nec satis apparat, cur versus factitet; utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus:
Quam vero arripuit, tenet, occiditque legendo,
Non missura cutem, nisi plena cruoris, birudo.
EXPLANATORY NOTES
EXPLANATORY NOTES.

ODES.

The word Ode (from the Greek ὕμνος,) was not introduced into the Latin tongue until the third or fourth century of our era, and was then first used to denote any pieces of a lyric nature. The grammarians, perceiving that Horace had more than once used the word carmen to designate this kind of poetry, ventured to place it at the head of his odes, and their example has been followed by almost all succeeding editors. We have no very strong reason, however, to suppose that the poet himself ever intended this as a general title for his lyric productions. (Compare Les Fées d’Horace, par Saranod, vol. 1. p. 6.)

Our 1. Addressed to Mæcenas, and intended probably by Horace as a dedication to him of part of his odes. It is generally thought that the poet collected together and presented on this occasion the first three books of his lyric pieces. From the complexion, however, of the last ode of the second book, it would appear that the third book was separately given to the world, and at a later period.

The subject of the present ode is briefly this: The objects of human desire and pursuit are various. One man delights in the victor’s prize at the public games, another in attaining to high political preferment, a third in the pursuits of agriculture, &c. My chief aim is the successful cultivation of lyric verse, in which if I shall obtain your applause, O Mæcenas, my lot will be a happy one indeed.

1.—2. 1. Mæcenas ataxis, &c. “Mæcenas, descended from regal ancestors.” Caius Cilius Mæcenas, who shared with Agrippa the favour and confidence of Augustus, and distinguished himself by his patronage of literary men, is said to have been descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, A. U. C. 445.—2. O et præsidium, &c. “O both my patron and sweet glory.” The expression dulce decus meum refers to the feeling of gratification entertained by the poet in having so illustrious a patron and friend.—The synaloepha is neglected in the commencement of this line, as it always is in the case of O, Heu, Ah, &c.; since the voice is sustained and the hiatus prevented by the strong feeling which these interjections are made to express.

3. Sunt quae curriculo, &c. “There are some, whom it delights to have collected the Olympic dust in the chariot-course.” i.e. to have contended for the prize at the Olympic games. The Olympic are here put αὐτοὶ ῥήχοι for any games. The Grecian games were as follows: 1. The Olympic, celebrated at Olympia in Elis, on the banks of the Alpheus, after an interval of four years, from the eleventh to the fifteenth of the month
Hecatombeæon which corresponds nearly to our July. It is uncertain whether Pelops or Hercules was their founder. After the invasion of the Heraclidæ, Iphitus renewed them, (884 B.C.) and Coroebus a second time, 776 B.C. They were celebrated in honour of Jupiter: the crown was of wild olive, ὀρέσσις.—2. The Pythian, in honour of Apollo, celebrated on the Cretian plain near Delphi, at first every nine, but subsequently every five, years. The season for holding them was the spring. The crown was of laurel.—3. The Nemean. These were originally funeral games, (ἅγιοι νεκροταφεῖς,) in memory of Archermorus. Hercules, however, after having killed the Nemean lion, consecrated them to Jupiter. They were celebrated in a grove near the city of Nemea, in the second and fourth years of every Olympiad. The crown was of fresh parsley. 4. The Isthmian. Originally established in honor of Poseidon, but afterwards re-modelled by Theseus, and consecrated to Neptune. They were held on the isthmus of Corinth, twice during each Olympiad. The crown was originally of pine, and afterwards of withered parsley, but the pine subsequently came again into use.

4. Metaque servidis, &c. "And whom the goal, skilfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in avoiding the meta (σφήνα) or goal. In the Greek hippodrome, as well as in the Roman circus, a low wall was erected which divided the Spatium, or race-ground, into two unequal parts. Cassiodorus calls it the spina. At each of its extremities, and resting on hollow basements, were placed three pillars formed like cones; these cones were properly called meta, (σφήνα); but the whole was often collectively termed the singular meta. The chariots, after starting from the carceres, or barriers, where their station had been determined by lot, ran seven times around the spina. The chief object, therefore, of the rival charioteers, was to get as near to the spina, as to graze (εἰκτε) the meta in turning. This of course would give the shortest space to run, and, if effected each heat, would ensure the victory. Compare Burgess, Description of the Circus on the Via Appia, p. 65.

5—6. Palmaque nobilis. "And the ennobling palm." Besides the crown, a palm-branch was presented to the conqueror at the Grecian games, as a general token of victory: this he carried in his hand.—6. Terrarum dominos. "The rulers of the world," referring simply to the gods, and not, as some explain the phrase, to the Roman people.

7—10. Hunc. Understand juven. Hunc in this line; illum in the 9th; and gaudenien in the 11th, denote, respectively, the ambitious aspirant after popular favours, the covetous man, and the agriculturist.—8. Certat tergeminis, &c. "Vie with each other in raising him to the highest offices in the state." Honoribus is here the dative, by a Graecism, for ad honores. The epithet tergeminis is equivalent merely to ampiissimis.—9. Illum. Understand juven.—10. Libycis. One of the principal granaries of Rome was the fertile region adjacent to the Syria Minor, and called Byzacium or Emporium. It formed part of Africa Propria. Horace uses the epithet Libycis for Africis, in imitation of the Greek writers, with whom Libya (Διόν) was a general appellation for the entire continent of Africa.

11—15. Sarcula. "With the hoe." Sarculum is for servileolum, from servio.—12. Attaliciæ conditionibus. "For all the wealth of Attalus." Alluding to Attalus 3d, the last king of Pergamus, famed for his riches,
which he bequeathed, together with his kingdom, to the Roman people.—
13. Tract Cypria. The epithet “Cyprian” seems to allude here not so much to the commerce of the island, extensive as it was, as to the excellent quality of its naval timber. The poet, it will be perceived, uses the expressions Cypria, Myrtoum, Icaria, Africum, Massici, &c. aer,"

for any ship, any sea, any waves, &c.—14. Myrtoum. The Myrtou-

an sea was a part of the Egean, lying, according to Strabo, between Crete, Argolis, and Attica.—Pavivus nauta, “becoming a timid mariner.”—

15. Icarus fudibus. The Icarian sea was part of the Egean, near the islands of Icaria, Mycone, and Gyaros. It derived its name, not as the ancient mythologists pretend, from Icarus, the son of Daedalus, who, according to them, fell into it and was drowned, but from the first of the islands just mentioned, (Icaria, i.e. Isaur) the appellation of which denotes in the Phoenician language “the island of fish.” Compare Bochart, Geogr. Sacr. 1. 8.—Africum. The wind Africum denotes, in strictness, the “West-South-West.” In translating the text it will be sufficient to render it by “South-West.” It derived its name from the circumstance of its coming in the direction of Africa Propria.

16—19. 16. Mercator. The Mercatores, among the Romans, were those who, remaining only a short time in any place, visited many countries, and were almost constantly occupied with the exportation or importation of merchandise. The Negotiatores, on the other hand, generally continued for some length of time in a place, whether at Rome, or in the provinces.—Metuens. “At long as he dreads.”—Othum et oppidi, &c.

“Praises a retired life, and the rural scenery around his native place.”—

18. Pausperis. “The pressure of contracted means.” Horace and the best Latin writers understand by pauperies and paupertas, not absolute poverty, which is properly expressed by egestas, but a state in which we are deprived indeed of the comforts, and yet possess in some degree, the necessaries, of life.—19. Massici. Of the Roman wines, the best growths are styled indiscriminately Massicum and Falernum (vinum.) The Massic wine derived its name from the vineyards of Mons Massicus, now Monte Massico, near the ancient Sinuessa. The choicest wines were produced on the southern declivities of the range of hills which commences in the neighbourhood of Sinuessa, and extend for a considerable distance inland, and which may have taken their general name from the town or district of Falernus. But the most conspicuous, or the best exposed among them, seems to have been the Massic; and as in process of time several inferior growths were confounded under the common name of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintage.

20—21. 20. Partem solid. &c. Upon the increase of riches, the Romans deferred the cena, which used to be their mid-day meal, to the ninth hour, (or three o’clock afternoon,) in summer, and the tenth hour in winter, taking only a slight repast (prandium) at noon. Nearly the whole of the natural day was therefore devoted to affairs of business, or serious employment, and was called in consequence dies solidus. Hence the voluntary, who begins to quaff the old Massic before the accustomed hour, is said “to take away a part from the solid day,” or from the period devoted to more active pursuits, and expend it on his pleasures. This is what the poet, on another occasion, (Ode 2. 7. 6.) calls “breaking the lingering day with wine,” dies moraret frangere mero.—21. Arbuto. The arbuto (or arbus) is the arbute, or wild-strawberry tree, corresponding to the ἀρύπατα of the Greeks, the uedo of Pliny, and the arbuzus uedo of Linnaeus,
class 10. The fruit itself is called ἕρμος, μέρμιον, or μέρμιολον, (ABA-
νας, 2. 35.) and in Latin arbutum. It resembles our strawberry very
closely, except that it is larger, and has no seeds on the outside of the
pulp like that fruit. The arbute tree possesses medicinal qualities: its
bark, leaves, and fruit are very astrigent; and hence, according to Pliny,
the origin of the Latin name unedo, (unus and edo,) because but one
berry could be eaten at a time. The same writer describes the fruit as indigest-

23—28. 22. Sacra. The fountain-heads of streams were supposed
to be the residence of the river-deity, and hence were always held sa-
cred. Fountains generally were sacred to the nymphs and rural divin-
ties.—23. Et litus tudes, &c. "And the sound of the trumpet intermingled
with the notes of the claron." The tube was straight, and used for
infantry; the claron was bent a little at the end, like the augur's staff, and
was used for the cavalry: it had the harsher sound. —25. Detecta.
"Held in detestation." Taken passively. — Manet. "Passes the night."—
Sub Jove frigido. "Beneath the cold sky." Jupiter is here taken figurati-
vely for the higher regions of the air. Compare the Greek phrase το
tainous country of the Marsi, in Italy, abounded with wild boars of
the fiercest kind.

29—34. 29. Me. Some editions have Tc, referring to Maccenas; an
inferior reading. — Edrae. "Ivy-crowns." The species of ivy here allu-
ded to is the Edrae nigra, sacred to Bacchus, and hence styled θεους
by the Greeks. It is the Edrae poeticae of Baulbin. Servius says that poets
were crowned with ivy, because the poetical fury resembled that of the
Bacchanalians. — Doctarum premia fontium. Poets are called docti,
"learned," in accordance with Grecian usage: δοξιδος σοφις. —30. Dis
missus superis. "Raise to the converse of the gods above."—33. Euterpe
cehilei, &c. Euterpe and Polyhymnia are meant to denote any of the
Muses. —34. Lesbiam refugi, &c. "Refuses to touch the Lesbian lyre."
The lyre is called "Lesbian" in allusion to Sappho and Alces, both na-
tives of Lesbos, and both famed for their lyric productions.

ODE. 2. Octavianus assumed his new title of Augustus on the 17th
of January (xvii1. Cal. Febr.) A. U. C. 727. On the following night Rome
was visited by a severe tempest, and an inundation of the Tiber. The
present ode was written in allusion to that event. The poet, regarding
the visitation as a mark of divine displeasure, proceeds to inquire on what
deity they are to call for succour. — Who is to free the Romans from
the pollution occasioned by their civil strife? Is it Apollo, god of prophethn?
Or Venus, parent of Rome? Or Mars, founder of the Roman line? Or
Mercury, messenger of the skies? — It is the last, the avenger of Caesar,
the deity who shoulds his godhead beneath the person of Augustus.
He alone, if heaven spare him to the earth, can restore to us the favour
of Jove, and national prosperity.

1—4. 1. Terris. A Grecism for in terras.—Dira granatiae. Every
thing sent by the wrath of the gods (dei ira) was termed dirum.—2. Pa-
ter. "The Father of Gods and men." Jupiter. Ἡμί πράγμαι τε Σόιν τε,
Rubente dextera. "With his red right hand." Red with the reflected glare
5—10. 5. Gentes. Understand timentes. "He has terrified the nations, fearing lest," &c. Analogous to the Greek idiom, ἔπεμψαν ἀπειρῶν—6. Sacras arcas. Alluding to the deluge of Deucalion in Thessaly.—Nunc monstra. "Wonders before unseen."—7. Proteus. A sea-deity, son of Oceanus and Tethys, gifted with prophecy and the power of assuming any form at pleasure. His fabled employment was to keep "the flocks" of Neptune, i. e. the phoca, or seals.—8. Visere. A Græcism for ad vireno.—10. Palumbis. The common reading is columbis; but the true one is palumbis. The "palumbæ," or "wood-pigeons," construct their nests on the branches and in the hollows of trees; the columba, or "doves," are kept in dove-cotes.

13—16. 13. Fluvium Tiberinum. "The yellow Tiber." A recent traveller remarks, with regard to this epithet of the Tiber: "Yellow is an exceedingly undescriptive translation of that tawny colour, that mixture of red, brown, grey and yellow, which should answer to flavus here; but I may not deviate from the established phrase, nor do I know a better." (Rome in the nineteenth century, vol. 1. p. 84.)—14. Litore Etrusco. The violence of the storm forced the waves of the Tiber from the upper or Tuscan shore, and caused an inundation on the lower bank, or left side, of the river, where Rome was situated.—15. Monumenta regis. "The memorial of King Numa." Alluding to the palace of Numa, which, according to Plutarch, stood in the immediate vicinity of the temple of Vesta, and was distant from his other residence on the Quirinal hill. (Plut. Vit. Num. c. 14.)—16. Vesta. What made the omen a peculiarly alarming one was, that the sacred fire was kept in this temple, on the preservation of which the safety of the empire was supposed in a great measure to depend. Compare Ovid. Trist. 3. 1. 29. "Hic focus est Vesta, qui Pallada servat et ignem." If a vestal virgin allowed the sacred fire to be extinguished, she was scourged by the Pontifex Maximus. Such an accident was always esteemed most unlucky, and expiated by offering extraordinary sacrifices. The fire was lighted up again, not from another fire, but from the rays of the sun, in which manner it was renewed every year on the first of March, that day being anciently the beginning of the year. Compare Lipius, de Vesta et Vestalibus Synchrona.

17—19. 17. Ilia dum se, &c. "While the god of the stream, lending too ready an ear to the wishes of his spouse, proudly shows himself an intermeddling avenger to the complaining Ilia." The allusion is to Ilia or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Caesar, whose assassination she is here represented as bewailing. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrius in his scholia on this ode, makes her to have been cast into the Tiber, previous to which she had become the bride of the Anio. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates as usurios annum. Servius (ad Aen. 1. 274.) adds to this version of the fable, as adopted by Horace and others. Aaron also, in his scholia on the present passage, speaks of Ilia as having married the god of the Tiber. According to the account which he gives, Ilia was buried on the banks of the Anio, and the river, having overflowed
its borders, carried her remains down to the Tiber; hence she was said to have espoused the deity of the last mentioned stream. It may not be improper to add here a remark of Niebuhr's in relation to the name of this female. "The reading Rhea," observes the historian, "is a corruption introduced by the editors, who very unseasonably betought themselves of the goddess: rea seems only to have signified the culprit, or the guilty woman: it reminds us of rea femina, which often occurs, particularly in Boccaccio." (Niebuhr's Roman History, vol. 1. p. 176. Id. ed. Has and Thrivall's trans.)—Nimium. Taken as an adjective, and referring to utorem. It alludes to the violence of the inundation. Some commentators connect it as an adverb with quarrendi: "the too-complaining."—19. Jove non probante. Jupiter did not approve that the Tiber should undertake to avenge the death of Cæsar, a task which he had reserved for Augustus.

22—27. 22. Graves Persæ. "The formidable Parthian." Horace frequently uses the terms Medæ and Persæ to denote the Parthian. The Median preceded the Persian power, which, after the interval of the Graeco-Roman dominion, was succeeded by the Parthian empire. The epithet graves alludes to the defeat of Crassus, and the check of Marc Antony.—Pertinent. For peritiuri fuisse.—23. Víto parentum rara juventúus. "Posterity thinned through the guilt of their fathers." Alluding to the excesses of the civil contest.—25. Vocet. For inócut.—Rensie imperi rébus. "To the affairs of the falling empire." Rebus by a Graecism for ad résum.—26. Prece qua. "By what supplications."—27. Virgines sanciæ. Alluding to the vestal virgins.—Minus audientem carminæ. "Turning a deaf ear to their solemn prayers." Carmen is frequently used to denote any set form of words either in prose or verse.—As Julius Cæsar was Pontifex Maximus at the time of his death, he was also, by virtue of his office, priest of Vesta; it being particularly incumbent on the Pontifex Maximus to exercise a superintending control over the rites of that goddess. Hence the anger of the goddess towards the Romans on account of Cæsar’s death.

29—39. 29. Sceðus. "Our guilt." Alluding to the crimes of the civil war.—31. Nube candentes, &c. "Having thy bright shoulders shrouded with a cloud." The gods, when they were pleased to manifest themselves to mortal eye, were generally, in poetic imagery, clothed with clouds, in order to hide, from mortal gaze, the excessive splendour of their presence.—Augur Apollo. "Apollo, god of prophecy."—33. Erycina ridens. "Smiling goddess of Eryx." Venus, so called from her temple on mount Eryx in Sicily.—34. Quam Jocus circum, &c. "Around whom hover Mirth and Love."—36. Respici. "Thou again beholdest with a favouring eye." When the gods turned their eyes towards their worshippers, it was a sign of favour; when they averted them, of displeasure.—Autor. "Founder of the Roman line." Addressed to Mars, as the reputed father of Romulus and Remus.—39. Marsi. The common texts have Marsi. But the people of Mauretania were never remarkable for their valour, and their cavalry besides were always decidedly superior to their infantry. The Marsi, on the other hand, were reputed to have been one of the most valiant nations of Italy.—Cruntum. "This epithet beautifully describes the foe, as transfixed by the weapon of the Marsian and "weltering in his blood."

41—51. 41. Sive mutata, &c. "Or if, winged son of the benign Maia, having changed thy form, thou assumest that of a youthful hero on the earth." Mercury, the offspring of Jupiter and Maia, is here addressed.—Juvenem. Augustus.—43. Patens vocari, &c. "Suffering thyself to be
ODE 3. Addressed to the ship which was about to convey Virgil to the shores of Greece. The poet prays that the voyage may be a safe and propitious one: alarmed, however, at the same time by the idea of the dangers which threaten his friend, he deprecates the inventor of navigation, and the daring boldness of mankind in general. According to Heyne, (Virgilī vita per annos digesta,) this ode would appear to have been written A. U. C. 735, when, as Donatus states, the bard of Mantua had determined to retire to Greece, and Asia, and employ there the space of three years in correcting and completing the Æneid. (Donat. Virg. vit. § 51.) "Anno vero quinquagesimo secundo," observes Donatus, "ut ultimam manum Æneidi imponeret, statuit in Graciam et Asiam secedere, triennique continuo omnem operam liminationi dare, ut reliqua vita tantum philosophiae vacaret. Sed cum ingressus iter Athenis occurrisset Augusto, ab Oriente Romam revertenti, una cum Cassare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est: quem non intermissa navigatio auxit, tis ut gravior indiges, tandem Brundisium adventaret, uti diebus paucis obtit, X. Kal. Octob. C. Sentho, Q. Lucretio Cess.

1—4. 1. Sic te Diva, potens Cypri, &c. "O ship, that owest to the shores of Attica, Virgil entrusted by us to thy care, so may the goddess who rules over Cyprus, so may the brothers of Helen, bright luminaries, and the father of the winds direct thy course, all others being confined except Japyx, that thou mayest give him up in safety to his destined haven, and preserve the one half of my soul." With reddas, and serve, understand ut, which stands in opposition to sic.—Divis potens Cypri. Venus. From her power over the sea she was invoked by the Cnidian, &Epsilon, the dispenser of favourable voyages. (Pausan. 1. 14.)—2. Fratres Helene. Castor and Pollux. It was the particular office of the brothers of Helen to bring aid to mariners in time of danger. They were identified by the ancients with those luminous appearances, resembling balls of fire, which are seen on the masts and yards of vessels before and after storms.—
3. Votorum pater. Æolus. The island in which he was fabled to have reigned, was Strongyle, the modern Stromboli. —4. Obstrictis aliis. An allusion to the Homeric fable of Ulysses and his bag of adverse winds.—Japyx. The west-north-west. It received its name from Lapygia, in Lower Italy, which country lay partly in the line of its direction. It was the most favourable wind for sailing from Brundisium towards the south-

27
era parts of Greece, the vessel having, in the course of her voyage to At-
tica, to double the promontories of Taurus and Malca.

9–15. 9. Illi robur et as triplices, &c. “That mortal had the strength
of triple brass around his breast.” Robur et as triplices is here put for
robur et as triplicia.—12. Africam. The west-south-west wind, answ-
ing to the ἄφι of the Greeks.—13. Aequornibus. The term άγιος de-
notes in strictness the wind which blows from the quarter directly op-
tosite to that denominated Africus. A strict translation of both terms,
however, would diminish, in the present instance, the poetical beauty of
the passage. The whole may be rendered as follows: “The headlong fury
of the south-west wind, contending with the north-eastern blasts.”—14.
Tristes Hyades. “The rainy Hyades.” The Hyades were seven of the
fourteen daughters of Atlas, their remaining sisters being called Pleiades.
These virgins bewailed so immoderately the death of their brother Hyas,
who was devoured by a lion, that Jupiter out of compassion, changed them
into stars, and placed them in the head of Taurus, where they still re-
tain their grief, their rising and setting being attended with heavy
rain.
Hence the epithet tristes (“weeping,” “rainy,”) applied to them by the poet.
15. Adriac. Some commentators insist, that Adriaca is here used for the sea in
general, because, as the Adriatic faces the south-east, the remark of
Horace cannot be true of the south. In the age of the poet, however, the
term Adriaca was used in a very extensive sense. The sea which it desig-
nated, was considered as extending to the southern coast of Italy, and
the western shores of Greece, and the Sinus Ionicus (corresponding ex-
actly with the present gulf of Venice) was regarded merely as a part of it.

he fear,” i. e. what kind of death. Equivalent to quam visum ad Oricum.
—18. Rectis oculis. “With steady gaze,” i. e. with fearless eye. Most
editions read sicca oculis, which Bentley altered, on conjecture, to rectis.
Others prefer fixis oculis.—19. Et insames scopulos Acrocerania. “And
the Acrocerania, ill-famed cliffs.” The Ceraunia was a chain of moun-
tains along the coast of Northern Epirus, forming part of the boundary
between it and Illyricum. That portion of the chain which extended be-
yond Oricum, formed a bold promontory, and was termed Acrocerania
(Ἀκροκαιρανία) from its summit, (ἀκρα) being often struck by lightning
(ζαραβηχ). This coast was much dreaded by the mariners of antiquity
because the mountains were supposed to attract storms, and Augustus
narrowly escaped shipwreck here when returning from Actium. The
Acrocerania are now called Monte Chimeras.

22–39. 22. Dissociabit. “Forbidding all intercourse.” Taken in
Audeas omnia perpeti. A Greek construction: ἀδοὺς ὅμνια ἄπειτα. “Bold-
ly daring to encounter every hardship.”—25. Per vistum et naves.
“Through what is forbidden by all laws both human and divine.” The
common text has vestitum naves, which makes a disagreeable pleonasm.—27
Fraude mala. “By an unhappy fraud.”—29. Post ignem aetheria domo
subductum. “After the fire was drawn down by stealth from its mansion
in the skies.”—33. Corripuit gradum. “Accelerated its pace.” We have
here the remnant of an ancient tradition respecting the longer duration of life
in primeval times.—34. Expertus (est). “Essayed.”—35. Pervipit Archae-
ranza Herculeus labor. “The toiling Hercules burst the barriers of the
lower world.” Alluding to the descent of Hercules to the shades.
Acheron is here put figuratively for Orcus. The expression Hercules labor is a Graecism, and in imitation of the Homeric form τί προσήνει, (Od. 11. 600.) So also Καστόρος βία (Pind. Pyth. 11. 93. (Τούδος βία) (Aesch. S. C. Th. 77.) &c.—39. Celum. Alluding to the battle of the giants with the gods.

Ode 4. The Ode commences with a description of the return of spring. After alluding to the pleasurable feelings attendant upon that delightful season of the year, the poet urges his friend Sextius, by a favourite Epicurean argument, to cherish the fleeting hour, since the night of the grave would soon close around him and bring all enjoyment to an end.

The transition in this ode, at the 13th line, has been censured by some as too abrupt. It only wears this appearance, however, to those who are unacquainted with ancient customs and the associated feelings of the Romans. “To one who did not know,” observes Mr. Dunlop, “that the mortuary festivals almost immediately succeeded those of Faunus, the lines in question might appear disjointed and incongruous. But to a Roman, who at once could trace the association in the mind of the poet, the sudden transition from gaiety to gloom would seem but an echo of the sentiment which he himself annually experienced.”

1—4. 1. Solstitial acris hymnus, &c. “Severe winter is melting away beneath the pleasing change of spring and the western breeze.”—Var. The spring commenced, according to Varro (R. R. 1. 23.) on the seventh day before the Idea of February (7 Feb.) on which day, according to Columella, the wind Favorius began to blow.—Favonie. The wind Favoriius received its name either from its being favorable to vegetation, (favens geniturae,) or from its fostering the grain sown in the earth, (favens satis).—2. Traftum. “Drag down to the sea.” As the ancients seldom prosecuted any voyages in winter, their ships during that season were generally drawn up on land, and stood on the shore supported by props. When the season for navigation returned, they were drawn to the water by means of ropes and levers, with rollers placed below.—3. Igni. “In his station by the fire-side.”—4. Conis pruinis. “With the hoar-frost.” Pruna is from the Greek σπυτος.

5—7. 5. Cytherae. “The goddess of Cythera.” Venus: so called from the island of Cythera, now Cerigo, near the promontory of Malea, in the vicinity of which island she was said to have risen from the sea.—Cherus ductit. “Leads up the dance.”—Impinente luna. “Under the full sight of the moon.” The moon is here described as being directly over head, and, by a beautiful poetical image, threatening as it were to fall.—6 Junctaque Nymphis Gratia decentes. “And the graces, arbitresses of all that is lovely and becoming, joined hand in hand with the nymphs.” We have no single epithet in our language, which fully expresses the meaning of decetes in this and similar passages. The idea intended to be conveyed is analogous to that implied in the ἕρως ἀλών of the Greeks, (“omnes quod psephrum et decorum est.”)—7. Dum graves Cyclopes, &c. “While glowing Vulcan kindles up the laborious forges of the Cyclops.” The epithet ardens is here equivalent to flammae relinquens, and beautifully describes the person of the god as glowing amid the light which streams from his forge. Horace is thought to have imitated in this passage some Greek poet of Sicily, who, in depicting the approach of spring, lays the scene in his native island, with mount Etna smoking in the distant horizon. The inte-
rior of the mountain is the fabled scene of Vulcan's labours; and here he is busily employed in forging thunderbolts for the monarch of the skies to hurl during the storms of spring, which are of frequent occurrences in that climate.

9—12. "Shining with ungueants."—Cupid impellit. At the banquets and festive meetings of the ancients, the guests were crowned with garlands of flowers, herbs, or leaves, tied and adorned with ribands, or with the inner rind of the linden tree. These crowns it was thought prevented intoxication.—Myro. The myrtle was sacred to Venus.—10. Soluta. "Freed from the fetters of winter."—11. Fauna. Faunus, the guardian of the fields and flocks, had two annual festivals called Faunalia, one on the Ides (13th) of February, and the other on the Nones (5th) of December. Both were marked by great hilarity and joy.—12. Seu poscat agna, &c. "Either with a lamb if he demand one, or with a kid if he prefer that offering."

13—16. 13. Pallida Mors, &c. "Pale death, advancing with impartial footstep, knocks for admittance at the cottages of the poor, and the lofty dwellings of the rich." Horace uses the term rex as equivalent to beatus or dives. As regards the apparent want of connection between this portion of the ode and that which immediately precedes, compare what has been said in the introductory remarks.—15. Inchoare. "Day after day to renew."—16. Jam te premit nox, &c. The passage may be paraphrased as follows: "Soon will the night of the Grave descend upon thee, and the Manes of fable crowd around, and the shadowy home of Pluto become also thine own." The Zeugma in the verb premo, by which it is made to assume a new meaning in each clause of the sentence, is worthy of notice. By the Manes of fable are meant the shades of the departed, often made the theme of the wildest fictions of poetry. Some commentators, however, understand the expression in its literal sense, "the Manes of whom all is fable," and suppose it to imply the disbelief of a future state.

17—18. 17. Simul. For Simul ac.—18. Talis. This may either be the adjective, or else the ablative plural of tatus. If the former, the meaning of the passage will be "Thou shalt neither cast lots for the sovereignty of such wine as we have here, nor, &c." Whereas if talis be regarded as a noun, the interpretation will be, "Thou shalt neither cast lots with the dice for the sovereignty of wine, nor," &c. This latter mode of rendering the passage is the more usual one, but the other is certainly more animated and poetical, and more in accordance too with the very early and curious belief of the Greeks and Romans in relation to a future state. They believed that the souls of the departed, with the exception of those who had offended against the majesty of the gods, were occupied in the lower world with the unreal performance of the same actions which had formed their chief object of pursuit in the regions of day. Thus, the friend of Horace will still quaff his wine in the shades, but the cup and its contents will be, like their possessor, a shadow and a dream: it will not be such wine as he drank upon the earth.—As regards the expression, 'sovereignty of wine,' it means nothing more than the office of arbiter bibendi, or 'toast-master.' (Compare Ode 2. 7. 25.)

Ode 5. Pyrrha, having secured the affections of a new admirer, is ad dressed by the poet, who had himself experienced her inconstancy and
faithlessness. He compares her youthful lover to one whom a sudden and dangerous tempest threatens to surprise on the deep,—himself to the mariner just rescued from the perils of shipwreck.


13. Me tabula sacer, &c. Mariners rescued from the dangers of shipwreck were accustomed to suspend some votive tablet or picture, together with their moist vestments, in the temple of the god by whose interposition they believed themselves to have been saved. In these paintings the storm, and the circumstances attending their escape, were carefully delineated. Ruined mariners frequently carried such pictures about with them, in order to excite the compassion of those whom they chanced to meet, describing at the same time in songs the particulars of their story. Horace in like manner speaks of the votive tablet which gratitude has prompted him to offer in thought, his peace of mind having been nearly shipwrecked by the brilliant but dangerous beauty of Pyrrha.

Ode 6. M. Vipsanius Agrippa, to whom this ode is addressed, is thought have complained of the silence which Horace had preserved in relation to him throughout his various pieces. The poet seeks to justify himself on the ground of his utter inability to handle so lofty a theme. "Variae will sing thy praises, Agrippa, with all the fire of a second Homer. For my own part, I would as soon attempt to describe in poetic numbers the god of battle, or any of the heroes of the Iliad, as undertake to tell of thy fame and that of the royal Caesar." The language, however, in which th' hard's excuse is conveyed, while it speaks a high eulogium on the characters of Augustus and Agrippa, proves at the same time, how well qualified he was to execute the task which he declines.

Sanadon, without the least shadow of probability, endeavours to trace an allegorical meaning throughout the entire ode. He supposes Pollio to be meant by Achilises, Agrippa and Messala by the phrase duplicitis Utici, Antony and Cleopatra by the "house of Pelops," Statilius Taurus by the god Mars, Marcus Titius by Meriones, and Mæcenas by the son of Tydus.
1. *Scrubiris Vario, &c.* "Thou shalt be celebrated by Varius, a bird of Macedonian strain, as valiant?" &c. *Vario* and *alii* are datives, put by a Graecism for ablatives.—The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varrius, famed for his epic and tragic productions. Quintilian (10. 1.) asserts, that a tragedy of his, entitled Thyestes, was deserving of being compared with any of the Grecian models. He composed also a panegyric on Augustus, of which the ancient writers speak in terms of high commendation. Macrobius (Sat. 6. 1.) has preserved some fragments of a poem of his on death. Varrius was one of the friends who introduced Horace to the notice of Maecennas, and, along with Plotius Tucca, was entrusted by Augustus with the revision of the Æneid. It is evident that this latter poem could not have yet appeared when Horace composed the present ode, since he would never certainly, in that event, have given Varrius the preference to Virgil. For an account of the literary imposture of Heerkens in relation to a supposed tragedy of Varrius's, entitled *Tereus*, consult Schoell, Hist. Lit. Rom. vol. 1. 212. seqq.

2—5. 2. *Macedonis cænis alii.* The epithet "Macedonian," contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Macedonian (i.e. Lydian) descent. The term *alii* refers to a custom in which the ancient poets often indulged of likening themselves to the eagle and the swan.—3. *Quam rem cænusque.* "For whatever exploit," i.e. *quod alinet ad rem quam cænusque,* &c.—5. *Agrippa.* M. Vipsanius Agrippa, a celebrated Roman of humble origin, but who raised himself by his civil and military talents to some of the highest offices in the empire. He gained two celebrated naval victories for Augustus, the one at Actium, and the other over the fleet of Sextus Pompeius, near Mylae off the coast of Sicily. Agrippa was distinguished also for his successes in Gaul and Germany. He became eventually the son-in-law of the emperor, having married, at his request, Julia the widow of Marcellus. The Pantheon was erected by him.

5—12. 5. *Nec grærum Pelideae stomachum,* &c. "Nor the fierce resentment of the unrelenting son of Peleus," alluding to the wrath of Achilles, the basis of the Iliad, and his beholding unmoved, amid his anger against Agamemnon, the distresses and slaughter of his countrymen.—7. *Nec cursus duplicia,* &c. "The wanderings of the crafty Ulysses."—8. *Savam Pelopis domum.* Atreus, Thyestes, Agamemnon, Orestes, &c. the subjects of tragedies.—10. *Imbellisque lyra Musa potens.* "And the Muse that sways the peaceful lyre." Alluding to his own inferiority in epic strain, and his being better qualified to handle sportive and amatory themes.—12. *Culpa detere ingent.* "To diminish (i.e. weaken) by any want of talent on our part.'"  

14—20. 14. *Digne.* "In strains worthy of the theme."—15. *Meriones.* Meriones, charioteer and friend of Idomeneus.—16. *Tydideus.* Diomedes, son of Tydeus.—*Superis parem.* "A match for the inhabitants of the skies." Alluding to the wounds inflicted on Venus and Mars by the Grecian warrior.—17. *Nos convivia,* &c. "We, whether free from all attachment to another, or whether we burn with any passion, with our wonted exemption from care, sing of banquets; we sing of the contests of maidens, briskly assailing with pared nails their youthful admirers."—18. *Sectis.* Bentley conjectures *strictis*, which conveys, however, rather the idea of a serious contest.
ODE 7. Addressed to L. Munatius Plancus, who had become suspected by Augustus of disaffection, and meditated, in consequence, retiring from Italy to some one of the Grecian cities. As far as can be conjectured from the present ode, Plancus had communicated his intention to Horace, and the poet now seeks to dissuade him from the step, but in such a way, however, as not to endanger his own standing with the emperor. The train of thought appears to be as follows: "I leave it to others to celebrate the far-famed cities and regions of the rest of the world. My admiration is wholly engrossed by the beautiful scenery around the banks and falls of the Anio." (He here refrains from adding "betake yourself, Plancus, to that lovely spot," but merely subjoins,) "The south wind, my friend, does not always veil the sky with clouds. Do you therefore bear up manfully under misfortune, and, wherever you may dwell, chase away the cares of life with mellow wine, taking Teucer as an example of patient endurance worthy of all imitation."

1. Laudabant eii. "Others are wont to praise." This peculiar usage of the future is in imitation of a Greek idiom, of no unfrequent occurrence: thus ἄραμφεασσεν (Hez. 767, καὶ ἡμ. 185.) for ἀραμφεῖσθαι, and μηδεφιλοῦσα (id. ibid. 186.) for μηδεφιλεῖσθαι. For other examples, compare Gravis, Lect. Hez. c. 5. and Matthiae. G. G. § 503. 4.

Claram Rhodon. "The sunny Rhodes." The epithet claram is here commonly rendered by "illustrious," which weakens the force of the line by its generality, and is decidedly at variance with the well-known skill displayed by Horace in the selection of his epithets. The interpretation, which we have assigned to the word, is in full accordance with a passage of Lucan (8. 248.) "Claramque reliquit sole Rhodon." Pliny (H. N. 2. 62.) informs us of a boat on the part of the Rhodians, that not a day passed during which their island was not illumined for an hour at least by the rays of the sun, to which luminary it was sacred.—Mitylene. Mitylene, the capital of Lesbos, and birth place of Pittacus, Alcmeus, Sappho, and other distinguished individuals. Cicero, in speaking of this city, (2 Orat. inull. 14.) says, "Urbs, et natura, et situs et descriptione adficiens, et pulchritudine, in primit. nobilis."

2-4. 2. Ephesus. Ephesus, a celebrated city of Ionia, in Asia Minor, famed for its temple and worship of Diana.—Bimarinse Corinthi marea. "Or the walls of Corinth, situate between two arms of the sea." Corinth lay on the isthmus of the same name, between the Sinus Corinthiacus (Gulf of Lepanto) on the west, and the Sinus Saronicus (Gulf of Engia) on the south-east. Its position was admirably adapted for commerce.—3. Vel Baccho Thebas, &c. "Or Thebes ennobled by Bacchus, or Delphi by Apollo." Thebes, the capital of Boeaia, was the fabled scene of the birth and nurture of Bacchus.—Delphi was famed for its oracle of Apollo. The city was situate on the southern side of mount Parnassus.—4. Tempe. The Greek accusative plural, θείας, contracted from θείας. Tempe was a beautiful valley in Thessaly, between the mountains Ossa and Olympus, and through which flowed the Peneus.

5-7. 5. Intacta Palladas arcas. "The citadel of the virgin Pallas." Alluding to the acropolis of Athens, sacred to Minerva.—7. Indeque decerplam fonti, &c. "And to place around their brow the olive crown, deserved and gathered by them for celebrating such a theme." The olive was sacred to Minerva.—Some editions read "Undique" for "Indeque," and the meaning will then be "To place around their brow the olive crown deserved and gathered by numerous other bards." The common locu-
tion Undique decertans frondi, &c. must be rendered, "To prefer the olive-leaf to every other that is gathered."

9—11. 9. Aptom equis Argos. "Argos well-fitted for the nurture of steeds." An imitation of the language of Homer "Δρυγος ἀνταμος (II. 2. 287.) Dilegeas Mycenas. Compare Sophocles (Elect. 9.) Μυενας τις νεκροχρως. —10. Patient Lacedaemon. Alluding to the patient endurance of the Spartans under the severe institutions of Lycurgus.—11. Larissa campus opima. Larissa, the old Pelasgic capital of Thessaly, was situate on the Peneus, and famed for the rich and fertile territory in which it stood.—Tam percussit. "Has struck with such warm admiration."

19. Domus Albunea resonantis. "The home of Albunea, re-echoing to the roar of waters." Commentators and tourists are divided in opinion respecting the domus Albunea. The general impression, however, seems to be, that the temple of the Sibyl, on the summit of the cliff at Tibur, (now Tivoli) and overhanging the cascade, presents the fairest claim to this distinction. It is described as being at the present day a most beautiful ruin. "This beautiful temple," observes a recent traveller, "which stands on the very spot where the eye of taste would have placed it, and on which it ever reposeth with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm." (Rome in the Nineteenth Century, vol. 2. p. 388. Am. ed.) Among the arguments in favour of the opinion above stated, it may be remarked, that Varro, as quoted by Lactantius (de Falso Rel. 1. 6.) gives a list of the ancient Sibyls, and, among them, enumerates the one at Tibur, named Albunea, as the tenth and last. He further states that she was worshipped at Tibur, on the banks of the Anio. Suidas also says, Λεκτρυν ἡ Τιβωρτία, ἄπειρη Ἀλβουνα. Eustace is in favour of the "Grotto of Neptune," as it is called at the present day, a cavern in the rock, to which travellers descend in order to view the second fall of the Anio. (Class. Tour. vol. 2. p. 230. Lond. ed.) Others again suppose that the domus Albunea was in the neighbourhood of the Aquae Albule, sulphureous lakes, or now rather pools, close to the Via Tiburtina, leading from Rome to Tibur; and it is said, in defence of this opinion, that, in consequence of the hollow ground in the vicinity returning an echo to footsteps, the spot obtained from Horace the epithet of resonantis. (Spence's Polyhymnia.) The idea is certainly an ingenious one, but it is conceived that such a situation would give rise to feelings of insecurity rather than of pleasure.

13—15. 13. Preces Anio. "The headlong Anio." This river, now the Teverone, is famed for its beautiful cascades, near the ancient town of Tibur, now Tivoli.—Tiburni lucus. This grove, in the vicinity of Tibur, took its name from Tiburnus, who had here divine honours paid to his memory. Tradition made him, in conjunction with his brothers Catillus and Coras (all three being sons of Amphiarus,) to have led an Argive colony to the spot and founded Tibur.—15. Albis ut obscuro. Some editions make this the commencement of a new ode, on account of the apparent want of connection between this part and what precedes; but consult the introductory remarks to the present ode, where the connection is fully shown. By the Albis Notus "the clear south wind," is meant the Ανωφόρος, or Αεγινός Νότος (II. 11. 306.) of the Greeks. This wind, though for the most part a moist and damp one, whence its name (νερός, a νωρίς, "moisture," "humidity," in certain seasons of the year well merited the appellation here given it by Horace, producing clear
and serene weather.—*Deterget* "Chases away." Literally "wipes away."

19—22. 19. *Molli mero.* "With mellow wine." Some editions place a comma after *tristitiam* in the previous line, and regard *molli* as a verb in the imperative: "and soften the toils of life, O Plancus, with wine."—21. *Teucer.* Son of Telamon, King of Salamis, and brother of Ajax. Returning from the Trojan war, he was banished by his father for not having avenged his brother's death. Having sailed, in consequence of this, to Cyprus, he there built a town called Salamis, after the name of his native city and island.—22. *Lyceus.* "With wine." Lyceus is from the Greek *λυκή*, an appellation given to Bacchus, in allusion to his freeing the mind from care, (Δυσιν, "to loosen," "to free.") Compare the Latin epithet *Liber* ("qui liberat a cura.")

23—32. 23. *Populea.* The poplar was sacred to Hercules. Teucer wears a crown of it on the present occasion, either as the general badge of a hero, or because he was offering a sacrifice to Hercules. The white, or silver, poplar is the species here meant.—23. *O socii comitesque.* "O companions in arms and followers." *Socii* refers to the chiefains who were his companions: *comites*, to their respective followers.—27. *Auspicie Teucro.* "Under the auspices of Teucer."—29. *Ambiguum tellure nova,* &c. "That Salamis will become a name of ambiguous import by reason of a new land." A new city of Salamis shall arise in a new land, (Cyprus) so that whenever hereafter the name is mentioned will be in doubt, for the moment, whether the parent city is meant, in the island of the same name, or the colony in Cyprus.—32. *Cras ingens iterabimus aquar.* "On the morrow, we will again traverse the mighty surface of the deep." They had just returned from the Trojan war, and were now a second time to encounter the dangers of ocean.

Ode 8. Addressed to Lydia, and reproaching her for detaining the young Sybaris, by her alluring arts, from the manly exercises in which he had been accustomed to distinguish himself.

2—5. 2. *Amando.* "By thy love."—4. *Campum.* Alluding to the Campus Martius, the scene of the gymnastic exercises of the Roman youth.—*Patiens pulvere atque soles.* "Though once able to endure the dust and the heat."—5. *Militaris.* "In martial array." Among the sports of the Roman youth, were some in which they imitated the costume and movements of regular soldiery.

6—9. 6. *Æquales.* "His companions in years." Analogous to the Greek τῶν ἄνδρων.—*Gallica nec lupatis,* &c. "Nor manages the Gallic steeds with curbs fashioned like the teeth of wolves." The Gallic steeds were held in high estimation by the Romans. Tacitus (*Ann. 2. 5.*) speaks of Gaul's being at one time almost drained of its horses: "fasnas Gallicas ministrandis equis. They were, however, so fierce and spirited a breed as to render necessary the employment of "frena lupata," i.e. curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms *ἀξιον* and *ἐλκυσι.* Schneider. *Wörterb. s. v.—*8. *Flavum Tiberim.* Compare Explanatory Notes, Ode 2. 13. of the
book.—9. Olírum. “The oil of the ring.” Wax was commonly mixed with it, and the composition was then termed ceroma (κερόμα). With this the wrestlers were anointed in order to give pliability to their limbs, and, after anointing their bodies, were covered with dust, for the purpose of affording their antagonists a better hold. (Compare Lucian, de Gymnasiis, vol. 7. p. 189. ed. Bip.) The term ceroma (κερόμα) is sometimes in consequence used for the ring itself. (Compare Plutarch, An seni sit ger. resp.—vol. 12. p. 119. ed. Hulten. Seneca. Brevit. vit. 12. Plin. H. N. 35. 2.)

10—16. 10. Armis. “By martial exercises.”—11. Sapé discò, &c. “Though famed for the discus often cast, for the javelin often hurled, beyond the mark.” The discus (discus) or crot, was round, flat, and perforated in the centre. It was made either of iron, brass, lead, or stone, and was usually of great weight. Some authorities are in favour of a central aperture, others are silent on this head. The Romans borrowed this exercise from the Greeks, and among the latter the Lacedemonians were particularly attached to it.—12. Expeditō. This term carries with it the idea of great skill as evinced by the ease of performing these exercises.—13. Ut martīna, &c. Alluding to the story of Achilles having been concealed in female vestments at the court of Lycomedes, King of Scyros, in order to avoid going to the Trojan war.—14. Sub lacrōmosa Trojā funera. “On the eve of the mournful carnival of Troy.” i. e. in the midst of the preparations for the Trojan war.—15. Virītis cultus. “Manly attire.”—16. In cedem et Lyciās catarvas. A Hendiadys. “To the slaughter of the Trojan bands.” Lyciās is here equivalent to Trojānas, and refers to the collected forces of the Trojans and their allies.

Ode 9. Addressed to Thalarchus, whom some event had robbed of his peace of mind. The poet exhorts his friend to banish care from his breast, and, notwithstanding the pressure of misfortune, and the gloomy severity of the winter-season, which then prevailed, to enjoy the present hour and leave the rest to the gods.

The commencement of this ode would appear to have been imitated from Alceus.

2. Soracte. Mount Soracte lay to the south-east of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called Monte S. Silvestro, or, as it is by modern corruption sometimes termed, Sant’ Oreste. On the summit was a temple and grove, dedicated to Apollo, to whom an annual sacrifice was offered by the people of the country distinguished by the name of Hirpii, who were on that account held sacred, and exempted from military service and other public duties (Plin. H. N. 7. 2.). The sacrifice consisted in their passing over heaps of red hot embers, without being injured by the fire. (Compare Virgil, Aen. 11. 785. Sil. Ital. 5. 175.)

3. Laborantes. This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow. As regards the present climate of Italy, which is thought from this and other passages of the ancient writers, to have undergone a material change, the following remarks may not prove unacceptable. “It has been thought by some modern writers,” observes Mr. Cramer,” (referring to
L'Abbé du Bos, "Reflex. sur la Poesie et sur la Peinture," vol. 2. p. 288, and L'Abbé Longuevue, cited by Gibbon, "Miscellaneous Works," vol. 3. p. 245.) that the climate and temperature of Italy have undergone some change during the lapse of ages: that the neighbourhood of Rome, for instance, was colder than it is at present. This opinion seems founded on some passages of Horace (Ode. 1. 9. Epist. 1. 7. 10.) and Juvenal (Sat. 6. 521.) in which mention is made of the Tibur as being frozen, and of the rest of the country as exhibiting all the severity of winter. But these are circumstances which happen as often in the present day as in the time of Horace; nor is it a very uncommon thing to see snow in the streets of Rome in March, or even April. I witnessed a fall of snow there, on the 12th of April, 1817. Whatever change may have taken place in some districts is probably owing to the clearing away of great forests, or the draining of marshes, as in Lombardy, which must be allowed to be a much better cultivated and more populous country than it was in the time of the Romans. On the other hand, great portions of land now remain uncultivated which were once productive and thickly inhabited. The Campagna di Roma, part of Tuscany, and a great portion of Calabria are instances of the latter change." (Description of Ancient Italy, vol. 1. p. 10.)

3—10. 3. Gels acuto. "By reason of the keen frost."—5. Dissolvo frigus. "Dispell the cold."—8. Benignus. "More plentifully." Regarded by some as an adjective, agreeing with merum. "Rendered more mellow by age."—7. Sabina diota. "From the Sabine jar." The vessel is here called Sabine, from its containing wine made in the country of the Sabines. The diota received its name from its having two handles or ears (âk and ãk). It contained generally forty eight sextarii, about twenty seven quarts English measure.—9. Qui simul stravere, &c. "For, as soon as they have lulled," &c. The relative is here elegantly used to introduce a sentence, instead of a personal pronoun with a particle.—Equo servido. "Over the boiling surface of the deep."

13—24. 13. Fuge querere. "Avoid enquiring." Seek not to know. —14. Quod Fora dierum cunque dabit. A tmesis for quodcunque dierum fora dabit.—Lucro adpone. "Set down as gain"—16. Puer. "While still young."—Neque tu choreas. The use, or rather repetition, of the pronoun before choreas is extremely elegant, and in imitation of the Greek.—17. Donec virenti, &c. "As long as morose old-age is absent from thee still blooming with youth.—18. Campus et area. "Rambles both in the Campus Martius and along the public walks." By areae are here meant those parts of the city that were free from buildings, the same probably as the squares and parks of modern days, where young lovers were fond of strolling.—Sub noctem. "At the approach of evening."—21. Nunc et latentis, &c. The order of the construction is, et nunc gratus visus (repetatur) ab intimo angulo, proditur latentis puellæ. The verb repetatur is understood. The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or the voluntary act of the party concealed.—24. Male pertinacii. "Faintly resisting." Pretending only to oppose.

One 10. In praise of Mercury. Imitated, according to the Scholiast Porphyrian, from the Greek poet Alcimus.
1—6. 1. Facemive. Mercury was regarded as the inventor of language, and the god of eloquence.—Neos Atlantis. Mercury was the fabled son of Maia, one of the daughters of Atlas.—The word Atlantis must be pronounced here Atlantis, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus ἡμώ-θεα (Soph. Philoct. 490.), τε-κυνν (ib. 874.), τε-χινν (id. Trach. 629.).

2. Faves cultus hominum recentem. "The savage manners of the early race of men." The ancients believed that the early state of mankind was but little removed from that of the brutes. (Compare Horace, Serm. 1. 3. 99, seqq.)—3. Voca. "By the gift of language."—Catus. "Wisely." Mercury wisely thought, that nothing would sooner improve and soften down the savage manners of the primitive race of men than mutual intercourse, and the interchange of ideas by means of language.—Decores more palesstra. "By the institution of the grace-bestowing palesstra." The epithet decor is here used to denote the effect produced on the human frame by gymnastic exercises.—6. Curva lyra parentem. "Parent of the bending lyre." Mercury (Hymn. in Merc. 90. seqq.) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell, (ἲταΚ ἕως ἔρρυσαν διὰ ἤπατος χορδός.) Hence the epithets ἐρμαῖν and καλλυραῖν, which are applied to this instrument, and hence also the custom of designating it by the terms χαλκῆς, chelys, testudo, &c. Compare Gray, (Progress of Poetry) "Enchanting shell." Another, and probably less accurate, account makes this deity to have discovered on the banks of the Nile, after the subsiding of an inundation, the shell of a tortoise with nothing remaining but the sinews: these when touched emitted a musical sound, and gave Mercury the first hint of the lyre. (Compare Germ. c. 23. Isidor. Orig. 3. 4.) It is very apparent that the fable, whatever the true version may be, has an astronomical meaning, and contains a reference to the seven planets, and to the pretended music of the spheres.

9—11. 9. Te boves altim nisi reddidisses, &c. "While Apollo, in former days, seeks, with threatening accents to terrify thee, still a mere stripling, unless thou didst restore the cattle removed by thy art, he laughed to find himself deprived also of his quiver."—Boves. The cattle of Admetus were fed by Apollo on the banks of the Amphryus, in Thessaly, after that deity had been banished for a time from the skies for destroying the Cyclopes. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he discover the place where they are hidden until ordered so to do by his sire. (Hymn. in Merc. 70. seqq.) Lucian (Dial. D. 7.) mentions other sportive thefts of the same deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and hot. (Εἰ ὦ μὲ βατέρας ἐκ παραδόθην, καὶ τολά τῷ τῷ ηλίῳ, ἐκέλευσεν οὐ βαστάσατο. Lucian, l. c.)—11. Videmus. A Graecism for videmus se sentiens. Horace, probably following Alcmen, blends together two mythological events, which, according to other authorities, happened at distinct periods. The Hymn to Mercury merely speaks of the theft of the cattle, after which Mercury gives the lyre as a peace-offering to Apollo. The only allusion to the arrows of the god is where Apollo, after this, expresses his fear lest the son of Maia may deprive him both of these weapons and of the lyre itself.

Δίδω, Μανάδος ὑλ, διδαγώρε, τειχιλιαρθα, μὴ μοι ἄνακλεψης κεβάρην καὶ καμπύλα τέα.
ODE 11. Addressed to Leuconoe, by which fictitious name a female friend of the poet's is thought to be designated. Horace, having discovered that she was in the habit of consulting the astrologers of the day in order to ascertain, if possible, the term both of her own, as well as his, existence, entreats her to abstain from such idle enquiries, and leaves the events of the future to the wisdom of the gods.

1-4. 1. Tu ne quaseris. "Enquire not, I entreat." The subjunctive mood is here used as a softened imperative, to express entreaty or request; and the air of earnestness with which the poet addresses his female friend is increased by the insertion of the personal pronoun.—2. Finem. "Term of existence."—Babylonios numeros. "Chaldean tables." The Babylonians, or, more strictly speaking, Chaldeans, were the great astrologers of antiquity, and constructed tables for the calculation of natures and the prediction of future events. This branch of charlatanism made such progress and attained so regular a form among them, that subsequently the terms Chaldean and Astrologer became completely synonymous.—3. Ut melius. "How much better is it."—4. Ultimam. "This as the last."

4-8. 4. Quae nunc oppositis, &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term panimibus are meant rocks corroded and eaten into caverns by the constant dashing of the waters.—5. Vina liques. "Filtrate thy wines." The wine-strainers of the Romans were made of linen, placed round a frame-work of osiers, shaped like an inverted cone. In consequence of the various solid or viscous ingredients which the ancients added to their wines, frequent straining became necessary to prevent insipissation.—Spatio brevi. "In consequence of the brief span of human existence."—8. Carpe diem. "Enjoy the present day."

ODE 12. Addressed to Augustus.—The poet, intending to celebrate...
the praises of his imperial master, pursues a course extremely flattering to
the vanity of the latter, by placing his merits on a level with those of
gods and heroes.

1—6. 1. Quem virum aut heros. "What living or departed hero."
Compare the remark of the scholiast, "Quem virum de viro? quem heros
de mortuis?"—Lyra et ceci tibia. "On the lyre, or shrill-toned pipe." i.e.
in strains adapted to either of these instruments.—2. Celebrare. A Gra-
ciæm, for ad celebrandum.—Clio. The first of the nine muses, and pre-
Understand voces.—5. In umbrosis Heliconis oris. "Amid the shady
borders of Helicon." A mountain in Boeotia, one of the favourite haunts
chain of Pindus separated Thessaly from Epirus. It was sacred to
Apollo and the Muses.—Hæma. Mount Ænum stretches its great belt
round the north of Thrace, in a direction nearly parallel with the coast
of Ægean. The modern name is Emis aëc Dog, or Balkan.

The scene of this wonderful feat of Orpheus was near Zone, on the
coast of Thrace. (Mela, 2. 2.)—9. Arte materæ. Orpheus was the
abled son of Calliope, one of the muses.—11. Blendas et auritas, &c.
"Sweetly persuasive also to lead along with melodious lyre the listening
oaks," i. e. who with sweetly persuasive accents and melodious lyre
led along, &c. The epithet auritas is here applied to quercus by a bold
image. The oaks are represented as following Orpheus with pricked-up
ears.—13. Quid præs dicam, &c. "What shall I celebrate before the
acquainted praises of the Parent of us all?" Some read præsum, in-
stead of parentis, "What shall I first celebrate, in accordance with the ac-
customed mode of praising adopted by our fathers?" Others, retaining
parentum, place an interrogation after dicam, and a comma after laudibus.
"What shall I first celebrate in song?—In accordance with the accu-
customed mode of praising adopted by our fathers, I will sing of him who"
&c.—15. Varis horis. "With its changing seasons."

Proximos tamen, &c. "Pallas, however, enjoys honours next in impor-
tance to his own." Minerva had her temple, or rather shrine, in the Cap-
itol, on the right side of that of Jupiter, while Juno's merely occupied the
left. Some commentators think that Minerva was the only one of the deitats after Jupiter who had the right of hurling the thunderbolt.
This, however, is expressly contradicted by ancient coins. (Rasche, Lex. Rei
Prætis audax Liber. The victories of Baccus, and especially his con-
quast of India, formed a conspicuous part of ancient mythology.—22.
Sexis imanica Virgo beliæ. Diana. Compare her Greek epithets Ἰπποτός,
and λυχνευς.—25. Alciden. Hercules, grandson of Alcæus.—Puerosque
Leda. Castor and Pollux.—Hunc. Alluding to Castor. Compare the
Homeric ἱκτερα ἵπποποντα (II. 3. 237.)—Illum. Pollux. Compare the
Homeric και ἱκτερον Πολυδευκέα. (II. l. c.)—Pugniss. "In pugilistic en-
counters," literally "with fists."

27—27. Quorum simul alba, &c. "For, as soon as the propitious
star of each of them," &c. Alba is here used not so much in the sense
of lucida et clara, as in that of purum ac serum cum calum reddens. Com-
pare the expression Albus Notus, (Odes 1. 7. 15.) and Explanatory Notes.
(Ode 1. 3. 2.)—29. Agitatus humor. "The foaming water." 31. Ponto recumbit. "Subsides on the surface of the deep."—34. Pompeii. Numa Pompilius.—Superbos Tarquini fases. "The splendid fases of Tarquinius Superbus," i.e. the powerful reign of Tarquin the Proud. Commentators are in doubt whether the first or second Tarquin is here meant, and to most of them it appears incongruous and improper that mention of Tarquinius Superbus should be made in an ode which closes with the praises of Augustus. This difficulty, however, is easily explained. The phrase dubito an prius memorem, far from being a mere poetic form, is meant to express actual doubt in the mind of the poet. The bard is uncertain, whether to award the priority in the scale of merit to Romulus, the founder of the eternal city, or to Numa, who first gave it civilization and regular laws, or to Tarquinius Superbus, who raised the regal authority to the highest splendour, or to Cato, the last of the Republicans, who defended the old constitution until resistance became useless.—With respect to Cato, who put an end to his existence at Utica, the poet calls his death a noble one, without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment for the ancient forms of the republic, and consequently for its defenders.—Some editors not comprehending the true meaning of the poet, read, on conjecture, Juni fases, for Tarquini fases, and suppose the allusion to be to the first Brutus. Bentley, also, thinking Cato's too bold, proposes Curtius.

37—40. 37. Regulus. Compare Ode 3. 5.—Scaurus. The house of the Scauri gave many distinguished men to the Roman republic. The most eminent among them were M. Emilius Scaurus, princeps senatus, a nobleman of great ability, and his son M. Scaurus. The former held the consulship A. U. C. 639. Sallust gives an unfavourable account of him, (Jug. 15.) Cicero, on the other hand, highly extols his virtues, abilities, and achievements, (de Off. 1. 22. et 30.—Ep. ad Lent. 1. 9.—Brut. 29.—Orat. pro Munera, 7.) Sallust's account is evidently tinged with the party-spirit of the day.—38. Paulus. Paulus Emilius, consul with Terentius Varro, and defeated along with his colleague, by Hannibal, in the disastrous battle of Cannae.—Pano. "The Carthaginian." Hannibal.—41. Incomptis curium capitis. Alluding to Manius Curius Dentatus, the conqueror of Pyrrhus. The expression incomptis capitis, refers to the simple and austere manners of the early Romans.—40. Fabricium. C. Fabricius Luscinus, the famed opponent of Pyrrhus, and of the Samnites. It was of him Pyrrhus declared, that it would be more difficult to make him swerve from his integrity than to turn the sun from its course. (Compare Cic. de Off. 3. 22.—Val. Max. 1. 3.)

42—44. 42. Camillus. M. Furius Camillus, the liberator of his country from her Gallic invaders.—43. Saeva paupertas. As paupertas remains in this passage its usual signification, implying, namely, a want not of the necessaries, but of the comforts, of life, the epithet saeva is not entitled here to its full force. The clause may therefore be rendered as follows: "A scanty fortune, which inured to hardship its possessor."—Pet stirpis apto cum lacre fundus. "And an hereditary estate with a dwelling proportioned to it." The idea intended to be conveyed is, that Camillus and Camillus, in the midst of scanty resources, proved far more useful to their country than if they had been the owners of the most extensive possessions, or the votaries of luxury.
45—47. 45. Crescit occulto, &c. "The fame of Marcellus increases like a tree amid the undistinguished lapse of time." Alluding to the illustrious line of the Marcelli. The glory of this ancient house had survived the lapse of ages, and a new and illustrious scion was beginning to bloom in the young Marcellus, the son of Octavia and nephew of Augustus.—46. Mieat inter omnes, &c. The young Marcellus is here compared to a bright star, illumining with its effulgence the Julian line, and forming the hope and glory of that illustrious house. He married Julia, the daughter of Augustus, and was publicly intended as the successor of that emperor, but his early death, at the age of eighteen, frustrated all these hopes and plunged the Roman world in mourning. Virgil beautifully alludes to him at the close of the sixth book of the Æneid.—47. Ignes minores. "The feeblest fires of the night." The stars.

51—54. 51. Tu seundo Cæsare regnes. "Thou shalt reign in the heavens, with Cæsar as thy vicegerent upon earth."—53. Parthos Latie imminentes. Horace is generally supposed to have composed this ode at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus, and the check sustained by Antony, had elated to such a degree, that the poet might well speak of them as "now threatening the repose of the Roman world." Latie is elegantly put for Romano Imperio.—54. Egetis justo triumpha. "Shall have led along in just triumph." The conditions of a "justus triumphus," in the days of the republic, were as follows: 1. The war must have been a just one, and waged with foreigners; no triumph was allowed in a civil war. 2. Above 5000 of the enemy must have been slain in one battle, (Appian says it was in his time 10,000.) 3. By this victory the limits of the empire must have been enlarged.

55—60. 55. Subjectos Orientis oras. "Lying along the borders of the East." By the Seres are evidently meant the natives of China, whom an overland trade for silk had gradually, though imperfectly, made known to the western nations.—57. Te minor. " Inferior to thee alone." Understand solo.—59. Parum castis. "Polluted." Alluding to the corrupt morals of the day. The ancients had a belief that lightning never descended from the skies except on places stained by some pollution.

Ode 13. Addressed to Lydia, with whom the Poet had very probably quarrelled, and whom he now seeks to turn away from a passion for Telephus. He describes the state of his own feelings, when praises are bestowed by her whom he loves on the personal beauty of a hated rival; and, while endeavouring to cast suspicion upon the sincerity of the latter's passion for her, he descants upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

2—8. 2. Cervices roseam. "The rosy neck." Compare Virgil, (Æn. 1. 402.) "Rosea cervix refulsit." The meaning of the poet is, a neck beautiful and fragrant as the rose.—3. Ceebæ brachia. The epithet ceebæ, "waxen," carries with it the associate ideas of smoothness, or glossy surface, &c, the allusion being to the white wax of antiquity. Bentley, however, rejects ceebæ, and reads lactæ.—Difficili. "Difficult to be repressed."—6. Mement. The plural is here employed, as equivalent to the double mement. This latter form would vitiate the measure.—Hu.
explanatory notes.—book l ode iv.

mor et in genere, &c. "And the tear steals silently down my cheeks."—8. Lentis ignibus. "By the slow consuming fires."

9—20. 9. Uror. "I am tortured at the sight." Equivalent to adspectus crucior.—10. Immodica meret. "Rendered immoderate by wine."—12. Memorem. "As a memorial of his passion."—13. Si me satis audias. "If you give heed to me." If you still deem my words worthy of your attention.—14. Perpetuum. "That he will prove constant in his attachment." Understand fore.—Dulcia barbare ludentem oscula. "Who barbarously wounds those sweet lips, which Venus has imbued with the fifth part of all her nectar." Each god, observes Porson, was supposed to have a given quantity of nectar at disposal; and to bestow the fifth or the tenth part of this on any individual was a special favour. The common, but incorrect interpretation of quinta parte is "with the quintessence."—18. Irrupta copula. "An indissoluble union."—20. Suprema die. "The last day of their existence."

ode 14. Addressed to the vessel of the State, just escaped from the stormy billows of civil commotion, and in danger of being again exposed to the violence of the tempest. This ode appears to have been composed at the time when Augustus consulted Mæcenas and Agrippa whether he should resign or retain the sovereign authority.

1—8. 1. O nautis, referunt, &c. "O ship! new billows are bearing thee back again to the deep." The poet, in his alarm, supposes the vessel (i. e. his country) to be already amid the waves. By the term nautis his country is denoted, which the hand of Augustus had just rescued from the perils of shipwreck; and by more the troubled and stormy waters of civil dissenion are beautifully pictured to the view.—2. Novi fluctus. Alluding to the commotions which must inevitably arise if Augustus abandons the helm of affairs.—3. Portum. The harbour here meant is the tranquillity which was beginning to prevail under the government of Augustus.—Ut nudum remigio latus. "How bare thy side is of oars?"—6. Ac sine funibus carinæ. "And thy hull, without cables to secure it." Some commentators think that the poet alludes to the practice usual among the ancients of girding their vessels with cables in violent storms, in order to prevent the planks from starting asunder.—8. Imperiosius aquor. "The increasing violence of the sea." The comparative describes the sea as growing every moment more and more violent.

10—13. 10. Dl. Alluding to the tutelary deities, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. The figurative meaning of the poet presents to us the guardian deities of Rome offended at the sanguinary excesses of the civil wars, and determined to withhold their protecting influence, if the state should be again plunged into anarchy and confusion.—11. Pontica pinus. "Of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship building. Yet the vessel of the state is warned by the poet not to rely too much upon the strength of her timbers.—12. Silva filia nobilis. "The noble daughter of the forest." A beautiful image, which Martial appears to have imitated, (14. 90.) "Non sum Maura, filia siva.—13. Et genus et nomen inutilis. "Both thy lineage, and unavailing fame." The idea intended to be conveyed by the whole clause is as
follows: "Idle, O my country! will be the boast of thy former glories, and the splendour of thy ancient name."

14—20. 14. *Pictis puppibus.* Besides being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished with paintings and other ornaments. — 15. *Nisi debes ventis ludibrium.* "Unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ἀπελευμα γι' αυτον. — 17. *Nuper sollicitum, &c.* "Thou who wert lately a source of disquietude and weariness to me, who at present art an object of fond desire and strong apprehension." &c. The expression sollicitum tadium refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest, and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections, (desiderium,) and a feeling of strong apprehension (cura non levis) takes possession of him, lest he may again see her involved in the horrors of civil war.—20. *Nintes Cycladas.* "The Cyclades conspicuous from afar." The epithet nites appears to refer, not so much to the marble contained in most of these islands, as to the circumference of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance.

**Ode 15.** This ode is thought to have been composed on the breaking out of the last civil war between Octavianus and Antony. Nereus, the sea-god, predicts the ruin of Troy at the very time that Paris bears Helen over the Ægean sea from Sparta. Under the character of Paris, the poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foretold would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and under the Grecian heroes, whom Nereus in imagination beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus.

1—4. 1. *Pastor.* Paris, whose early life was spent among the shepherds of mount Ida, in consequence of his mother's fearful dream. Sanadon, who is one of those that attach an allegorical meaning to this ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds.—*Traheret.* "Was bearing forcibly away." Horace here follows the authority of those writers, who make Helen to have been carried off by Paris against her will. Some commentators, however, consider traheret, in this passage, as equivalent to levis navigatone circumducere, since Paris, according to one of the scholiasts and Eustathius, did not go directly from Lacedæmon to Troy, but, in apprehension of being pursued, sailed to Cyprus, Phœnicia, and Egypt.— *Naxibus Idæis.* "In vessels made of the timber of Ida." — 3. *Inratum oitio.* "In an unwelcome calm." — 4. *Ut canaret fera fata.* "That he might foretell their gloomy destinies."

5—12. 5. *Mala avi.* "Under evil omens." — 7. *Conjurata tuss ramperonupias, &c.* "Bound by a common oath to sever the union between thee and thy loved one, and to destroy the ancient kingdom of Priam." The term nuptias is here used, not in its ordinary sense, but with refer-
EXPLANATORY NOTES.—BOOK I. ODE XV.

sense to the criminal loves of Paris and Helen.—9. *Quantus suodor.* “What toil.”—10. *Quanta funera.* “What carnage.”—12. *Et rabien parat.* “And is kindling up her martial fury.” The zeugma in *parat,* and the air of conciseness which it imparts to the style, are peculiarly striking.

13—19. 13. *Veneris praesidio serox.* “Proudly relying on the aid of Venus.”—14. *Grataque feminis,* &c. “And distribute pleasing strains among women on the unmanly lyre.” The expression *carmina dividere feminis* means nothing more than to execute different airs for different females in succession. The allegorical meaning is considered by some as being still kept up in this passage: Antony, according to Plutarch, lived for a time at Samos, with Cleopatra, in the last excesses of luxury, amid the delights of music and song, while all the world around were terrified with apprehensions of a civil war.—16. *Thalamo.* “In thy bed-chamber.”—17. *Calami spicula Gnossi.* Gnossus, or Cnossus, was one of the oldest and most important cities of Crete, situate on the river Cretus. Hence *Gnossius* is taken by Synecdoche in the sense of “Cretan.” The inhabitants of Crete were famed for their skill in archery.—18. *Streptum que, et celerem sequi Ajaxem.* “And the din of battle, and Ajax swift in pursuit.” The expression *celerem sequi* is a Gracism for *celerem ad sequendum.* The Oilean Ajax is here meant. (Hom. Il. 2. 527.)—19. *Tamen.* This particle is to be referred to *quaevis* which is implied in *serus,* i.e. *quaevis serus, tamen ....... collines.* “Though late in the contest, still,” &c.

21—23. 21. *Laertidem.* “The son of Laertes.” Ulysses. The Greek form of the patronymic (*Laertidion*) comes from *Laertes,* for *Laertes.* (Matthia, G. G. vol. 1. p. 130.)—The skill and sagacity of Ulysses were among the chief causes of the downfall of Troy.—22. *Pylium Nestora.* There were three cities named Pylos, in the Peloponnese, two in Elis and one in Messenia, and all laid claim to the honour of being Nestor’s birth place. Strabo is in favour of the Triphylan Pylos, in the district of Triphylia, in Elis. (Compare Heyne, ad Il. 4. 591: 11, 681.)—23. *Salaminus Teucer.* Teucer, son of Telamon, King of Salamina, and brother of Ajax.—24. *Sthenelus.* Son of Caneus, and charioteer of Diomed.—25. *Meriones.* Charioteer of Idomeneus, King of Crete.—26. *Tydides mediorem patri.* “The son of Tydeus, in arms superior to his sire.” Horace appears to allude to the language of Sthenelus, (II. 4, 405.) in defending himself and Diomed from the reproaches of Agamemnon, when the latter was marshalling his forces after the violation of the truce by Pandarus, and thought that he perceived reluctance to engage on the part of Diomed and his companion. “Husici roî sextrin my' Æstivoctc exipd' Æxuai, are the words of Sthenelus.

29—35. 29. *Quem tu, cervus,* &c. “Whom, as a stag, unmindful of its pasture, flees from a wolf seen by it in the opposite extremity of some valley, thou, effeminate one, shalt flee from with deep pantings, not having promised this to thy beloved.” Compare Ovid, *Her.* 16. 356.—33. *Francus diem,* &c. Literally, “The angry fleet of Achilles shall protract the day of destruction for Ilium, &c. i.e. the anger of Achilles, who required to his fleet, shall protract, &c.—35. *Post ortas hiemes.* “After a destined period of years.”
Ode 16. Horace, in early life, had written some severe verses against a young female. He now retracts his injurious expressions, and lays the blame on the ardent and impetuous feelings of youth. The ode turns principally on the fatal effects of unrestrained anger. An old commentator informs us that the name of the female was Graitia; and that she is the same with the Canidia of the Epodes. Acron and Porphyron call her Tyndaris, whence some have been led to infer, that Graitia, whom Horace attacked, was the parent, and that, being now in love with her daughter Tyndaris, he endeavours to make his peace with the latter, by giving up his injurious verses to her resentment. Acron, however, farther states, that Horace in his Palinodia imitates Stesichorus, who, having lost his sight as a punishment for an ode against Helen, made subsequently a full recantation, and was cured of his blindness. Now, as Tyndaris was the patronymic appellation of Helen, why may not the Roman poet have merely transferred this name from the Greek original to his own production, without intending to assign it any particular meaning?

2—5. 2. Criminosis tambis. "To my injurious iambics." The iambic measure was originally applied to the purposes of satirical composition.—4. Mari Adriano. The Adriatic is here put for water generally. The ancients were accustomed to cast whatever they detested either into the flames or the water.—5. Non Dindymene, &c. "Nor Cybele, nor the Pythian Apollo, god of prophetic inspiration, so agitate the minds of their priesthood in the secret shrines, Bacchus does not so shake the soul, nor the Corybantes when they strike with redoubled blows on the shrill cymbals, as gloomy anger rages." Understand qui sunt with Corybantes and trea respectively, and observe the expressive force of the zeugma. The idea intended to be conveyed, is, when divested of its poetic attire, simply this: "Nor Cybele, nor Apollo, nor Bacchus, nor the Corybantes, can shake the soul as does the power of anger."—Dindymene. The Goddess Cybele received this name from being worshipped on mount Dindymus, near the city of Pessinus in Galatia, a district of Asia Minor.

6—11. 6. Incola Pythius. The term incola beautifully expresses the prophetic inspiration of the god: "habitas quasi in pectore."—9. Corybantes. Priests of Rhea, or Cybele, who were said to have brought the worship of that goddess from Crete to Phrygia.—9. Noricus ensis. The iron of Noricum was of an excellent quality, and hence the expression Noricus ensis is used to denote the goodness of a sword. Noricum, after its reduction under the Roman sway, corresponded nearly to the modern dutchies of Carinthia and Styria.—11. Saevis ignis. "The unsearing lightning:" The fire of the skies.—Nec tremendo, &c. "Nor Jove himself, rushing down amid dreadful thunderings." Compare the Greek expression Zês xáraíôs, applied to Jove hurling his thunderbolts.

13—16. 13. Fortus Prometheus, &c. According to the fable, Prometheus, having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them (particulae undique desectam), and added it to the clay which formed the primitive element of man (principi limo.) Hence the origin of anger, Prometheus having "placed in our breast the wild rage of the lion" (insani leonis vis, i.e. insanam leonis vis).—16. Stomacho. The term stomachus properly denotes the canal through which aliment descends into the stomach: it is then taken to express the upper orifice of the stomach (compare the Greek kapía), and finally the ventricle in which the food
a digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach, which render it very sensible; and from these also proceeds the great sympathy between the stomach, head, and heart. It was on this account Van Helmont thought that the soul had its seat in the upper orifice of the stomach.

17—18. 17. Ira. "Angry contentions."—Thyestes. Alluding to the horrid story of Atreus and Thyestes.—18. Et alis urbibus, &c. "And have been the primary cause to lofty cities, why, &c." A Graecism, for ultima sitere cause cur alta urbes fuisse pererint, &c. "And have been the primary cause why lofty cities have been completely overthrown, &c." The expression alis urbibus is in accordance with the Greek, αἰτὶ πτωλείδον, πόλις αἰτὶα. The elegant use of sitere for extilere or fuere must be noted. It carries with it the accompanying idea of something fixed and certain. Compare Virgil (JEn. 7. 735) "Stat bellì causa."

20—27. 20. Imprimereitque muris, &c. Alluding to the custom, prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a captured and ruined city.—22. Compese mentem. "Restrain thy angry feelings."—Pectoris fervor. "The glow of resentment." The poet lays the blame of his injurious effusion on the intemperate feelings of youth.—24. Citeres iambos. "The rapid iambics." The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings.—25. Mitibus mutare tristia. "To exchange bitter taunts for soothing strains." Mitibus, though, when rendered into our idiom, it has the appearance of a defective, is in reality the ablative, as being the instrument of exchange.—27. Recenscatis oppressis: "my injurious expressions being recanted."

—Animum. "My peace of mind."

Ode 17. Horace, having in the last ode made his peace with Tyndaris, now invites her to his Sabine farm, where she will find retirement and security from the brutality of Cyrus, who had treated her with unmanly rudeness and cruelty. In order the more certainly to induce an acceptance of his offer, he depicts in attractive colours the salubrious position of his rural retreat, the tranquillity which reigns there, and the favourable protection extended to him by Faunus and the other gods.

1—4. 1. Velox amanum, &c. "Oft times Faunus, in rapid flight, changes mount Lyceus for the fair Lucretius." Lyceos is here the ablative, as denoting the instrument by which the change is made.—Lucretium. Lyceos was a mountain in the country of the Sabines, and amid its windings lay the farm of the poet.—2. Lyceos. Mount Lyceus was situated in the south western angle of Arcadia, and was sacred to Faunus or Pan.—Faunus. Faunus, the god of shepherds and fields among the Latins, appears to have been identical with the Pan of the Greeks.—Defraudit. "Wards off."—4. Pluviosque ventos. "And the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from the very heats of summer, and the rain-bearing winds, the sure precursors of disease.
5—17. 5. Arbutes. Compare the note on Ode 1. 1. 21.—6. Thyma. The thyme of the ancients is not our common thyme, but the thymus capitatus, qui Dioscoridis, which now grows in great plenty on the mountains of Greece.—7. Oletus vox est maritit. "The wives of the sedentary husband." A paraphrase for capra.—9. Martiales lupus. Wolves were held sacred to Mars, from their fierce and predatory nature.—Hæduæa. The common reading is hædilia, which vitiated the metre, its antepenult being long. By hæduæa are meant the young female kids.—10. Ucturque. "Whenever." For quandocurque.—11. Ustica cubitis. "Of the recumbent Ustica." This was a small mountain near the poet's farm.—12. Leia. In the sense of attrita: "worn smooth by the mountain rills."—13. Hstiti copia, &c. "Here a rich store of rural honours shall flow in to thee, in full abundance, from the bounteous horn of Fortune." Ad plenum is elegantly used for abundanter.—17. In reducta valle. "In a winding vale."—Canicula. Certain days in the summer, preceding and ensuing the heliacal rising of Canicula, or "the dog-star," in the morning, were called Dia Caniculares. The ancients believed that this star, rising with the sun, and joining its influence to the fire of that luminary, was the cause of the extraordinary heat which usually prevailed in that season; and accordingly they gave the name of dog-days to about six or eight weeks of the hottest part of summer. This idea originated, as some think, with the Egyptians, and was borrowed from them by the Greeks. The Romans sacrificed a brown dog every year to Canicula, at its rising, to appease its rage.

18—21. 19. Fide Teia. "On the Teian lyre," i.e. in Anaacreontic stanzas. Anaacreon was born at Teoe in Asia Minor.—19. Laborantes ? in uno. "Striving for one and the same hero," i.e. Ulysses.—20. Vitreamque Circeam. "And the beauteous Circe." Vitrea appears to be used here in the sense of fonsa, splendida, to contain a figurative allusion to the brightness and transparency of glass. 21. Innocentis Lesbii. The Lesbian wine, observes Henderson, would seem to have possessed a delicious flavor, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old. (Athenæus 1. 22.) Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of Chios and Thasos are placed before the Lesbian, which, he affirms, had naturally a saltish taste. History of Ancient and Modern Wines, p. 77.

22—27. 22. Duces. "Thou shalt quaff."—23. Semeleus Thyoneus. "Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele. It is more probable, however, that the title in question was derived & ποτος ηδης, a sour wine.—24. Nec metues proterrum, &c. "Not shalt thou, an object of jealous suspicion, fear the rude Cyrus."—25. Male dispari. "Ill fitted to contend with him."—26. Incontinentes. "Rash."—27. Coronam. Previous to the introduction of the second course, observes Henderson, the guests were provided with chaplets of leaves or flowers, which they placed on their foreheads or temples, and occasionally, also, on their cups. Perfumes were at the same time offered to such as chose to anoint their face and hands, or have their garnals sprinkled with them. This mode of adorning their persons, which was borrowed from the Asiatic nations, obtained so universally among the Greeks and Romans, that, by almost every author after the time of H.
mer, it is spoken of as the necessary accompaniment of the feast. It is said to have originated from a belief, that the leaves of certain plants, as the ivy, myrtle, and laurel, or certain flowers, as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has been always held sacred to Bacchus, and formed the basis of the wreathes with which his images, and the heads of his worshippers, were encircled; but, being deficient in smell, it was seldom employed for festal garlands; and, in general, the preference was given to the myrtle, which, in addition to its cooling or astringent qualities, was supposed to have an exhilarating influence on the mind. On ordinary occasions the guests were contented with simple wreaths from the latter shrub; but, at their gayer entertainments, its foliage was entwined with roses and violets, or such other flowers as were in season, and recommended themselves by the beauty of their colours, or the fragrance of their smell. Much taste was displayed in the arrangement of these garlands, which was usually confided to female hands; and, as the demand for them was great, the manufacture and sale of them became a distinct branch of trade. To appear in a disordered chaplet was reckoned a sign of inebriety; and a custom prevailed, of placing a garland, confusedly put together, (ῥοδάω ῥυγῖνοι), on the heads of such as were guilty of excess in their cups. History of Ancient and Modern Wines, p. 119, seqq.

Ode 18. Varus, the Epicurean, and friend of Augustus, of whom mention is made by Quintilian, (6. 3. 78.) being engaged in setting out trees along his Tiburtine possessions, is advised by the poet to give the "sacred vine" the preference. Amid the praises, however, which he bestows on the juice of the grape, the bard does not forget to inculcate a useful lesson as to moderation in wine.—The Varus to whom this ode is addressed, must not be confounded with the individual of the same name, who killed himself in Germany after his disastrous defeat by Arminius. He is rather the poet Quintilius Varus, whose death, which happened A. U. C. 729, Horace deplores in the 84th Ode of this book.

1-4. 1. Sacra. The vine was sacred to Bacchus, and hence the epithet ἄρτοφρυς, ("father of the vine," which is applied to this god.—Prius. "In preference to."—Severis. The subjunctive is here used as a softened imperative: "Plant, I entreat." Consult Zumpt, L. G. p. 331. Kenrick’s transl.—2. Circa mite solum Tiburis. "In the soil of the mild Tibur, around the walls erected by Catillus." The preposition circa is here used with solum, as προθ sometimes is in Greek with the accusative: thus Thucyd. 6. 9. προθ πασῶν τῶν Σικυόνων, "in the whole of Sicily, round about."—The epithet mite, though in grammatical construction with solum, refers in strictness to the mild atmosphere of Tibur. And lastly, the particle et is here merely explanatory, the town of Tibur having been founded by Tiburinus, Coras, and Catillus or Catilus, sons of Catillus, and grandsons of Amphiarautus. Some commentators, with less propriety, render mite solum, "the mellow soil."—3. Siccis omnès nam dura. "For the god of wine has imposed every harshness upon those who abstain from it." Proserpina conveys the idea of a legislator uttering his edict.—4. Nervás soliciátus. "Gnawing cares."—Alter. "By any other veins," i. e. by the aid of any other remedy than wine.

5-8. 5. Post vina. "After indulging in wine." The plural (πλησιπό excellence) implants additional force to the term.—Crepel. "Talks
of." The verb in this line conveys the idea of complaint, and is equivalent to "rails at," or "decries." In the succeeding verse, however, where it is understood, it implies encomium.—6. Quis non te potius, &c. "Who is not rather loud in thy praises." Understand crepat.—Decus Venus. "Lovely Venus."—7. Modici numera Liberi. "The gifts of moderate Bacchus," i.e. moderation in wine. The appellation Liber, as applied to Bacchus, is a translation of the Greek epithet Ανάξιος, and indicates the deity who frees the soul from cares.—8. Centaures monel, &c. Alluding to the well-known conflict between the Centaurs and Lapithæ, which arose at the nuptials of Piriithous, king of the Lapithæ, and Hippodamia.

8. Super mera. "Over their wine."—Merum denotes wine in its pure and most potent state, unmixed with water. "Amphiction is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians: but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule may have been transgressed, it is certain that the prevailing practice of the Greeks was to drink their wines in a diluted state. Hence a common division of them into μεϊσφορος, or strong wines which would bear a large admixture of water, and δυλιγόφορος, or weak wines which admitted of only a slight addition. To drink wine unmixed was held disreputable; and those who were guilty of such excess were said to act like Scythians, (ἔνοικοι.) To drink even equal parts of wine and water, was thought to be unsafe; and in general the dilution was more considerable; varying, according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water to two of wine, and four or else five parts of water, which last seems to have been the favourite mixture." Henderson's History of Ancient and Modern Wines, p. 98.

9—19. 9. Sithonis non levis. "Unpropitious to the Thracians." Alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequentially said to exercise over them.—The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcedice, subsequently incorporated into Macedonia.—Euxia. A name of Bacchus, supposed to have originated from the cry of the Bacchanalians, Εὐξ. Others derive the appellation from an exclamation of Jupiter (Ει δε, "Well done, son!") in approval of the valour displayed by Bacchus during the contest of the giants.—10. Cæs fas atque nefas, &c." When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit."

11. Non ego te candide Bassareus, &c. "I will not disturb thee against thy will, O Bassareus, graced with the beauty of perpetual youth." The epithet candide is here very expressive, and refers to the unfading youth which the mythology of the Greeks and Romans assigned to the deity of wine. Compare Broukhus. ad Tibull. 3. 6. 1. and Dryden, (Ode for St. Cecilia's day.) "Bacchus, ever fair and ever young."—In order to understand more fully the train of ideas in this and the following part of the ode, we must bear in mind, that the poet now draws all his images from the rites of Bacchus. He who indulges moderately in the use of wine is made identical with the true and acceptable worshippers of the god, while he who is given to excess is compared to that following.
of Bacchus, who undertakes to celebrate his orgies in an improper and unbecoming manner, and who reveals his sacred mysteries to the gaze of the profane. On such an one the anger of the god is sure to fall, and this anger displays itself in the infliction of disordered feelings, in arrogant and blind love of self, and in deviations from the path of integrity and good faith. The poet professes his resolution of never incurring the resentment of the god, and prays therefore (v. 13.) that he may not be exposed to such a visitation.—Bassetus. The epithet Bassareus is derived by Creuzer (Symbolik, vol. 3. p. 363.) from βασαράς, "a fox," and he thinks that the garment called βασαρική, worn in Asia Minor by the females who celebrated the rites of Bacchus, derived its name from its having superseded the skins of foxes, which the Bacchantes previously wore during the orgies.

19—16. 12. Quistant. The verb quarto has here the sense of movea, and alludes to the custom of the ancients, in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried round, and the ceremony began by the waving to and fro of the sacred vases and utensils.—Vsec verita obita frondibus, &c. "Not will I hurry into open day the things concealed under various leaves." In the celebration of the festival of Bacchus, a select number of virgins, of honourable families, called καρυφοποι, carried small baskets of gold, in which were concealed beneath vine, ivy, and other leaves, certain sacred and mysterious things, which were not to be exposed to the eyes of the profane.—13. Save saepe cum Bexcuntia, &c. "Cease the shrill-clashing cymbale, with the Bexcuntian horn." Bexcuntus was a mountain in Phrygia, where Cybele was particularly worshipped. Cymbals and horns were used at the festivals of this goddess, as at those of Bacchus.—14. Quae subsequitur, &c. "In whose train follows."—15. Gloria. "Foolish vanity."—Verticem vacuum. "The empty head."—16. Arcani fides prodigia. "Indiscretion prodigal of secrets."

Ode 19. The poet, after having bid farewell to love, confesses that the beauty of Glycera had again made him a willing captive. Venus, Bacchus, and Licentia are the authors of this change, and compel him to abandon all graver employments. A sacrifice to the first of these deities, in order to propitiate her influence, now engrosses the attention of the bard. Some commentators have supposed that the poet's object in composing this piece was, to excuse himself to Mæcenas for not having celebrated in song, as the latter requested, the operations of Augustus against the Scythians and the Parthians. We should prefer, however, the simpler and more natural explanation of the ode as a mere sportive effusion.

1—5. 1. Mater saepe Cupidinum. "The cruel mother of the Loves." The Loves, of whom Venus is here represented as the parent, were many in number, according to the poets. Compare the language of Statius, (Silv. 1. 2. 61. seq.) 2. Thebana Semelas puér, Bacchus, hence styled ἶπλαγωνερής; 3. Lasciva Licentia. "Frolic License." Compare Claudian, (Nupt. Hon. et Mar. 78.) "Nullo constricta Licentia nodum."—5. Nitor. "The brilliant beauty."

6. Pavo marmore purius. "The peculiar excellence of the Parian marble," observes Dr. Clarke, "is extolled by Strabo, and it possesses some
valuable qualities unknown even to the ancients who spoke so highly in its praise. These qualities are, that of hardening by exposure to atmospheric air, (which, however, is common to all homogeneous limestone,) and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the Parian marble by the ancients, may be considered as the cause of its prevalence among the remains of Grecian sculpture. That the Parian marble was highly and deservedly extolled by the Romans, has been already shown; but, in a very early period, when the arts had attained their full splendour in the age of Pericles, the preference was given by the Greeks, not to the marble of Paros, but to that of mount Pentelicus: because it was whiter, and also, perhaps, because it was found in the immediate vicinity of Athens. While, however, the works executed in Parian marble retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in Pentelican marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the Pentelican quarries, and which appear more or less in all the works executed in this kind of marble.” (Clarke’s Travels, ed. 6. p. 134. Eng. Ed.)

8—12. 8. *Et vultus nimium lubricus aspicit.* “And her countenance too voluptuous in expression to be gazed upon with safety.” The *vultus lubricus* of the Latin poet is analogous to the *βλέψις θρυλώ* of Anacreon.—9. *Tota.* “In all her strength.”—10. *Cyprum.* The island of Cyprus was the favourite residence of Venus.—11. *Scythis.* An allusion to the conquests of Augustus. Horace professes his inability to handle such lofty themes, in consequence of the all-controlling power of love.—11. *Verstit animosum, &c.* “The Parthian, fiercely contending on retreating steeds.” Compare the language of Plutarch in describing the peculiar mode of fight practised by this nation. (Vit. Crass. c. 24.—ed. Hutton. vol. 3. p. 442.) “Τηνεφοινυυ γάρ ἄμα βαλλοντες οἱ Πάρθοι, καὶ τούτῳ κράτεια τυχών μετὰ Σελήνου καὶ σφητάτω ἕτει, άμωμοχλέως ἐκ τῆς σωσθήθης, τῆς γένης ἀφάειν τὸ ἀληθέν. “For the Parthians shot as they fled; and thus they do with a degree of dexterity, inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight.”—12. *Nec qua nutrit attentum.* Understand ad se. “Nor of aught that bears not relation to her sway.”

13—14. 13. *Vimum cespite_. “The verdant turf.” An altar of turf is now to be erected to the goddess. This material, one of the earliest that was applied to such a purpose, was generally used on occasions where little previous preparation could be made.—14. *Verbenas. Verba*. The *Verbenas* of the Romans corresponds to the *Īσσα* (Gen. 43.) The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (“ἲσσα,” “sacred plant,”) shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic *Ferain*, from which last is also derived the English word “vervain.”

15—16. 15. *Bīnī merī.* “Of wine two years old.” New wine was always preferred for libations to the gods. So also, the Romans were accustomed to use their own, not the Greek, wines for such a purpose, the former being more free from any admixture of water. Hence the remark of Pliny (H. N.)
EXPLANATORY NOTES.—BOOK I. ODE XX.

14. 19.) "Greca vina libere nefas, queniam aquam habeant."—16. Mac-
tia hostia. Tacitus informs us (Hist. 2.) that it was unlawful for any
blood to be shed on the altar of the Papian Venus, "Sanguinem ara of-
fundere vetimum," and hence Catullus (66. 91.) may be explained: "Pla-
cabis festis luminibus Veneream sanguinis expertem." It would appear,
however, from other authorities, especially Martial, (9. 91.) that animal
sacrifices in honour of this goddess, and for the purpose of inscribing the
entails in order to ascertain her will, were not unfrequent. The very
historian, indeed, from whom we have just given a passage, clearly proves
this to have been the case. (Tactit. L. c.) "Hostia, ut quisque votit, sed
mores deliguntur. Certissima fides hadorum fibris." The apparent con-
tradiction into which Tacitus falls may easily be explained away, if we
refer the expression "sanguinem ara offundere vetimum" not to the total
absence of victims, but merely to the altar of the goddess being kept un-
touched by their blood. The sacrifices usually offered to Venus, would
 seem to have been white goats and swine, with libations of wine, milk,
and honey. The language of Virgil, in describing her altar, is in accord-
ance somewhat with that of Catullus: "Thurs calet ara, serisque recen-
tibus balant." (JEn. 1. 417.)

ODE 20. Addressed to Mæcenas, who had signified to the poet his in-
tention of spending a few days with him at his Sabine farm. Horace
warns him that he is not to expect the generous wine which he has been
acquainted to quaff at home: and yet, while depreciating the quality of
that which his own humble roof affords, he mentions a circumstance re-
specting its age, which could not but prove peculiarly gratifying to his pa-
tron and intended guest.

1—3. 1. Vile Sabinium. "Common Sabine wine." The Sabine ap-
ppears to have been a thin table-wine, of a reddish colour, attaining its ma-
turity in seven years. Pliny (H. N. 14. 2.) applies to it the epithets cru-
dum and austenum.—2. Cantheras. The cantheras was a bowl or vase for
holding wine, from which the liquor was transferred to the drinking cups.
It derived its name, according to most authorities, from being made to
resemble a beetle (kánterós). Some, however, deduce the appellation
from a certain Cantheras, who was the inventor of the article. The Can-
theras was peculiarly sacred to Bacchus.—Testa. The testa, or "jar,"
derived its name from having been subjected, when first made, to the ac-
tion of fire (testa, quasi tostata, a torrleo.) The vessels for holding wine, in
general use among the Greeks and Romans, were of earthen ware.—
3. Levei. "I closed up." When the wine vessels were filled, and the disturb-
ance of the liquor had subsided, the covers or stoppers were secured with
plaster or a coating of pitch, mixed with the ashes of the vine, so as to
exclude all communication with the external air.—Datus in theatrum, &c.
Alluding to the acclamations with which the assembled audience greeted
Mæcenas on his entrance into the theatre, after having, according to most
commentators, recovered from a dangerous malady. Some, however,
suppose it to have been on occasion of the celebrating of certain games by
Mæcenas; and others, among whom is Faber, refer it to the time
when the conspiracy of Lepidus, was detected and crushed by the mi-
nister. (Compare Vell. Patere. 2. 88. 3.)

5—9. 5. Care Mæcenas eques. "Beloved Mæcenas, ornament of
the equestrian ranks." Eques is here equivalent to equum decus.
Bentley reads Clare for Care; but the latter breathes more of true friendship.—Paterni fiuminis. The Tiber. The ancestors of Messenian were natives of Etruria, where the Tiber rises, and through which it is part flows.—7. Vaticani monitis. The Vatican mount formed the prolongation of the Janiculum towards the north, and was supposed to have derived its name from the Latin word oves, or ovis, as it was once the seat of Etruscan divination.—8. Image. "The echo." Understand vocis. 9. Cecubum. The Cœcuban wine derived its name from the cœcubus aeger, in the vicinity of Amyclæ, and is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years. (Athenæus 1. 27.) Pliny informs us, that the Cœcuban subsequently lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which was nearly destroyed by the navigable canal begun by Nero from Avernus to Ostia. (H. N. 14. 6.)—Calens. The town of Calæa, now Calvi, lay to the south of Teanum in Campania. The aeger Calæa was much celebrated for its vineyards. It was contiguous in fact to that famous district so well known in antiquity, under the name of aeger Falernus, as producing the best wine in Italy, or indeed in the world. It would seem, from the testimony of ancient writers, that the Falernian vineyards extended from the Massic hills, near Sinuessa, to a considerable distance inland. The best growth appears to have been the Massic. All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow.

10—12. 10. Uvam. "The juice of the grape."—11. Formiani. The Formian hills are often extolled for the superior wine which they produced. Formiae, now Mola di Gaeta, was a city of great antiquity in Latium, near Caieta.—12. Pocula. These were the drinking cups, into which the wine was poured, after having been diluted with water in the crater, or mixer. Hence the expression temperant. The clause may be paraphrased as follows: "Neither the produce of the Falernian vines, nor that of the Formian hills, mingles in my cups with the tempering water."

Ode 21. A Hymn in praise of Apollo and Diana, which has given rise to much diversity of opinion among the learned. Many regard it as a piece intended to be sung in alternate stanzas by a chorus of youths and maidens on some solemn festival. Acron refers it to the Secular Games, and Sanadon, who is one of those that advocate this opinion, actually removes the ode from its present place and makes it a component part of the Secular hymn. Others again are in favour of the Ludi Apollinares. All this, however, is perfectly arbitrary. No satisfactory arguments can be adduced for making the present ode an amosœcan composition, nor can it be fairly proved that it was ever customary for such hymns to be sung in alternate chorus. Besides there are some things in the ode directly at variance with such an opinion. Let us adopt for a moment the distribution of parts which these commentators recommend, and examine the result. The first line is to be sung by the chorus of youths, the second by the chorus of maidens, while both united sing the third and fourth. In the succeeding stanzas, the lines from the fifth to the eighth inclusive are assigned to the youths, and, from the ninth to the twelfth inclusive, to the maidens, while the
remaining lines are again sung by the double chorus. In order to effect this arrangement we must change with these critics the initial Hic in the thirteenth line to Hac, in allusion to Diana, making the reference to Apollo begin at hic miserum. Now, the impropriety of making the youths sing the praises of Diana, (verses 5—8,) and the maidens those of Apollo, (v. 9—12,) must be apparent to every unprejudiced observer, and forms, we conceive, a fatal error. Nor is it by any means a feeble objection, whatever grammatical subtleties may be called in to explain it away, that motus occurs in the sixteenth line. If the concluding stanza is to commence with the praises of Diana as sung by the youths, then evidently motus should be mota, which would violate the measure. The conclusion therefore to which we are drawn is simply this: The present ode is merely a private effusion, and not intended for any public solemnity. The poet only assumes in imagination the office of choragus, and seeks to instruct the chorus in the proper discharge of their general duties.

1—8. 1. Dianam. Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the avengers of evil, (Diis eburneis, festo auritis, deificiis, &c.) and were invoked to ward off famine, pestilence, and all national calamity.—2. Intonsum Cynthia. "Apollo ever young." It was customary among the ancients for the first growth of the beard to be consecrated to some god. At the same time the hair of the head was also cut off, and offered up, usually to Apollo. Until then they wore it uncut. Hence the epithet intonsum, (literally "with unshorn locks") when applied to a deity, carries with it the idea of unfading youth.—The appellation of Cynthia given to Apollo from mount Cynthia in the island of Delos.—4. Dictamen penitus. "Deeply beloved."—6. Algidus. Algidus was a mountain in Latium consecrated to Diana and Fortune. It appears to have been, strictly speaking, that chain which stretched from the rear of the Alban mount, and ran parallel to the Tuscan hills, being separated from them by the valley along which ran the Via Latina.—7. Erymanthi. Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and forming one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules.—8. Cragi. Cragus was a celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus. The fabulous monster Chimera, said to have been subdued by Bellerophon, frequented this range, according to the poets.

9—15. 9. Tempe. Compare the note on Ode 1. 7. 4.—10. Natalem Delon. Delos, one of the Cyclades, and the fabled birth place of Apollo and Diana.—12. Fraterra Lyra. The invention of the lyre by Mercury has already been mentioned. (Note on Ode 1. 10. 6.) This instrument he bestowed on Apollo after the theft of the oxen was discovered.—15. Persas atque Britannos. Marking the farthest limits of the empire on the east and west. By the Persas are meant the Parthians.

ODE. 22. It was a very prominent feature in the popular belief of antiquity, that poets formed a class of men peculiarly under the protection of the gods; since, wholly engrossed by subjects of a light and pleasing nature, no deeds of violence, and no acts of fraud or perjury could ever
be laid to their charge. Horace, having escaped imminent danger, writes the present ode in allusion to this belief. The innocent man, exclaims the bard, is shielded from peril, wherever he may be, by his own purity of life and conduct. (The innocent man is here only another name for poet.) The nature of the danger from which he had been rescued is next described, and the ode concludes with the declaration, that his own integrity will ward off every evil, in whatever quarter of the world his lot may be cast, and will render him at the same time tranquil in mind and ever disposed to celebrate the praises of his Lalage.

The ode is addressed to Aristius Fuscus, to whom the tenth Epistle of the First Book is inscribed.

1—4. 1. Integer vita, &c. “The man of upright life, and free from guilt.”—2. Mauris jaculis. For Mauritanicus jaculis. The natives of Mauritania were distinguished for their skill in darts the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.—4. Syrtis aestuosa. “The burning sands of Africa.” The allusion here is not to the two remarkable quicksands or gulfs on the coast of Africa, commonly known by the name of the Greater and Smaller Syrtes, (now the gulfs of Sidra and Cabes,) but to the inland region. There is nothing hostile to this acceptance of the term Syrtis in the etymology commonly assigned to it. For if it be deduced, as most maintain, from the Greek δέμα, “traho,” the name will be equally applicable to the sands of the gulf agitated by the waves, and to those of the more inland parts driven to and fro by the violence of the winds. It remains to be seen, however, whether the word in question be not of indigenous origin, since the name Serti is applied at the present day by the natives not only to the sandy region along the coast, but also to the desert immediately south of it, and, according to modern travellers, the term likewise exists in Arabic in the sense of a desert tract of country. (Compare Ritter's Erdkunde, vol. 1. p. 829. 2d. ed.)

7—12. 7. Val qua loca, &c. “Or through those regions, which the Hydaspes, source of many a fable, leaves.” The epithet fabulosus refers to the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the Fylum, is one of the five eastern tributaries of the Indus, which, by their union form the Punjab, while the region which they traverse is denominated the Punjab, or country of the five rivers.—9. Namque. Equivalent to the Greek καλ γας. Supply the ellipsis as follows: “And this I have plainly learnt from my own case, for,” &c.—Silva in Sabina. He refers to a wood in the vicinity of his Sabine farm.—10. Ultra terminum. “Beyond my usual limits.” 11. Curis expeditis. “With all my cares dispelled.”—12. Inermem. “Though unarmed.”

12—17. 12. Militaris Daunias. “Warlike Daunia.” Daunias is here the Greek form of the nominative. The Daunii, a people probably of Illyrian origin, were situated along the northern coast of Apulia.—14. Juba tellus. Mauritania.—17. Pone me pigris, &c. For the connection between this and the previous portion of the ode, consult the introductory remarks. The poet alludes in this stanza to what is termed at the present day the frozen zone, and he describes it in accordance with the general belief of his age. The epithet pigris may be rendered by “barren,” and refers to the plains of the north lying sterile and uncultivated by reason of the excessive cold. Modern observations, however, assign two seasons to this distant quarter of the globe; a long and rigorous
winter, succeeded often suddenly by insupportable heats. The power of the solar beams, though feeble, from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishingly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow:

(Malte-Brun, Geog. p. 418. vol. 1.)

19—23. 19. Quod latus mundi, &c. "In that quarter of the world, which clouds and an inclement sky continually oppress."—21. Nimium proprium. "Too near the earth." Understand terris.—22. Domibus ejecta. "Denied to mortals for an abode." Most of the ancients conceived that the heat continued to increase from the tropic towards the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained that many circumstances combine to establish even there a temperature that is supportable. The clouds; the great rains; the nights naturally very cool, their duration being equal to that of the days; a strong evaporation; the vast expanse of the sea; the proximity of very high mountains, covered with perpetual snow; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burnt up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold; the valley of Quito is always green; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (Malte-Brun, Geog. p. 418. vol. 1.)

Ode 23. The poet advises Chloe, now of nubile years, no longer to follow her parent like a timid fawn, alarmed at every whispering breeze and rustling of the wood, but to make a proper return to the affection of one whom she had no occasion to view with feelings of alarm.

1—10. 1. Hinnuleo. The term hinnuleus is here used for hinnulus, as, in Ode 1. 17. 9, haxudea occurs for haxut. — 2. Pavidam. Denoting the alarm of the parent for the absence of her offspring.— 3ris, "Lonely."— 5. Vepris. The common reading is veris. Great difficulties attend this lection: In the first place, the foliage of the trees is not sufficiently put forth in the commencement of spring, to justify the idea of its being disturbed by the winds; and secondly, the young fawns do not follow the parent animal until the end of this season, or the beginning of June. —6. Ad ventum. The common text has adventus.— 7abornuit. "Has rustled."—10. Getulove lea. That part of Africa which the ancients denominated Getulia, appears to answer in some measure to the modern Belad-el-Djerid— Frangere. This verb has here the meaning of "to rend," or " tear in pieces," as ytvai is sometimes employed in Greek.

Ode 24. The poet seeks to comfort Virgil for the loss of their mutual friend. The individual to whom the ode alludes was a native of
Cremona, and appears to be the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisoes, (v. 438.)

1—7. 1. Desiderio tam cari capitis. "To our regret for the loss of so dear an individual." The use of carus in this clause is analogous to that of καρός and καρίς in Greek.—2. Præcep te lugubres cantus. "Teach me the strains of wo." Literally, "precede me in the strains of wo."—3. Melpomene. One of the Muses, so called from the dignity and excellence of her strains, (Μελπομένη, from μελπόμενος, cantor.) She presided over Lyric and Epic poetry.—Liquidam vocem. "A clear and tuneful voice."—4. Petor. The muses, in the common mythology, were said to have been the daughters of Jupiter and Mnemosyne.—5. Ergo Quinctilius. The muse here commences the funeral dirge.—7. Nudaque Veritas. "And undisguised Truth."

11—16. 11. Te frustra pius, &c. "Thou, alas! displaying a fruitless affection, dost pray the gods for the restoration of Quinctilius, not on such terms entrusted to thy care." The train of ideas is as follows: Thy affectionate sorrows lead thee to pray for the restoration of our common friend; but the effort is a vain one; he was not given to thee as a lasting possession.—13. Blendeato. "With more persuasive melody.—16. Virga horrida. "With his gloomy wand." Alluding to the caduceus. The epithet horrida regards its dreadful influence over the movements of departed shades, as they pass onward to the fatal river.—17. Non levis, &c. "Not gentle enough to change the order of the fates in compliance with our prayers." i.e. sternly refusing to change, &c. Lenis recludere, a Græcism for lenis ad recludendum.

ODE 25. Addressed to Lydia, now an object of neglect, and declining rapidly in the vale of years. The picture here drawn of a vicious female, towards the close of her career, is a disgusting but most instructive one.

1. Junctas quattuor fenestras. An idea borrowed from a besieged city. The custom here alluded to was one of common occurrence among the youth of Italy and Greece. The ancient Romans had only openings in the walls to admit the light (fenestrae, "windows," from φαντρα "ostendo") They were covered with two folding leaves or shutters of wood, and sometimes a curtain. Occasionally a net or frame work was placed over the aperture. Compare on this head Varro, R. R. 3. 7. "Fenestras Punicas, aut latioribus, reticulatis usque urinque, ut locus omnis sit illustris, neve quas serpens, alludere quid animal maleficium introsque quidem." 

2—10. 2. Amasque janua litem. A beautiful expression. Compare Virgil (En. 5. 163.) "Litus ama," and Statius (Silv. 2. 3 56.) "Umbris sinuatur amantibus undar."—5. Multum facitis. "Most easily."—7. Nee longas, &c. Intended for the words of a serenade.—10. Lenis. "Thinly clad." When poverty shall have succeeded, as it inevitably must, to a career of vicious indulgence, the light vestments of summer will be thy only protection against the wintry blasts.

11—20. 11. Thraco vento. By the "Thracian wind" is meant Boras or the North wind, whose native land, according to the Greek poets, was the country of Thrace.—Sub interitu. "At the time which intervenes between the old and new moon." Or in freer and more poetic language, "during the dark and stormy season when the moon has disappeared
from the skies."—14. Quae soleat matres, &c. An allusion to the same idea that is expressed by the Greek Ἰρραιαναῖ. Consult Heyne, ad Virg. Georg. 3. 280.—15. Jecur ulcersum. The liver was supposed by the ancients to be the primary receptacle of the blood, whence it was diffused over the whole system: hence it became also the seat of the passions.—17. Hedera vire nit. The "verdant ivy" and the "dark myrtle" are here selected as fit emblems of youth. The leaves of the latter, in general of a dark hue, are more particularly so when young.—20. Dedictet Eurus. The common text has Hēbro. The objection, however, to this reading is the utter impossibility of associating the idea of a Thracian river with an act performed by Roman youth. The propriety of styling the wind Eurus, "the companion of winter," may on the other hand easily be defended by the expression of Virgil (Georg. 2. 339.) "Hibernus Euri situs." To "devote to Eurus," moreover, coincides precisely with our own form of expression, "to scatter to the winds."

ODE 26. In praise of Ælius Lamia, a Roman of ancient and illustrious family, and distinguished for his exploits in the war with the Cantabri. The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds.

2—3. 2. Mare Creticum. The Cretan, which lay to the north of the island, is here put for any, sea.—3. Portae. "To waft them."—Quae sub Arcto, &c. "By what people the monarch of a frozen region beneath the northern sky is feared," &c. The present ode appears to have been written at the time when Phraulates, king of Parthia, had been dethroned by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead. Phraulates fled for succour to the Scythians, and a monarch of that nation was now on his march to restore him. The king of the frozen region is therefore the Scythian invader, and the people who fear his approach are the Parthians with Teridates at their head. Dio Cassius informs us that Phraulates was reinstated in his kingdom, and that Teridates fled into Syria. Here he was allowed to remain by Augustus, who obtained from him the son of Phraulates, and led the young prince as a hostage to Rome. This son was subsequently restored to the father, and the standards taken by the Parthians from Crassus and Antony were delivered in exchange. (Compare Dio Cassius, 51. 18—col. 1. p. 649. ed. Reim. Justin. 42. 5.) Strabo, however, states that the son of Phraulates was received as a hostage from the father himself, and along with him sons and grandsons, (ταῖς ὀνόμασιν διακατήρει. Strab. 6. extr.) Compare with this the language of Suetonius (vit. Aug. 43.) who speaks of the hostages of the Parthians, ("Parthorum obides.")

6—11. 6. Fontibus integris. "The pure fountains." By the fontes integri lyric poetry is designated, and the poet alludes to the circumstance of his having been the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence the invocation of the muse.—7. Apricos necte flores. "Entwine the sunny flowers." The sunny flowers and the chaplet which they form are figurative expressions, and mean simply a lyric effusion. The muse is solicited to aid the bard in celebrating the praises of his friend.—Pimpele. The muses were called Pimpeides from Pimplea, a fountain, hill, and city of Thrace, subsequently included within the limits of Macedonia. Orocles
was said to have been born here.—9. *Nu sine te mei,* &c. "Without thy favouring aid, the honours which I have received can prove of no avail in celebrating the praises of others." By the term *honores* the poet alludes to his successful cultivation of lyric verse.—10. *Fidibus novis.* "In new strains," i. e. in lyric verse. Hence the bard speaks of himself as the first that had adapted the Æolian strains to Italian measures, (Ode 3. 30. 13.)—11. *Lesbio plectro.* "On the Lesbian lyre." The *plectrum*, or quill, is here taken figuratively for the lyre itself. Compare Ode 1. 1. 34.—*Sacrum.* "To consecrate to immortal fame."

Ode 27. The poet is supposed to be present at a festal party, where the guests, warming under the influence of wine, begin to break forth into noisy wrangling. He reproves them in severe terms for conduct so foreign to a meeting of friends, and, in order to draw off their attention to other and more pleasing subjects, he proposes the challenge in verse 10th, on which the rest of the ode is made to turn.

1—6. 1. *Notis in usum,* &c. "Over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions, and in the celebration of sacred rites. Like the *cantharus*, it was sacred to Bacchus.—2. *Thracum est.* Compare note on Ode 1. 18. 9.—3. *Verecundum.* Equivalent to *modicum*, "Free to excess."—5. *Vino et lucernis,* &c. "It is wonderful how much the dagger of the Parthian is at variance with nocturnal banquets," literally "with wine and lights." *Vino* and *lucernis* are datives, put by a Graecism for the ablative with the preposition *a.*—*Medius.* Compare Ode 1. 2. 51.—*Acinaces.* The term is of Persian origin. The acinaces was properly a small dagger, in use among the Persians, and borrowed from them by the soldiers of later ages. It was worn at the side. Hesychius, in explaining the word, calls it δέρα Περσικόν, *eidos*. Suidas remarks: ἀκινάς, μικρὸν δέρα Περσικόν, and Polyz. (1, 138.) Περσικόν ξιφός τι, τῷ μηδὲ προστρεπτικῷ. This last comes nearest the true explanation as given above. Compare Schneider, s. v. *daknian.* "ein eigenthümlich Persisches Wort: ein kleiner seidendegen bey den Persern."—6. *Immune quantum.* Analogous to the Greek ἰμπισμόν ἰδών.—*Impium clamorem.* The epithet *impius* has here a particular reference to the violation of the ties and duties of friendship, as well as to the profanation of the table, which was always regarded as sacred by the ancients.

8—9. 8. *Cubito remanente presso.* "Remain with the elbow pressed on the couch." i. e. Stir not from your places. Alluding to the ancient custom of reclining at their meals.—9. *Severi Falerni.* All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years, before it was sufficiently mellow. Horace even terms it a "fiery" wine, and calls for water from the spring to moderate its strength; and Persius applies it to the epithet "indomitum" probably in allusion to its hearty quality. From Galen’s account it appears to have been in best condition from the tenth to the twentieth year: afterwards it was apt to contract an unpleasant bitterness: yet we may suppose, that when of a good vintage, and especially when preserved in glass bottles, it would keep much longer without having its flavour impaired. Horace, who was a lover of old wine, proposes, in a well known ode, (3. 31.) to broach an amphora which was coeval with himself, and which,
therefore, was probably not less than thirty-three years old; as Torquatus Manilius was consul in the six hundred and eighty-ninth year from the foundation of the city, and Corvinus, in honour of whom the wine was to be drawn, did not obtain the consulate till 793 A. U. C. As he bestows the highest commendation on this sample, ascribing to it all the virtues of the choicest vintages, and pronouncing it truly worthy to be produced on a day of festivity, we must believe it to have been really of excellent quality. In general, however, it probably suffered, more or less, from the mode in which it was kept; and those whose taste was not perverted by the rage for high-dried wines, preferred it in its middle state.

Among our present wines, we have no hesitation in fixing upon those of Xeres and Madeira as the two to which the Falernian offers the most distinct features of resemblance. Both are straw-coloured wines, assuming a deeper tint from age, or from particular circumstances in the quality, or management of the vintage. Both of them present the several varieties of dry, sweet, and light. Both of them are exceedingly strong and durable wines; being, when new, very rough, harsh, and fiery, and requiring to be kept about the same length of time as the Falernian, before they attain a due degree of mellowness. Of the two, however, the more palpable dryness and bitter-sweet flavour of the Sherry might incline us to decide, that it approached most nearly to the wine under consideration: and it is worthy of remark, that the same difference in the produce of the fermentation is observable in the Xeres vintages, as that which Galea has noticed with respect to the Falernian: it being impossible always to predict, with certainty, whether the result will be a dry wine, or a sweetish wine, resembling Paxarete.

10—14. 10. Opera. So called from Opus, the capital of the Oponian Locri in Greece, at the northern extremity of Boeotia.—11. Quo beatus. &c. The expressions beatus vulnere and pereat, afford very pleasing specimens of what grammarians term the oxymoron.—13. Ceasat voluntas. "Dost thou refuse." Literally, "does (thy) inclination hesitate."—Non alia bibam mercede. "On no other condition will I drink."—14. Quae te cupque, &c. An encomium well calculated to remove the bashful reserve of the youth. "Whoever the fair object may be that sways thy bosom, she causes it to burn with a flame at which thou hast no occasion to blush, for thou always indulgest in an honourable love." The expression amore peccare is nothing more than the simple amore.

18—23. 18. Ah miser! The exclamation of the poet when the secret is divulged.—19. Quanta laborabas. &c. The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression Quanta laborabas Charybdii is equivalent in effect to Quam periculosam tibi pulsat amabas.—21. Thessalii venenis. Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity. —23. Finc illuminat, &c. "Even Pegasus's self will with difficulty extricate thee from the entangling snares of this three-shaped Chimera." Literally, "Pegasus will hardly extricate thee, entangled by this three-shaped Chimera." In construction, triformi Chimera, depending on illuminat, is the dative put by a Grecism for the ablative. A new comparison is here made, by which the female in question is made to resemble the well-known Chimera, or, to use the words of Döring, "Meretrix illa, repugnata sua juvenum bonis infestissima, comparatur cum triformi illo monstro Chimera."
ODE 28. The object of the present ode is to enforce the useful lesson, that we are all subject to the power of death, whatever may be our station in life, and whatever our talents and acquirements. The dialogue form is adopted for this purpose, and the parties introduced are a mariner and the shade of Archytas. The former, as he is travelling along the shore of southern Italy, discovers the dead body of the philosopher which had been thrown up by the waves near the town of Matinum on the Tarentine gulf. He addresses the corpse, and expresses his surprise that so illustrious an individual could not escape from the dominion of the grave. At the seventh verse the shade replies, and continues until the end of the ode. Be not surprised, O mariner, at beholding me in this state, exclaims the fallen Pythagorean. Death has selected far nobler victims. Bestow the last sad offices on my remains, and so shall prosperous fortune crown your every effort. If, on the contrary, you make light of my request, expect not to escape a just retribution.

The ode would appear from its general complexion to have been imitated from the Greek.

1. _Te maris et terra, &c._ The order of construction is as follows: _Parca munera exiguus pulvis_ (negat tibi) _cohíbent te, &c._ "The scanty present of a little dust, denied to thy remains, confines thee," &c. The ellipsis of _negat tibi_ must be noted, though required more by the idiom of our own, than by that of the Latin tongue. According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the dead body or along the banks of the Styx. Hence the peculiar propriety of _cohíbent_ in the present passage. In order to obviate so lamentable a result, it was esteemed a most solemn duty for every one who chanced to encounter an unburied corpse to perform the last sad offices to it. Sprinkling dust or sand three times upon the dead body was esteemed amply sufficient for every purpose. Hence the language of the text, "_pulvis exigu de parca munera._" Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Compare Festus (in Precidanea agna,) Cicero, _de Legibus,_ 2. 32. _Marius Victorinus,_ 1. p. 247. ed Putsch.

The interpretation, which we have here given, has found, however, very strenuous opponents. Mitscherlich, Jani and Döring maintain that _pulvis exigu de parca munera_ is a mere circumlocution for _locus exiguus,_ and that _cohíbent_ is only the compound used for the simple verb. Hence, according to these commentators, the meaning will be, "A small spot of earth now holds thee," &c. and they contend, that in this way the opposition is best preserved between the different parts of the sentence. We cannot agree in the propriety of such an interpretation. The periphrasis of _munera pulvis_, with the two accompanying epithets, is extremely harsh, nor is the sense at all improved by this mode of rendering, as far at least as we are able to decide. As for the examples of a similar periphrasis which Jani undertakes to cite, it must be evident upon the slightest inspection that they are not entitled to the name. In Lucretius (1. 32.) _"munera bellis,"_ is equivalent to _"bellicos labores,"_ and in Horace himself (Ode, 2. 1. 38.) by _munera nanae_ are meant in fact _"leges et modos nanae."_—_Maris et terra mensorem._ Alluding to the geometrical knowledge of Archytas.—_Númeraque carentis arenæ._ The possibility of calculating the number of the grains of sand was a favourite topic with the ancient mathematicians. Archimedes has left us a work on this subject entitled _ψαχνον_ (Arenarius,) which is interesting as showing the state of the science at that period.
2—7. 2. Archytas. Archytas, one of the Pythagoric preceptors of Plato, was a native of Tarentum. He is said to have been the eighth in succession from Pythagoras, and such was his celebrity that many illustrious names, beside that of Plato, appear in the train of his disciples. He excelled not only in speculative philosophy, but in geometry and mechanics, and is said to have invented a kind of winged automaton, and several curious hydraulic machines. He was in such high reputation for moral and political wisdom, that, contrary to the usual custom, he was appointed seven different times to the supreme magistracy in Tarentum. Of his writings none remain except a metaphysical work, "On the nature of the universe." His death was occasioned by a shipwreck. Compare Diog. Laert. 8. 79—88. Suidas, s. v. Iambl. 23
Elnum. Var. Hist. 12. 19, &c. Enfield's History of Philosophy, vol. 1. p. 409.—3. Matinium. The Matinian shore lay between Callipolis and the Iapygian promontory, on the Tarentine gulf. The town of Matinum was a little distance inland. It was famed for its bees and honey. (Compare Od. 4. 2. 27.)—5. Aeras tenisae domos, &c. "To have essayed the ethereal abodes." Alluding to the astronomical knowledge of the philosopher.—6. Morituro. "Since death was to be thy certain doom."—7. Pelopis genitor. Tantalus.—Convisa deorum. "Though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest, of the gods, and to have served up his own son at a banquet in order to test their divinity. Herace follows the earlier fable, by which Tantalus is represented as honoured with a seat at the table of the gods, and as having incurred their displeasure by imparting nectar and ambrosia to mortals. His punishment is well known. Pindar mentions his offence, (Olymp. 1. 98.) ἀκατάφησα ἐν ἐλεύθερω ἡμέρᾳ, &c. Euripides, however, (Orest. 10.) ascribes his fate to a different cause: ἔσφαξεν ἀρχάγγελου, ἀλεξίπτερη νεοὺς.

8—14. 8. Tithonosque remotus in auras. "And Tithonus though translated to the skies." An allusion to the fable of Tithonus and Aurora.—9. Arcantis. Understand consilia.—Minos. In order to gain more reverence for the laws which he promulgated, Minos pretended to have had secret conferences with Jove respecting them.—10. Panthoiden. "The son of Panthous." Euphorbus is here meant in name, but Pythagoras in reality. This philosopher taught the doctrine of the transmigration of souls, and is said to have asserted that he himself had animated various bodies, and had been at one time Euphorbus the Trojan. To prove his identity with the son of Panthous, report made him to have gone into the temple of Juno at or near Mycenae, where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down.—Iterum Orco demissum. Alluding to the doctrine of the transmigration of souls.—11. Clypeo refixo. "By the shield loosened from the wall of the temple."—13. Ner vos atque cument. "His sinews and skin," i. e. his body.—14. Judice te, &c. "Even in thine own estimation, no mean expounder of nature and truth." Alluding to Pythagoras both as a Natural and Moral philosopher. Some editions read me, but te indicates the wide-spread reputation of Pythagoras, whose well-known name was even in the mouths of the vulgar, throughout that part of southern Italy.

18—22. 18. Avidum mare. "The greedy ocean." Some editions read avidis ("greedy after gain") as agreeing with nautis. This, however, would imply a censure on the very individual from whom the favour of a burial is supposed to be asked.—19. Mixta senum, &c. "The
intermingled funerals of the old and young are crowded together." Densoit is from denseo-ere, an old verb, used by Lucretius, Virgil, and Pliny. The common text has densetius from denseo-are.—Nullum caput, &c. "No head escapes the stern Proserpina." An hypallage, for nullum caput fugit saxam Proserpinam. The ancients had a belief that no one could die, unless Proserpina, or Atropos her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from between the horns of the victims, was regarded as the first offering.—21. Deus Orionis. "Of the setting Orion." The setting of this star was always accompanied by tempestuous weather.—22. Illyricus undis. "Amid the Illyrian waters." The allusion is to the Adriatic sea in general. The Illyrians, besides their settlements on the north-eastern shores of the Adriatic, had at one time extended themselves as far as Ancona, on the coast of Italy.

23—35. Ne parce malignus dare. "Do not unkindly refuse to bestow."—26. Fluctibus Hesperis. "The western waves." The seas around Italy, which country was called Hesperia by the Greeks.—Venusiae plieantur silva. "May the Venusian woods be lashed by it."—28. Unde potest. Equivalent to a quibus hoc fieri potest, "For they are able to enrich thee." In construing, place unde potest at the end of the sentence.—29. Sacri custode Neptuni. Neptune was the tutelary deity of Tarentum.—Negligis immerito, &c. "Dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to perform the last sad offices to the shade of Archytas.—31. Postmodo te natis. Equivalent to nepotibus. Te is here the ablative, depending on natis.—Fors et debita iura, &c. "Perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself."—33. Inunitus. "Unheard."—35. Librat injecto, &c. "Thou mayest run on after having thrice cast dust on my remains." Three handfuls of dust were on such an occasion sufficient for all the purposes of a burial.

Ode 29. The poet, having learned that his friend Icicius had abandoned the study of philosophy, and was turning his attention to deeds of arms, very pleasantly rallies him on this strange metamorphosis.

1—5. 1. Beatis gavis. "The rich treasures." Beatus is often used, as in the present instance, for divus, from the idea of happiness which the crowd associate with the possession of wealth.—Nunc. Emphatical, referring to his altered course of life.—Arabum. Augustus, A. U. C. 730, (which gives the date of the present ode,) sent Ælius Gallas, prefect of Egypt, with a body of troops against Arabia Felix. The expedition proved unsuccessful, having failed more through the difficulties which the country and climate presented, than from the desultory attacks of the undisciplined enemy. It was in this army that Icicius would seem to have had a command. Compare, in relation to the event here alluded to, Dio Cassius, 53. 29.—vol. 1. p. 793. ed. Reim. Strabo. 16.—vol. 6. p. 443. sqq. ed. Tzschk. Plin. H. N. 6. 28. With regard to the division of Arabia into Petraea, Deserta, and Felix, it may be remarked that this arrangement, which was made by Megasthenes and Ptolemy, was unknown to the inhabitants of the east. Compare John's Biblical Archaeology, p. 8. Upham's trans.—Sabaea. Sabæa, a part of Arabia Felix, is here put for the whole
region. The Sabæi would seem to have occupied what corresponds to
the northernmost part of the modern Yemen.—*Horribilis Mede.* "And
for the formidable Parthian." It is more than probable, from a compari-
son of Ode, 1. 12. 56, and 1. 35. 31, with the present passage, that Augustus
intended the expedition, of which we have been speaking, not merely
for Arabia Felix, but also for the Parthians and Indi.—5. *Necis catenas.* A
pleasant allusion to the fetters in which Iccius, already victorious in imagi-
nation, is to lead his captives to Rome.—*Quæ Virgínus barbarus.* "What
barbarian virgin." A Grecism for *quæ virgo barbarus.*

7—15. 7. Puer quis ex aula. Equivalent to *quæ puer regius.* The
term *aula* may refer to the royal court either of the Arabians or the Par-
The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular, as to the eastern nations in general. In relation to the Seres compare Explanatory Note, Ode 1. 12. 56.—11. *Relabi posse." Can
glide back." In this sentence, *montibus* is the dative by a Grecism.
Prose Latinity would require *ad montes.* Some make *montibus* the abla-
tive, with which they join *pronos* in the sense of *decurrentes.* This ar-
rangeinent is decidedly inferior to the one first given. As regards the idea
intended to be conveyed, it may be observed, that the poet compares his
friend's abandonment of graver studies for the din of arms, to a total
alteration of the order of nature. The expression appears to be a pro-
verbial one, and is evidently borrowed from the Greek.—12. *Reverti.* "Re-
turn in its course."—13. *Coeptos.* "Bought up on all sides." A pleasant
allusion to his friend's previous ardour in philosophic pursuits.—14.
*Panætius.* Panætius, a native of Rhodes, holds no mean rank among the
Stoic philosophers of antiquity. He passed a considerable part of his life
at Rome, and enjoyed an intimate acquaintance with several eminent
Romans, particularly Scipio and Lælius. Cicero highly extols his moral
discipline in his treatise *De Officiis.* Towards the end of his life Panæ-
tius removed to Athens, where he died.—*Socraticam et domum.* "And
the writings of the Socratic school." Alluding to the philosophical inves-
The Spanish coats of mail obtained a decided preference among the Ro-
mans, from the excellence of the metal and its superior temper.

Ode 30. Venus is invoked to grace with her presence and with that
of her attendant retinue, the temple prepared for her at the home of
Glyceria.

1—8. 1. *Gnidi.* Gnædus, or Cnidus, was a Dorian city, on the
coast of Caria, near the promontory of Triopium. Venus was the tu-
telary goddess of the place.—*Paphique.* Paphos was a town of Cyprus,
on the western coast, where Venus was fabled to have landed, after
having been wafted thither from the island of Cythera.—2. *Sperne.*
"Look with contempt on," i. e. leave.—3. *Decoram.* "Adorned for thy
reception."—5. *Fervidus puer.* Cupid.—7. *Parum comis.* "Little able
to please."—9. *Juventas.* The goddess of youth, or Æphebe.—8. *Mercurius-
gue.* Mercury is enumerated among the retinue of Venus, in allusion
to his being the god of language and persuasive eloquence.
ODE 31. The poet raises a prayer to Apollo, on the day when Augustus dedicated a temple to this deity on the Palatine Hill. Standing amid the crowd of worshippers, each of whom is offering up some petition to the god, the bard is supposed to break forth on a sudden with the abrupt enquiry, “What does the poet (i.e. what do I) ask of Apollo on the dedication of his temple?” His own reply succeeds, disclaiming all that the world considers essential to happiness, and ending with the simple and beautiful prayer for the “mens sana in corpore sano.”

1—8. 1. Dedicatum. “On the dedication of his temple.”—2. Novum Liquorem. It was customary to use wine of the same year’s make in libations to the gods.—4. Sardinia. Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate.—5. Secete. “Harvests.”—6. Grata armenta. “The fine herds.”—7. Ericus Calabria. “Of the sunny Calabria.” Calabria, in southern Italy, was famed for its mild climate and excellent pastures.—8. Ebur Indicum. The ivory of India formed one of the most costly instruments of Roman luxury.—9. Liris. This river, now the Garigliano, rises in the Appennines and falls into the Tuscan sea near Minturnæ. The Liris, after the southern boundary of Latium was extended below the Ciscean promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Volturnus, and the Massic hills. Compare Cramer’s Ancient Italy, vol. 2, p. 11, and the authorities there cited.—9. Mordet. “Undermines,” or “eats away.”

9—16. 9. Premant. “Let those prune.”—10. Calena falce. An allusion to the Falernian vineyards. Compare note on Ode, 1. 20. 9.—11. Excissct. Equivalent to ebitat. “Let the rich trader drain.”—12. Cullus. The culullus was properly of baked earth, and was used in sacred rites by the pontifices and vestal virgins. Here, however, the term is taken in a general sense for any cup.—12. Syra repartata merce. “Obtained in exchange for Syrian wares.” By Syrian wares are meant the aromatic products of Arabia and the more distant East, brought first to the coast of Syria by the overland trade, and shipped thence to the western markets.—16. Cichorea. “Endive.” The term cichoreum (κιχόημα, or εὔχόημα) is, strictly speaking, confined to the cultivated species of Intubum or Intyburn. The wild sort is called alpus by the Greeks, and answers to our bitter succory. The name cichoreum is of Cyprian or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word еνδεια, used in the middle ages, and an evident corruption as well of the Arabic kendib as of the classical intybum. Compare Fête, Flore de Virgile, p. 70. 71. Martyr ad Virg. Georg. 1. 190.—Levesque maias. “And emollient mallows.” Dioscorides (2. 111.) and Theophrastus (1. 5.) both designate mallows as aliment: the first of these two authors speaks of the garden mallows as preferable in this respect to the uncultivated kind, from which it may be fairly inferred that several species of this plant were used as articles of food. The Greek name of the mallows (μαλάκχη) from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from pαλακτω, “to soften,” &c.

17—20. 17. Frui paratis, &c. “Son of Latona, give me, I entreat, to enjoy my present possessions, being at the same time both healthful.
in frame and with a mind unimpaired by disease." Or more freely, "Give me a sound mind in a sound body, that I may enjoy, as they should be enjoyed, the possessions which are mine." The expression *dones miki validae, &c, frui paratis* is a Grecism for *dones ut ego validus, &c, fruir paratis.* Compare, in relation to the idea here expressed, the well-known line of Juvenal, (10. 356.) "Orandum est ut siii mens sana in corpore sano."—20. *Cithara carentem.* "Devoid of the charms of poetry and music." i. e. a morose and gloomy old age.

Ode 32. The bard addresses his lyre, and blends with the address the praises of Alceus. The invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Eolian strains to Italian measures. (Compar Ode 3. 30 13.)

1—15 1. *Poscitum.* "We are called upon for a strain." The request probably came from Augustus or Mæcenas. Bentley reads *Postcumus,* which then becomes a part of the apostrophe to the lyre.—St quid vacui lusimus tecum. "If we have ever, in an idle moment, produced in unison with thee any sportive effusion."—3. *Dic Latinum carmen.* "Be responsive to a Latin ode." 5. *Lesbio primum, &c.* Attuned to harmony most of all by a Lesbian citizen." *Primum* is here equivalent to *maxime.* Horace assigns to Alceus the merit of having brought lyric poetry to its highest state of perfection.—6. *Ferox bello.* Understand *quavis.—7. Udo litore.* Understand in.—15. *Miki cinque, &c.* "Be propitious unto me whenever duly invoking thee." *Cinque for quando-cinque.*

Ode 33. Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

2—16. 2. *Neu miserabilis, &c.* "Nor give utterance again and again to mournful laments." An allusion to the elegiac strains of Tibullus.—3. *Tibi praeacut.* "Is preferred to thee."—5. *Temui fronte.* A low forehead was considered a great beauty among the Greeks and Romans. This taste was so general, that the females of those days used to hide part of their foreheads with bandages.—7. *Declinat.* Understand animum. "Turns away his affections."—9. *Turpi pecct adultero.* "Shall yield her affections to so disagreeable a lover." *Adultero* is here equivalent merely to *amator.—10. Imperes formas atque animas.* "Unequal forms and minds," i. e. persons and tempers little in unison with each other.—14. *Grata compede.* "With the pleasing chain of love."—16. *Curventis Calabros sinus.* "Indenting with bays the coast of Calabria."
trivial enough in reality, and yet to an Epicurean of the ancient school it would carry no little weight along with it. Thus Lucretius positively states, that thunder in a serene and cloudless sky is a physical impossibility.

"Fulmine ignis de crasis, altique, putandum est,
Nubibus estractis: nam caelo nullus sereno,
Nec leviter densis tumultur nubibus umquam."

De R. N. 6. 245. seqq.

1—7. 1. Percus deorum, &c. The Epicureans would appear only to have conformed to the outward ceremonies of religion, and that too in no very strict or careful manner. The doctrine of their founder, after all that may be said in its praise, tended directly to atheism; and there is strong reason to suspect, that what he taught concerning the gods was artfully designed to screen him from the odium and hazard which would have attended a direct avowal of atheism. Compare Enfield's History of Philosophy, vol. 1. p. 450. seqq.—2. Insanientis dunt philosophiae, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression insanientis sapientiae (literally, "an unwise system of wisdom,") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus.—4. Iterare cursus relictos. "To return to the course which I had abandoned." Heinsius proposes relictos for relict, which Bentley advocates and receives into his text.—5. Diespiter. "The father of light." Jupiter.—7. Per purum. "Through a cloudless sky." Understand caelum. Thunder in a cloudless sky was ranked among prodigies.

9—14. 9. Bruta tellus. "The earth, though heavy and senseless." By the "brute earth" is meant, in the language of commentators, "terra quae sine sensu immota et gravis manet."—10. Invisi horrida Tenarum sedes. The promontory of Tænarus, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, and by which Hercules dragged Cercerus to the regions of day.—11. Atlanticae sunt. "And Atlas, limit of the world." Literally, "the boundary of Atlas." The ancients believed this chain of mountains to be the farthest barrier to the west.—12. Vaci tims summam, &c. The train of thought is as follows: Warned by this prodigy, I no longer doubt the interposition of the gods in human affairs; nay, I consider the deity all-powerful to change things from the lowest to the highest degree, and to humble to the dust the man that now occupies the loftiest and most conspicuous station among his fellow-creatures. Compare Heriod, ἱππ. κατ' ἄρι. 5. seqq.—14. Hinc apicem, &c. "From the head of this one, Fortune, with a loud rushing sound of her pinions, bears away the tiara in impetuous flight; on the head of that one she delights in having placed it." Sustult is here taken in an asorit sense. As regards the term apicem, it may be remarked, that, though specially signifying the tiara of Eastern royalty, it has here a general reference to the crown or diadem of kings.

Ode 35. Augustus, A. U. C. 796, had levied two armies, the one intended against the Britons, the other against the natives of Arabia Felix and the east. The former of these was to be led by the emperor in person. At this period the present ode is supposed to have been written. It is an address to Fortune, and invokes her favouring influence for the arms of Augustus.
The latter of these two expeditions has already been treated of in the Introductory Remarks on the 99th Ode of this book. The first only proceeded as far as Gaul, where its progress was arrested by the Britons' suing for peace, and by the troubled state of Gallic affairs. The negotiations, however, were subsequently broken off, and Augustus prepared anew for a campaign against the island, but the rebellion of the Salassi, Cantabri and Astures intervened, and the reduction of these tribes engrossed the attention of the prince. Compare Dio Cassius, 53. 22. and 25. vol. 1. p. 717. and 719. Ed. Reiss.

7. 1. Antium. A city on the coast of Latium, celebrated for its temple of Fortune.—2. Præsens tollere. "That in an instant canst raise."—3. Vel superbos, &c. "Or convert splendid triumphs into disasters." Pomeribus is in the ablative, the casus instrumentalis.—5. In this and the following line, we have adopted the punctuation recommended by Markland, viz. a comma after prece, and another after rutus, which latter word will then depend on dominam understood, and the whole clause will then be equivalent to "pasce colonus, solicta prece, ambit te, dominam rutus; quiescunque incessit, &c. te dominam aequoris (ambit.)—Ambit sollicita prece. "Supplicates in anxious prayer."—7. Bithynia. Bithynia, in Asia Minor, was famed for its natural productions which gave rise to a very active commerce between this region and the capital of Italy. The expression in the text, however, refers more particularly to the naval timber in which the country abounded.—8. Carpathium pelagus. A name applied to that part of the Mediterranean which lay between the islands of Carpathus and Crete.

9—13. 9. Dacus. Ancient Dacia corresponds to what is now in a great measure Valachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Teiss.—Profugi Scythia. "The roving Scythians." The epithet profugi is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes, but dwelling in waggons.—10. Latium feror. "Warlike Latium."—11. Regum barbororum. An allusion to the monarchs of the East, and more particularly to Parthia.—12. Purpurei Tyranni. "Tyrants clad in purple."—13. Injuriosae ne pede, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The scholiast makes stantem columnam equivalent to præsensm felicitatem, and the allusion of the poet is to the existing state of affairs among the Dacians, Scythians, and others mentioned in the text. A standing column was a general symbol among the ancients of public security. Some editions place a colon or period after tyranni, and the meaning then is, "Do not with destructive foot overthrow the standing column of the empire," alluding to the durability of the Roman sway. The interpretation first given, however, is decidedly preferable: the change in the latter is too sudden and abrupt.

14—18. 14. Nue populus frequens, &c. "Or lest the thronging populace arouse the inactive to arms! to arms! and destroy the public repose." The repetition of the phrase ad arma is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. The term imperium in this passage is equivalent merely to publicam quietem, or reipublica statum, taking reipublica in the general sense of "government."—17. Tæ semper anteit, &c. "The idea intended to be conveyed is, that all things must yield to the power of fortune. This is beautifully expressed in the language of the text, "Thee thy handmaid Necessity ever precedes"
-Anteit must be pronounced ant-yet, as a disyllable, by Syncerius.-
18. Clavos trabales. Necessity is here represented with all such appendages as may serve to convey the idea of firm and unyielding power. Thus she bears in her hand clavos trabales, "large spikes," like those employed for connecting closely together the timbers of an edifice. She is armed also with "wedges," used for a similar purpose, not for cleaving asunder, as some explain it. In like manner, the "unyielding clamp" (severus uncus) makes its appearance, which serves to unite more firmly two masses of stone, while the "melted lead" is required to secure the clamp in its bed. Some commentators erroneously consider the clavos trabales, &c., as instruments of punishment.

21—29. 21. Te Spes et albo, &c. The idea which the poet wishes to convey is, that Hope and Fidelity are inseparable from Fortune. In other words, Hope always cheers the unfortunate with a prospect of better days to come, and a faithful friend only adheres the more closely to us under the pressure of adversity. The epithet rara alludes to the paucity of true friends, while the expression albo velata panno refers in a very beautiful manner to the sincerity and candour by which they are always distinguished.—23. Ut unque mutata, &c. "Whenever, clad in sordid vestments, thou leavest in anger the abodes of the powerful." Prosperous fortune is arrayed in splendid attire, but when the anger of the goddess is kindled, and she abandons the dwellings of the mighty, she changes her fair vestments for a sordid garb.—26. Cadit cum face siccatis. "When the casks are drained to the very dregs." Faithless friends abandon us after our resources have been exhausted in gratifying their selfish cupidity.—28. Ferre jugum porier dolori. A Grecism for nimir dolosi quam ut ferant, &c. "Too faithless to bear in common with us the yoke of adversity." Compare Serm. 1. 4. 12. "piger ferre," i.e. "nimis piger quam ut ferat."—29. Ultimos orbis Britannos. In designating the Britons as "ultimos orbis," Horace must be understood to speak more as a poet than as a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of Insula Britannica (Erwanal vius.) Compare Pliny, H. N. 4. 6. and Manner, Geogr. de Griechen und Römen, vol. 2. pt. 2. p. 33. seqq. Catullus also (11. 11.) applies the epithet ultimos to the Britons, but at a much earlier period.

30—33. 30. Juvenum recens examen. "The recent levy of youthful warriors."—32. Oceanoque Rubro. "And by the Indian Sea." The whole extent of sea along the southern coast of Asia, was called by the Greeks, while as yet they knew little of India, & Ἐνιθραὶ Ἀλαοῦσα (Marie Erythrajwn) and the name was said to be derived from that of an ancient monarch, Erythras, who reigned at a very early period on these shores. Subsequently, however, the term was restricted to the sea below Arabia and between the Arabian and Persian gulf. The Latin appellation, Oceanus Ruber, answers in the present instance to the Ἐνιθραὶ Ἀλαοῦσα in its more extensive meaning, and is evidently a translation of the name, on the supposition that it refers to colour. It is more than probable that this supposition is the true one, and that no monarch of the name of Erythras ever existed. A collateral argument in favour of this may be drawn from the modern designation of the Sinus Arbaticus, (Red Sea.) The meaning of this modern name must be looked for in that of Idumea or the land of Edom, whose coasts the Sinus Arbaticus touches on the north. Edom, in the Hebrew tongue, signifies red, and was the name
given to Esau for selling his birthright for a mess of red pottage.—33. *Ekses / cicatrix, c.*—"Ah! I am ashamed of our scars, and our guilt, and of brothers——“ The poet was going to add, “slain by the hand of brothers,” but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. (Consult Various Readings.) He merely adds in general language, “What in fine have we, a hardened age, avoided?” &c. The reference throughout the stanza is to the bloody struggle of the civil wars.

38—39. 38. *O utinam dissingas.*—“O mayest thou forge again.” The poet’s prayer to Fortune is that she would forge anew the swords which had been stained with the blood of the Romans in the civil war, so that they might be employed against the enemies of the republic. While polluted with civil blood they must be the objects of hatred and aversion to the gods.—39. *In Massagetas Arabasque.*—“To be wielded against the Massagetas and the Arabians.” The Massagetas were a branch of the great Scythian race, and according to Herodotus (1,804.) occupied a level tract of country to the east of the Caspian. Larcher considers their name equivalent probably to “Eastern Getae.” (Histoire d’Herodote. vol. 8. p. 393. Table Géographique.)

Ode 36. Plotius Numida having returned, after a long absence, from Spain, where he had been serving under Augustus in the Cantabrian war, the poet bids his friends celebrate in due form so joyous an event. This ode would appear to have been written about A. U. C. 730.

1—10. 1. *Et thure et fidibus, &c.*—“With both incense and the music of the lyre, and the blood of a steer due to the fulfilment of our vow.” The ancient sacrifices were accompanied with the music of the lyre and flute.—3. *Numida.* A cognomen of the Plotian and Æmilian lines.—4. *Hesperia ab ultima.*—“From farthest Spain.” Referring to the situation of this country as farthest to the west. Hesperia was a more common name for this country as lying to the west of Greece. For distinction’s sake, Spain was sometimes called *Hesperia ultima.*—6. *Dividit.*—“Distributed.”—3. *Non alio rege.*—“Under the same preceptor.”—9. *Mutataque simul toga.*—Young men, among the Romans, when they had completed their seventeenth year, laid aside the *toga praetexta*, and put on the *toga virilis*, or manly gown.—10. *Cressa nota.*—“A white mark.” The Romans marked their lucky days, in the calendar, with white or chalk, and their unlucky days with black.

11—20. 11. *Neu prompta, &c.*—“Nor let us spare the contents of the wine jar taken from the vault.”—12. *Saliem.*—The Salii, or priests of Mars, twelve in number, were instituted by Numa. They were so called because on solemn occasions they used to go through the city dancing (*sallantes*.) After finishing their solemn procession, they sat down to a splendid entertainment. Hence *Saliarii depes* means “a splendid banquet.”—13. *Multa Dominis meri.*—“The hard drinking Domatia.”—14. *Threidea amydis.*—“In tossing off the wine cup after the Thracian fashion.” The *amyxis* (amyxis) was a mode of drinking practised by the Thracians, and consisted in draining the cup without once closing the lips. (4, priv. *pro clando.*) It denotes also a large kind of
drinking cup.—16. Vitex apium. "The parsley that long retains its verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure which preserves its freshness for a long period.—Bresa
tiosor. "Encircling him more closely."

Ode 37. Written in celebration of the victory at Actium, and the final triumph of Augustus over the arms of Antony and Cleopatra. The name of the unfortunate Roman, however, is studiously concealed, and the indignation of the poet is made to fall upon Cleopatra.

2—6. 2. Nunc Saliarius, &c. "Now was it the time to deck the temples of the gods with a splendid banquet." The meaning becomes plainer by a paraphrase: "We were right, my friends, in waiting until the present moment: this was indeed the true period for the expression of our joy." We must imagine these words to have proceeded from the poet after the joyous ceremonies had already begun.—Saliarius apibus. Literally, "with a Salian banquet." Consult note on verse 12, of the pre
ceeding ode.—3. Pulvinar. The primitive meaning of this term is, a cushion or pillow for a couch; it is then taken to denote the couch itself; and finally it signifies, from the operation of a peculiar custom among the Romans, a temple or shrine of the gods. When a general had obtained a signal victory, a thanksgiving was decreed by the Senate to be made in all the temples; and what was called a Lectisternium took place, when couches were spread for the gods as if about to feast; and their images were taken down from their pedestals and placed upon these couches around the altars, which were loaded with the richest dishes. Dr. Adam, in his work on Roman Antiquities, states that on such occasions the image of Jupiter was placed in a reclining posture, and those of Juno and Minerva erect on seats. The remark is an erroneous one. The custom to which he refers was confined to solemn festivals in honour of Jove. Compare Val. Max. 2. 1. 2.—With regard to the meaning we have as
signed pulvinar in the text, and which is not given by some lexicographers. Consult Ernesti, Clav. Cic. s. v. Schütz, Index Lat. in Cic. Op. s. v.—5. Anthrac. To be pronounced as a dissyllable, (ant-yac.) The place of the cæsura is not accurately observed either in this or the 14th line. Con

—8. Dum Capitolio, &c. "While a frenzied queen was preparing ruin for the capitol and destruction for the Empire." An Hypallage for dum Ca
pitolio regina demens, &c. Horace indulges here in a spirit of poetic exag
geration, since Antony and Cleopatra intended merely, in case they proved victorious, to transfer the seat of empire from Rome to Alexandria. Dio Cassius (50. 4. vol. 1. p. 606. ed. Reimar.) states as one of the rumours of the day, that Antony had promised to bestow the city of Rome as a pre
sent upon Cleopatra, and to remove the government to Egypt.

three hundred were taken by Augustus. Many of Antony's vessels, however, were destroyed by fire during the action.—14. Lymphadum Mareoticum, "Madden'd with Mareotic wine." A bitter, though not strictly accurate, allusion to the luxurious habits of Cleopatra. The poet pretends in this way to account for the panic which seized her at Actium.—Mareoticum. The Mareotic wine was produced along the borders of the lake Mareotis, in Egypt. It was a light, sweetish, white wine, with a delicate perfume, of easy digestion, and not apt to affect the head, though the allusion of Horace would seem to imply that it had not always preserved its innocuous quality.

16—23. 16. Ab Italia volantem, &c. "Pursuing her with swift galley, as she fled from Italy." The expression ab Italia volantem is to be explained by the circumstance of Antony and Cleopatra's having intended to make a descent upon Italy before Augustus should be apprised of their coming. Hence the flight of Cleopatra, at the battle of Actium, was in reality ab Italia.—20. Hemonia. Hemonia was one of the early names of Thessaly.—21. Fatale monstrum. "The fated monster," i.e. the fated cause of evil to the Roman world.—Quae. A syllepsis, the relative being made to refer to the person indicated by monstrum, not to the grammatical gender of the antecedent itself.—23. Exposit ensis. An allusion to the attempt which Cleopatra made upon her own life, when Procula was sent by Augustus to secure her person.—Nec laticentes, &c. "Nor sought with a swift fleet for secret shores." By laticentes orae are meant coasts lying concealed from the sway of the Romans. Plutarch states, that Cleopatra formed the design, after the battle at Actium, of drawing a fleet of vessels into the Arabian gulf, across the neck of land called at the present day the isthmus of Suez, and of seeking some remote country where she might neither be reduced to slavery nor involved in war. The biographer adds, that the first ships transported across were burnt by the natives of Arabia Petraea, and that Cleopatra subsequently abandoned the enterprise, resolving to fortify the avenues of her kingdom against the approach of Augustus. The account, however, which Dio Cassius gives, differs in some respect from that of Plutarch, since it makes the vessels destroyed by the Arabians to have been built on that side of the isthmus. Compare Plutarch, Vit. Anton. c. 69.—vol. 6. p. 143. ed. Huttin. and Dio Cassius, 51. 7.—vol. 1. p. 637. ed. Keiser.

25—26. 25. Jacentem regiam. "Her palace plunged in affliction."—26. Fortis et asperas, &c. "And had courage to handle the exasperated serpents." Horace here adopts the common opinion of Cleopatra's death having been occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch's statement. After mentioning the common account, which we have just given, the biographer remarks, "It was likewise reported that she carried about with her certain poison in a hollow bodkin which she wore in her hair, yet there was neither any mark of poison on her body, nor was there any serpent found in the monument, though the track of a reptile was said to have been discovered on the sea-sands opposite the windows of her apartment. Others again have affirmed, that she had two small punctures on her arm, apparently occasioned by the asp's sting, and to this Cesar obviously gave credit; for her effigy which he carried in triumph, had an asp on the arm." It is more than probable
that the asp on the arm of the effigy was a mere ornament, mistaken by
the populace for a symbolic allusion to the manner of Cleopatra's
death. Or we may conclude with Wrangham, that there would of course
be an asp on the diadem of the effigy, because it was peculiar to the
kings of Egypt.

29—30. 29. Deliberatae morte feroci. "Becoming more fierce by a
determined resolution to die."—30. Saecis Liburni, &c. "Because,
being a haughty woman, she disdained being led away in the hostile
galleys of the Liburnians, deprived of all her former rank, for the purpose
of gracing the proud triumph of Augustus." Superbo triumpho is here
put by a Grecism for ad superbum triumphum.—The naves Liburnae were
a kind of light galleys used by the Liburnians, an Illyrian race along
the coast of the Adriatic, addicted to piracy. To ships of this construc-
tion Augustus was in a great measure indebted for his victory at Acti-
um. The vessels of Antony, on the other hand, were remarkable for
their great size. Compare the timid description of Florus (4. 11, 5.)
"Terribus atque tabulatis allevata, castellorum et urbius specie, nes sine
gemitis maris, et labore ventorum feréabant."  

Ode 38. Written in condemnation, as is generally supposed, of the
luxury and extravagance which marked the banquets of the day. The
bard directs his attendant to make the simplest preparations for his en-
tertainment.

1—5. 1. Persicos apparatus. "The festal preparations of the Per-
sians," i.e. luxurious and costly preparations.—2. Neve phylgra corona.
"Chaplets secured with the rind of the linden."—3. Mitte secuti.
"Give over searching."—4. Meretur. "Loiterers beyond its season."—
5. Nihil alabores sedulus cura. "Strive not with earnest care to add
any thing." Sedulus cura is a Grecism for sedula cura.

BOOK II.

Ode 1. C. Asinius Pollio, distinguished as a soldier, a pleader, and a
Tragic author, was engaged in writing a history of the civil war. The
poet earnestly entreats him to persevere, and not to return to the paths
of Tragic composition until he should have completed his promised
narrative of Roman affairs. The ode describes in glowing colours the
expectations entertained by the poet of the ability with which Pollio
would treat so interesting and difficult a subject.

For remarks on the character and writings of Pollio, compare Devel-
lop's Roman Literature, vol. 3. p. 45. seqq. Lond. ed.

1—6. 1. Ex Metello consule. "From the consulship of Metellus." The
narrative of Pollio, consequently, began with the formation of the first
triumvirate, by Cæsar, Pompey, and Crassus, A. U. C. 694, in the con-
sulship of Q. Cæcius Metellus and L. Afranius. This may well be
considered as the germ of the civil wars that ensued.—The Romans
marked the year by the names of the consuls, and he who had most
suffrages, &c. was placed first. The Athenians, on the other hand, de-
signated their years by the name of the chief archon, who was hence
called Ἀρχων Ἐκτέρης. 2. Bellique causas, &c. “And of the causes,
and the errors, and the operations, of the war.” The term vitia has
here a particular reference to the rash and unwise plans of Pompey and
his followers. 3. Ludumque Fortuna. “And of the game that For-
tune played.”—Graveaque principum amicitias. “And of the fatal
federacies of the chiefs.” An allusion to the two triumvirates. Of the
first we have already spoken. The second was composed of Octavia-
nus, Antony, and Lepidus. Compare Lucen. 1. 84.—5. Nondum ex-
pleas. Compare Ode 1. 2. 29.—6. Periculo plenam, &c. “An under-
taking full of danger and of hazard.” Opus is applied by some, though
less correctly, we conceive, to the civil war itself. “The metaphor of the
poet is borrowed from the Roman games of chance.

9. Paulum severe, &c. “Let the Muse of dignified tragedy be absent
for a while from our theatres,” i. e. suspend for a season thy labours in the
field of Tragic composition.—The muse of tragedy is Melpomene,
who presided also over lyric verse. Compare Explanatory Notes, Ode
1. 94. 3.—10. Ubi publicas res ordinariae. “When thou hast completed
thy history of our public affairs.” The phrase may also be rendered
“When thou hast settled our public affairs,” i. e. when in the order of
thy narrative thou hast brought the history of our country down to the
present period of tranquillity and repose. The former interpretation is
less poetic indeed, but in every other point of view decidedly preferable.
11. Grande mansus, &c. “Thou wilt resume the important task with
all the dignity of the Athenian tragic style,” i. e. thou wilt return to
thy labours in the walks of tragedy, and rival, as thou hast already
done, the best efforts of the dramatic poets of Greece. The
Equivalent to τιτακ, and alluding to Cecrops as the founder of Athens.
the sorrowful accused.” Alluding to his abilities as an advocate.
14. Consulari curia. “To the senate asking thy advice.” It was the
duty of the consul or presiding magistrate to ask the opinions of the
individual senators (consulares senatum.) Here, however, the poet very
beautifully assigns to the senate itself the office of him who presided
over their deliberations, and in making them ask the individual opinion
of Pollio, represents them as following with implicit confidence his di-
recting and counselling voice. 16. Dalmatico triumpho. Pollio tri-
umphed A. U. C. 715, over the Parthini, an Illyrian race, in the vicinity
of Epidamnus. 17. Jam nunc minac, &c. The poet fancies himself
listening to the recital of Pollio’s poem, and to be hurried on by the
animated and graphic periods of his friend into the midst of combats.
19. Fugaces terret equos, &c. “Terrifies the flying steeds, and spreads
dЋ.Cn the countenances of their riders.” The xenma in terret is
worthy of attention. 21. Audere magnos, &c. “Already methinks I
ear the cry of mighty leaders, stained with no ignoble dust.” —23.
25. Juno et deorum, &c. “Juno, and whatever of the

25.—40. 25. Juno et deorum, &c. “Juno, and whoever of the

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EXPLANATORY NOTES.—BOOK II. ODE II.

gods, more friendly to the people of Africa, unable to resist the power of the fates, had retired from a land they could not then avenge, in after days offered up the descendants of the conquerors as a sacrifice to the shade of Jugurtha.” The victory at Thapsus, where Caesar triumphed over the remains of Pompey’s party in Africa, and after which Cato put an end to his own existence at Utica, is here alluded to in language beautifully poetic. Juno, and the other tutelary deities of Africa, compelled to bend to the loftier destinies of the Roman name in the Punic conflicts and in the war with Jugurtha, are supposed, in accordance with the popular belief on such subjects, to have retired from the land which they found themselves unable to save. In a later age, however, taking advantage of the civil dissensions among the conquerors, they make the battle-field at Thapsus, where Roman met Roman, a vast place of sacrifice, as it were, in which thousands were immolated to the manes of Jugurtha and the fallen fortunes of the land.—29. Quis non Latine, &c. The poet, as an inducement for Pollio to persevere, enlarges in glowing colours on the lofty and extensive nature of the subject, which occupies the attention of his friend.—31. Auditaque Medis, &c. “And the sound of the downfall of Italy, heard even by the distant nations of the East.” Under the term Medis there is a special reference to the Parthians, the bitterest foes to the Roman name.—34. Dumiæ cæsit. “The blood of Romans.” Dumiæ is here put for Italæ or Romana. Compare note on Ode 1. 22. 13.—37. Sed ne relictis, &c. “But do not, bold muse, abandon sportive themes, and resume the task of the Cæsarean dirge,” i. e. never again boldly presume to direct thy feeble efforts towards subjects of so grave and mournful a character. The expression Cæsæreus refers to Simonides, the famous bard of Cees, distinguished as a writer of mournful elegy.—39. Dionus sub æno. “Beneath some sacred to Venus.” Dione was the mother of Venus, whence the epithet Dionus applied to the latter goddess and what concerned her.—40. Leicriæ plectro. “Of a lighter strain.”—Compare note on Ode 1. 26. 11.

ODE II. The poet shows that the mere possession of riches can never bestow real happiness. Those alone are truly happy and truly wise who know how to enjoy, in a becoming manner, the gifts which Fortune may bestow, since otherwise present wealth only gives rise to an eager desire for more.

The ode is addressed to Crispus Sallustius, nephew to the historian, and is intended, in fact, as a high encomium on his own wise employment of the ample fortune left him by his uncle. Naturally of a retired and philosophic character, Sallust had remained content with the equestrian rank in which he was born, declining all the offers of advancement that were made him by Augustus.

1—13. 1. Nullo argento color. “Silver has no brilliancy.”—2. Instinct tamæ nis temperato, &c. “Thou foé to wealth, unless it shine by moderate use.” Lamine (for laminae) properly denotes plates of gold or silver, i. e. coined money or wealth in general.—5. Extento aev. “To distant ages.”—Proculeius. C. Proculeius Varro Muræns, a Roman knight, and the intimate friend of Augustus. He is here praised for having shared his estate with his two brothers who had lost all their property for siding with Pompey in the civil wars.—6. Notus in freta, &c. “Well known for his paternal affection towards his brethren.”
EXPLANATORY NOTES.—BOOK II. ODE III.

7. *Penna mutuae salvi.* “On an untiring pinion.” Literally, on a pinion fearing to be tired or relaxed. The allusion is a figurative one, and refers to a pinion guarding against being entangled.—11. Gadibus. Gades, now Cadiz, in Spain.—Uterque Poenus. Alluding to the Carthaginian power, both at home and along the coast of Spain. Thus we have the Poeni in Africa, and the Bastuli Poeni along the lower part of the Mediterranean coast in the Spanish peninsula.—12. Uni. Understand *etibi.*

13—23. 13. *Crescit indulgens sibi, &c.* “The direful dropy increases by self indulgence.” Compare the remark of the scholiast: “*Est aulen hydropico proprium ut quanto amplius ibi sit, tanto amplius sitiat.*” The avaricious man is here compared to one who is suffering under a dropy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.—15. *Aquosus languor.* The dropy (κορυφή) takes its name from the circumstance of water (βυθός) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the countenance (αυτοκροτήμα) of the sufferer. It arises in fact from too lax a tone of the solids, whereby digestion is weakened, and all the parts are filled beyond measure.—17. *Cyri satio.* By the “throne of Cyrus,” is here meant the Persian empire. Compare note on Ode 1. 2. 22.—*Phrahaten.* Compare note on Ode 1. 26. 5.—18. *Divisidens plebi.* “Dissenting from the crowd.”—19. *Virtus.* “True wisdom.”—*Pupulumque falsa, &c.* “And teaches the populace to disuse false names for things.”—22. *Propriamque laurum.* “And the neverfading laurel.”—23. *Oculo irritato.* “With a steady gaze,” i.e. without an envious look. Not regarding them with the sidelong glance of envy, but with the steady gaze of calm indifference.

ODE 3. Addressed to Q. Dellius, and recommending a calm enjoyment of the pleasures of existence, since death, sooner or later will bring all to an end. The individual to whom the ode is inscribed was remarkable for his fickle and vacillating character; and so often did he change sides during the civil contest which took place after the death of Caesar, as to receive from Messala the appellation of *desultorem bellorum civilium;* a pleasant allusion to the Roman *desultores,* who rode two horses joined together, leaping quickly from the one to the other. Compare Seneca, (Suasor. p. 7.) “Bellissimom tenam rem Dellius dixit, quem Messala Corvinus desultorem bellorum civilium vocavit, quia ab Dolabella ad Cassium transitorius saltem sibi pactus est, si Dolabella occidisset; et a Cassio deinde transiret ad Antonium: nosterum ab Antonio transfugiit ad Cassiorem.” Consult also Velleius Paterculus, 2. 84. and Dio Cassius. 49. 39.

2—8. 2. *Non secus in bonis, &c.* “As well as one restrained from immoderate joy in prosperity.”—4. *Morture.* “Who at some time or other must end thy existence.” Dacier well observes, that the whole beauty and force of this strophe consists in the single word *morture,* which is not only an epithet, but a reason to confirm the poet’s advice.—6. *In remoto gramine.* “In some grassy retreat.”—*Dies Festos.* Days among the Romans were distinguished into three general divisions, the *Dies Festi,* *Dies Profesti,* and *Dies Interici.* The *Dies Festi,* “Holy days,” were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life, and the *Dies Interici* were half holidays, di-
vided between sacred and ordinary occupations. The Dies Fasti, on the other hand, were those on which it was lawful (fas) for the Praetor to sit in judgment. All other days were called Dies Nefasti, or ‘Non-court days.’ Compare Crombie, Gymnastrium, vol. 2. p. 58. 3d ed.—8. Inte-
riore nota Falerni. ‘With the old Falernian,’ i. e. the choicest wine, which was placed in the farthest part of the vault or crypt, marked with its date and growth.

9—19. 9. Qua piena glagens, &c. ‘Where the tall pine and silver pop-
lar love to unite in forming with their branches an hospitable shade.’
The poet is probably describing some beautiful spot in the pleasure-
grounds of Delius.—11. Et oblique laborat, &c. ‘And the swiftly
moving water strives to run murmuring along in its winding channel.’
The beautiful selection of terms in laborat and trepidare, is worthy of
all praise.—13. Nisium brevis rota. ‘Of the too short-lived rose.’—
15. Res. ‘Your circumstances.’—Sororum. The Fates.—17. Co-
emptis. ‘Bought up on all sides.’—Doma. The term domus here de-
notes that part of the villa occupied by the proprietor himself, while
villas designates the other buildings and appurtenances of the estate.
Hence we may render the words et domo vilaque as follows: ‘and
from thy lordly mansion and estate.’—18. Fecus Tiberis. Compare
note on Ode 1. 2. 13.—19. Excustis in altum. ‘Piled up on high.’

dwellest beneath the light of heaven, blessed with riches and descended
from Inachus of old, or in narrow circumstances and of the lowest
birth, since in either event thou art the destined victim of unrelenting
Orcus.’ The expression prisce natus ab Inacho is equivalent to antis-
simus stipe oriundus, Inachus having been, according to the common ac-
count, the most ancient king of Argos.—25. Omnem codem cognos-
‘We are all driven towards the same quarter.’ Alluding to the pas-
sage of the shades, under the guidance of Mercury, to the other world.
—Omnium versatur urae, &c. ‘The lots of all are shaken in the urn,
destined sooner or later to come forth, and place us in the bark for an
eternal exile.’ The urn here alluded to is that held by Necessity in
the lower world. Some editions place a comma after urae, making it
the nominative to versatur; and urae omnium will then signify ‘the urn
containing the destinies of all.’ But the construction is too harsh; and
the caesura, which would then be requisite for lengthening the final syl-
lable of urae, is of doubtful application for such a purpose.—28. Cyba.
The dative, by a Grecism, for the ablative cymba.

Ode 4. Addressed to Xanthius Phoecus, a native probably of
Greece.

1—14. 1. Ancilla. The allusion here is perhaps to a slave taken
in war.—3. Servus Briesis. ‘Briesis, though a slave.’ The daughter
of Briesis or Briesus, made captive by Achilles when he took the city of
Lynnessus. (Il. 2. 690.) She had been led, by her father, from Pedasus,
her native place, to espouse Myr纳斯, king of Lynnessus.—6. Tene-
nessa. To be pronounced Tc-emessa. Compare note on Ode 1. 10. 1. Te-
cemessa, the daughter of Teleutas, a Phrygian prince, was taken captive
when the Greeks ravaged the countries in the neighbourhood of Troy.

15—22. 15. *Penates induxere.* “The offended Penates,” i. e. the misfortunes of her house. Alluding to her fall from high birth to slavery.—17. *De secelestis plege.* “From the worthless crowd.”—21. *Tercias verna.* The tunic came down a little below the knees before, and to the middle of the legs behind. That worn by slaves, however, was still shorter, and displayed the entire leg to the view.—22. *Integer.* “Free from passion.”—*Puge suspicati,* &c. “Avoid being jealous of one whose age is hastening onward to bring its eighth lustrum to a close.” A lustrum was a period of five years, so that the poet must now have been in his fortieth year. The phrase *claudere,* or *condere,* lustrum, properly refers to the sacrifice called *Suovetaurilia* or *Soisitaurilia,* which closed the census, the review of the people taking place every lustrum, or at the end of every five years.

**Ode 5.** Addressed to Lalage.


**Ode 6.** The poet expresses a wish to spend the remainder of his days, along with his friend Septimus, either amid the groves of Tibur, or the fair fields of Tarentum.

The individual to whom the ode is addressed was a member of the Equestrian order, and had fought in the same ranks with Horace during the civil contest. Hence the language of Porphyrian: “*Septimum, equitem Romanum, amicum et commilitonem sumum hac ode alloquitur.*” From the words of Horace (Epist. 1. 3. 9—14.) he appears to have been also a votary of the Muse, and another scholiast remarks of him: “Titius Septimum lyricus carmina et tragodiae scripsit, Augusti tempore: sed libri ejus nulli extant.”

1—2. 1. *Gades aditure mecum.* “Who art ready to go with me to Gades, (if requisite.)” We must not imagine that any actual departure, either for Gades or the other quarters mentioned in this stanza, was contemplated by the poet. The language of the text is to be taken merely as a general eulogium on the tried friendship of Septimus. As
respects Gades, compare Ode 2. 2. 11.—2. *Et Cantabrœm indoctum, &c.* "And against the Cantabrian untaught as yet to endure our yoke." The Cantabri were a warlike nation of Spain, extending over what is at present *Biscay* and part of *Asturias*. Their resistance to the Roman arms was long, and stubborn, and hence the language of Horace in relation to them, Ode 3. 8. 22. "*Cantaber sera domitus catena.*" Augustus marched against them A. U. C. 729, and during his confinement by sickness at Tarraco, they were defeated and reduced to partial subjection by his lieutenant *C. Antistius*. (Compare *Dio Cassius* 53. 25.) In the following year they rebelled, the moment Augustus had retired from Spain, but the insurrection was speedily repressed (*Dio Cass.* 53. 29.) Their restless spirit, however, soon urged them on to fresh disorders, and after the lapse of a few years (A. U. C. 734.) those of them who had been sold into slavery, having slain their masters, returned home and induced many of their countrymen to revolt. They were subdued by *Agrippa*, but at the expense of many lives, (*συνήκας ἀναβάλλων τῶν εἰπαρτωτῶν.* The punishment inflicted on them was consequently severe: nearly all of military age were put to death, and the rest of the nation, after being deprived of their arms, were compelled to remove from the mountainous country and settle in the plains. (*Dio Cass.* 54. 11.) The present ode appears to have been written previous to their final subjugation.

3—11. 3. *Barbaras Syrites.* "The barbarian Syrties." Alluding to the two well-known gulfs on the Mediterranean coast of Africa, the Syrtis Major, or Gulf of *Sidra*, and the Syrtis Minor, or Gulf of *Capes*. The term *barbarus* refers to the rude and uncivilized tribes in the vicinity. — *Mauria.* By synecdoche for *Africa unda.—5. Tibur, Argeo positum colonia.* Compare note on Ode 1. 7. 13.—7. *Sic modus lasso, &c.* "May it be a limit of wandering unto me, wearied out with the fatigues of ocean, land, and military service." The genitives *maris, viarum,* and *militiae,* are put by a Græcism for ablatives.—9. *Parce inique.* "The rigorous fates.— Prohibent.* "Exclude me.—"10. *Dulce pelitis ovibus.* "Pleasing to the sheep covered with skins." The sheep that fed along the banks of the Gælesus, and the valley of *Aulon*, had a wool so fine that they were covered with skins to protect their fleeces from injury. The same expedition was resorted to in the case of the Attic sheep.—11. *Laconi Phalanto.* Alluding to the story of Phalantus and the Parthenii, who came as a colony from Sparta to Tarentum, about 700, B. C.

13—22. 13. *Mihi ridet.* "Possesses charms for me."—14. *Ubi non Hymettos, &c.* "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafro."—Hymettos. Hymettus was a mountain in Attica, famed for its honey, which is still in high repute among the modern Greeks. It has two summits, one anciently called Hymettus, now *Tevronoia*; the other, Anodyros, (or the dry Hymettus) now *Lampronovia*—16. *Venafro.* Venafro was the last city of Campania to the north, and near the river Vulturum. It was celebrated for its olive oil and the *oil of the modern name is Venafro.—17. *Tepeidiasque brumae.* "And mild winters."—18. *Jupiter.* Taken for the climate of the region, or the sky.—19. *Fertili.* "Rich in the gifts of the vintage." The common text has *fertilitis.* Aulon was a ridge and valley in the neighbourhood of Tarentum, and very productive. The modern name is *Terra di Melone.* The term *aulon* itself is of Greek origin (*ἀυλὸς*) and denotes any narrow valley or pass.—19. *Minimum invidel.* "Is far from envying," i. e. is not inferior to.—24. *Beata colles.* "Those delightful hills."—22. *Ibi tu calentum,* &c. "There shalt thou sprinkle, with the
ter due to his memory, the warm ashes of the poet, thy friend."—
Calenien. Alluding to their being still warm from the funeral pile.

Ode 7. Addressed to Pompeius, a friend of the poet's, who had fought
on the same side with him at the battle of Philippi. The poet returned to
Rome, but Pompeius continued in arms, and was only restored to his na-
tive country, when the peace concluded between the triumvirs and Sextus
Pompey enabled the exiles and proscribed of the republican party to re-
visit their homes. The bard indulges in the present effusion on the resto-
ration of his friend.

Who this friend was is far from being clearly ascertained. Most com-
mentators make him to have been Pompeius Groephus, a Roman knight,
and freedman of Pompey the Great. If this opinion be correct, he will
be the same with the individual to whom the sixteenth ode of the present
book is inscribed, and who is also mentioned in Epist. 1. 12. 23. Vander-
bourg, however, is in favour of Pompeius Varus. "Les MSS." observes
this editor, "ne sont point d'accord sur les noms de cet ami de notre poète. 
J'ai cru long temps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir
le confondre avec le Pompeius Groephus de l'Ode 16 de ce livre, et de
l'Epitre 12. du livr. 1. Mais je pense aujourd'hui avec les anciens commen-
tateurs, suivis en cela par Dacier et M. Vossa, que Pompeius Varus étoient,
son nom et surnom véritables."

1—8. 1. O sape mecum, &c. The order of construction is as fol-
ows: O Pompei, prime mecum sodalium, sape deducce mecum in ultimum
tempus, Bruto ducis militum, quis redonavit te Quiritem dis patriis Italoque
celo?—Tempsus in ultimum deducce. "Involved in the greatest danger."
3. Quis te redonavit Quiritem. "Who has restored thee as a Roman
citizen?" The name Quiritem here implies a full return to all the rights
and privileges of citizenship, which had been forfeited by his bearing
arms against the established authority of the triumvirate.—C. Cum
quo meretem, &c. "Along with whom I have often broken the linger-
ing day with wine." Compare note on Ode 1. 1. 20.—8. Malabathro.
Syria. "With Syrian malabathrum." Pliny (H. N. 12. 26.) mentions
three kinds of malabathrum, the Syrian, Ægyptian, and Indian, of which
the last was the best. The Indian, being conveyed across the deserts
of Syria by the caravan-trade to the Mediterranean coast, received from
the Romans, in common with the first-mentioned species, the appella-
tion of "Syrian." Some diversity of opinion, however, exists with
regard to this production. Pliny describes it as follows: "In paludibus
gigni tradunti lenti modo, odoratius croce, nigricans scabrumque, quodam salis
gustum. Minus probabil candidum. Celerrime situm in vetustate sentit.
Sapor ejus nardus similis debet esse sub lino. Odor vero in vino suffere-
facti anecedit alios." Some have supposed it to be the same with the
bele or betre, for an account of which consult De Marli's Histoire Gene-
rale de l'Inde, vol. 1. p. 69. Malte-Brun, however, thinks that it was
probably a compound extract of a number of plants with odoriferous
leaves, such as the laurel called in Malabar Pasanda, and the nymphae
called Parnara in Sanscrit; the termination bathrum being from patra,
the Indian word for a leaf. (System of Geography, vol. 3. p. 33. Am. ed.)
Weston's opinion is different. According to this writer the malabathrum
is called in Persian sadeēj hindi or sadeēj of India, (Materia Medica Ka-
krina, p. 148. Forskal. 1775,) and the term is composed of two Arabic
words, cæsæ or sēra, meaning an aromatic possessing wealth, or a valuable perfume.

9—13. 2. Tecum Philippus sensi, &c. Compare "Life of Horace," page viii. of this volume.—Rebus non bene permuta. "My shield being ingloriously abandoned."—11. Quesum fructa virtus. "When valour itself was overcome." A manly and withal true eulogium on the spirit and bravery of the republican forces. The better troops were in reality on the side of Brutus and Cassius, although Fortuné declared for Octavianus and Antony.—12. Turpe. "Polluted with gore."—Saturni tētigere mentis. Compare the Homeric form of expression, (II. 2. 41.) μετον ἐν καυσὶν ὅτι λεγῇτο γαῖας. —13. Mercurius. An imitation of the imagery of the Iliad. As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Compare Ode 2. 17. 29. where Mercury is styled "custos Mercurialium vironum."

14—23. 14. Densè aere. "In a thick cloud." Compare the Homeric form, ἰμπολλια.—15. Te rursus in cellam, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."—17. Obligatorum depem. "Thy votive sacrifice," i. e. due to the fulfilment of thy vow." He had vowed a sacrifice to Jove in case he escaped the dangers of the war.—20. Cadis. The Roman Caesus was equivalent to 45 sextarii, or 27 English quarts. It was of earthen ware.—21. Oblivioso Mascii. "With oblivious Mascii," i. e. care-dispelling. The Mascia was the best growth among the Falernian wines. It was produced on the southern declivities of the range of hills in the neighbourhood of the ancient Sinuessa. A mountain near the site of Sinuessa is still called Monte Mascia.—22. Cibora. The ciboria was a large species of drinking cup, shaped like the follicle or pod of the Egyptian bean, which is the primitive meaning of the term. It was larger below than above.—23. Conchis. Vases or receptacles for perfumes, shaped like shells. The term may here be rendered "shells."—24. Apio. Compare note on Ode 1. 36. 16.

25—27. 25. Quem Vetus, &c. The ancients at their feasts appointed a person to preside by throwing the dice, whom they called arbiater bibendi, (ὑπ' ἀρβιατῆς) "Master of the feast." He directed every thing at pleasure. In playing at games of chance they used three tesserae, and four tali. The tesserae had six sides, marked I. II. III. IV. V. VI. The tali had four sides longwise, for the two ends were not regarded. On one side was marked one point (unis. ans aces, called Canis; and on the opposite side six (Senio;) while on the two other sides were three and four, (ternio et quaternia.) The highest or most fortunate throw was called Vetus, and determined the direction of the feast. It was, of the tesserae, three sides; of the tali, when all of them came out different numbers. The worst or lowest throw was termed Canis, and was, of the tesserae, three aces; and of the tali, when they were all the same. Compare Reitz, ad Lucian, Am.—vol. 5. p. 568, ed. Bip. Sueton, Aug. 71. et Cassius ad loc. and the Dissertation "De Taliis," quoted by Gesner, Thea. L. L. and by Basler, in his edition of Forcellini, Lex. Tol. Lat.—26. Non ego canthus, &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well-known Thracian tribe on the banks of the Strymon. Their name is often used by the Greek.
peets, to express the whole of the nation of which they formed a part: a custom which Horace here imitates.—37. _Recepto furere amico._ "To indulge in extravaganza on the recovery of a friend."

**Ode 8. Addressed to an inconstant female.**

1—24. 1. _Juris pejorati._ "For thy perjury." It was the popular belief, that perjury was sure to bring with it all manner of bodily infirmities, and sometimes even premature death.—4. _Turpior._ "Less pleasing."—7. _Iuvenum publica cura._ "An object of admiration to all our youth." Literally "a common source of care on the part of our youths."—9. _Expedi matris cures, &c._ "It proves to thee a source of actual advantage, to deceive the ashes of thy mother that lie buried in the tomb."—Far from being injurious, the perjury of Barine, according to the poet, is decidedly favourable to her; since she comes forth lovelier than ever after her violated faith, even though the oaths she has taken have been of the most binding character.—10. _Tacturna._ "As they glide silently along."—14. _Simplices._ "Good natured."—18. _Servius nova._ "A new herd of slaves."—19. _Impia._ Equivalent to _perjury._—21. _Juvenis._ Put for _fitis._—23. _Retardet maritos._ "Alienate the affections of their husbands."—24. _Aures._ "Attraction."

**Ode 9. Addressed to T. Valgius Rufus, insonable at the loss of his son Mystes, who had been taken from him by an untimely death. The bard counsels his friend to cease from his unavailing sorrow, and to sing with him the praises of Augustus.**

The individual to whom the ode is inscribed was himself a poet, and is mentioned by Tibullus (4. 1. 180.) in terms of high commendation: "_Valgius; uterno proprio non alter Homero._" It is to the illusion of friendship, most probably, that we must ascribe this lofty eulogium, since Quintilian makes no mention whatever of the writer in question. Horace names him among those by whom he wishes his productions to be approved. (Serm. 1. 10. 82.)

1—7. 1. _Non semper, &c._ The expressions, _semper, usque, and menses per annos,_ in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which the bereaved parent so unavailingy indulges. —_Hispidos in auros._ "On the rough fields." The epithet _hispidus_ properly refers to the effect produced on the surface of the ground by the action of the descending rains. It approximates here very closely to the term _squallidus._—2. _At mare Caspium, &c._ "Nor do varying blasts continually disturb the Caspian Sea." According to Malte-Brun, the north and south winds, acquiring strength from the elevation of the shores of the Caspian, added to the facility of their motion along the surface of the water, exercise a powerful influence in varying the level at the opposite extremities. Hence the variations have a range of from four to eight feet, and powerful currents are generated both with the rising and subsiding of the winds. (System of Geography, vol. 3. p. 313.)—4. _Armenites in oris._ "On the borders of Armenia." The allusion is to the northern confines. Armenia forms a very elevated plain, surrounded on all sides by lofty mountains, of which Ararat and Kobi-seiban are crowned with perpetual snow. The cold in the high districts of the country is so very intense as
to leave only three months for the season of vegetation, including seedtime and harvest. Compare Malte-Brun, System of Geography, vol. 2, p. 103.—7. Querceta Gargani. "The oak-groves of Garganus." The chain of mount Garganus, now Monte S. Angelo, runs along a part of the coast of Apulia, and finally terminates in the Promontorium Garganum, now Punta di Vieste, forming a bold projection into the Adriatic.

9—10. Tuis semper ursues, &c. "And yet thou art ever in mournful strains pressing close upon the footsteps of thy Mystes torn from thee by the hand of death." Ursues is here used as a more emphatic and impressive term than the common prosequeris.—10. Nec tibi vespero, &c. "Nor do thy affectionate sorrows cease when Vesper rises, nor when he flies from before the rapidly ascending sun." The phrase Vespero surgens marks the evening period, when Vesper (the planet Venus) appears to the east of the sun, and imparts its mild radiance after that luminary has set. On the other hand, the expression fugiente sole indicates the morning, in allusion to that portion of the year, when the same planet appears to the west of the sun, and rises before him. The poet then means to designate the evening and morning, and to convey the idea that the sorrows of Valgius admit of no cessation or repose, but continue unremitted throughout the night as well as day. The planet Venus, when it goes before the sun, is called, in strictness, Lucifer, or the morning star; but when it follows the sun it is termed Hesperus or Vesper, and by us the evening star.

13—23. Ter aetate sanctus senex. "The aged warrior who lived three generations." Alluding to Nestor. Homer makes Nestor to have passed through two generations and to be ruling, at the time of the Trojan war, among a third.—14. Antilochem. Antilocheus, son of Nestor, was slain in defence of his father, by Memnon. (Hom. Od. 4, 188.)—15. Troi. Troilus, son of Priam, was slain by Achilles. (Virg. Aen. 1, 474.)—16. Phrygia. Put for Trojanæ.—17. Deinde molium, &c. "Cease then these unmanly complaints." Prose Latinity would require, in the place of this Grecism, the ablative quereles or the infinitive queri.—18. Nova Augusti tropae. Alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube and committed ravages in the Roman territories.—20. Rigidum Niphaten. "The ice-clad Niphates." The ancient geographers gave the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the south-east of the Arasisspalus or Lake Van. Their summits are covered with snow throughout the whole year, and to this circumstance the name Niphates contains an allusion (Niphantes, quasi nivosus, "snowy.").—21. Medicum fumes, &c. "And how the Parthian river, added to the list of conquered nations, rolls humbler waves." By the Parthian river is meant the Euphrates. The expression genibus additum victis is equivalent merely to in populi Romani potestatem redactum.—23. Intraque praescriptum, &c. "And how the Geloni roam within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the lieutenant of Augustus. Hence the use of the term praescriptum, in allusion to the Danube being interposed as a barrier by their conquerors, and hence, too, the check given to their inroads, which were generally made by them on horseback, is alluded to in the expression, exigus equitare campis.
Ode 10. Addressed to Licinius Varro Murena, brother of Proculeius Varro Murena mentioned in the second Ode (v. 5.) of the present book. Of a restless and turbulent spirit, and constantly forming new schemes of ambition, Licinius was a total stranger to the pleasure inseparable from a life of moderation and content. It is the object of the poet, therefore, to portray in vivid colours, the security and happiness ever attendant upon such a state of existence.

The salutary advice of the bard proved, however, of no avail. Licinius had before this lost his all in the civil contest, and had been relieved by the noble generosity of Proculeius. Uninstructed by the experience of the past, he now engaged in a conspiracy against Augustus, and was banished and afterwards put to death, notwithstanding all the interest of Proculeius, and Mæcenas, who had married his sister Terentia.

1—21. 1. Rectius. “More consistently with reason.”—Neque al tum semper argudio. “By neither always pursuing the main ocean,” i.e. by neither always launching out boldly into the deep.—3. N’sium promedere litus inquum. “By keeping too near the perilous shore.”—5. Auresm quisquis mediocratem, &c. The change of meaning in carat (which is required, however, more by the idiom of our own language than by that of the Latin,) is worthy of notice. The whole passage may be paraphrased as follows: “Whoever makes choice of the golden mean, safe from all the ills of poverty (tutus), is not compelled to dwell amid (carat) the wretchedness of some miserable abode; while, on the other hand, moderate in his desires (sobrius), he needs not (cari) the splendid palace, the object of envy.”—9. Saevius. “More frequently” than trees of lower size. Some editions have saevius.—10. Et cæsa, graviores casus, &c. “And lofty structures fall to the ground with heavier ruin,” i.e. than humble ones.—11. Summos montes. “The highest mountains.”—14. Alteram sortem. “A change of condition.”—Bene preparatum pecus. “A well-regulated breast.”—15. Informes hiemes. “Gloomy winters.”—17. Non si male nunc, &c. “If misfortune attend thee now, it will not also be thus hereafter.”—18. Quondam eithas tacentem, &c. “Apollo oftentimes arouses with the lyre the silent muse, nor always bends his bow.” The idea intended to be conveyed is, that, as misfortune is not to last forever, so neither are the gods unchanging in their anger towards man. Apollo stands forth as the representative of Olympus, propitiosus when he strikes the lyre, offended when he bends the bow.—19. Suet tat musam. Equivalent in fact to edit sonus, pulsæ eithara.—The epithet tacentem refers merely to an interval of silence on the part of the muse, i.e. of anger on the part of the god.—21. Animosus atque fortis. “Spirited and firm.”

Ode 11. Addressed to Quinctius, an individual of timid character, and constantly tormented with the anticipation of future evil to himself and his extensive possessions. The poet advises him to banish those gloomy thoughts from his mind, and give to hilarity the fleeting hours of a brief existence.

1—23. 1. Quid bellicosus Cantaber, &c. Compare note on Ode 10. 2—2. Hadriam divius objecta. “Separated from us by the intervening Adriatic. The poet does not mean that the foes here mentioned were in possession of the opposite shores of the Adriatic sea; such an supposi- tion would be absurd. He merely intends to quiet the fears of Quinc
ties by a general allusion to the obstacles that intervened.—4. Ne tre-
gides in usum, &c. "And be not solicitous about the wants of a life
that asks but few things for its support."—5. Fugiit retrò. For recepti-
—11. Quod eterne minorem, &c. "Why dost thou disquiet thy mind,
unable to take in eternal designs?" i. e. to extend its vision beyond the
Cauca. Equivalent to silvenses. "Beginning to."—17. Exas. Bac-
chus. Compare note on Ode 1. 18. 9.—19. Restituens ardentem, &c. "Will
temper the cups of fiery Falernian with the stream that glides by our
side." The ancients generally drank their wine diluted with water, on
account of its strength.—23. In comitem Lecenae, &c. "Having her
hair tied up in a graceful knot, after the fashion of a Spartan female."

Ode 12. Addressed to Maccenas. The poet, having been requested
by his patron to sing the exploits of Augustus, declines attempting so
arduous a theme, and exhorts Maccenas himself to make them the sub-
ject of an historical narrative.

1—9. 1. Ne sis. "Do not desire, I entreat."—Longe feria bella Ne-
mannae. Numantia is celebrated in history for offering so long a re-
sistance to the Roman arms. It was situate near the sources of the
river Durius, (Dore) on a rising ground, and defended on three sides
by very thick woods and steep declivities. One path alone led down
into the plain, and this was guarded by ditches and palisades. It was
taken and destroyed by the younger Africanus, subsequently to the
overthrow of Carthage.—2. Siculus mare. The scene of frequent and
bloody conquests between the fleets of Rome and Carthage.—3. Mact-
bus eithera medus. "To the soft measures of my lyre."—5. Saeve.
"Fierce."—Némium. "Impelled to excess," i. e. to lewdness. Al-
luding to his attempt on the person of Hippodamia.—7. Tellus Juve-
nes. "The warrior-sons of earth." Referring to the giants. Tyro-
An active intransitive verb with the accusative.—9. Pedestribus historiis.
"In prose narrative."—11. Meleus. "With more success," i. e. than
I can aspire to.—Vias. Referring to the streets of Rome, but in partic-
ular to the Vias Sacra, which led up to the capitol.

13—28. 13. Licymnia. Bentley thinks that by Licymnia is here
meant Terentia, the wife of Maccenas.—Dominus. Equivalent here to
amato.—15. Bene mutuis fidem amoribus. "Most faithful to recipro-
Joco. "In sportive mirth."—Dare brachia. Alluding to the movements
of the dance, when those engaged in it either throw their arms around,
or extend their hands to, one another.—19. Mittis. "In fair array,"
—21. Nunc tu, qua tenesit, &c. "Canst thou feel inclined to give a
single one of the tresses of Licymnia for all that the rich Achaenenes
ever possessed," &c. Crīs is put in the ablative as marking the in-
strument of exchange.—Achaenenes. The founder of the Persian mo-
narchy, taken here to denote the opulence and power of the Kings of
Persia in general. Achaenenes is supposed to be identical with Djem-
chid.—22. Aut pinguis Phrygia Mygdonias opes. "Or the Mygdonian
treasures of fertile Phrygia," i. e. the treasures (rich produce) of My-
gdonian Phrygia. The epithet Mygdonian is applied to Phrygia, either
in allusion to the Mygdones, a Thracian tribe, who settled in this coun-
try, or with reference to one of the ancient monarchs of the land. The former is probably the more correct opinion.—25. Flagrentia. "Ardent."—26. Facit. "Easy to be overcome."—28. Iterum tenebrem occupet. "Is sometimes herself the first to snatch one."

Ours 13. The poet, having narrowly escaped destruction from the falling of a tree, indulges in strong and angry invectives against both the tree and the individual who planted and reared it. The subject naturally leads to serious reflections, and the bard sings of the world of spirits to which he had been almost a visitor.

1—11. 1. Ille et nefasto, &c. "O tree, whoever first planted thee, planted thee on an unlucky day, and with a sacrilegious hand reared thee for the ruin of posterity and the disgrace of my grounds." With quisque primum understand posuit te. Bentley reads Illum & for Ille et, and places a semicolon after posuit in the fourth line. The passage, as altered by him, will then be translated as follows: "For my part I believe that he, whoever first planted thee," &c. and then in the fifth line, "I say, I believe that he both made away with the life of his parent," &c.—Nefaso ste &c. Compare note on Ode 9. 3. 6.—5. Crediderim. "For my part, I believe." The perfect subjunctive is here used with the force of a present, to express a softened assertion.—6. Et penetrabile, &c. "And sprinkled the inmost parts of his dwelling with the blood of a guest slain in the night-season." To violate the ties of hospitality was ever deemed one of the greatest crimes.—8. Ille venenas Colchica, &c. He was wont to handle Colchian poisons, and to perpetrated whatever wickedness is anywhere conceived," &c. i.e. all imaginable wickedness. The seignia in tractus (which is here theoris) is worthy of notice.—Venena Colchica. The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis.—11. Triste lignum. "Unlucky tree." Lignum marks contempt.—Caducum equivalent here to cadentem, or casuum.

13—18. 13. Quid quisque vitae, &c. "Man is never sufficiently aware of the danger that he has every moment to avoid."—14. Bosporum. Alluding to the Thracian Bosporus, which was considered peculiarly dangerous by the early mariners on account of the Cyanean rocks at the entrance of the Euxine.—17. Sagittis et ceteris fugam Parthi. Compare note on Ode 1. 19. 11.—18. Italiam robur. "An Italian prison." The term robur appears to allude particularly to the well-known prison at Rome called Tullianum. It was originally built by Ancus Martius, and afterwards enlarged by Servius Tullius, whence that part of it which was under ground, and built by him, received the name of Tullianum. Thus Varro (L. L. 4.) observes: "In hoc, para qua sub terra Tullianum, ideo quod addidit a Tullio rege." The full expression is "Tullianum robur," from its walls having been originally of oak. In this prison, captive monarchs, after having been led through the streets of Rome in triumph, were confined, and either finally beheaded or starved to death.

20—26. 20. Improvissi leti vis, &c. "The unforeseen attack of death has hurried off, and will continue to hurry off the nations of the world."—21. Quam pene forva, &c. "How near were we to beholding the realms of sable Proserpina."—22. Judicantem. "Dispensing justice."—23. Sedesque discretas piorum. "The separate abodes of the pious," i.e. the abodes of the good separated from those of the wicked. The
alusion is to the Elysian fields.—24. Ἑκλύς ἑλίδωσιν ὀρατέσθαι, &c. "Sappho, complaining on her Ἑλικος lyre of the damsel of her native island." Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos, and as she wrote in the Ἑλικος dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Ἑλικος."—26. Et te sonatem plenius auere, &c. "And thee, Alceus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alceus, a native of Mitylene, in the island of Lesbos, was contemporary with Sappho, Pittacus, and Stesichorus, (Clinton's Fasti Hellenici. p. 5. 2d. ed.) and famed as well for his resistance to tyranny and his unsettled life, as for his lyric productions. Having aided Pittacus to deliver his country from the tyrants which oppressed it, he quarrelled with this friend, when the people of Mitylene had placed uncontrolled power in the hands of the latter, and some injurious verses which he composed against Pittacus, caused himself and his adherents to be driven into exile. An endeavour to return by force of arms proved unsuccessful, and Alceus fell into the power of his former friend, who, forgetting all that had past, generously granted him both life and freedom. In his odes Alceus treated of various topics. At one time he inveighed against tyrants: at another he deplored the misfortunes which had attended him, and the pains of exile: while, on other occasions, he celebrated the praises of Bacchus, and the goddess of Love. He wrote in the Ἑλικος dialect.

29—39. 29. Utrumque sacrum, &c. "The disembodied spirits listen with admiration to each, as they pour forth strains worthy of being heard in sacred silence." At the ancient sacred rites the most profound silence was required from all who stood around, both out of respect to the deity whom they were worshipping, as also lest some ill-omened expression, casually uttered by any one of the crowd, should mar the solemnities of the day. Hence the phrase "sacred silence," became eventually equivalent to, and is here used generally as, "the deepest silence."—30. Sed magis pugnas, &c. "But the gathering crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts and of tyrants driven from their throne." The phrase "ibiis aure," (literally "drink in with the ear.")) is remarkable for its lyric boldness.—33. Ilis carminibus stupens. "Lost in stupid astonishment at those strains."—34. Demitiit. "Hangs down."—Bellus centipèps. Cerberus. He set assigns him only fifty heads, (Theog. 312.) Sophocles styles him "Αἰδος τριμηρὸς σκλασσά." (Trach. 1114.)—37. Quem et Prométheus, &c. "Both Prometheus, too, and the father of Pelops, are lulled by the sweet melody into a forgetfulness of their sufferings." Decipitur laborum is a Grecism. By Pelops papaes is meant Tantalus.


Ode 14. Addressed to a rich but avaricious friend, whom anxiety for the future debarred from every kind of present pleasure, The poet depicts, in strong and earnest language, the shortness of life, the certainty of death, and thus strives to inculcate his favourite Epicurean maxim, that existence should be enjoyed while it lasts.

1—27. 1. Fugaces labuntur anni. "Fleeting years glide swiftly by."—3. Instanti. "Rapidly advancing," Pressing on space.— 5. Non si traxeres, &c. "No, my friend, it will purchase no delay,
even though thou strive to appease the inexorable Pluto with three hund-
dred bulls for every day that passes; Pluto, who confines," &c. — 7. Ter-
ampium Geryones. "Geryon, monster of triple size." Alluding to
the legend of Geryon slain by Hercules.—Tityon. Tityos, son of Terra,
attacking to offer violence to Latona, was slain by the arrows of
Apollo and Diana.—9. Scilicet omnibus enaviganda. "That stream
which must be traversed by us all."—10. Terra munere. "The bounty
of the earth."—Reges. Equivalent here to dirites, a common usage
with Horace.—18. Cystos. One of the fabled rivers of the lower
world.—Danai genus infame. Alluding to the story of the Danaides.—
cypressus. "The odious cypresses." The cypress is here said to be
the only tree that will accompany its possessor to the grave, in allusion
to the custom of placing cypresses around the funeral piles and the
tombs of the departed. A branch of cypress was also placed at the
door of the deceased, at least if he was a person of consequence, to
prevent the Pontifex Maximus from entering, and thereby being pol-
luted. This tree was sacred to Pluto, because when once cut it never
grows again. Its dark foliage also renders it peculiarly proper for a
funereal tree.—24. Brevem dominum. "Their short lived master."—
celibus. "Guarded beneath a hundred keys." Equivalent merely to
diligentissime servata.—27. Superbis pontificum potiore canis. "Superior
to that which is quaffed at the costly banquet of the pontiffs," The
banquets of the pontiffs, and particularly of the Salii, were so splendid
as to pass into a proverb.—Some editions read superbum, agreeing with
pauperium, and the phrase will then denote the tesselated pavements
of antiquity.

Ode 15. The poet inveighs against the wanton and luxurious expendi-
ture of the age, and contrasts it with the strict frugality of earlier
times.

3. Lucrino lacu. The Lucrine lake was in the vicinity of Baiae, on the
Campanian shore. It was, properly speaking, a part of the sea shut in
by a dike thrown across a narrow inlet. The lake has entirely disa-
peared, owing to a subterraneous eruption which took place in 1538,
whereby the hill called Monte Nuovo was raised, and the water dispa-
aced. This lake was famed for its oysters and other shell fish.—Stagna.
"Fish-ponds." Equivalent here to piscina.—Platanusque coelebs, &c.
"And the barren plane-tree shall take the place of the elms." The
plane tree was merely ornamental, whereas the elms were useful for
rearing the vines. Hence the meaning of the poet is, that utility shall
be made to yield to the mere gratification of the eye. The plane tree
was never employed for rearing the vine and hence is called Coelebs,
whereas the elm was chiefly used for this purpose.—5. Violaria. "Beds
of violets."—6. Omnis copia narium. "All the riches of the smell," i. e.
every fragrant flower.—7. Spargenti olivetis odorum. "Shall scatter their
perfume along the olive ground," i. e. the olive shall be made to give
place to the violet, the myrtle, and every sweet scented plant.

"Such is not the rule of conduct prescribed by the examples of Romulus"
and the unshorn Cato, and by the simple lives of our fathers." As regards the epithet salutis, which is intended to designate the plain and austere manners of Cato, consult note Ode 1. 12. 41.—13. Privus illis, &c. "Their private fortunes were small, the public resources extensive."—14. Nulla decempedis, &c. "No portico, measured for private individuals by rods ten feet in length, received the cool breezes of the North." The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer facing the north. The apartments intended for winter were turned toward the south, or some adjacent point.—17. Nec fortunis, &c. "Nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the turf which chance might have thrown in their way." The meaning of the poet is simply this: private abodes in those days were plain and unexpensive: the only ornamental structures were such as were erected for the purposes of the state or the worship of the gods.—20. Nove saxo. The epithet novus merely refers to the circumstance of stone being in that early age new (i.e. unusual) material for private abodes, and appropriated solely to edifices of a public nature.

ODE 16. All men are anxious for a life of repose, but all do not pursue the true path for attaining this desirable end. It is to be found neither in the possession of riches, nor in the enjoyment of public honours. The contented man is alone successful in the search, and the more so from his constantly remembering that perfect happiness is no where to be found on earth. —Such is a faint outline of this beautiful ode, and which proves, we trust, how totally unfounded is the criticism of Lord Kaimes, (Elements, vol. 1. p. 37.) with reference to what he is pleased to consider its want of connection.

1—15. 1. Otium. "For repose."—Impotent. "Stormy." The common text has in patenti.—2. Pressus. Understand percuto. The common reading is pressus.—Simul. For simul ac.—3. Conditum Lunam. "Has shrouded the moon from view."—Certa. "With steady lustre."—5. Thracae. The Greek nominative, θρακην, for Thracia.—6. Mede phædrae decori." "The Parthians adorned with the quiver." Compare note on Ode 1. 3. 51.—7. Gosphe non gemmis, &c. In construing repeat the term otium. "Repose, O Grosplus, not to be purchased by gems, nor by purple, nor by gold."—9. Gassa. "The wealth of kings." Consularis dicit. "The factor of the consul." Each consul was attended by twelve lictors. It was one of their duties to remove the crowd (turba sub movere) and clear the way for the magistrates whom they attended.—11. Curas laqueata circum, &c. "The cares that hover around the splendid ceilings of the great." Laquata testa is here rendered in general language. The phrase properly refers to ceilings formed into raised work and hollows by beams cutting each other at right angles. The beams and the interstices (lacus) were adorned with rich carved work and with gilding or paintings.—13. Viviturus perio bene, &c. "That man lives happily on scanty means, whose paternal salt-cellars glitter on his frugal board." In other words, that man is happy, who deviates not from the mode of life pursued by his forefathers, who retains their simple household furniture, and whose
dwellings is the abode not only of frugality but of cleanliness. Visiter
is taken impersonally; understand illi.—14. Satinum. The satinum, or
salt-holder is here figuratively put for any household utensil. A family
salt-cellar was always kept with great care. Salt itself was held in great
veneration, and was particularly used at sacrifices.—15. Cupido sordidus.
"Sordid avarice."

17—26. 17. Quid brevi fortes, &c. "Why do we, whose strength
is of short duration, aim at many things? Why do we change our
own, for lands warming beneath another sun? What exile from his
country is an exile also from himself?" After mutans understand sec- 
tra (seil. terra), the ablative denoting the instrument of exchange.—19. 
Patria quis exsil. Some commentators regard the expression patria
exsil as pleonastic, and connect patria with the previous clause, placing
after it a mark of interrogation, and making it an ellipsis for patria sole.
—20. Se quaque fugit. Referring to the cares and anxieties of the mind.
of war usually had their beaks covered with plates of brass.—Victor
the tempests."—25. Latus in prasenc, &c. "Let the mind that is con-
tented with its present lot dislike disquieting itself about the events of
the future."—26. Lente risu. "With a placid smile." With a calm, philo-
sophic smile. The common reading is late.

30—39. 30. Tithonom minus. "Wasted away the powers of Titho-
The last syllable being cut off before aps by Synapheia and Echthopsis,
as becomes the last syllable of the verse, and may consequently be made
short.—35. Apsa quadrigis. "Fit for the chariot." The poet merely
wishes to express the generous properties of the animal. The ancients
gave the preference in respect of swiftness to mares.—The term
quadrigis
properly denotes a chariot drawn by four horses, or mares. The Romans
always yoked the animals that drew their race-chariots abreast. Nero
drove a decemjugis at Olympia, but this was an unusual extravagance.
—His Afro mariae tincte. Vestments twice dyed were called dibapha
(Mage.) The object of this process was to communicate to the garment
what was deemed the most valuable purple, resembling the colour of
clothed blood, and of a blackish, shining appearance. The purple of the
ancients was obtained from the juice of a shell-fish called murix, and
found at Tyre in Asia Minor; in Meninx, an island near the Syrtis
minor; on the Gætulian shore of the Atlantic ocean, in Africa, and at the
Tænarian promontory in the Peloponnesus.—37. Pars rura. Alluding
to his Sabine farm.—38. Spiritum Graece, &c. "Some slight inspiration
of the Grecian Muse," i. e. some little talent for lyric verse.

Odes 17. Addressed to Maecenas, languishing under a protracted and
painful malady, and expecting every moment a termination of his exis-
tence. The poet seeks to call off the thoughts of his patron and friend
from so painful a subject, and while he descants in strong and feeling
language on the sincerity of his own attachment, and on his resolve to
accompany him to the grave, he seeks at the same time to inspire him
with brighter hopes and with the prospect of recovery from the hand of
disease.

The constitution of Maecenas, naturally weak, had been impaired by
effeminacy and luxurious living. "He had laboured," observes Mr. Dunlop, "from his youth under a perpetual fever; and for many years before his death he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Mæcenas was fond of life and enjoyment; and of life even without enjoyment. He confesses, in some verses preserved by Seneca, that he would wish to live even under every accumulation of physical calamity. (Seneca. Epist. 101.) Hence he seriously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length Antonius Musa, the imperial physician, obtained for him some alleviation of his complaint by means of the distant murmuring of falling water. But all these resources at last failed. The nervous and feverish disorder with which he was afflicted increased so dreadfully, that for three years before his death he never closed his eyes." (History of Roman Literature, vol. 3. p. 42. Lond. ed.)

Whether this ode was written shortly before his dissolution, or at some previous period cannot be ascertained, nor is it a point of much importance.

1—14. 1. Quærelis. Alluding to the complaints of Mæcenas at the dreaded approach of death. Consult Introductory Remarks to this ode. 3. Obire. Understand mortem, or diem supremum. 5. Meas partem animæ. "The one half of my existence." A fond expression of intimate friendship. 6. Maturior vis. "Too early a blow," i.e. an untimely death. 7. Quid moror altera, &c. "Why do I, the remaining portion, linger here behind, neither equally dear to myself, nor surviving entire?" 8. Ultramque ducet ruinam. "Will bring ruin to us each." 9. Sacramentum. A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow wherever he led, were it even to death. 11. Utocunque. Equivalent to quandocunque. 14. Gyges. One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of Jove and there lay prostrate and in fetters.

17—28. 17. Adspicit. "Presides over my existence." The reference is here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate, the life of the individual. 18. Pars violentior, &c. "The more dangerous portion of the natal hour." 19. Capricornus. The rising and setting of Capricornus was usually attended with storms. Compare Propertius. 4. 1. 107. Hence the epithet aquosus is sometimes applied to this constellation. In astrology, Libra was deemed favourable, while the influence of Scorpius and Capricornus was regarded as malign. 20. Ultramque nostrum, &c. "Our respective horoscopes agree in a wonderful manner." The term horoscope is applied in astrology to the position of the stars at the moment of one's birth. Mitscherlich explains the idea of the poet as follows: "In quocunque Zodiaci sidere horoscopos meus fecit inventus, licet diversa a tuis horoscopis sidere, tamen horoscopos meus cum tuis quam maxime consentiant necesse est." 21. Impio Saturno. "From baleful Saturn." 22. Rejulgens. "Shining in direct opposition." 26. Latum ter crepuit sonum. "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Mæcenas. Compare note on Ode I. 20. 3.—28. Sustulerat. For sustulisset. The indicative here imparts an air of liveliness to the representation, though in the con-
dital clause the subjunctive is used. As regards the allusion of the poet, compare Ode 2. 13.

Ode 18. The poet, while he censures the luxury and profusion of the age, describes himself as contented with little, acceptable to many friends, and far happier than those who were blessed with the gifts of fortune but ignorant of the true mode of enjoying them.

1—7. 1. Aurum lacunae. "Fretted ceiling overlaid with gold." Compare note on Ode 2. 15. 11.—3. Trabes Hymettiae. "Beams of Hymettian marble." The term trabes here includes the architrave, frieze, cornice, &c. The marble of Hymettus was held in high estimation by the Romans. Some editions have Hymettius, and in the following line rectae, so that trabes rectae ultima Africa will refer to African marble, and Hymettiae columnae to Hymettian wood; but the wood of Hymettus does not appear to have been thought valuable by the Romans.—Ultima rectae Africa. Alluding to the Numidian marble. The kind most highly prized had a dark surface variegated with spots.—6. Attalus. Attalus the 3d, famed for his immense riches, left the kingdom of Pergamus and all his treasures by will to the Roman people; at least, such was the construction which the latter put upon it. (Compare Duker, ad Nor. 2. 20.) After his death, Aristonicus, a natural son of Eumenes, father of Attalus, (Livy. 45. 19. Justin. 36. 4.) laid claim to the kingdom, but was defeated by the consul Perperna and carried to Rome, where he was put to death in prison. It is to him that the poet alludes under the appellation of heres ignotus.—7. Nec Laconias nisi, &c. "Nor do female dependants, of no ignoble birth, spin for me the Spartan purple." The purple of Laconia, obtained in the vicinity of the Taenarian promontory, was the most highly prized. Compare note on Ode 2. 16. 35.—By honesta clientae are meant female clients of free birth, and the epithet honesta serves to illustrate the high rank of the patron for whom they ply their labours.

9—22 9. At fides et ingenii, &c. "But integrity is mine, and a liberal vein of talent." 13. Potentem amicum. Alluding to Mæcenas.—14. Satis beatas, &c. "Sufficiently happy with my Sabine farm alone."—15. Tristitias dies dies. The train of thought appears to be as follows: Contended with my slender fortune, I am the less solicitous to enlarge it, when I reflect on the short span of human existence. How foolishly then do they act, who, when day is nothing but a succession, are led on by their eager avarice, or their fondness for display, to form plans on the very brink of the grave.—16. Pergunt interire. "Hasten onward to their wane."—17. Tu secunda marmora, &c. "And yet thou, on the very brink of the grave, art bargaining to have marble cut for an abode." Directly opposed to locare, in this sense, is the verb redimere, "to contract to do any thing," whence the term redemptor, "a contractor."—20. Marisque Baits, &c. Baiae, on the Campanian shore, was a favourite residence of the Roman nobility, and adorned with beautiful villas. There were numerous warm springs also in its vicinity, which were considered to possess salutary properties for various disorders.—21. Summaveres. "To push farther into the deep," i. e. to erect mole on which to build splendid structures amid the waters.—22. Parum loca-turpites, &c. "Not rich enough with the shore of the main land," i. e. not satisfied with the limits of the land.
23–40. 23. Quid? quid vaque, &c. “What shall I say of this, that thou even removest the neighbouring land marks?” i. e. Why need I tell of thy removing the land marks of thy neighbour’s possessions. The allusion is to the rich man’s encroaching on the grounds of inferior.—24. Ultra salis. “Loosest over.” The verb salis is here used to express the contemptuous disregard of the powerful man for the rights of his dependants. Hence salis ultra may be freely rendered, “contemneste.”—26. Iereus. “Prompted by cupidity.”—27. Fereus. “ Bearing, each.”—28. Sordidos. “Squalid.” In the habitments of extreme poverty.—29. Nulla certior tamen, &c. “And yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus.” Fine beautifully marks the last limit of our earthly career. Some editions have sede instead of fine, and the use of the latter term in the feminine gender has been made probably the ground for the change. But finis is used in the feminine by some of the best writers.—33. Quis ultra tendis? “Why strivest thou for more?” Death must overtake thee in the midst of thy course.—34. Aeques tellus. “The impartial earth.”—34. Regumque suitis. The allusion is to the wealthy and powerful.— 35. Telles Orcis. Alluding to Charon.—36. Callidum Prometheus. Alluding to some fabulous legend respecting Prometheus which has not come down to us.—37. Tanali genus. Pelops, Atreus, Thyestes, Agamemnon, Orestes.—40. Moratus. The common text has vocatus.

Ode 19. Celebrating, in animated language, the praises of Bacchus, and imitated, very probably, from some Greek Dithyrambic Ode. There is nothing, however, in the piece itself, to countenance the opinion that it was composed for some festival in honour of Bacchus.

1–18. 1. Carmina docentem. “Dictating strains,” i. e. teaching how to celebrate his praises in song. Compare the Greek form of expression διδάσκων ὅπλη. As the strains mentioned in the text are supposed to have reference to the mysteries of the god, the scene is hence laid in remotis rupibus, “amid rocks far distant from the haunts of men.”—4. Acutes. “Attentively listening.” Literally, “pricked up to listen.”—5. Eos! The poet now feels himself under the powerful influence of the god, and breaks forth into the well-known cry of the Baccantes, when they celebrate the orgies.—Recens mens trepidat metu, &c. “My mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy.” Both trepidat and latatur refer to mens, and turbidum is to be construed as equivalent to turbid. The arrangement of the whole clause is purposefully involved, that the words may, by their order, yield a more marked echo to the sense.—Gravi metuendo thyro. Bacchus was thought to inspire with fury by hurling his thyrsus.—9. Fas pervicaces, &c. “It is allowed me to sing of the stubbornly-raging Baccantes,” i. e. my piety toward the god requires that I sing of, &c.—10. Vinique fontem, &c. The poet enumerates the gifts bestowed upon man in earlier ages, by the miraculous powers of the god. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Baccantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings.—12. Iterare. “To tell again and again of.”—14. Homorem. Equivalent to ornamentum or decus. The allusion is to the crown of Ariadne (corona borealis), one of the constellations, consist-
EXPLANATORY NOTES.—BOOK II. ODE XI.

ing of nine stars. The epithet beata, applied to Ariadne, refers to her having been translated to the skies, and made one of the "blessed" immortals.—Pentheus. Alluding to the legend of Pentheus, king of Thebes, who was torn in pieces by his own mother and her sisters, and his palace overthrown by Bacchus.—16. Lycurgus. King of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.—18. Tu specus amnes, &c. "Thou turnest backward the courses of rivers, thou swayest the billows of the Indian sea." Alluding to the wonders performed by Bacchus, in his fabled conquest of India and other regions of the east. The rivers here meant are the Orontes and Hydaspes.—18. Tu sepeatas, &c. "On the lonely mountain tops, moist with wine, thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers," i.e. under thy influence, the Bacchantes tie up their locks, &c.—Bistonius. Literally, "of the female Bistonies." Here, however, equivalent to Baccharum.

23—31. 23. Leonis sanguinus. Bacchus was fabled to have assumed on this occasion the form of a lion.—25. Quamquam choris, &c. "Though said to be fitter for dances and festive mirth."—28. Non sat idoneus. "Not equally well-suited."—27. Sed idem, &c. "Yet, on that occasion, thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea, that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration, and different perhaps in its issue.—29. Insens. "Without offering to harm." Bacchus descended to the shades for the purpose of bringing back his mother Semele.—Aurea corona decorum. A figurative illustration of the power of the god. The horn was the well-known emblem of power among the ancients.—31. Et recedentis trilingui, &c. The power of the god triumphs over the fierce guardian of the shades, who allows ingress to none that have once entered the world of spirits.

Ode 20. The bard presages his own immortality. Transformed into a swan, he will soar away from the abodes of men, nor need the empty honours of a tomb.

1—23. 1 Non utiles, &c. "A bard of twofold form, I shall be borne through the liquid air on no common, no feeble pinion." The epithet biforis alludes to his transformation from a human being to a swan, which is to take place on the approach of death. Then, becoming the favoured bird of Apollo, he will soar aloft on strong pinions beyond the reach of envy and distraction.—4. Invidiaque major. "And, beyond the reach of envy."—5. Pauperam sanguis parentum. "Though the offspring of humble parents."—6. Non ego quem vocas, &c. "I, whom thou salutes, O Maecenas, with the title of beloved friend, shall never die." The reading of this paragraph is much contested. According to that adopted in our text, the meaning of the poet is, that the friendship of Maecenas will be one of his surest passports to the praises of posterity.—Dilecte is taken, as the grammarians call it, materially.—9. Jam jam residuum, &c. "Now, even now, the rough skin is settling on my legs." The transformation is already begun: my legs are becoming those of a swan.—11. Superna. "Above." The neuter of the adjective used adverbially. Quod ad superna corporis membra attinet.—Nascenturque leves pluma. "And the downy plumage is forming."—14. Bosport. Consult note on Ode, 2.

BOOK III.

Ode 1. The general train of thought in this beautiful Ode is simply as follows: True happiness consists not in the possession of power, of public honours, or of extensive riches, but in a tranquil and contented mind.

1.—4. 1. Odi profanum vulgus, &c. "I hate the uninitiated crowd, and I keep them at a distance." Speaking as the priest of the Musae, and being about to disclose their sacred mysteries (in other words, the precepts of true wisdom) to the favoured few, the poet imitates the form of language by which the uninitiated and profane were directed to retire from the mystic sites of the gods. The rules of a happy life cannot be comprehended, and may be abused, by the crowd.—2. Favete linguis. "Preserve a religious silence." Literally, "favour me with your ears." We have here another form of words, by which silence and attention were enjoined on the true worshippers. This was required, not only from a principle of religious respect, but also lest some ill-omened expression might casually fall from those who were present, and mar the solemnities of the occasion.—Carmina non prius audita. "Strains before unheard." There appears to be even here an allusion to the language and forms of the mysteries in which new and important truths were promised to be disclosed.—4. Virginibus puerosque canto. The poet supposes himself to be dictating his strains to a chorus of virgins and youths. Stripped of its figurative garb, the idea intended to be conveyed will be simply this; that the bard wishes his precepts of a happy life to be carefully treasured up by the young.

5—14. 5. Regum timendorum, &c. The poet now unfolds his subject. Kings, he observes, are elevated far above the ordinary ranks of men, but Jove is mightier than Kings themselves, and can in an instant humble their power in the dust. Royalty, therefore, carries with it no peculiar claims to the enjoyment of happiness.—In propriis grege. "Over their own flocks." Kings are the shepherds of their people.—8. Cuncta superstitem moventis. "Who shakes the universe with his nod." Compare Homer, Il. 1. 528.—9. Est ut vire vir, &c. "It happens that one man arranges his trees at greater distances in the trenches than another."
possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c., in trenches or small pits. Some editions have Estor for Est: “Grant that one man,” &c., or “Suppose that.”—10. Hic generator descendat, &c. “That this one descends into the Campus Martius a nobler applicant for office.”—12. Moribus hic meliorque fama, &c. Alluding to the novus homo, or man of ignoble birth.—14. Equa lege Necessitas, &c. “Still, Necessity, by an impartial law, determines the lots of the high and the lowly; the capacious urn keeps in constant agitation the names of all.” Necessity is here represented holding her capacious urn containing the names of all. She keeps the urn in constant agitation, and the lots that fly from it every instant are the signals of death to the individuals whose names are inscribed on them.—The train of thought, commencing with the third stanza, is as follows: Neither extensive possessions, nor elevated birth, nor purity of character, nor crowds of dependants, are in themselves sufficient to procure lasting felicity, since death sooner or later must close the scene, and bring all our schemes of interest and ambition to an end.

17—31. 17. Districtus ensis. An allusion to the well-known story of Damocles. The connection in the train of ideas between this and the preceding stanza, is as follows: Independently of the stern necessity of death, the wealthy and the powerful are prevented by the cares of riches and ambition from attaining to the happiness which they seek.—18. Non Sicula dapes, &c. “The most exquisite viands will create no pleasing relish in him, over whose impious neck,” &c. The expression Sicula dapes is equivalent here to exquisitissima epula. The luxury of the Sicilians in their banquets became proverbial.—20. Arvum cithara-que cantus. “The melody of birds and of the lyre.”—24. Non Zephyris agitata Tempe. “She disdainst not Tempe, fanned by the breezes of the west.” Tempe is here put for any beautiful and shady vale. Consult note on Ode 1. 7. 4.—25. Desiderantem quod satis est, &c. According to the poet, the man “who desires merely what is sufficient for his wants,” is free from all the cares that bring disquiet to those who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by shipwrecks, nor by losses in agricultural pursuits.—Arcturi. Arcturus is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear, (ἀρκτος, obda.) Both its rising and setting were accompanied by storms.—28. Hadri. The singular for the plural. The hadri, or kids, are two stars on the arm of Auriga. Their rising is attended by stormy weather, as is also their setting.——30. Mendax. “Which disappoints his expectations.”—Aquas. “The excessive rains.”—31. Tormentia agros sidera. “The influence of the stars parching the fields.” Alluding particularly to Sirius, or the dog-star, at the rising of which the trees were apt to contract a kind of blight, or blast, termed siderato, and occasioned by the excessive heat of the sun.

33—47. 33. Contracta pieces, &c. In order to prove how little the mere possession of riches can administer to happiness, the poet now adverts to the various expedients practised by the wealthy, for the purpose of banishing disquiet from their breasts, and of removing the sated feelings that continually oppressed them. They erect the splendid villa amid the waters of the ocean, but fear, and the threats of conscience, become also its inmates. They journey to foreign climes, but gloomy care accompanies them by sea and by land. They array themselves in the costly purple, but it only hides an aching heart; nor can the wine of
Falernus, or the perfume of the East, bring repose and pleasure to their minds. Why then, exclaims the bard, shall I exchange my life of simple happiness for the splendid but deceitful pageantry of the rich?—34. Jecia
in silvis molibus. “By the moles built out into the deep.” Consult note on Ode 2. 18. 20.—Frequens redemptor cum fontibus. “Many a contractor with his attendant workmen.” Consult note on Ode 2. 18. 18–35. Cemenla. By cemenla are here meant rough and broken stones, as they come from the quarry, used for the purpose of filling up, and of no great size.—36. Terra fastidiosa. “Loathing the land,” i.e. disdain the limits of the land. Compare Ode 2. 19. 22. Parum locupletis calamnentia ripa.—37. Timor et Mina. “Fear and the threats of conscience.”
—41. Phrygus lapis. Referring to the marble of Synnada, in Phrygia, which was held in high estimation by the Romans. It was of a white colour, variegated with purple spots.—42. Purpurorum sidere clarior um. “The use of purple coverings, brighter than any star.” With purpurorum supply vestium et strangularum, and construe clarior as if agreeing with them in case.—43. Palerna vitiis. Consult note on Ode 1. 20. 9.—44. Achemenium nce costum. “Or Eastern land.” Achemenium is equivalent literally to Persicum (i.e. Parthicum). Consult notes on Ode 2. 12. 21. and 1. 2. 22.—45. Incendidis. “Only calculated to excite the envy of others.”—No no ritu. “In a new style of magnificence.”—47. Cur valle permutem Sabina. “Why shall I exchange my Sabine vale for more troublesome riches,” i.e. for riches that only bring with them a proportionate increase of care and trouble. Vale, as marking the instrument of exchange, is put in the ablative.

Ode 2. The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the many virtues which once graced the Roman name.

1–17 1. Augustem amici, &c. “Let the Roman youth, robust of frame, learn cheerfully to endure, amid severe military service, the hardships of a soldier’s life.” The expression amici pati is somewhat analogous to the Greek δύναμαι σῆμερ. The common text has amici.—5. Sub duce. “In the open air,” i.e. in the field.—Trepidis in rerum. “When danger threatens his country.” The poet means, that, when his country calls, the young soldier is to obey the summons with alacrity, and to shrink from no exposure to the elements.—7. Matrona bellantis tyranni. “The consort of some warring monarch.” Bellantis is here equivalent to cum Populo Romano bellum gerentis.—8. Et adules virgo. “And his virgin daughter, of noble years.”—9. Suspici, chou! ne rudis agnitus, &c. “Heave a sigh, and say, Ah! let not the prince, affianced to our line, inexperienced as he is in arms, provoke,” &c. By sponsus regius is here meant a young lover of royal origin, betrothed to the daughter.—13. Dulce et décorum, &c. Connect the train of ideas as follows: Bravely then let the Roman warrior contend against the foe, remembering that, “it is sweet and glorious to die for one’s country.”—17. Virtus repulsae neciae, &c. The Roman youth must not, however, confine his attention to martial prowess alone. He must also seek after true virtue, and the firm precepts of true philosophy. When he has succeeded in this, he will be a moral magistracy, that lies not in the gift of the crowd, and in aiming at which he will never experience a disgraceful repulse. His will be a feeling of moral worth, which, as it depends not on the breath of popular favour, can neither be given nor taken.
away by the sledge multitude.—Secures. A figurative allusion to the axes and fasces of the lictors, the emblems of office.

21-21. Virtus recludens, &c. The poet mentions another incitement to the possession of true virtue, the immortality which it confers.—22. Negata vic. "By a way denied to others," i.e. by means peculiarly her own.—23. Coelusque vulgares, &c. "And, soaring on rapid pinion, spurns the vulgar herd and the cloudy atmosphere of earth."—25. Est et sibi, &c. Thus far the allusion to virtue has been general in its nature. It now assumes a more special character. Let the Roman youth learn in particular the sure reward attendant on good faith, and the certain punishment that follows its violation.—26. Qui Carceris sacrum, &c. Those who divulged the Mysteries were punished with death, and their property was confiscated.—30. Incesto additum integrum. "Involves the innocent with the guilty."—31. Rare Antecedentem scelestrum, &c. "Rarely does punishment, though lame of foot, fail to overtake the wicked man moving on before her," i.e. justice though often slow is sure.

Ode 3. The ode opens with the praises of justice and persevering firmness. Their recompense is immortality. Of the truth of this remark splendid examples are cited, and, among others, mention being made of Romulus, the poet dwells on the circumstances which, to the eye of imagination, attended his apotheosis. The gods are assembled in solemn conclave to decide upon his admission to the skies. Juno, most hostile before to the line of Aeneas, now declares her assent. Satisfied with past triumphs, she allows the founder of the eternal city to participate in the joys of Olympus. The lofty destinies of Rome are also shadowed forth, and the conquest of nations is promised to her arms. But the condition which accompanies this expression of her will is sternly mentioned. The city of Troy must never rise from its ashes. Should the descendants of Romulus rebuild the detested city, the vengeance of the goddess will again be exerted for its downfall.

It is a conjecture of Faber's (Epist. 9, 43.) that Horace wishes, in the present ode, to dissuade Augustus from executing a plan he had at this time in view, of transferring the seat of empire from Rome to Ilium, and of rebuilding the city of Priam. Suetonius (Vit. Jul.) speaks of a similar project in the time of Caesar. Zosimus, also, states that, in a later age, Constantine actually commenced building a new capital in the plain of Troy, but was soon induced by the superior situation of Byzantium to abandon his project. (Zos. 2. 50.)

1-32. 1. Justum et tenacem, &c. "Not the wild fury of his fellow-citizens ordering evil measures to be pursued, not the look of the threatening tyrant, not the southern blast, the stormy ruler of the restless Adriatic, nor the mighty hand of Jove wielding his thunderbolts, shakes from his settled purpose the man who is just and firm in his resolve." In this noble stanza, that firmness alone is praised which rests on the basis of integrity and justice.—7. St fractus illabatur orbis, &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear."—9. Hac arte. "By this rule of conduct," i.e. by integrity and firmness of purpose.—Fugis Hercules. "The roaming Her- cucles."—12. Purpureo ore. Referring either to the dark-red colour of the nectar, or to the Roman custom of adorning on solemn occasions, such as triumphs, &c. the faces of the gods with vermilion.—13. Hc-
merenti. "For this deserving immortality."—14. Vexere. "Bore thee to the skies." Bacchus is represented by the ancient fabulists, as returning in triumph from the conquest of India and the East in a chariot drawn by tigers. He is now described as having ascended in this same way to the skies by a singular species of apotheosis.—16. Mortis eqvis, &c. Observe the elegant variety of diction in the phrases, arces attigit ignem; quos inter Augustus recumbens; vexere tigres; and Aechronta fugit, all expressive of the same idea, the attaining of immortality.—17. Gratias eloquosa, &c. "After Juno had uttered what was pleasing to the gods deliberating in council."—18. Ilion, Ilion, &c. An abrupt but beautiful commencement, intended to portray the exulting feelings of the triumphant Juno. The order of construction is as follows: Judex fatalis incestuque, et mulier peregrina, vertit in pulvere Ilion, Ilion, damnatum mithi castaque Minerva, cum populo et fraudulentum ducem, ex quo Laomedon destituit dextris mercende.—19. Fatalis incestuque judex, &c. "A judge, the fatal author of his country's ruin, and impure in his desires, and a female from a foreign land." Alluding to Paris and Helen, and the apple of discord.—21. Destituti deos, &c. "Defrauded the gods of their stipulated reward." Alluding to the fable of Laomedon's having refused to Apollo and Neptune their promised recompense for building the walls of Troy.—22. Mithi castaque damnatum Minerva. "Consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law by which an insolvent debtor was delivered over into the power of his creditors.


49—70. 49. Aurum irreperum. "The gold of the mine." Irreperum is here to be taken as a general epithet of aurum. The common translation, "as yet undiscovered," involves an absurdity.—51. Quem cogere, &c. "Than in bending it to human purposes, with a right hand plundering every thing of a sacred character." The expression ensae sacrum repente dextris is only another definition for boundless cupidity, which respects not even the most sacred objects. Among these objects gold is enumerated, and with singular felicity. It should be held sacred by man, should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use.—53. Quia cumque mando, &c. "Whatever limit bounds the world."—54. Visae
EXPLANATORY NOTES.—BOOK III. ODE IV.

gestiens, &c. “Eagerly desiring to visit that quarter, where the fires of the sun rage with uncontrolled fury, and that, where mists and rains exercise a continual sway.” We have endeavoured to express the zeugma in *debacchantur*, without losing sight at the same time of the peculiar force and beauty of the term. The allusion is to the torrid and frigid zones. Supply the ellipsis in the text as follows: *visere cem partem qua parte*, &c.—*Hac lege*. “On this condition.”—*Nimium pis*. The piety here alluded to is that, which, according to ancient ideas, was due from a colony to its parent city.—61. *Mite lugubri*. “Under evil auspices.—62. *Fortuna*. “The evil fortune.”—65. *Murus aeneus*. “A brazen wall,” i. e. the strongest of ramparts.—66. *Suctore*. Equivalent to *conditore*.—70. *Desine pericuca*, &c. “Cease boldly to relate the discourses of the gods, and to degrade lofty themes by lowly measures.”

ODE 4. The object of the poet, in this ode, is to celebrate the praises of Augustus for his fostering patronage of letters. The piece opens with an invocation to the Muse. To this succeeds an enumeration of the benefits conferred on the bard, from his earliest years, by the deities of Helicon; under whose protecting influence, no evil, he asserts, can ever approach him. The name of Augustus is then introduced. If the humble poet is defended from harm by the daughters of Mnemosyne, much more will the exalted Caesar experience their favouring aid; and he will also give to the world an illustrious example, of the beneficial effects resulting from power when controlled and regulated by wisdom and moderation.


23. Prenesti. Preneste, now Palestrina, was situated about twenty-three miles from Rome, in a south-east direction. The epithet frigidus, in the text, alludes to the coolness of its temperature.—Tibur supina.

"The sloping Tibur." This place was situated on the slope of a hill. Consult note on Ode, 1. 7. 13.—24. Liquida Baia. "Baie with its watera." Consult note on Ode, 2. 18. 20.—26. Philippis versus acies retrah. "The army routed at Philippi." Consult "Life of Horace," p. vii. Philippi was situated in Thrace, near the gold and silver mines of Mount Pangaeus. It received its name from Philip of Macedon, who founded this city on the site of the old Thasian colony of Crenides. Here were fought the celebrated conflicts, two in number, which resulted in the defeat of Brutus and Cassius. The interval between the two battles was about twenty days.—27. Devota arbor. "The accursed tree." Consult Ode, 2. 13.—29. Palinurus. A promontory on the coast of Lucania, now Cape di Palinuro. Tradition ascribed the name to Palinurus, the pilot of Æneas. (Virgil, Æn. 6. 380.) It was noted for shipwrecks.—29. Ucunque. Put for quando.&inque.—30. Bosporum. Consult note on Ode, 2. 13. 14.—31. Litoris Assyris. The epithet Assyris is here equivalent to Syris. The name Syria itself, which has been transmitted to us by the Greeks, is a corruption or abridgment of Assyria, and was first adopted by the Ionians who frequented these coasts after the Assyrians of Nineveh had made this country a part of their empire. The allusion in the text appears to be to the more inland deserts, the Syriæ Palmyrenæ solitudinum of Pliny, H. N. 5. 24.—33. Britanuos hospitibus fero. Acron, in his scholia on this ode, informs us that the Britons were said to sacrifice strangers.—34. Concavum. The Concavi were a Cantabrian tribe in Spain. As a proof of their ferocity the poet mentions their drinking the blood of horses intermixed with their liquor.—35. Gelonos. Consult note on Ode, 2. 9. 23.—36. Scythicum omnem. The Tanais, or Don.

38—64. 38. Fessus cohortes abedit oppidis. Alluding to the military colonies planted by Augustus, at the close of the civil wars. Some editions have reddidit for abedit, which will then refer merely to the disembarking of his forces.—40. Pierio antro, a figurative allusion to the charms of literary leisure. Pieria, originally a part of Thrace, formed subsequently the northern part of Macedonia, on the eastern side. It was fabled to have been the first seat of the Muses.—41. Vos leque consilium, &c. "You, ye benign deities, both inspire Caesar with peaceful counsels, and rejoice in having done so." A complimentary allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts.—In reading metrical consilium et must be pronounced consil-iet.—44. Pulmine susuliter caduco. "Swept away with his descending thunderbolt." Some editions read corusco, "gleaming," for caduco.—50. Fides brachitis. "Proudly trusting in their might." Proudly relying on the strength of their arms.—51. Fratae. Otus and Ephialtes. The allusion is now to the giants, who attempted to scale the heavens.—52. Pelion. Mount Pelion in Thessaly.—Olym. Olympus, on the coast of northern Thessaly, separated from Ossa by the vale of Tempe.—53. Sed quid Typhoeus, &c. The mightiest of the giants are here enumerated. The Titans and giants are frequently confounded by the ancient writers.—58. Hinc avidus stetit, &c. "In this quarter stood Vulcan, burning for the fight; in that, Juno, with all a matron's dignity."
The term matrona, analagous here to virgis, and intended to designate the majesty and dignity of the queen of heaven, conveyed a much stronger idea to a Roman than to a modern ear.—61. *Rore puro Castalia.* “In the limpid waters of Castalia.” The Castalian font, on Parnassus, was sacred to Apollo.—63. *Lycia dumeta.* “The thickets of Lycia.”—63. *Natam silvam.* “His natal wood,” on Mount Cynthus, in the island of Delos.—64. *Delius et Pateraeus Apollo.* “Apollo, god of Delos and of Patara.” The city of Patara, in Lycia, was situate on the southern coast, below the mouth of the Xanthus. It was celebrated for an oracle of Apollo, and that deity was said to reside here during six months of the year, and during the remaining six at Delos. (*Virg. deu. 4. 143.—Serv. ad loc.*)

65—79. 65. *Vis consili expers, &c.* “Force devoid of judgment sinks under its own weight.”—66. *Temperatam.* “When under its control,” i.e. when regulated by judgment. *Understant consilia.—Prov. 29. 13.* “Increase.”—69. *Gyges.* Gyges, Cottus, and Briareus, sons of Coeus and Terra, were hurled by their father to Tartarus. Jupiter, however, brought them back to the light of day, and was aided by them in overthrowing the Titans. Such is the mythological narrative of Hesiod (*Theog. 617. seqq.*) Horace evidently confounds this cosmogonical fable with one of later date. The *Centamenti* are of a much earlier creation than the rebellious giants, and fight on the side of the gods; whereas, in the present passage, Horace seems to identify one of their number with these very giants.—71. *Orion.* The well-known hunter and giant of early fable.—73. *Injeta monstros.* A Greecism for *se injectam esse dolet,* &c. “Earth grieves at being cast upon the monsters of her own production.” An allusion to the overthrow and punishment of the giants. (*Pyrrhus.*) Enceladus was buried under Sicily, Polybos under Nasius, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (*Apollod. 1. 6. 2.*)—75. *Partus.* The Titans are now meant, who were also the sons of Terra, and whom Jupiter hurled to Tartarus.—75. *Nec peredit impositam,* &c. “Nor does the rapid fire consume Aetna placed upon Enceladus,” i.e. nor is Enceladus lightened of his load. Pindar (*Pyth. 1. 31.*) and Aeschylus (*Prom. v. 373.*) place Typhoeus under this mountain.—77. *Tytip.* Tytipas was slain by Apollo and Diana, for attempting violence towards Latona.—78. *Alc.* The vulture.—*Nequitia additus custos.* “Added as the constant avenger of his guilt.”—79. *Anastorem Pirithoun.* “The amorous Pirithous,” i.e. who sought to gain Proserpina to his love. Pirithous, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpina. He was seized by Pluto and bound to a rock with “countless fetters,” (*Irecenis catenis.*) His punishment however is given differently by other writers.

Ode 5. The ode opens with a complimentary allusion to the power of Augustus, and to his having wrested the Roman standards from the hands of the Parthians. The bard then dwells for a time upon the disgraceful defeat of Crassus, after which the noble example of Regulus is introduced, and a tacit comparison is then made during the rest of the piece between the high-toned principles of the virtuous Roman, and the strict discipline of Augustus.

1—3. 1. *Celo tonomentum,* &c. “We believe from his thundering that Jove reigns in the skies.” Compare *Lucan, 3. 319. seqq.—2. Fraseus
Hav. Ing stated the common grounds on which the belief of Jupiter's divinity is founded, the poet now proceeds, in accordance with the flattery of the age, to name Augustus as a "deity upon earth," (præsens inus,) assigning, as a proof of this, his triumph over the nations of the farthest east and west, especially his having wrested from the Parthians, by the mere terror of his name, the standards so disgracefully lost by the Roman Crassus.—5. Adjectis Britannis, &c. "The Britons and the formidable Parthians being added to his sway." According to Strabo some of the princes of Britain sent embassies and presents to Augustus, and placed a large portion of the island under his control. It was not, however, reduced to a Roman province until the time of Claudius. What Horace adds respecting the Parthians is adorned with the exaggeration of poetry. This nation was not, in fact, added by Augustus to the empire of Rome, they only surrendered, through dread of the Roman power, the standards taken from Crassus.

5—12. 5. Milites Crassi, &c. "Has the soldier of Crassus lived, a degraded husband, with a barbarian spouse?" An allusion to the soldiers of Crassus made captives by the Parthians, and who, to save their lives, had intermarried with females of that nation. Hence the peculiar force of visum, which is well explained by one of the scholiasts; "visum a victoribus acceperat, ut visum meretur." To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens and free. There was no legitimate marriage between slaves, nor was a Roman citizen permitted to marry a slave, a barbarian, or a foreigner generally. Such a connection was called consubium, not matrimonium.—7. Pro curia, inversque mores! "Ah! senate of my country, and degenerate principles of the day!" The poet mourns over the want of spirit on the part of the senate, in allowing the disgraceful defeat of Crassus to remain so long unavenged, and over the stain fixed on the martial character of Rome by this connection of her captive soldiery with their barbarian conquerors. Such a view of the subject carries with it a tacit but flattering eulogium on the successful operations of Augustus.—9. Sub rege Medo. "Beneath a Parthian king."—Marsus et Appulus. The Marsians and Apulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally.—10. Ancliorum. The ancilia were "the sacred shields" carried round in procession by the Salii or priests of Mars.—Ex nosanis et toga. "And of the name and attire of a Roman." The toga was the distinguishing part of the Roman dress, and the badge of a citizen.—11. Æternaque Vesta. Alluding to the sacred fire kept constantly burning by the Vestal virgins in the temple of the goddess.—12. Incoluti Jo. et urbe Roma. "The capitol and the Roman city being safe," i. e. though the Roman power remained still superior to its foes. Jo. is here put for Jo. Capitolino, equivalent in fact to Capitolio.

13—38. 13. Hoc ceverat, &c. The example of Regulus is now cited, who foresaw the evil effects that would result to his country, if the Roman soldier was allowed to place his hopes of safety any where but in arms. Hence the vanquished commander recommends to his countrymen, not to accept the terms offered by the Carthaginians, and, by receiving back the Roman captives, establish a precedent pregnant with ruin to a future age. The soldier must either conquer or die; he must not expect that, by becoming a captive, he will have a chance of being ransomed and thus restored to his country.—14. Dissententis conditionibus, &c. "Abhoring the foul terms proposed by Carthage, and a precedent
pregnant with ruin to a future age." Alluding to the terms of accommodation, of which he himself was the bearer, and which he advised his countrymen to reject. The Carthaginians wished peace and a mutual ransoming of prisoners. —17. Si non perrisset, &c. "If the captive youth were not to perish un lamented." The common reading is perrisset, which injures the metre. — 30. Miltibus. "From our soldiery."— 23. Portasque non clares, &c. "And the gates of the foe standing open, and the fields once ravaged by our soldiery now cultivated by their hands." Regulus, previous to his overthrow, had spread terror to the very gates of Carthage. —25. Avera repens, &c. Strong and bitter irony. "The soldier after being ransomed by gold will no doubt return a braver man!"— 28. Medicata fusc. "When once stained by the dye."— 29. Vera virtus. "True valour."—30. Deterioribus. Understand anima. "In minds which have become degraded by cowardice."—35. Incr. To be rendered as an adverb, "ingloriously."— 23. Timiisque mortem, &c. "And has feared death from that very quarter, whence, with far more propriety, he might have obtained an exemption from servitude." He should have trusted to his arms; they would have saved him from captivity. Vitam is here equivalent to salutem. The common text has a period after mortem, and reads Hic in place of Hinc, in the next line.— 38. Pacem et duello miscuit. "He has confounded peace, too, with war." He has surrendered with his arms in his hands, and has sought peace in the heat of action from his foe by a tame submission.

40—55. 40. Probosis alior Italia ruinis. "Rendered more glorious by the disgraceful downfall of Italy."—42. Ut capitii minor. "As one no longer a freeman." Among the Romans, any loss of liberty or of the rights of a citizen was called Dominio Capitis. —45. Donec labentes, &c. "Until, as an adviser, he confirmed the wavering minds of the fathers by counsel never given on any previous occasion," i.e. until he settled the wavering minds of the senators by becoming the author of advice before unheard. Regulus advised the Romans strenuously to prosecute the war, and leave him to his fate. —49. Atqui sciebat, &c. There is considerable doubt respecting the story of the sufferings of Regulus. Consult Lemquier's Class. Dict. Anthor's ed. 1833, s. v. — 52. Reditus. The plural here beautifully marks his frequent attempts to return, and the endeavours of the crowd to oppose his design. Abstract nouns are frequently used in the plural in Latin, where our own idiom does not allow of it, to denote a repetition of the same act, or the existence of the same quality in different subjects. — 53. Longa negotia. "The tedious concerns." — 55. Venafranos in agros. Consult note on Ode, 2. 6. 16. — 56. Lacedaemonium Tarentum. Consult note on Ode, 2. 6. 11.

Ode 6. Addressed to the corrupt and dissolute Romans of his age, and ascribing the national calamities, which had befallen them, to the anger of the gods at their abandonment of public and private virtue. To aighten the picture of present corruption, a view is taken of the simple manners which marked the earlier days of Rome.

Although no mention is made of Augustus in this piece, yet it would seem to have been written at the time when that emperor was actively engaged in restraining the tide of public and private corruption; when, as Suetonius informs us, (vit. Aug. 30.) he was rebuilding the sacred edifices which had either been destroyed by fire or suffered to fall to ruin, while by the Lex Julia, "De adulterinis," and the Lex Papia Poppaea,
De maritandis ordinibus," he was striving to reform the moral condition of his people. Hence it may be conjectured that the poet wished to celebrate, in the present ode, the civic virtues of the monarch.

1—11. 1. Delicta majorum, &c. "Though guiltless of them, thou shalt alone, O Roman, for the crimes of thy fathers." The crimes here alluded to have reference principally to the excesses of the civil wars. The offences of the parents are visited on their children.—3. Aed. "The shrines." Equivalent here to delubra.—4. Foeta nigra, &c. The statues of the gods, in the temples, were apt to contract impurities from the smoke of the altars, &c. Hence the custom of annually washing them in running water or the nearest sea, a rite which, according to the poet, had been long interrupted by the neglect of the Romans.—5. Imperas. "Thou holdest the reins of empire."—6. Hinc omne principium, &c. "From them derive the commencement of every undertaking, to them ascribe its issue."—In metrical reading, pronounce principium kw, in this line, as if written princip-yuc. 8. Hesperia. Put for Italica. Consult note on Ode 1. 36. 4.—9. Monæææ et Pacori manus. Alluding to two Parthian commanders who had proved victorious over the Romans. Monæææ, more commonly known by the name of Surena, is the same that defeated Crassus. Pacorus was the son of Orodes, the Parthian monarch, and defeated Didius Saxa, the lieutenant of Marc Antony.—10. Non ausplices contudit impetus. "Have crushed our maususcious efforts."—11. Et adjecisse pradom, &c. "And proudly smile in having added the spoils of Romans to their military ornaments of scanty size before." By torques are meant, among the Roman writers, golden chains, which went round the neck, bestowed as military rewards. The term is here applied in a general sense to the Parthians, while the epithet exguis implies the inferior military fame of this nation previous to their victories over the Romans.

13—45. 13. Occupatam seditionibus. "Embroided in civil dissensions."—According to the poet, the weakness consequent on disunion had almost given the capital over into the hands of its foes.—14. Dacus et Æthiops. An allusion to the approaching conflict between Augustus and Antony. By the term Æthiops are meant the Ægyptians generally. As regards the Dacians, Dio Cassius (51. 22.) states, that they had sent ambassadors to Augustus, but, not obtaining what they wished, had thereupon inclined to the side of Antony. According to Sextius (viti. Aug. 21.) their incursions were checked by Augustus, and three of their leaders slain.—17. Nuptias inquinamere. "Have polluted the purity of the nuptial compact." Compare the account given by Heineccius of the Les Julia, "De adulterio," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (Antiq. Rom. lib. 4. ad. 18. § 51.—ed. Haurvold. p. 782.) Consult also Suetonius, vit. Aug. 34.—20. In patriam populumque. The term patriam contains an allusion to public calamities, while populum, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.—21. Matus Ionicos. The dances of the Ionians were noted for their wanton character.—22. Fingitur artibus. "Is trained up to seductive arts." Artibus is the dative, by a Graecism, for ad artes.—24. De teneere ungu. "From her very childhood."—33. His parentibus. "From parents such as these."—35. Cedit. "Smote."—37. Rusticorum usitatum. The best portion of the Roman troops were obtained from the Rustic tribes, as being most inured to toil.—38. Sabellis legionibus. The simple manners of earlier times remained longest in force among the
Sabines, and the tribes descended from them.—42. **Et iuga demeret, **&c. Compare the Greek terms *σιδηρός* and *σιδήρως*.—44. *Agens.* “Bringing on.” Restoring.—45. **Dannosa dies.** “Wasting time.” *Dies* is most commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time.

**Ode 7.** Addressed to Asterie, and exhorting her to continue faithful to the absent Gyges, and beware of the addresses of her neighbour Episeus.

1—39. 1. **Candidi Favori.** “The fair breezes of Spring.” The epithet *candidis* is here applied to the breezes of Spring, from their dispelling the dark clouds and storms of winter.—3. **Thyma merce beatum.** “Enriched with Bithynian merchandise.”—4. **Fide.** The old form of the genitive for *fidei.—6. Oricum.** A town and harbour of Epirus, not far from Apollonia and the mouth of the Aous. It was much frequented by the Romans in their communication with Greece, being very conveniently situated for that purpose from its proximity to Hydruntum and Brundisium.—6. **Post insana Capra sidera.** “After the raging stars of the goat have risen.” *Capra* is a star of the first magnitude, in the shoulder of Argo; two smaller stars, in his left hand, mark the *hadi* or kids. Both the rising and setting of *Capra* were attended by storms. The allusion, however, is here to its rising, since its setting took place in that part of the year (Calends of January) when the sea was closed against navigation.—9. **Hospita.** Referring to Chloris.—10. **Tuis ignibus.** “With the same love that thou hast for him.”—13. **Mulier perfida.** “His false spouse.” Alluding to Antea, as Homer calls the wife of Protes, or Sthenobea, as others give the name.—14. **Pales criminius.** “By false accusations.”—17. **Pene datum Pelea Tartaro.** “That Peleus narrowly escaped death.” The story of Peleus is similar in many respects to that of Bellerophon. Consult, as to both, Lempriere's Class. Dict. ed. Anth., 1833.—18. **Magnasam Hippolytem.** Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly. Hence the epithet *Magnasam* in the text. ApolloDodorus calls the female in question Astydamas.—19. **Peccare docentis historias nover.** “Recounts pieces of history that are merely the lessons of vice.”—21. **Icariti.** For *Icariti.* Understand *mariti.—22. Integer.** “Uncorrupted.”—25. **Plectere.** A Grecism for *plectend. —26. *Æque conspicitum.* “Is equally conspicuous.”—28. **Tusco alveo.** Alluding to the Tiber, which rises in Etruria. In reading this line, pronounce *alveo* as if written *alvyo.—32. Duram.** “Cruel.” Difficultis. “Inflexible.”

**Ode 8.** Horace had invited Mæcenas to attend a festal celebration on the Calends of March. As the Matronalia took place on this same day, the poet very naturally anticipates the surprise of his friend on the occasion. “Wonderest thou, Mæcenas, what I, an unmarried man, have to do with a day kept sacred by the matrons of Rome?—On this very day my life was endangered by the falling of a tree, and its annual return always brings with it feelings of grateful recollection for my providential deliverance.”

1—10. 1. **Martis coelebs, &c.** “Mæcenas, learned in the antiquities of Greece and Rome, dost thou wonder what I, an unmarried man, in-
tend to do on the Calends of March, what these flowers mean, and this censer,” &c. *Sermoneus* answers here, in some respect, to the Greek πίστως, while by uterque linguae are meant, literally, the Greek and Roman tongues.—7. *Libero.* In a previous ode, (2. 17. 27.) the bard attributes his preservation to Faunus, but now Bacchus is named as the author of his deliverance. There is a peculiar propriety in this. Bacchus is not only the protector of poets, but also, in a special sense, one of the gods of the country and of gardens, since to him are ascribed the discovery and culture of the vine and of apples. (Theocr. 2. 120.—Warton ad loc. —*Athenaeus*, 3. 23.)—*Dies festus.* Consult note on Ode 2. 3. 6.—10. *Corticon adstrictum,* &c. “Shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulsip of Tullus.” *Amphora,* the dative, is put by a Graecism for *ab* amphiara. As regards the shape of the ancient *amphora,* consult *Henderson’s History of Wines.* When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. After this, the wines were mellowed by the application of smoke, which was prevented, by the ample coating of pitch or plaster on the wine-vessel, from penetrating so far as to vitiate the genuine taste of the liquor. Previously, however, to depositing the amphora in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintage, and of the names of the consul in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised. If by the consulsip of Tullus, mentioned in the text, be meant that of L. Volcatius Tullus, who had M. Æmilius Lepidus for his colleague, A. U. C. 688, and if the present ode, as would appear from verse 17. _seqq._ was composed A. U. C. 734. the wine offered by Horace to his friend must have been more than forty-six years old.

13—25. 13. *Summa Macenas,* &c. “Drink, dear Macenas, a hundred cups to the health of thy friend.” A cup drained to the health, or in honour of any individual, was styled, in the Latin idiom, *his cup* (*ejus poculum*); hence the language of the text, *cyathos amicit.*—*Cyathos centum.* Referring merely to a large number.—15. *Perfer in lucern.* “Prolong till day-light.”—17. *Mills civiles,* &c. “Dismiss those cares, which, as a statesman, thou feelest for the welfare of Rome.” An allusion to the office of *Prefectus urbis,* which Macenas held during the absence of Augustus in Egypt.—18. *Daci Cotisaniis agmen.* The inroads of the Dacians, under their king Cotiso, were checked by Lentinus, the lieutenant of Augustus. (Suet. Vit. Aug. 21.—Flor. 4. 12. 18.) Compare, as regards Dacia itself, the note on Ode 1. 35. 9. —19. *Medus inferstis siti.* “The Parthians, turning their hostilities against themselves, are at variance in destructive conflicts.” Consult note on Ode 1. 26. 3.—22. *Sera domitus catena.* “Subdued after long-protracted contest.” The Cantabrians were reduced to subjection by Agrrippa, the same year in which this ode was composed (A. U. C. 734.), after having resisted the power of the Romans, in various ways, for more than two hundred years. Consult note on Ode 2. 6. 2.—23. *Jam Scythia laxa,* &c. “The Scythians now think of retiring from our frontiers, with bow unbent.” By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni, whose inroads had been checked by Lentulus. Consult note on Ode 2. 9. 23. —25. *Negligens ne qua,* &c. Refraining, amid social retirement, from overweening solicitude, lest the people any where feel the pressure of
evil, seize with joy the gifts of the present moment, and bid adieu for a
time to grave pursuits." The common text has a comma after laboris, and
in the 26th line gives Parce privatus nuntium sovere. The term negligens
will then be joined in construction with parce, and negligens parce will
then be equivalent to parce alone, "Since thou art a private person, be
not too solicitous lest." &c. The epithet privatus, as applied by the
poet to Mecenas, is then to be explained by a reference to the Roman
usage, which designated all individuals, except the emperor, as privati.
The whole reading, however, is decidedly bad. According to the lec-
tion adopted in our text, negligens sovera is a Grecism for negligens con-
ventu.

Ode 9. A beautiful Amoebean Ode, representing the reconciliation of
two lovers.

to throw."—4. Persarum vigui, &c. "I lived happier than the monarch
of the Persians," i.e. I was happier than the richest and most powerful
fame."—8. Hiera. The mother of Romulus and Remus.—10. Dulces
docta modos, &c. "Skilled in sweet measures, and mistresses of the lyre."
"Burns with the torch of mutual love."—14. Thaurin Ornytus. "Of the
Thurian Ornytus." Thurium, or Thuri, was a city of Lucania, on the
cost of the Sinus Tarentinus, erected by an Athenian colony, near the
site of Sybaris which had been destroyed by the forces of Crotone.—17.
Prius Venus. "Our old affection."—18. Deditus. "Us, long parted."—
cortice. "Lighter than cork." Alluding to his inconstant and sickle dis-
with thee I shall love to live, with thee I shall cheerfully die." Supply
tamen, as required by quamquam which precedes.

Ode 10. A Specimen of the song called nepexelwtepe by the Greeks,
and which answered in some respects to the modern serenade.

1—20. 1. Extremum Tanais, &c. "Dost thou drink, Lyce, of the
far-distant Tanais," i.e. wilt thou a native of the Scythian wilds.—2.
Saevus nupta viro. "Wedded to a barbarian husband."—3. Incolis.
"Which have made that land the place of their abode." The poet means
by the expressive term incolis to designate the northern blast as continual-
ly raging in the wilds of Scythia.—4. Plorare. "Thou wouldst regret."—
5. Namque inter pulchra, &c. Referring to the trees planted within the
enclosure of the Impluvium. This was a court-yard, or open space in
the middle of a Roman house, generally without any covering at the top,
and surrounded on all sides by buildings. Trees were frequently planted
here, and more particularly the laurel.—7. Senis ut postas, &c. "And
thou perceivest how Jove, by his pure influence, hardens the fallen snows,"
i.e. and thou perceivest how the clear, dry air, hardens the fallen snows.—
9. No currente rotas, &c. "Last, while the wheel is revolving, the rope
on a sudden fly back." An allusion to some mechanical contrivance for
raising heavy weights, and which consists of a wheel with a rope passing
in a groove along its outer edge. Should the weight of the mass that is to be raised prove too heavy, the rope, unable to resist, snaps asunder and flies back, being drawn down by the body intended to be elevated. The application of this image to Lyce, is pleasing and natural. "Be not too haughty and disdainful, lest thou fall on a sudden from thy present state, lest thou be abandoned by those who are now crowding around, a herd of willing slaves."—12. Tyrrhenus parent. The morals of the Etruscans, if we believe Theopompus, as cited by Athenaeus, (12. 3.) were extremely corrupt.—14. Tactus viola. As the Romans and Greeks were generally of a swarthy or olive complexion, their paleness was rather a yellowness than a whiteness.—15. Pietia. Consult note on Ode, 3. 4. 40.—20 Patiens. "Able to endure."

Ode 11. Addressed to Lyde, an obdurate fair one.

1—28. 1. Te magistro. "Under thy instruction."—2. Amphion. Amphion, son of Jupiter and Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves into their destined places. Eustathius, however, ascribes this to Amphion conjointly with his brother Zethus.—3. Testudo. "O shell." Consult note on Ode 1. 10. 6.—Resonare septem, &c. "Skilled in sending forth sweet music with thy seven strings." Callida resonare by a Grecism for calida in resonando.—5. Nec loquax oleum, &c. "Once, neither vocal nor gifted with the power to please, now acceptable both to the tables of the rich and the temples of the gods.—10. Ludit extatim. "Sports, bounding along."—13. Tu potes Tigres, &c. An allusion to the legend of Orpheus.—14. Comites. "As thy companions," i. e. in thy train.—15. Blandient. "Soothing his anger by the sweetness of thy notes."—16. Aula. "Of Pluto's hall." Orpheus descended with his lyre to the shades, for the purpose of regaining his Eurydice.—17. Furiale captum. "His every head, like those of the Furies."—18. Estut. "Rolls forth its hot volumes."—19. Teter. "Deadly."—20. Pestilential."—Santos. "Poisonous matter."—22. Stetit urna paulum, &c. "The vase of each stood for a moment dry," i. e. the Danaides ceased for a moment from their toil.—26. Et inane lymphe, &c. "And the vessel empty of water, from its escaping through the bottom." Dolium is here taken as a general term for the vessel or receptacle, which the daughters of Danaus were condemned to fill, and the bottom of which, being perforated with numerous holes, allowed the water constantly to escape.

30—51 30. Nam quid potuere majus, &c. "For, what greater crime could they commit?" Understand scepus.—33. Una de multis. Alluding to Hypermnestra, who spared her husband Lynceus.—Face nupti-ali digna. At the ancient marriages; the bride was escorted from her father's house to that of her husband, amid the light of torches.—34. Perjurum fuit in parentem, &c. "Proved gloriously false to her perjur- red parent." The Danaides were bound by an oath, which their parent had imposed, to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement, and saved the life of Lynceus. The epithet perjurum, as applied to Danaus, alludes to his violation of good faith toward his sons-in-law.—35. Virgo. Consult Heyne, ad Apollod. 2. 1. 5.—39. Socerum et seselitas, &c. "Escape by secret flight from thy father-in-law and my wicked sisters." Falls in
here equivalent to the Greek λατε. — 41. Necta. “Having got into their power.”— 44. Neque intra clausura tenes. “Nor will I keep thee here in confinement,” i.e. nor will I keep thee confined in this nuptial chamber, until others come and slay thee.— 45. Me pater savis, &c. Hypermnestra was imprisoned by her father, but afterwards, on a reconciliation taking place, was re-united to Lynceus.— 51. Memores quaeris. “A mournful epitaph, recording the story of our fate.”

Ode 12. The bard laments the unhappy fate of Neobule, whose affection for the young Hebrus had exposed her to the offended rigour of an offended relative.

1—10. 1. Miserum est. “It is for unhappy maidens,” i.e. Unhappy are the maidens who, &c.— 2. Lavera. The stem conjugation; the older form for lavare.— 3. Ait examinari, &c. “Or else to be half-dead with alarm, dreading the laceration of an uncle's tongue.” i.e. Or, in case they do indulge the tender passion, and do seek to lead a life of hilarity, to be constantly disquieted by the dread of some morose uncle who chances to be the guardian of their persons. The severity of uncles was proverbial. Compare Erasmusus Chil. p. 463, ed. Steph. “Ne sis patruus mikit,” and Ernesti, Clas. Cic. s. v. Patruus.— 4. Oporesque Minerva studium. “And all inclination for the labours of Minerva.” Literally: “All affection for the industrious Minerva.”— 5. Lipara. “Of Lipara.” Lipara, now Lepri, the largest of the Insulae Aeolii, off the coasts of Italy and Sicily.— 6. Uncos humeros. The ancients anointed themselves previously to their engaging in gymnastic exercises, and bathed after these were ended. The arrangement of the common text is consequently erroneous, in placing the line beginning with Simul uncus after segni pede victus.— 4. Bellerophon. Alluding to the fable of Bellerophon and Pegasus.— 8. Catus jaculatis. A Grascism for catus jaculandi.— 10. Celer arcto latitantiem, &c. “Active in surprising the boar that lurks amid the deep thicket.” Celer excipere for celer in excipiendæ or ad excipiendum.

Ode 13. A sacrifice is promised to the fountain of Bandusia and an immortalizing in verse.

1—15. 1. O fons Bandusiae. The true form of the name is here given. The common text has Bandusia. The Bandusan font was situated within the precincts of the poet's Sabine farm, and not far from his dwelling.— 3. Donabere. “Thou shalt be gifted,” i.e. in sacrifice.— 5. Frusta. sc. ex eis que Venere et prolixis destinat.— 6. Nam gelidos inficiat, &c. The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf.— 9. Te flagrantis atroc, &c. “Thee the fierce season of the blazing dog-star does not affect.” Literally, “knows not how to affect.” Consult note on Ode i. 17. 7.— 13. Fies nobilium tu quoque fontium. “Thou too shalt become one of the famous fountains.” By the nobiles fontes are meant Hippocrene, Dircus, Arethusa, &c. The construction fies nobilium fontium is imitated from the Greek.— 14. Me dicente. “While I tell of,” i.e. while I celebrate in song.— 15. Laqueus lympha tua. “Thy prattling waters.”
On the expected return of Augustus from his expedition against the Cantabri. The poet proclaims a festival day in honour of so joyous an event, and while the consort and the sister of Augustus, accompanied by the Roman females, are directed to go forth and meet their prince, he himself proposes to celebrate the day at his own abode with wine and festivity.

What made the return of the emperor peculiarly gratifying to the Roman people, was the circumstance of his having been attacked by sickness during his absence, and confined for a time at the city of Tar- raco.

1.—8. 1. Herculis ritu, &c. "Augustus, O Romans, who so lately was said, after the manner of Hercules, to have sought for the laurel to be purchased only with the risk of death, now," &c. The conquests of Augustus over remote nations are here compared with the labours of the fabled Hercules, and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so Augustus now comes from the same distant quarter victorious over his barbarian foes. The expression morte venalem petisse laurum, refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron. "Mortis contemptu locus victoriae quartier et triumphi."—5. Unico genend mulier marito, &c. "Let the consort who exults in a peerless husband, go forth to offer sacrifices to the just deities of heaven." The allusion is to Livia, the consort of Augustus. As regards the passage itself, two things are deserving of attention; the first is the use of unico, in the sense of praestantisimè, on which point consult Heinsius, ed Ovid. Met. 3. 454: the second is the meaning we must assign to operas which is here taken by a poetic idiom for ut operatur. On this latter subject compare Tibullus, 2. 1. 9. ed Heyne. Virgil, Georg. 1. 335. ed. Heyne, and the comments of Mitscherlich and Dering on the present passage.—6. Justis divis. The gods are here styled "just" from their granting to Augustus the success which his valour deserved. This of course is mere flattery. Augustus was never remarkable either for personal bravery, or military talents.

7—28. 7. Soror clari ducis. Octavia, the sister of Augustus.—Decur supplex sit te. "Bearing, as becomes them, the supplicant fillet." According to the scholiast on Sophocles (Oed. T. 3.) petitioners among the Greeks usually carried bouquets wrapped around with fillets of wool. Sometimes the hands were covered with these fillets, not only among the Greeks but also among the Romans.—9. Virginitum. "Of the young married females," whose husbands were returning in safety from the war. Compare, as regards this usage of Virgo, Ode, 2. 8. 23. Virg. Ecl. 6. 47. On. Her. 1. 115.—Masper. Referring to the recent termination of the Cantabrian conflict.—10. Vos, O puerti, &c. "Do you, ye boys, and yet unmarried damsels, refrain from ill-sounded words." Some editions read exspectant, and make virum the accusative, by which lection puella jam virum expecto is made to refer to those but lately married.—14. Tumultiun. The term tumultius properly denotes a war in Italy or an invasion by the Gauls. It is here, however, taken for any dangerous war either at home or in the vicinity of Italy.—17. Pete unguentum et coronas. Consult note on Ode 1. 17. 27.—18. Et cadum Marsi, &c. "And a cask that remembers the Marsian war," i.e. a cask containing old wine made during the period of the Marsian or social war. This war prevailed from A. U. C. 660 to 662, and if the pre
sentode was written, A. U. C. 730, as is generally supposed, the contents of the cask must have been from 67 to 69 years old.—19. Spartacus si quis, &c. “If a vessel of it has been able in any way to escape the roving Spartacus.” With quod understand ratione. Quo for atique, in the nominative, violates the metre. Spartacus was the leader of the gladiators in the Servile war.—21. Argute. “The sweet-singing.”—22. Myrumnum. “Perfumed with Myrrha.” Some commentators erroneously refer this epithet to the dark colour of the hair.—27. Hoc. Alluding to the conduct of the porter.—Ferrem. For tuissem.—28. Consula Planca. Planecus was consul with M. Aemilius Lepidus, A. U. C. 711 at which period Horace was about 23 years of age.

Ode 15. The poet advises Chloris, now in her old age, to pursue employments more consistent with her years.


Ode 16. This piece turns on the poet’s favourite topic, that happiness consists not in abundant possessions, but in a contented mind.

1—19. 1. Inclusum Danaen. The story of Danae and Acrisius is well known.—Turris aenea. Apollodorus merely mentions a brazen chamber, constructed underground, in which Danae was immured. (2. 4. 1.) Later writers make this a tower, and some represent Danae as having been confined in a building of this description when about to become a mother. (Heyne ad Apollod. l. c.)—3. Minsterant. For ministrant.—4. Additus. For amatoribus.—5. Acrisium. Acrisius was father of Danae, and king of Argos in the Peloponnesus.—6. Custodem pavium. Alluding to his dread of the fulfilment of the oracle.—7. Fors enim, &c. Understand seiebant.—8. Converse in pretium. By the term pretium in the sense of aurum, the poet hints at the true solution of the riddle, the bribery of the guards.—9. Ire amat. “Loves to make its way.” Amat is here equivalent to the Greek φιλεῖ, and much stronger than the Latin solet.—10. Sasa. “The strongest barriers.”—11. Auguris Argivi. Alluding to the story of Amphiaras and Eriphyle.—12. Ob lucrum. “From a thirst for gold.”—14. Vt Macedo. Philip, father of Alexander. Compare the expression of Demosthenes, Μακεδον ἀφίπ. How much this monarch effected by bribery is known to all.—15. Munera novum, &c. Horace is thought to allude here to Menodorus, or Menas, who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs.—16. Sexos. “Rough.” Some, however, make sexos here equivalent to fortes.—17. Crescentem sequitur, &c. The connection in the train of ideas is this: and yet powerful as gold is in triumphing over difficulties, and in accomplishing what perhaps no other human power
could effect, still it must be carefully shunned by those, who wish to lead a happy life, for "care ever follows after increasing riches as well as the craving desire for more extensive possessions."—19. *Late conspicuum, &c.* "To raise the far conspicuous head," i. e. to seek after the splendour and honours which wealth bestows on its votaries, and to make these the source of vain-glorious boasting.

29—43. 22. *Plura.* For *tanto plura.*—*Nil cupientium, &c.* The rich and the contented are here made to occupy two opposite encampments.—23. *Nudus.* Best explained by a paraphrase: "Divested of every desire for more than fortune has bestowed."—24. *Linguer gestio.* "I take delight in abandoning."—25. *Contemor dominus, &c.* "More conspicuous as the possessor of a fortune contented by the great."—30. *Segrits certis fides mea.* "A sure reliance on my crop," i. e. the certainty of a good crop.—31. *Fulgentem imperio, &c.* "Yield a pleasure unknown to him who is distinguished for his wide domains in fertile Africa." Literally, "escapes the observation of him who," &c. *Fallit* is here used for the Greek *λανθάνω.* As regards the expression *fertili Africa,* consult note on Ode 1. 1. 10.—32. *Sorte beatior.* "Happier in lot am I." Understand *sum.* The common text places a period after *beatior,* and a comma after *fallit,* a harsh and inelegant reading, if it even be correct Latin.—33. *Calabra, &c.* An allusion to the honey of Tarentum. Consult note on Ode 2. 6. 14.—34. *Nec LastrYGONIA Bacchus,* &c. "Nor the wine ripens for me in a LastrYGONIAN jar." An allusion to the Formian wine. *Formia* was regarded by the ancients, as having been the abode and capital of the LastrYGONES. —35. *Gallicis pastus.* The pastures of Cisalpine Gaul are meant.—37. *Importuna iamen,* &c. "Yet the pinching of contracted means is far away." Consult note on Ode 1. 12. 43.—39. *Contracta melius,* &c. "I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mydonian plains," i. e. than if Lydia and Phrygia were mine. Alyattes was king of Lydia and father of Croesus. As regards the epithet "Mydonian" applied to Phrygia, consult note on Ode 2. 12. 22.—43. *Bene est* Understand et. "Happy is the man on whom the deity has bestowed with a sparing hand what is sufficient for his wants."

**ODE 17.** The bard, warned by the crow of to-morrow's storm, exhorts his friend Lamia to devote the day, when it shall arrive, to joyous banquets.

The individual to whom this ode is addressed, had signalized himself in the war with the Cantabri as one of the lieutenants of Augustus. His family claimed descent from Lamus, son of Neptune, and the most ancient monarch of the LastrYGONES, a people alluded to in the preceding ode (v. 34.)

1—16. 1. *Vetus nobilis,* &c. "Nobly descended from ancient Lamus."—2. *Priors hinc Lamias denominatos.* "That thy earlier ancestors of the Lamian line were named from him." We have included all from line 2 to 6 within brackets, as savouring strongly of interpolation, from its awkward position.—3. *Et nepotum,* &c. "And since the whole race of their descendants—mentioned in recording annals, derive their origin from him as the founder of their house." The *Fasti* were public registers or chronicles, under the care of the Pontifex Maximus and his college, in which were marked from year to year what days were festa.
and what a fasti. In the Fasti were also recorded the names of the magistrates, particularly of the consuls, an account of the triumphs that were celebrated, &c. (Compare Sigeonius, Fasti Cons.) Hence the splendour of the Lamian line in being often mentioned in the annals of Rome.—6. Fornacum. Consult note on Ode 3. 16. 34.—7. Et innantes, &c. “And the Hiris, where it flows into the sea through the territory of Minturnae.” The poet wishes to convey the idea that Lamus ruled, not only over Fornie, but also over the Minturnian territory. In expressing this, allusion is made to the nymph Marica, who had a grove and temple near Minturnae, and the words Marica hirae are used as a designation for the region around the city itself. Minturnae was a place of great antiquity, on the banks of the Hiris, and only three or four miles from its mouth. The country around abounded with marshes. The nymph Marica is supposed by some to have been the mother of Latinus, and by others thought to have been Circe.—9. Late tyrannus, “A monarch of extensive sway.”—12. Aquae augur cornix. Compare Ovid, Am. 2. 6. 34. “Plius graculus augur aquae.”—13. Annesa. Hessod (fragm. 50.) assigns to the crow, for the duration of its existence, nine ages of men. (Poet. Min. ed. Galef. vol. 1. p. 189.)—Dum potis. Understand co.—14. Cras genium mero, &c. “On the morrow, thou shalt honour thy genius with wine.” According to the popular belief of antiquity, every individual had a genius (deus vivus) or tutelary spirit, which was supposed to take care of the person during the whole of life.—16. Operum soluis. “Released from their labours.” A Gracianism for ob operum soluis.

O. 18. The poet invokes the presence of Faunus, and seeks to propitiate the favour of the god toward his fields and flocks. He then describes the rustic hilarity of the day, made sacred, at the commencement of winter, to this rural divinity.—Faunus had two festivals (Faunalia), one on the Nones (5th) of December, after all the produce of the year had been stored away, and when the god was invoked to protect it, and to give health and fecundity to the flocks and herds; and another in the beginning of the Spring when the same deity was propitiated by sacrifices, that he might preserve and foster the grain committed to the earth. This second celebration took place on the Ides (13th) of February.

1—15. 1. Fauna. Consult note on Ode 1. 17. 2.—2. Lenis incedas. “Mayest thou move benignant.”—Abeasque partis, &c. “And mayest thou depart propitious to the young offspring of my flocks.” The poet invokes the favour of the god on the young of his flocks as being more exposed to the casualties of disease.—5. Pleno amn. “At the close of every year.”—7. Vetus ara. On which sacrifices have been made to Faunus for many a year. A pleasing memorial of the piety of the bard.—10. Nonae Decembris. Consult Introductory Remarks.—11. Festus in pratis, &c. “The village, celebrating thy festal day, enjoys a respite from toil in the grassy meads, along with the idle ox.”—13. Inter audaces, &c. Alluding to the security enjoyed by the flocks, under the protecting care of the god.—14. Spargit agrestes, &c. As in Italy the trees do not shed their leaves until December, the poet converts this into a species of natural phenomenon in honour of Faunus, as if the trees, touched by his divinity, poured down their leaves to cover his path. It was customary among the ancients, to scatter leaves and flowers on the ground
in honour of distinguished personages. Compare Vergil, Eclog. 5. 40. “Spargite humum foliis.”—15. Gaudet inisiem, &c. An allusion to the rustic dances which always formed part of the celebration.

ODE 19. A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (inema), the recent appointment of Murena to the office of augur. Telephus, one of the number, was conspicuous for his literary labours, and had been for some time occupied in composing a history of Greece. At a meeting of these friends, held as a matter of course in order to make arrangements for the approaching banquet, it may be supposed that Telephus, wholly engrossed with his pursuits, had introduced some topic of an historical nature, much to the annoyance of the bard. The latter, therefore, breaks out, as it were, with an exhortation to his companion, to abandon matters so foreign to the subject under discussion, and attend to things of more immediate importance. Presently, fancying himself already in the midst of the feast, he issues his edicts as symposiarch, and regulates the number of cups to be drunk in honour of the Moon, of Night, and of the augur Murena. Then as if impatient of delay, he bids the music begin, and orders the roses to be scattered. The ode terminates with a gay allusion to Telephus.

1—11. 1. Inacho. Consult note on Ode 2. 3. 21.—2. Codrus. The last of the Athenian kings. If we believe the received chronology, Inachus founded the kingdom of Argos about 1856 B. C. and Codrus was slain about 1070 B. C. The interval therefore will be 786 years.—3. Genus Aeaci. The Aeacidae, or descendants of Aeacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c.—5. Chiasm cadum. “A cask of Chian wine.” The Chian is described by some ancient writers, as a thick, luscious wine, and that which grew on the craggy heights of Arium, extending three hundred stadia along the coast, is extolled by Strabo as the best of the Greek wines.—6. Mercemur. “We may buy.”—Quis aquam temperet ignibus. Alluding to the hot drinks so customary among the Romans.—7. Quota. Supply hora.—8. Peligni caream frigoribus. “I may fence myself against the pinching cold,” i. e. cold as piercing as that felt in the country of the Peligni. The territory of the Peligni was small and mountainous, and was separated from that of the Marsi, on the west, by the Appenines. It was noted for the coldness of its climate.—9. Da luna propere novem, &c. “Boy, give me quickly a cup in honour of the new moon.” Understand pocolum, and consult note on Ode 3. 8. 13.—11. Tribus aut novem, &c. “Let our goblets be mixed with three or with nine cups, according to the temperaments of those who drink.” In order to understand this passage, we must bear in mind, that the poculum was the goblet out of which each guest drank, while the cyathus was a small measure used for diluting the wine with water, or for mixing the two in certain proportions. Twelve of these cyathi went to the Sextarius. Horace, as symposiarch, or master of the feast, issues his edict, which is well expressed by the imperative form misceor, and prescribes the proportions in which the wine and water are to be mixed on the present occasion. For the hard drinkers, therefore, among whom he classes the poets, of the twelve cyathi that compose the sextarius, nine will be of wine and three of water; while for the more temperate, for those who are friends to the Graces, the proportion on the contrary, will be nine cyathi of water to three of wine. In the numbers
here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred.

13—26. 13. Musæus impares. "The Musæus uneven in number."—14. Allæonius vates. "The enraptured bard."—18. Bercyntia. Consult note on Ode, 1. 30. 5. The Bercyntian or Phrygian flute was of a crooked form, whence it is sometimes called cornu.—21. Paræentes dexteræ. "Delaying hands." With paræentes understand deripere, i.e. hands delaying to seize the instrument, mentioned by the bard.—24. Vicina. "Our fair young neighbour."—Non hæbitis. "Ill suited," i.e. in point of years.—25. Spissæa stithim corna, &c. The connection is as follows: The old and morose Lycæus fails, as may well be expected, in securing the affections of her to whom he is united. But thee, Telephus, in the bloom of manhood, thy Rhodæ loves, because her years are matched with thine.—26. Puræ. "Bright."

Ode 20. Addressed to Pyrrhus.

1—15. 1. Moveas. "Thou art trying to remove." Put for amoveas.—3. Inaudax. Equivalent to timidus.—6. Insignem. Equivalent to put chorum, forms being understood.—7. Granda certamen. Put in apposition with Nearchus. "About to prove the cause of a fearful contest."—9. Interim dum tu, &c. This at first view appears to clash with inaudax in the 3rd line. That epithet, however, is applied to Pyrrhus, not in the commencement of the contest, but a little after, (paulo post.)—11. Arbiter victae. Alluding to Nearchus.—Posuisse nudo, &c. In allusion to his indifference as regards the issue of the contest.—13. Lent recreare vente, &c. According to the best commentators, the allusion is here to a frabellum, or fan, which the youth holds in his hand. This spoils, however, the beauty of the image.—15. Nícæus. According to Homer, (Il. 2. 673.) the handsomest of the Greeks who fought against Troy, excepting Achilles. —Aquæs raptus ab Ida. Alluding to Ganymede. As regards aquæs, compare the Homeric ίδε υπερβάλλει, καθελεων.

Ode 21. M. Valerius Messala Corvinus having promised to sup with the poet, the latter full of joy at the expected meeting, addresses an amphora of old wine, which is to honour the occasion with its contents. To the praise of this choice liquor succeed encomiums on wine in general. The ode is thought to have been written A. U. C. 723, when Corvinus was in his first consulate.

1—11. 1. O nata musæm, &c. "O jar, whose contents were brought into existence with me during the consulship of Manlius." Nata, though joined in grammatical construction with testa, is to be construed as an epithet for the contents of the vessel. Manlius Torquatus was consul A. U. C. 689, and Messala entered on his first consulate A. U. C. 723, the wine therefore of which Horace speaks must have been thirty years old.—4. Seu fasciæm, pie, solumnum. "Or, with kindly feelings, gentle sleep." The epithet pie must not be taken in immediate construction with testa.—5. Quocumque nomine. Equivalent to in quocumque finem, "for whatever end."—6. Movei digna bona die. "Worthy of being moved on a festival day," i.e. of being moved from thy place on a day like this devoted to festivity.—7. Descende. The wine is to come down from
the hortens, or doct. Consult note on Ode, 3. 22. 7.—9. Languidiae. **Mellowed by age.**—9. Quamquam Socraticis maeles sermonibus. Though he is deeply imbued with the tenets of the Socratic school, i.e. has drunk deep of the streams of philosophy. The term maeles contains a figurative allusion to the subject of the Ode.—10. Sermonebus. The method of instruction pursued by Socrates assumed the form of familiar conversation. The expression Socraticis sermonibus, however, refers more particularly to the tenets of the Academy, that school having been founded by Plato, one of the pupils of Socrates.—Harrissi. **Sternly.**—11. Narratur et prisci Catonis, &c. Even the austere old Cato is related to have often warmed under the influence of wine. As regards the idiomatic expression Catonis virtus, consult note on Ode 1. 3. 36. The reference is to the elder Cato, not to Cato of Utica, and the poet speaks merely of the enlivening effects of a cheerful glass.


ODE 22. The poet, after briefly enumerating some of the attributes of Diana, consecrates to the goddess a pine tree that shaded his rural abode, and promises a yearly sacrifice.

1.—7. 1. Montium custos, &c. Compare Ode 1. 21. 5.—2. Laborantes utero. **Labouring with a mother’s pangs.**—Puellas. Equivalent here to juvenes usores. Compare Ode 3. 14. 10.—3. Ter vocata. In allusion to her triple designation, Luna in heaven, Diana on earth, and Hecate in the shades.—4. Triformis. **Of triple form.** Consult preceding note.—Imminens ville. &c. **Let the pine that hangs over my villa be sacred to thee.** *Tua is here equivalent to tibi sacra.* Compare Virgil, *En. 10. 423.—6. Per exactos annos.* **At the close of every year.** Compare Ode 3. 18. 5.—7. Obliviun meditantisictum. Bears have their tusk placed in such a manner, that they can only bite obliquely or side-ways.

ODE 23. The bard addresses Phidyle, a resident in the country, whom the humble nature of her offerings to the gods had filled with deep solicitude. He bids her be of good cheer, assuring her that the value of every sacrifice depends on the feelings by which it is dictated, and that one of the simplest and lowest kind, if offered by a sincere
and pious heart, is more acceptable to heaven than the most costly ob-
lations.

1—20. 1. Supinae manus. "Thy suppliant hands." Literally, "thy hands with the palms turned upwards." This was the ordinary gesture of those who offered up prayers to the celestial deities.—2. Nascent is. "At the new moon," i.e. at the beginning of every month. The allusion is to the old mode of computing by lunar months.—3. Placedia. The final syllable of this tense is common: here it is long.—Et hora fruig. "And with a portion of this year's produce." Horus ("of this year's growth") is from the Greek Ὑρώς, which is itself a derivative of ἄρα.—5. Africam. Consult note on Ode 1. 1. 15. Some commentators make the wind here mentioned identical with the modern Sirocco.—6. Sterilem robiginem. "The blasting mildew."—7. Dulces almæ. "The sweet offspring of my flocks." Compare Ode 3. 18. 3.—8. Pomiferæ grave tempus anno. "The sickly season in the autumn of the year." As regards the poetic usage by which annus is frequently taken in the sense of a part, not of the whole year, compare Virgil, Eclog. 3. 57: Her. Epod. 2. 39. Statius, Sylv. 1. 3. 8. &c.—9. Naminus rivi, &c. The construction is as follows: Nam victrix, diis devo-
tis, guæ postcrur rivi Algidæ, inter quercus et siles, aut crescit in Albæ hisbus, inæt cervices secures pontificem. The idea involved from the 9th to the 16th verse is this: The more costly victims shall fail for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favour of the gods.—Algido. Consult note on Ode 1. 21. 6.—11. Albani in herbis, "amid Alban pastures," alluding to the pastures around Mons Albinus and the ancient scite of Alba Longa.—13. Cervice. "With the blood that streams from its wounded neck."—Te nihil attinet, &c. "It is unnecessary for thee, if thou crown thy little Lares with rosemary and the plant myrtle, to seek to propitiate their favour with the abundant slaughter of victims." The Lares stood in the atrium or hall of the dwelling. On festivals they were crowned with garlands and sacrifices were offered to them. Consult note on Ode 1. 7. 11.—16. Frægrili. We have ventured to give the epithet fræ-
grili here the meaning of "pliant," though it is due to candour to state, that this signification of the term has been much disputed. Consult Mitscherlich ad. loc.—18. Non sumtussas blandior hostia, &c. "Not rend-
dered more acceptable by a costly sacrifice, it is wont to appease," &c. i.e. it appeases the gods as effectually as if a costly sacrifice were of-
fered.—30. Færre plo et saliente misca. "With the pious cake and the crackling salt." Alluding to the salted cake (mola salata) composed of srnan or meal mixed with salt, which was sprinkled on the head of the victim.

Ode 24. The bard inveighs bitterly against the luxury and licentious-
ness of the age, and against the unprincipled cupidity by which they were constantly accompanied. A contrast is drawn between the pure and sim-
ple manners of barbarian nations and the unbridled corruption of his coun-
trymen, and Augustus is implored to save the empire by interposing a bar-
rier to the inundation of vice.

1—15. 1. Intactus opulentior, &c. The construction is as follows:
"Læct, opulentior intactus thesauris Arabum et divitis Indiae, occupes omne
Tyrrenenum et Apulum mare suis cementis, tamen si dira Necessitas fit," &c. "Though, wealthier than the yet unrifled treasures of the Arabians
and of rich India, thou coverest with thy structures all the Tuscan and Apulian seas, still, if cruel Destiny once fixes her spikes of adamant in thy head, thou wilt not free thy breast from fear, thou wilt not extract thy life from the snares of death." The epithet intactus, applied to the treasures of the East, refers to their being as yet free from the grasp of Roman power.—3. Cemenis. The term cemenis literally means "stones for filling up." Here, however, it refers to the structures reared on these artificial foundations.—4. Tyrrenenum omne, &c. The Tyrrenian denotes the lower, the Apulian, the upper or Adriatic, sea.—6. Summis verticibus. The meaning, which we have assigned to this expression, is sanctioned by some of the best commentators, and is undoubtedly the true one. Decier, however, and others, understand by it the tops or pinnacles of villas. Sansador applies it in a moral sense to the rich and powerful, ("les fortunes les plus élevées," while Bentley takes verticibus to denote the heads of spikes, so that summis verticibus will mean, according to him, "up to the very head," and the idea intended to be conveyed by the poet will be, "sic clavos fitig necessitas summis verticibus, ut nulla vi evelli possint."—9. Campstres melius Scythe, &c. "A happier life lead the Scythians, that roam along the plains, whose waggons drag, according to the custom of the race, their wandering abodes." An allusion to the Scythian mode of living in waggons.—10. Rute. Compare the explanation of Döring: "at festorum molis et vitae ratio."—11. Rigida Gete. "The hardy Gete." The Gete originally occupied the tract of country which had the Danube to the north, the range of Euxine to the south, the Euxine to the east, and the Croybian Thracians to the west. It was within these limits that Herodotus knew them. Afterwards, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursued their Nomadic mode of life in the steppes between the Danube and the Euxine, or Dniester.—12. Imminet jugera. "Unmeasured acres," i.e. unmarked by boundaries. Alluding to the land being in common.—Liberas fruges d Cererem. "A harvest free to all." Cererem is here merely explanatory of fruges.—14. Nec cultura placeat, &c. "Nor does a culture longer than an annual one please them." Alluding to their annual change of abode. Compare Caesar's account of the Germans, B. G. 6. 22.—15. Defunctusque laboribus, &c. "And a successor, upon equal terms, relieves him who has ended his labours of a year."

17—40. 17. Illic matre carentibus, &c. There the wife, a stranger to guilt, treats kindly the children of a previous marriage, deprived of a "mother's care," i.e. is kind to her motherless step-children.—19. Dotala cum jus. "The dowered spouse."—20. Nitido adultero. "The gay adulterer."—21. Deo est magna parentium, &c. A noble sentence, but requiring, in order to be clearly understood, a translation bordering upon paraphrase. "With them, a rich dowry consists in the virtue instilled by parental instruction, and in chastity, shrinking from the addresses of another, while it firmly adhers to the marriage compact, as well as in the conviction that to violate this compact is an offence against the laws of heaven, or that the punishment due to its commission is instant death."—27. Pater Urbium subscripti status. "To be inscribed on the pedestals of statues as the Father of his country." An allusion to Augustus, and to the title of Pater Patriae conferred on him by the public voice.—29. Indominum licentiam. "Our hitherto ungovernable licentiousness."—30. Cure postgenitis. "Illustrious for this to after-ages."—Quidem. "Since."—31. Virtutem incolum. "Merit, while it remains with us," i.e. illustrious men, while alive.—32. Inviri. Compare the remark of the scholar, "Vos enim per invirdiam fit, ut boni viri, cum amissi sint, desiderentur."
45—59. *Veli nos in Capitolium,* &c. The idea intended to be conveyed is this; if we sincerely repent of the luxury and vice that have tarnished the Roman name, if we desire another and a better state of things, let us either carry our superfluous wealth to the Capitol and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea. The words in *Capitolium* are thought by some to contain a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to the Capitoline Jove. (Suet. Aug. 30.)—46. *Faventium.* "Of our applauding fellow-citizens."—47. *In mare proximum.* Things accursed were wont to be thrown into the sea, or the nearest running water.—49. *Materiam.* "The germs."—51. *Eradenda.* "Are to be eradicated."—52. *Teneam minas.* "Enervated by indulgence."—54. *Nec sit equa, radiis,* &c. "The freeborn youth, trained up in ignorance of manly accomplishments, knows not how to retain his seat on the steed, and fears to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenii.*—57. *Graco trocho.* The *trochos* (τρόχος) was a circle of brass or iron, set round with rings, and with which young men and boys used to amuse themselves. It was borrowed from the Greeks and resembled the modern hoop.—58. *Secu malis.* "Or, if thou prefer." *Petita legibus oca.* All games of chance were forbidden among the Romans except at the celebration of the Saturnalia. These laws, however, were not strictly observed.

59—62. 59. *Perjura patria fides.* "His perjured and faithless parent."—60. *Consortem, socium, et hospitem.* "His co-heir, his partner, and the stranger with whom he deals." We have here given the explanation of Bentley.—61. *Indignaque pecunia,* &c. "And hastens to amass wealth for an heir unworthy of enjoying it."—62. *Cellites improbæ crescent divitis,* &c. "Riches, dishonestly acquired, increase it is true, yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor."

Our 25. A beautiful dithyrambic ode in honour of Augustus. The bard, full of poetic enthusiasm, fancies himself borne along amid woods and wilds to celebrate, in some distant cave, the praises of the monarch. Then, like another Bacchanalian, he awakes from the trance-like feelings into which he had been thrown, and gazes, with wonder upon the scenes that lie before him. An invocation to Bacchus succeeds, and allusion is again made to the strains in which the praises of Augustus are to be poured forth to the world.

1—19. 1. *Tui plenum.* "Full of thee," i.e. of thy inspiration.—3. *Veles mente nova.* "Moving swiftly under the influence of an altered mind." *Nex* refers to the change wrought by the inspiration of the god. *Quibus er sitis,* &c. The construction is as follows: "In quibus er sitis
auditer meditans inserere, &c.—5. Meditans inserere. "Essaying to enroll." Meditans refers to exercise and practice, on the part of the bard, before a full and perfect effort is publicly made.—6. Consilio Jovis. Alluding to the twelve Divi Consentes or Majores.—7. Dicam insignis, &c. "I will send forth a lofty strain, now, as yet unuttered by other lips." The pleonastic turn of expression in "recess adhuc indicium ore ador," accords with the wild and irregular nature of the whole piece.—8. Nos seces in jugis, &c. "So the Bacchanal, awakening from sleep, stands lost in stupid astonishment on the mountain-tops, beholding in the distance the Hebrus, and Thrace white with snow, and Rhodope traversed by barbarian foot." The poet, recovering from the strong influence of the god, and surveying with alarm the arduous nature of the theme to which he has dared to approach, compares himself to the Bacchant, whom the stern power of the deity, that she serves, has driven onward, in blind career, through many a strange and distant region. Awakening from the deep slumber into which exhausted nature had at length been compelled to sink, she finds herself, when returning recollection comes to her aid, on the remote mountain-tops, far from her native scenes, and gazes in silent wonder on the prospect before her; the dark Hebrus, the snow-clad fields of Thrace, and the chain of Rhodope rearing its summits to the skies. Few passages can be cited from any ancient or modern writer containing more of the true spirit of poetry.—10. Hebrum. The modern name of the Hebrus is the Maritsa.—12. Rhodope. Rhodope, now Dervent, was a Thracian chain, lying along the northeastern borders of Macedonia.—12. Ut mihi devia, &c. "How it delights me, as I wander far from the haunts of men."—13. Vacuum nemus. "The lonely grove."—14. O Nasiadum potens, &c. "O god of the Naiads, and of the Bacchantes, powerful enough to tear up," &c.—19. O Lenaeus. "O god of the wine press." The epithet Lenaeus comes from the Greek Autexos, which is itself a derivative from Lime "a wine press."—Mitscherlich well explains the concluding idea of this ode, which lies couched under the figurative language employed by the bard. "Ad argumentum carminis, si postrema transferas, erit: Projectissima quidem audacia est, Augustum celebrare; sed aelea jacta est."
EXPLANATORY NOTES.—BOOK-III ODE XXVII.

either of iron or wood, to force open their mistresses' doors if closed against them.—Harpas. "Swords," to be used against the doors if the ducts proved insufficient. They were well adapted for such a purpose, being heavy, short, and curved. We have here adopted Cuningam's reading. The common text has arcus, and Bentley suggests securaque. —9. Bentam. "Rich." Alluding to the flourishing commerce of the island. —10. Memphita. Memphis, a celebrated city of Egypt, on the left side of the Nile, and, according to D'Anville, about fifteen miles above the apex of the Delta. It was the capital after Thebes.—Sithonia nixe. Consult note on Ode 1. 18. 9. —11. Sublimis flagello, &c. "Give one blow with uplifted lash to the arrogant Chloe;" i. e. chastise her with but one blow, and her arrogance will be humbled.

One 27. Addressed to Galatea, whom the poet seeks to dissuade from a voyage which she intended to make during the stormy season of the year. The train of ideas is as follows: "I will not seek to deter thee from the journey on which thou art about to enter, by recounting evil omens; I will rather pray to the gods that no danger may come nigh thee, and that thou mayest set out under the most favourable auspices. Yet, Galatea, though the auguries forbid not thy departure, think, I entreat, of the many perils which at this particular season are brooding over the deep. Beware lest the mild aspect of the deceitful skies lead thee astray, and lest, like Europa, thou become the victim of thy own imprudence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1–15. 1. Impios parre, &c. "May the ill-omened cry of the noisy screech-owl accompany the wicked on their way." The leading idea in the first three stanzas is as follows: Let evil omens accompany the wicked alone, and may those that attend the departure of her for whose safety I am solicitous, be favourable and happy ones.—2. Agro Lanuvin. Lanuvium was situate to the right of the Appian way, on a hill commanding an extensive prospect towards Antium and the sea. As the Appian way was the direct route to the port of Brundisium, the animal mentioned in the text would cross the path of those who travelled in that direction.—5. Rumpet et serpens, &c. "Let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses." Manus means properly a small horse, or nag, and is thought to be a term of Gallic origin.—7. Ego cui timebo, &c. The construction is as follows: Providus auspex, suscitabo peces illi, cui ego timebo, oscinem corvum ab ortu solis, antequam axis divina imminiment um imbrum repetat stantes paludes. "A provident augur, I will call forth by prayer, on account of her for whose safety I feel anxious, the croaking raven from the eastern heavens, before the bird that presages approaching rains shall revisit the standing pools." Among the Romans, birds that gave omens by their notes were called Oscines, and those from whose flight auguries were drawn received the appellation of Prapetes. The cry of the raven, when heard from the east, was deemed favourable.—10. Imbrum divina axis imminimentum. The crow is here meant.—13. Sis licet felix. "Mayest thou be happy." The train of ideas is as follows: I oppose not thy wishes, Galatea, It is permitted thee, as far as depends on me, or on the omens which I am taking, to be happy wherever it may please thee to dwell.—15. Larus picus. "A wood-pecker on the left." When the Romans made omens
on the left unlucky, as in the present instance, they spoke in accordance with the Grecian custom. The Grecian augurs, when they made ob-
servations, kept their faces towards the north; hence they had the east or lucky quarter of the heavens on their right hand, and the west on their left. On the contrary, the Romans, making observations with their faces to the south, had the east upon their left hand, and the west upon their right. Both sinister and levus, therefore have, when we speak Romans more, the meaning of lucky, fortunate, &c. and the opposite import when we speak Graeco more.

17—39. 17. Quanto trepidet tumultu, &c. "With what a loud and stormy noise the setting Orion hastens to his rest;" i.e. what tempests are preparing to burst forth, now that Orion sets. Consult note on Ode 1. 28. 91.—19. Nocti. Alluding to his own personal experience. He knows the dangers of the Adriatic because he has seen them.—Et quid albus posset lapys. "And how deceitful is the serene lapys is." As regards the epithet albus, compare Ode 1. 7. 15; and, with regard to the term lapys, consult note on Ode 1. 3. 4.—21. Cacos motus. "The dark commotions."—24. Verbera. "Beneath the lashing of the surge." Understand fluctuum.—25. Sic. "With the same rashness."—Europe. The Greek form for Europa.—26. At scatentem bellus, &c. "But, though bold before, she now grew pale at the deep, teeming with monsters, and at the fraud and danger that everywhere met the view." The term fraudes, in this passage, denotes properly danger resulting to an individual from fraud and artifice on the part of another, a meaning which we have endeavoured to express.—28. Pellet. This verb here obtains a transitive force, because an action is implied, though not described in it.—Audax. Alluding to her rashness, at the outset, in trusting herself to the back of the bull.—30. Debites Nymphis. "Due to the nymphs," in fulfilment of a vow.—31. Nocte sublustr. "Amid the feebly-illumined night." The stars alone appearing in the heavens.—33. Centum potentiam urribus. Compare Homer, Il. 2. 649.—35. Pitasque victa fureore. "And filial affection triumphed over by frantic folly."—38. Vigilans. "In my waking senses."—39. An vitio carmen, &c. "Or, does some delusive image, which a dream, escaping from the ivory gate, brings with it, mock me still free from the stain of guilt?" In the Odyssey (19. 552. seq.), mention is made of two gates through which dreams issue, the one of horn, the other of ivory: the visions of the night that pass through the former are true; through the latter, false. To this poetic imagery Horace here alludes.

47—75. 47. Modo. "But a moment ago."—48. Monstri. A mere expression of resentment and not referring, as some commentators have supposed, to the circumstance of Jove's having been concealed under the form of the animal, since Europa could not as yet be at all aware of this.—49. Impudens igni, &c. "Shamelessly have I abandoned a father's roof; shamelessly do I delay the death that I deserve."—54. Transe prada. The dative, by a Grecism, for the ablative.—Succus. "The tide of life."—55. Speciosa. "While still in the bloom of early years," and hence a more inviting prey. So nuda in the 52d line.—57. Vbi Europe. She fancies she hears her father upbraiding her, and the address of the angry parent is continued to the word pellex in the 66th line.—Pater urget absens. A pleasing oxymoron. The father of Europa appears as if present to her disordered mind, though in reality far away, and angrily urges her to return for her dishonour by a voluntary and immediate death. "Thy father, though far away, angrily urging thee,
seems to exclaim." The student will mark the zeugma in *urget*, which is here equivalent to *acriter insistens clamat*.—59. Zona bene te secuta. "With the girdle that has luckily accompanied thee."—61. Acuta lets. "Sharp with death," i. e. on whose sharp projections death may easily be found.—63. *Te procellae crede veloci." Consign thyself to the rapid blast," i. e. plunge headlong down.—67. *Remissae arcu." As indicative of having accomplished his object.—69. *Ubi lusit satis." "When she had sufficiently indulged her mirth."—70. *Iraram calidaque rixa." The genitive, by a Graecism, for the ablative.—71. *Quam tibi invinus, &c." Venus here alludes to the intended appearance of Jove in his proper form.—73. *Uxor invicti Jovis, &c." "Thou knowest not, it seems, that thou art the bride of resistless Jove." The nominative, with the infinitive, by a Graecism, the reference being to the same person that forms the subject of the verb.—75. *Sectus orbis." A division of the globe." Literally, "the globe, being divided."

Ode 28. The poet, intending to celebrate the Neptunalia, or festival of Neptune, bids Lyde bring the choice Cecuban and join him in song:—The female to whom the piece is addressed, is thought to have been the same with the one mentioned in the eleventh ode of this book, and it is supposed, by most commentators, that the entertainment took place under her roof. We are inclined, however, to adopt the opinion, that the day was celebrated in the poet's abode, and that Lyde was now the superintendant of his household.

1—16. 1. *Feste diei Neptuni." The Neptunalia, or festival of Neptune, took place on the 5th day before the Kalends of August (28th July).—2. *Reconditum." Stored far away in the vault." The allusion is to old wine laid up in the farther part of the crypt. Compare Ode 2. 3. 8.—3. *Lyde strenua." "My active Lyde." Some commentators, by a change of punctuation, refer strenua, in an adversative sense, to *promex*.—4. *Muniaque adhibe, &c." "And do violence to thy guarded wisdom," i. e. bid farewell, for this once, to moderation in wine. The poet, by a pleasing figure, bids her storm the camp of sobriety, and drive away its accustomed defenders.—5. *Inclinare sentis, &c." "Thou seest that the noon tide is inclining towards the west," i. e. that the day begins to decline.—7. *Parcis desipere horreo," &c. "Doest thou delay to hurry down from the wine-room the lingering amphora of the Consul Bibulus," i.e. which contains wine made, as the mark declares, in the consulsiphip of Bibulus, (A. U. C. 694.) The epithet *ceossantem* beautifully expresses the impatience of the poet himself.—The lighter wines, or such as lasted only from one vintage to another, were kept in cellars; but the stronger and more durable kinds were transferred to another apartment, which the Greeks called *anbónyn*, or *πιθόν*, and the poet, on the present occasion, *horreum*. With the Romans, it was generally placed above the *sumarium*, or drying-kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity.—9. *Invicem." In alternate strain." The poet is to chant the praises of Neptune, and Lydo those of the Nereids.—10. *Virdes. Alluding to the colour of the sea."—12. *Cynthia." Diana, an epithet derived from mount Cynthia in Delos, her native island.—13. *Summo carmine, &c." "At the conclusion of the strain, we will sing together of the goddess, who," &c. The allusion is to Venus.—*Gnidon." Consult note on Ode 1. 30. 1.—14. *Fulgentes Cyclades." "The Cyclades conspicuous
from afar.” Consult note on Ode 1. 14. 20.—Paphos. Consult note on Ode 1. 30. 1.—15. Junctis oloribus. “With her yoked swans.” In her car drawn by swans.—16. Deceatur merita, &c. “Night too shall be celebrated, in a hymn due to her praise.” The term nania is beautifully selected here, though much of its peculiar meaning is lost in a translation. As the nania, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite to repose.

Ode 29. One of the most beautiful lyric productions of all antiquity. The bard invites his patron to spend a few days beneath his humble roof, far from splendour and influence, and from the noise and confusion of a crowded capital. He bade him dismiss, for a season, that anxiety for the public welfare, in which he was but too prone to indulge, and tells him to enjoy the blessings of the present hour, and leave the events of the future to the wisdom of the gods. That man, according to the poet, is alone truly happy, who can say, as each evening closes around him, that he has enjoyed, in a becoming manner, the good things which the day has bestowed; nor can even Jove himself deprive him of this satisfaction. The surest aid against the mutability of Fortune is conscious integrity, and he who possesses this, need not tremble at the tempest that dissipates the wealth of the trader.

1—19. 1. Tyrrenus regum progenies. “Descendant of Etrurian rulers.” Mæcenas was descended from Elibius Volterreus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimons, (A. U. C. 445.)—According to a popular tradition among the Romans, and the accounts of several ancient writers, Etruria received the gerns of civilization from a Lydian colony. This emigration was probably a Pelasgic one.—Tib. “In reserve for thee.”—2. Non ante versum. “Never as yet turned to be emptied of any part of its contents;” i.e. as yet unbroached. The allusion is to the simplest mode practised among the Romans for drawing off the contents of a wine-vessel, by inclining it to one side and thus pouring out the liquor.—4. Balanus. “Perfume.” The name balamus, or myrobalanus, was given by the ancients to a species of nut, from which a valuable unguent or perfume was extracted.—5. Eripe te more. “Snatch thyself from delay,” i.e. from every thing in the city that may seek to detain thee there: from all the engaging cares of public life.—6. Ut semper udam. The common text has ne semper udam, which involves an absurdity. How could Mæcenas, at Rome, contemplate Tibur, which was twelve or sixteen miles off?—Tibur. Consult note on Ode 1. 7. 13.—Aesula decise udam. “The sloping soil of Aesula.” This town is supposed to have stood in the vicinity of Tibur, and from the language of the poet must have been situate on the slope of a hill.—8. Telegoni jugis servicidae. Alluding to the ridge of hills on which Tusculum was situated. This city is said to have been founded by Telegonus, son of Ulysses and Circe, who came hither after having killed his father without knowing him.—9. Fastidiosem. “Productive only of disgust.” The poet entreats his patron to leave for a season that “abundance,” which, when uninterruped, is productive only of disgust.—10. Molem proprinquam, &c. Alluding to the magnificent villa of Mæcenas, on the Esquiline hill, to which a tower adjoined remarkable for its height.—11. Beata Roma. “Of opulent Rome.”—13. Vices. “Change.”—14. Parvo sub lute. “Beneath the humble roof.”—15. Sine auscis et ostro. “Without hangings, and
without the purple covering of the couch.” Literally, “without hangings and purple.” The auræ, or hangings, were suspended from the ceilings and side-walls of the banqueting rooms.—16. Solicitem explicuere frontem. “Have smoothed the anxious brow.” Have removed or unfolded the wrinkles of care.—17. Clarus Andromedæ pater. Cepheus; the name of a constellation near the tail of the little bear. It rose on the 9th of July, and is here taken by the poet to mark the arrival of the summer heats.—18. Procyon. A constellation rising just before the dog-star. Hence its name Προαύω (προ αὖ and τῶν γαλήνων) and its Latin appellation of antecanis.—19. Stella venet. Leo. An aster of the breast of Leo, rising on the 24th July. The sun enters into Leo on the 20th of the same month.

29-64. 29. Horridi dumeta Silvani. “The thickets of the rough Silvanus.” The epithet horridus refers to his crown of reeds and the rough pine-branch which he carries in his hands.—30. Ripa taciturna. A beautiful allusion to the stillness of the atmosphere.—31. Tu silvatem quæs decente status, &c. “Thou, in the mean time, art anxiously considering what condition of affairs may be most advantageous to the state.” Alluding to his office of Præfectus Urbis.—32. Seres. The name by which the inhabitants of China were known to the Romans.—Regnata Bactra Cyra. “Bactra, ruled over by an eastern king.” Bactra, the capital of Bactriana, is here put for the whole Parthian empire.—33. Tanisquæ discors. “And the Tanais, whose banks are the seat of discord.” Alluding to the dissensions among the Parthians. Consult note on Ode 3. 8. 19.—34. Prudens futuri, &c. “A wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being.”—35. Quod adest memento, &c. “Remember to make a proper use of the present hour.”—36. Cetera. “The future.” Referring to those things that are not under our control, but are subject to the caprice of fortune or the power of destiny. The mingled good and evil which the future has in store, and the vicissitudes of life generally, are compared to the course of a stream, at one time troubled, at another calm and tranquil.—37. Ille potens sui, &c. “That man will live master of himself.””—38. In diem. “Each day.”—39. Virt. “I have lived,” i.e. I have enjoyed, as they should be enjoyed, the blessings of existence.—40. Occupato. A zeugma operates in this verb: in the first clause it has the meaning of “to shroud,” in the second “to illumine.”—41. Quo docuam retro est. “Whatever is gone by.”—42. Diffingel infectunque reddet. “Will be change and undo.”—43. Servo laeta negotio, &c. “Exulting in her cruel employment, and persisting in playing her haughty game.”—44. Manantem. “While she remains.”—45. Resigno quæ dedit. “I resign what she once bestowed.” Resigno is here used in the sense of rescribo, and the latter is a term borrowed from the Roman law. When an individual borrowed a sum of money, the amount received and the borrower’s name were written in the banker’s books; and when the money was repaid, another entry was made. Hence scribere nummos “to borrow;” rescribere, “to pay back.”—Mea virtute me involo. The wise man wraps himself up in the mantle of his own integrity, and bids defiance to the storms and changes of fortune.—46. Non est meum. “It is not for me.” It is no employment of mine.—47. Et votis pacisci. “And to strive to bargain by my vows.”—48. Tum. “At such a time as this.”—49. Aura geminusque Pollux. “A favouring breeze, and the twin-brothers Castor and Pollux.” Consult note on Ode 1. 3. 2.
ODE 30. The poet's preface of immortality.—It is generally supposed that Horace intended this as a concluding piece for his odes, and with this opinion the account given by Suetonius appears to harmonise, since we are informed by this writer, in his life of the poet, that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus.

1—16. 1. Exegi monumentum, &c. "I have reared a memorial of myself more enduring than brass." Compare the beautiful lines of Ovid, at the conclusion of the metamorphoses. "Jamque opus exegi quod nec Jovis ira, nec ignes," &c.—2. Regalique situ, &c. "And loftier than the regal structure of the pyramids."—3. Imber edax. "The corroding shower."—4. Innumerable annorum series, &c. "The countless series of years, and the flight of ages."—7. Libitinam. Venus Libitina, at Rome, was worshipped as the goddess that presided over funerals. When Horace says, that he will escape Libitina, he means the oblivion of the grave.—7. Usque recens. "Ever fresh," i.e. ever blooming with the fresh graces of youth.—8. Dum Capitolium, &c. Every month, according to Varro, solemn sacrifices were offered up in the Capitol. Hence the meaning of the poet is, that so long as this shall be done, so long will his fame continue. To a Roman the Capitol seemed destined for eternity.—10. Dicar. To be joined in construction with princeps deduxisse. "I shall be celebrated as the first that brought down," &c.—12. Ausitus. A very rapid stream in Apulia, now the Ostanto.—11. Et qua pauper aqua, &c. "And where Daunus, scantily supplied with water, ruled over a rustic population." The allusion is still to Apulia, and the expression pauper aqua refers to the summer heats of that country. Consult note on Ode I. 22. 13.—12. Regnavit populorum. An imitation of the Greek idiom, ἵνα λαύ. — Ex humilii potens. "I, become powerful from a lowly degree." Alluding to the humble origin and subsequent advancement of the bard.—13. Eolium carmen. A general allusion to the lyric poets of Greece, but containing at the same time a more particular reference to Alcaeus and Sappho, both writers in the Æolic dialect. —14. Dedurisse. A figure borrowed from the leading down of streams to irrigate the adjacent fields. The stream of Lyric verse is drawn down by Horace from the heights of Grecian poetry to irrigate and refresh the humbler literature of Rome.—15. Delphica lauro. "With Apollo's bays."—16. Volens. "Propitiously."

BOOK IV.

ODE 1. The poet, after a long interval of time, gives to the world his fourth book of Odes, in compliance with the order of Augustus, and the following piece is intended as an introductory effusion. The Mother of the Loves is entreated to spare one whom age is now claiming for its own, and to transfer her empire to a worthier subject, the gay, and youthful, and accomplished Maximus. The invocation, however, only shows, and indeed is only meant to show, that advancing years had brought with them no change in the feelings and habits of the bard.
2—36. 2. Bella. Compare Ode 3. 26. 2. 3.—Bone. Horace appears to intimate by this epithet, that the affection entertained for him by Cinara, was rather pure and disinterested than otherwise. Compare Epist. 1. 14. 33.—6. Circa lustra decem, &c. "To bend to thy sway one aged about ten lustra, now intractable to thy soft commands." A lustrum embraced a period of five years.—8. Blanda preces. "The soothing prayers."—9. Tempostiviis in domum, &c. "More seasonably, moving swiftly onward with thy swans of fairest hue, shalt thou go to the home of Paulus Maximus, there to revel." The allusion is probably to Paulus Fabius Maximus, who was afterwards consul with Quintus Aelius Tubero, A. U. C. 743.—In domum comitissere. The student will note this construction: the ablative in domo would imply that the goddess was already there.—10. Purpureis ales oloribus. The allusion is to the chariot of Venus, drawn by swans; and hence the term ales is, by a bold and beautiful figure, applied to the goddess herself; meaning literally "winged." As regards purpureis, it must be remarked that the ancients called any strong and vivid colour by the name of purpureus, because that was their richest colour. Thus we have purpurea comae, purpureus capillus, lumen juvenae purpureum, &c. Compare Virgil, Aen. 1. 591. Albinovanus (El. 2. 63.) even goes so far as to apply the term to snow. The usage of modern poetry is not dissimilar. Thus Spencer, "the Morrow next appeared with purple hair," and Milton, "waves his purple wings." So also Gray, "the bloom of young desire and purple light of love."—15. Et centum puer artium. "And a youth of an hundred accomplishments."—17. Quandoque. "Whenever."—Quandoque. "Whenever."—Potentior. "More successful than," i. e. triumphing over.—20. Sub trabe citrea. "Beneath a citron dome." The expression trabe citrea does not refer to the entire roof, but merely to that part which formed the centre, where the beams met, and which rose in the form of a buckle. An extravagant value was attached by the Romans to citron wood.—22. Duces. "Shalt thou inhale."—Berecynthia. Consult note on Ode 1. 18. 13.—24. Mixtis carminibus. "With the mingled harmony."—28. Salitus. Consult note on Ode 1. 36. 12.—30. Spec ani mi cre doln multii. "The credulous hope of mutual affection," i. e. the fond but fallacious hope that my affection will be returned.—34. Rara. "Imperceptibly."—35. Cur facunda parum decoro, &c. The order is, cur facunda lingua cedit inter verba parum decoro silentio.—A Synaepheia takes place in decoro, the last syllable to being elided before Inter at the beginning of the next line.—36. Cadi. Cado has here the meaning of "to faltor."

Ode 2. The Sygambri, Usipetes, and Tencheri, who dwelt beyond the Rhine, having made frequent inroads into the Roman territory, Augustus proceeded against them, and, by the mere terror of his name, compelled them to sue for peace. (Dio Cassius, 54. 20.—vol. 1. p. 750. ed. Reimar.) Horace is therefore requested by Iulus Antonius, the same year in which this event took place, (A. U. C. 738.) to celebrate in Pindaric strain the successful expedition of the emperor and his expected return to the capital. The poet, however, declines the task, and alleges want of talent as an excuse; but the very language in which this plea is conveyed shows how well qualified he was to execute the undertaking from which he shrinks.

Iulus Antonius was the son of Marc Antony and Fulvia. He stood high in favour of Augustus, and received from him his sister's daughter in marriage. After having filled, however, some of the most important
offices in the state, he engaged in an intrigue with Julia, the daughter of the emperor, and was put to death by order of the latter. According to Velleius Paterculus (2. 100.) he fell by his own hand. It would appear that he had formed a plot, along with the notorious female just mentioned, against the life of Augustus.


furus, &c. "Destined to give a name to the sparkling deep." Vitēr

is here rendered by some "azure," but incorrectly; the idea is borrowed from the sparkling of glass.—5. Monte. "From some mountain."—


"Pindar foams, and rushes onward with the vast and deep tide of song." The epithet immensus refers to the rich exuberance, and profundō ort,

to the sublimity, of the bard.—9. Dōnandum. "Deserving of being gi-

fted."—10. Seu per audaces, &c. Horace here proceeds to enumerate the several departments of lyric verse, in all of which Pindar stands pre-eminent. These, are, 1. Dithyrambs. 2. Pæans, or hymns and encomiastic effusions. 3. Epinicia (invivae) or songs of victory, com-

posed in honour of the conquerors at the public games.—4. Epicaēs (ētruscæ) or funeral songs. Time has made fearful ravages in these celebrated productions: all that remain to us, with the exception of a few fragments, are forty-five of the invivae sūpars.—10. Nova verba.

"Strange imagery, and the forms of a novel style." Compare the ex-

planation of Mitscherlich: "Compositio, junctura, significatiō demque innovata, cum novo ornamentis habitu atque structura," and also that of Dör-

ing: "Nōs sententiarum lumina, nōve efficāta grandisonorum verborum for-

mulas." Horace alludes to the peculiar licence enjoyed by Dithyrambic poets, and more especially by Pindar, of forming novel compounds, introducing novel arrangements in the structure of their sentences, and of attaching to terms a boldness of meaning that almost amounts to a change of signification. Hence the epithet "daring," (audaces) ap-

plied to this species of poetry. Dithyrambs were originally odes in praise of Bacchus, and their very character shows their oriental origin.

—11. Numeris lege soluti. "In unshackled numbers." Alluding to the privilege, enjoyed by Dithyrambic poets, of passing rapidly and at pleasure from one measure to another.

13—32. 13. Seu deos, reges, &c. Alluding to the Pæans. The reges, deorum sanguinem, are the heroes of earlier times; and the refer-

cence to the Centaurs and the Chimaera calls up the recollection of Thē-


voces. Not only the conquerors at the games, but their horses also, were celebrated in song and honoured with statues.—13. Centum potiōre signis. "Superior to an hundred statues." Alluding to one of his lyric effusions.—Flebīt. "Weeping." Taken in an active sense.—Juvenemō. Strict Latinity requires that the enclitic be joined to the first word of a clause, unless that be a monosyllabic preposition. The present is the only instance in which Horace deviates from the rule.—22. Et vires animūnque, &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion.
of the grave." Laterally, "envies dark Orcus the possession of him."—25. Mutis Dirceaut. "A swelling gale raises on high the Dircean swan." An allusion to the strong, poetic flight of Findor, who, as a native of Thebes in Boeotia, is here styled "Dircean," from the fountain of Dirce situate near that city, and celebrated in the legend of Cadmus.—27. Ego epist Matiae, &c. "I, after the habit and manner of a Matilian bee." Consult note on Ode 1. 28. 3.—29. Per laborum plurimum. "With assiduous toil."—31. Tiburis. Alluding to his villa at Tibur.—32. Figura. The metaphor is well kept up by this verb, which has peculiar reference to the labours of the bee.

33-59. 33. Majores poeta plectro. "Thou, Antonius, a poet of loftier strain." Antonius distinguished himself by an epic poem in twelve books, entitled Diomedea.—34. Quandoque. For quandocunque.—35. Per saeculum circuim. "Along the sacred ascent." Alluding to the Via Sacra, the street leading up to the Capitol, and by which triumphal processions were conducted to that temple.—36. Frome. Alluding to the laurel crown worn by commanders when they triumphed.—Sygambri. The Sygambri inhabited at first the southern side of the Lupia or Lippe. They were afterwards, during this same reign, removed by the Romans into Gaul, and had lands assigned them along the Rhine. Horace here alludes to them before this change of settlement took place.—39. In sursum priscum. "To their early gold," i.e. to the happiness of the golden age.—43. Forumque lilius orbis. "And the forum free from litigation." The courts of justice were closed at Rome not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called Justitium.—45. Tum. Alluding to the expected triumphal entry of Augustus. No triumph, however, took place, as the emperor avoided one by coming privately into the city.—Mee vocis bona pars accedet. "A large portion of my voice shall join the general cry."—46. O sal pulcher. "O glorious day."—49. Tuque dum procedis, &c. "And while thou art moving along in the train of the victor, we will often raise the shout of triumph; the whole state will raise the shout of triumph." The address is to Antonius, who will form part of the triumphal procession, while the poet will mingle in with, and help to swell the acclamations of, the crowd. With civitas omnis understand dicet.—53. Te. Understand solerent, "shall free thee from thy vow." Alluding to the fulfilment of vows offered up for the safe return of Augustus.—55. Largis herbis. "Amid abundant pastures."—56. In mea veta. "For the fulfilment of my vows."—57. Curvatos ignes. "The bending fires of the moon when she brings back her third rising," i.e. the crescent of the moon when she is three days old. The comparison is between the crescent and the horns of the young animal.—59. Qua notam ducit, &c. "Snow-white to the view where it bears a mark; as to the rest of its body, of a dun colour." The animal is of a dun colour and bears a conspicuous snow-white mark.—Nivosus sider. A Grecism, the infinitive for the latter supine.

Ode 3. The bard addresses Melpomene, as the patroness of lyric verse. To her he ascribes his poetic inspiration, to her the honours which he enjoys among his countrymen; and to her he now pays the debt of gratitude in this beautiful ode.

1-24. 1. Quem tu, Melpomene, &c. "Him, on whom thou, Mel-
pomene, mayest have looked with a favouring eye, at the hour of his nativity."


Ode 4. The Reti and Vindelici having made frequent inroads into the Roman territory, Augustus resolved to inflict a signal chastisement on these barbarous tribes. For this purpose, Drusus Nero, then only twenty three years of age, a son of Tiberius Nero and Livia, and a step-son consequently of the emperor, was sent against them with an army. The expedition proved eminently successful. The young prince, in the very first battle, defeated the Reti at the Tridentine Alps, and afterwards, in conjunction with his brother Tiberius, whom Augustus had added to the war, met with the same good fortune against the Vindelici, united with the remnant of the Reti and with others of their allies. (Compare Dio Cassius, 54. 22. Vell. Patric. 2. 95.) Horace, being ordered by Augustus (Sueton. Vit. Horat.) to celebrate these two victories in song, composed the present ode in honour of Drusus, and the fourteenth of this same book in praise of Tiberius. The piece we are now considering consists of three divisions. In the first, the valour of Drusus is the theme, and he is compared by the poet to a young eagle and lion. In the second, Augustus is extolled for his paternal care of the two princes, and for the correct culture bestowed upon them. In the third, the praises of the Claudian line are sung, and mention is made of C. Claudius Nero, the conqueror of Easdrubal, after the victory achieved by whom, over the brother of Hannibal, Fortune again smiled propitious on the arms of Rome.

1—21. 1. Qualem ministrum, &c. The order of construction is as follows: Qualem olim juventas et patrius vigor propulit nido insciens laborum alterum ministrum fulminis, cui Jupiter, rex deorum, permisit regnum in vagas aces, expertus (eum) fidelem in flavo Ganymede, vernique venti, nimis iam remotis, docuere parentem insolitos nisus; max vividus impetus, &c. — (talem) Vindelici videre Drusum gerentem bella sub Ratis Alpibus. "As at first, the fire of youth and hereditary vigour have impelled from the
still ignorant of toils, the bird, the thunder-bearer, to whom Jove, the king of gods, has assigned dominion over the wandering fowls of the air, having found him faithful in the case of the golden-haired Ganymede, and the winds of spring, the storms of winter being now removed, have taught him, still timorous, unusual darings; presently a fierce impulse, &c.—Such did the Vindelici behold Drusus waging war at the foot of the Rutilia Alps.”—AIlten. Alluding to the eagle. The ancients believed that this bird was never injured by lightning, and they therefore made it the thunder-bearer of Jove.—13. Amor dapis atque pugnæ. “A desire for food and fight.”—14. Pulvis matri ab ubere, &c. “A lion just weaned from the dung of its tawny dam.”—16. Dente novo perturbâ. “Doomed to perish by its early fang.” —17. Rutilis Alpibus. The Rutilian Alps extended from the St. Gothard, whose numerous peaks bare the name of Adula, to Mount Brenner in the Tyrol.—18. Vindelicri. The country of the Vindelici extended from the Lacus Brigantium (Lake of Constance) to the Danube, while the lower part of the Cenus, or Inn, separated it from Noricum.—Quibus mos unde deductus, &c. “To whom from what source the custom be derived, which, through every age, arms their right hands against the foe with an Amazonian battle-axe, I have omitted to inquire.” The awkwardness of the whole clause, from quibus to omnis, has very justly caused it to be suspected as an interpolation: we have therefore placed the whole within brackets.—20. Amazonis securi. The Amazonian battle-axe was a double one, that is, beside its edge it had a sharp projection, like a spike, on the top.—31. Obarrit. The verb obarrito means “to arm against another.”

24—33. 24. Consilii juvenis revicta. “Subdued in their turn by the skilful operations of a youthful warrior.” Consult Introductory Remarks.—25. Sensere, quid mens, &c. “Felt, what a mind, what a disposition, duly nurtured beneath an auspicious roof, what the paternal affection of Augustus towards the young Nero, could effect.” The Vindelici at first beheld Drusus waging war on the Rutili, now they themselves were destined to feel the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.—29. Fortes creantur fortibus. The epithet fortis appears to be used here in allusion to the meaning of the term Nero, which was of Sabine origin, and signified “courage,” “firmness of soul.”—30. Patrum virtus. “The spirit of their sires.”—33. Doctrina sed sim, &c. The poet, after conceding to the young Nero the possession of hereditary virtues and abilities, insists upon the necessity of proper culture to guide those powers into the path of usefulness, and hence the fostering care of Augustus is made indirectly the theme of praise. The whole stanza may be translated as follows: “But it is education that improves the powers implanted in us by nature, and it is good culture that strengthens the heart: whenever moral principles are wanting, vices degrade the fair endowments of nature.”

37—64. 37. Quid debes, O Roma, Neronibus, &c. We now enter on the third division of the poem, the praise of the Claudian line, and the poet carries us back to the days of the second Punic war, and to the victory achieved by C. Claudius Nero over the brother of Hannibal.—38. Metaurus sumus. The term Metaurus is here taken as an adjective. The Metaurus, now Metro, a river of Umbria, emptying into the Adriatic, was rendered memorable by the victory gained over Asdrubal by the consuls C. Claudius Nero and M. Livius Salinator. The chief merit of the victory was due to Claudius Nero, for his bold and decisive movement in marching to join Livius.—39. Pulcher ille dies. “That glorious
day." Pulcher may also be joined in construction with Latio, "rising fair on Latio." According to the first mode of interpretation, however, Latio is an ablative, tenebris fugatis Latio, "when darkness was dispelled from Latio."—41. Adorea. Used here in the sense of victoria. It properly means a distribution of corn to an army, after gaining a victory.—42. Dirus per urbes, &c. "Since the dire son of Afric sped his way through the Italian cities, as the flame does through the pines, or the south-east wind over the Sicilian waters." By dirus Afer Hannibal is meant.—45. Laboribus. Equivalent here to pratae.—49. Deos habuer e rectos. "Had their gods again erect." Alluding to a general renewing of sacred rites, which had been interrupted by the disasters of war.—50. Cerer. "Like stage."—51. Quos opimus fallere, &c. "Whom to elude by flight is a glorious triumph." The expression fallere et effugere may be compared with the Greek idiom λαβόρες πέφυν, of which it is probably an imitation.—53. Quae cremata fortis, &c. "Which bravely bore from Ilium reduced to ashes."—57. Trosa. "Shorn of its branches."—58. Nigra feraci frondis, &c. "On Algidus abounding with thick foliage." Consult note on Ode 1. 21. 6.—62. Vincit dolorem. "Apprehensive of being overcome."—63. Colchì. Alluding to the dragon that guarded the golden fleece.—64. Echioniae Thebæ. "Or Echionian Thebes." Echion was one of the number of those that sprung from the teeth of the dragon when sown by Cadmus, and one of the five that survived the conflict. Having aided Cadmus in building the Thebes, he received from that prince his daughter Agave.

65.—74. Pulchrior eventi. "It comes forth more glorious than before."—66. Integrum. "Hitherto firm in strength."—68. Conjungitis loquenda. "To be made a theme of lamentation to widowed wives. Literally "to be talked of by wives." Some prefer conjungitis as a dative. The meaning will then be, "to be related by the victors to their wives," i. e. after they have returned from the war.—70. Occidit, occidit, &c. "Fallen, fallen is all our hope."—73. Nil Claudiae non perficiei manus. "There is nothing now which the prowess of the Claudian line will not effect." i. e. Rome may now hope for everything from the prowess of the Claudii. We cannot but admire the singular felicity that marks the concluding stanza of this beautiful ode. The future glories of the Claudian house are predicted by the bitterest enemy of Rome, and our attention is thus recalled to the young Nero, and the martial exploits which had already distinguished their career.—74. Quas et benigno nomine, &c. "Since Jove defends them by his benign protection, and sagacity and prudence conduct them safely through the dangers of war."

ODE 5. Addressed to Augustus, long absent from his capital, and invoking his return.

greta."—17. Etenim. Equivalent to uti ydp. "And no wonder she does so, for," &c.—Tula. The common text has aura. The blessings of peace, here described, are all the fruits of the rule of Augustus; and hence, in translating, we may insert after etenim the words "by thy guardian care."—18. Almæo Fœtuitar. "And the benign favour of heaven," i.e. benignant prosperity.—19. Volitant. "Pass swiftly," i.e. are impeded in their progress by no fear of an enemy.—20. Culperi metuit ides. "Good faith shrinks from the imputation of blame."—21. Nullis polluitur, &c. Alluding to the Lex Julia "de Adulterio," passed by Augustus, and his other regulations against the immorality and licentiousness which had been the order of the day.—22. Mos et lex maritorum, &c. "Purer morals and the penalties of the law have brought foul guilt to subjection." Augustus was invested by the senate repeatedly for five years with the office and title of Magister mo- rum.—23. Simili prole. "For an offspring like the father."—24. Culpuœ Poena precit comes. "Punishment presses upon guilt as its constant companion."

25-38. 25. Quis Parthum pessat, &c. The idea intended to be conveyed is this: The valour and power of Augustus have triumphed over the Parthians, the Scythians, the Germans, and the Cantabrians; what have we, therefore, now to dread? As regards the Parthians, consult notes on Ode 1. 26. 3. and 3. 5. 3.—Gelidum Scythet. "The Scythian, the tenant of the North." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni. Their inroads had been checked by Lontulus, the lieutenant of Augus- tus.—26. Qua, Germania quos horrida, &c. "Who, the broods that horrid Germany brings forth." The epithet horrida has reference, in fact, to the wild and savage appearance, and the great stature, of the ancient Germans. It contains an allusion also to the wild nature of the country, and the severity of the climate.—29. Condit quisque diem, &c. "Each one closes the day on his own hills." Under the auspicious reign of Augustus, all is peace; no war calls off the vine-dresser from his vineyard, or the husbandman from his fields.—30. Videntes arbores. "To the widowed trees." A beautiful allusion to the cheer given to agriculture by the civil war.—31. Et alterius te mensis, &c. "And at the second table invokes thee as a god." The coena of the Romans usually consisted of two parts, the mensa prima, or first course, composed of different kinds of meat, and the mensa secunda or altera, second course, consisting of fruits and sweetsmeats. The wine was set down on the table with the dessert, and, before they began drinking, libations were poured out to the gods. This, by a decree of the senate, was done also in honour of Augustus, after the battle of Actium.—33. Proseptur. "He worships."—34. Et Laribus ivsum, &c. "And blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." The Lares here alluded to are the Lares Publici, or Di Patrii, supposed by some to be identical with the Penates.—37. Longas & utinam, &c. "Auspicious prince, mayest thou afford long festal days to Italy," i.e. long mayest thou rule over us.—38. Dictumus integro, &c. "For this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the ocean." Integer dies is a day of which no part has as yet been used.

38
Ode 6. The poet, being ordered by Augustus to prepare a hymn for the approaching Secular celebration, composes the present ode as a sort of prelude, and entreats Apollo that his powers may prove adequate to the task enjoined upon him.


25—39. 25. Doctor Argive, &c. "God of the lyre, instructor of the Grecian muse." Thalia is here equivalent to Muses lyrique, and Apollo is invoked as the deity who taught the Greeks to excel in lyric numbers.—26. Xantho. Alluding to the Lycian, not the Trojan, Xanthus. This stream, though the largest in Lycia, was yet of inconsiderable size. On its banks stood a city of the same name, the greatest in the whole country. About 60 stadia eastward from the mouth of the Xanthus, was the city of Patara, famed for its oracle of Apollo.—27. Damaie defensē decus Camææ. "Defend the honour of the Roman muse," i.e. grant that in the Secular hymn, which Augustus bids me compose, I may support the honour of the Roman lyre. As regards Damaia, put here for Italia, i.e. Romana, consult the notes on Ode 2. 1. 34, and 1. 22. 13.—28. Levis Agytheius. "O youthful Apollo." The appellation Agytheius is of Greek origin (Ἀγυής), and, if the common derivation be correct (from ἀγων, "a street"), denotes "the guardian deity of streets." It was the custom at Athens to erect small conical cippi, in honour of Apollo, in the vestibules and before the doors of their houses. Here he was invoked as the averter of evil, and was worshipped with perfumes, garlands and fillets.—29. Spiritum Phoebus mihi, &c. The bard, fancying that his supplication has been heard, now addresses himself to the chorus of maidens and youths whom he supposes to be standing around and awaiting his instructions. My prayer is granted, "Phoebus has given me poetic inspiration, Phoebus has given me the art of song, and the name of a poet,"—29. Virginitatem prince, &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sirens." The maidens and youths who composed the chorus at the Secular celebration, and whom the poet here imagines that he has before him, were chosen from the first families.—33. Delia tuiela dea. "Ye that are pro-
tested by the Deian Diana.” Diana was the patroness of moral purity.
—35. Lesbium servate pedem, &c. “Observe the Lesbian measure and
the striking of my thumb.” The expression politicis ictum refers to the
mode of marking the termination of cadences and measures, by the ap-
plication of the thumb to the strings of the lyre.—38. Crescentem faec
Notuscam. “The goddess that illuminates the night, increasing in the
splendour of her beams.”—39. Prosperam frugum. “Propitious to the
productions of the earth.” A Graecism for frugibus.—Celeremque prono,
&c. “And swift in rolling onward the rapid months.” A Graecism for
celerem in volendis pronts mensibus.

41—43. 41. Nupta jam dices. “United at length in the bands of
wedlock, thou shalt say.” Jam is here used for tandem. The poet, in
the beginning of this stanza, turns to the maidens, and addresses him-
sell to the leader of the chorus as the representative of the whole body
The inducement which he holds out to them for the proper performance
of their part in the celebration, is extremely pleasing; the prospect,
namely, of a happy marriage; for the ancients believed, that the virgins
composing the chorus at the Secular, and other solemnities, were al-
ways recompensed with a happy union.—42. Seculo festas referentes
lucem. “When the Secular period brought back the festal days.” The
Secular games were celebrated once every 110 years. Before the Ju-
ilian reformation of the calendar, the Roman was a lunar year, which
was brought, or was meant to be brought, into harmony with the solar
year by the insertion of an intercalary month. Joseph Scaliger has
shown that the principle was to intercalate a month, alternately of 22
and 23 days, every other year during periods of twenty-two years, in
each of which periods such an intercalary month was inserted ten
times, the last biennium being passed over. As five years made a lus-
tram, so five of these periods made a sestuim of 110 years. (Scaliger,
Here and Thirlwall’s translat.)—43. Reddidi carmen. “Recited a hymn.”
Docilis modorum, &c. “After having learnt, with a docile mind, the
measures of the poet Horace.” Modorum refers here as well to the
movements as to the singing of the chorus.

ODE 7. This piece is similar, in its complexion, to the fourth ode of
the first book. In both these productions the same topic is enforced,
the brevity of life and the wisdom of present enjoyment. The indi-
vidual to whom the ode is addressed, is the same with the Torquatus, to
whom the fifth epistle of the first book is inscribed. He was grandson
of L. Manlius Torquatus, who held the consulship in the year that Ho-
race was born. (Ode 3. 21. 1.) Vanderbourgh remarks of him as fol-
lovs: “On ne connaît ce Torquatus que par l’ode qui nous occupe, et
l’épître 5 du livre 1, qu’Horace lui adresse pareillement. Il en résulte
que cet ami de notre poète était un homme éloquent et fort estimable,
mais un peu attaqué de la manie de théauriser, manie d’autant plus
bizarre chez lui, qu’il était, dit-on, célèbataire, et n’entassait que pour
des collétaux.”

1—26. 1. Diffugere nives, &c. “The snows are fled: their verdure
is now returning to the fields, and their foliage to the trees.” The stu-
dent must note the beauty and spirit of the tense diffugere.—3. Mutat
terraves. “The earth changes its appearance.” Compare the expla-
nation of Mitscherlich, "Vices terras de colore ejus, per annas vices apparente, ac pro diversa anni tempestate variante, dixit."—Et decrescens vites, &c. Marking the cessation of the season of inundations in early spring, and the approach of summer.—5. *Audent ducere choros.* "Ventures to lead up the dances."—7. *Immortalia.* "For an immortal existence."—9. *Monet annus.* "Of this the year warns thee." The vicissitudes of the seasons remind us, according to the poet, of the brief nature of our own existence.—9. *Frigora mitescunt Zephyris.* "The winter colds are beginning to moderate under the influence of the western winds." Zephyri mark the vernal breezes.—Proterit. "Tramples upon." Beautifully descriptive of the hot and ardent progress of the summer season.—10. *Interitura, simul, &c.* "Destined in its turn to perish, as soon as fruitful autumn shall have poured forth its stores."—Simul is for simul ac.—12. *Bruma inerc.* "Sluggish winter." Alluding to winter as, comparatively speaking, the season of inaction. Compare the language of Bion (6. 5.) *χείμα υμεών.—13. Damna tamen celeres, &c.* "The rapid months, however, repair the losses occasioned by the changing seasons." Before the Julian reformation of the calendar, the Roman months were lunar ones. Hence *luna* was frequently used in the language of poetry, even after the change had taken place, as equivalent to *mensis.*—15. *Quo.* "To the place whither." Understand *co before quo, and at the end of the clause the verb *deciderunt.—Dives Tullius et Ancius.* The epithet *dives* alludes merely to the wealth and power of Tullus Hostilius and Ancus Martius as monarchs; with a reference, at the same time, however, to primitive days, since Claudian, (15. 109.) when comparing Rome under Ancus with the same city under the emperor, speaks of the *menia pauperis Anci.*—16. *Sumus.* "There we remain." Equivalent to *manemus.*—17. *Adjectum.* "Intend to add."—Crasina tempora. "To-morrow's hours."—19. *Amico quas dedatis animo.* "Which thou shalt have bestowed on thyself." *Amico* is here equivalent to *tuo,* in imitation of the Greek idiom, by which *φῶς* is put for *leyes,* &c., &c.—21. *Splendida arbitria.* "His imperial sentence." The allusion is to a *clear* impartial decision, the justice of which is instantly apparent to all. So, the Bandusian fount is called (Ode 3. 13. 1.) "splendidior viro. "Clearer than glass."—24. *Restituet.* "Will restore to the light of day."—26. *Infernis tenebris.* "From the darkness of the lower world."

Ode 8. Supposed to have been written at the time of the Saturnalia, at which period of the year, as well as on other stated festivals, it was customary among the Romans for friends to send presents to one another. The ode before us constitutes the poet's gift to Censorinus, and, in order to enhance its value, he descants on the praises of his favourite art.—There were two distinguished individuals at Rome of the name of Censorinus, the father and son. The latter, C. Marcus Censorinus, is most probably the one who is here addressed, as in point of years he was the more fit of the two to be the companion of Horace, and as Velleius Paternicus (2. 102.) styles him, *virum demerendis hominibus genus.* He was consul along with C. Asinius Gallus, A. U. C. 746.

1—11. 1. *Donarem pateras,* &c. "Liberal to my friends, Censorinus, I would bestow upon them cups and pleasing vessels of bronze," i. e. I would liberally bestow on my friends cups and vessels of beautiful bronze. The poet alludes to the taste for collecting antiques, which then
prevailed among his countrymen.—3. Tripodes. The ancients made very frequent use of the tripod for domestic purposes, to set their lamps upon, and also in religious ceremonies. Perhaps the most frequent application of all others was to serve water out in their common habitations. In these instances, the upper part was so disposed as to receive a vase.—4. Negue tu passima munera ferres. "Nor shouldst thou bear away as thine own the meanest of gifts." A Litote, for tu optime et rerissima munera ferres.—5. Divite me scilicet artium, &c. "Were I rich in the works of art, which either a Parrhasius or a Scopas produced; the latter in marble, the former by the aid of liquid colours, skilful in representing at one time a human being, at another a god." Solvers ponere. A Gracism for solvers in ponendo, or solvers ponendi. The artists here mentioned are taken by the poet as the respective representatives of painting and statuary.—9. Sed non haece mihi vis, &c. "But I possess no store of these things, nor hast thou a fortune or inclination that needs such curiosities." In other words: I am too poor to own such valuables, while thou art too rich and hast too many of them to need or desire any more.—11. Gaudes carminibus, &c. "Thy delight is in verses: verses we can bestow, and can fix a value on the gift." The train of ideas is as follows: Thou cares far less for the things that have just been mentioned, than for the productions of the Muse. Here we can bestow a present, and can explain, moreover, the true value of the gift. Cups, and vases, and tripods, are estimated in accordance with the caprice and luxury of the age, but the fame of verse is immortal. The bard then proceeds to exemplify the never-dying honours which his art can bestow.

13—33. Non incisa notis, &c. "Not marbles marked with public inscriptions, by which the breathing of life returns to illustrious leaders after death." Incisa is literally "cut in," or "engraved."—15. Non celeres fugae, &c. "Not the rapid flight of Hannibal, nor his threats hurled back upon him." The expression celeres fugae refers to the sudden departure of Hannibal from Italy, when recalled by the Carthaginians to make head against Scipio. He had threatened that he would overthrow the power of Rome; these threats Scipio hurled back upon him, and humbled the pride of Carthage in the field of Zama.—17. Non stipendia Carthaginis impia. "Not the tribute imposed upon perfidious Carthage." The common reading is Non incendia Carthaginis impia, which involves an historical error, in ascribing the overthrow of Hannibal and the destruction of Carthage to one and the same Scipio. The elder Scipio imposed a tribute on Carthage after the battle of Zama, the younger destroyed the city.—18. Ejus qui domita, &c. The order of construction is as follows: Clarus indicanti laudes ejus, qui reddid lucratus nomen ab Africa domita, quam, &c. Scipio obtained the agnomen of "Africanus" from his conquests in Africa, a title subsequently bestowed on the younger Scipio, the destroyer of Carthage.—20. Calabra Pierides. "The Muses of Calabria." The allusion is to the poet Ennius, who was born at Rudiae in Calabria, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or metrical chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander.—Neque si chartae silemus, &c. "Nor, if writings be silent, shalt thou reap any reward for what thou mayest have laudably accomplished." The construction in the text is mercedem (illius) quod bene feceris.—22. Quit forit Iliae, &c. "What would the son of Iliad and of Mars be now, if invidious silence had stifled the merits of Romulus?" In other words: Where would be the fame and the glory of Romulus, if Ennius had been silent in his praise. Horace alludes to
the mention made by Ennius, in his Annals, of the fabled birth of Romulus and Remus.—As regards Ilius, compare Note, Ode 3. 9. 8.—24. Obstaret. Put for obstitisset.—25. Erectum Stygiis fluctibus Acacum, &c. "The power, and the favour, and the lays of eminent poets, consecrate to immortality, and place in the islands of the blessed, Acacus rescued from the dominion of the grave." Stygiis fluctibus is here equivalent to morte.—27. Divitiis consecret insidiis. Alluding to the earlier mythology, by which Elysium was placed in one or more of the isles of the western ocean.—29. Sic Jovis interest, &c. "By this means the unwearied Hercules participates in the long-wished-for banquet of Jove." Sic is here equivalent to carminibus poëtarum.—31. Clarum Tyndaridae sidus. "By this means the Tyndaridae, that bright constellation." Understand sic at the beginning of this clause. The allusion is to Castor and Pollux. Consult note on Ode 1. 3. 2.—33. Ornatus viridi tempora pampino. We must again understand sic. "By this means Bacchus, having his temples adorned with the verdant vine-leaf, leads to a successful issue the prayers of the husbandmen." In other words: by the songs of the bards Bacchus is gifted with the privileges and attributes of divinity. Consult note on Ode 3. 8. 7.

Ode 9. In the preceding ode the poet asserts, that the only path to immortality is through the verses of the bard. The same idea again meets us in the present piece, and Horace promises, through the medium of his numbers, an eternity of fame to Lollius. My lyric poems are not destined to perish, he exclaims; for, even though Homer enjoys the first rank among the votaries of the Muse, still the strains of Pindar, Simonides, Stesichorus, Anacreon and Sappho, live in the remembrance of men; and my own productions, therefore, in which I have followed the footsteps of these illustrious children of song, will, I know be rescued from the night of oblivion. The memory of those whom they celebrate descends to after ages with the numbers of the bard, while, if a poet be wanting, the bravest of heroes sleeps forgotten in the tomb. Thy praises then, Lollius, shall be my theme, and thy numerous virtues shall live in the immortality of verse.

M. Lollius Punicus, to whom this ode is addressed, enjoyed, for a long time, a very high reputation. Augustus gave him, A. U. C. 728, the government of Galatia, with the title of praetor. He acquitted himself so well in this office, that the emperor, in order to recompense his services, named him consul, in 732, with L. Aemilius Lepidus. In this year the present ode was written, and thus far nothing had occurred to tarnish his fame. Being sent, in 737, to engage the Germans, who had made an irruption into Gaul, he had the misfortune, after some successes, to experience a defeat, known in history by the name of Lolliana Clades, and in which he lost the eagle of the fifth legion. It appears, however, that he was able to repair this disaster and regain the confidence of Augustus; for this monarch chose him, about the year 751, to accompany his grandson Caius Cæsar, into the East, as a kind of director of his youth, ("veluti moderator juventae." Vell. Pat. 2. 102.) It was in this mission to the East, seven or eight years after the death of our poet, that he became guilty of the greatest depredations, and formed secret plots, which were disclosed to Caius Cæsar by the king of the Parthians. Lollius died suddenly a few days after this, leaving behind him an odious memory. Whether his end was voluntary or otherwise Velleius Paterculus declares himself unable to decide.—We must
not confound this individual with the Lollius to whom the second and
eighteenth epistles of the first book are inscribed, a mistake into which
Dacier has fallen, and which he endeavours to support by very feeble
arguments. Sanadon has clearly shown that these two epistles are
evidently addressed to a very young man, the father, probably, of Lollia
Paulina, whom Caligula took away from C. Memmius, in order to es-
pouse her himself, and whom he repudiated soon after. We have in
Pline (N. H. 9. 35.) a curious passage respecting the enormous riches
which this Lollia had inherited from her grandfather.

I—9. 1. Ne forte credas, &c. “Do not for a moment believe that
those words are destined to perish, which I, born near the banks of the
far-resounding Aeusus, am wont to utter, to be accompanied by the
strings of the lyre through an art before unknown.” Horace alludes
to himself as the first that introduced into the Latin tongue the lyric
measures of Greece.—2. Longe sonantem natus, &c. Alluding to his
having been born in Apulia. Consult Ode 3. 30. 10.—5. Non si pri-
mares, &c. “Although the Meonian Homer holds the first rank among
poets, still the strains of Pindar and the Cean Simonides, and the threat-
ening lines of Alcesus, and the dignified effusions of Stesichorus, are not
hid from the knowledge of posterity.” More literally: “The Pindaric
and Cean Muses, and the threatening ones of Alcesus, and the dig-
nified ones of Stesichorus.” As regards the epithet Meonium, applied
to Homer, consult note on Ode, 1. 6. 2.—7. Caeo. Consult note on
Ode, 2. 1. 37.—Alcesii minaces. Alluding to the effusions of Alcesus
against the tyrants of his native island. Consult note on Ode 2. 13. 26.
—8. Stesichorique graves Camoenes: Stesichorus was a native of Himera,
in Sicily, and born about 632 B.C. He was contemporary with Sappho,
Alcesus, and Pittacus. He used the Doric dialect, and besides
hymns in honour of the gods, and odes in praise of heroes, composed
what may be called lyro-epic poems, such as one entitled “the Destruc-
tion of Troy,” and another called “the Orestiad.”—9. Nec, si quid
simul, &c. “Nor, if Anacreon, in former days, produced any sportive
effusion, has time destroyed this.” Time, however, has made fearful
ravages, for us, in the productions of this bard. At the present day, we
can attribute to Anacreon only the fragments that were collected by
Uninsius, and a few additional ones; and not those poems which com-
monly go under his name, a few only excepted.

II—49. 11. Calores Aeolii puella. “The impassioned feelings of the
Aeolian maid.” The allusion is to Sappho. Consult note on Ode, 2. 13.
24,—13. Non sola comites, &c. The order of construction is as follows:
Lascana Helene non sola arsit comites crines adulter, et mirata (est) aurum.
—14. Aurum vestibus illitum. “The gold spread profusely over his gar-
ments,” i.e. his garments richly embroidered with gold. 15. Regalesqu
cultus et comites. “And his regal splendour and retinue.” Cultus here
refers to the individual’s manner of life, and the extent of his resources.
—17. Cydonia arcu. Cydon was one of the most ancient and important
cities of Crete, and the Cydonians were esteemed the best among the
Cretan archers.—18. Non semel Ilios vexata. Troy, previous to its final
overthrow, had been twice taken, once by Hercules, and again by the
phobus was regarded as the bravest of the Trojans after Hector.—29.
Inertiae. The dative for ab inertia, by a Graecism.—30. Celata virtus.
“Merit, when uncelebrated,” i.e. when concealed from the knowledge of
posterity, for want of a bard or historian to celebrate its praises.—Nun
Ode 10. Addressed to Ligurinus.

1—7. 1. Insperata tua, &c. "When the down shall come unexpected on thy pride," i.e. When the down of advancing years shall cover the smooth cheeks of which thou art now so vain, and shall cause thy beauty to disappear. Pluma is here used in the sense of lanugo.—3. Quae nunc humeris inviolat. "That now float upon thy shoulders."—4. Est punicea flore prior rose. "Surpasses the flower of the blushing rose," i.e. the blushing hue of the rose.—5. Hispidam. "Rough with the covering of manhood." The term applies to the beard, the growth of manhood, and not, as some suppose, to the wrinkles of age.—6. Quoties te in speculo videtis alterum. "As often as thou shalt see thyself quite another person in the mirror," i.e. completely changed from what thou now art.—7. Quae mens est hodie, &c. "Why had I not, when a boy, the same sentiments that I have now, or why, in the present state of my feelings, do not my beardless cheeks return?"

Ode 11. The poet invites Phyllis to his abode, for the purpose of celebrating with him the natal day of Maecenas, and endeavours, by various arguments, to induce her to come.

1—35. 1. Est mihi nonum, &c. "I have a cask full of Alban wine, more than nine years old." The Alban wine is ranked by Pliny only as third-rate; but from the frequent commendation of it by Horace and Juvenal, we must suppose it to have been in considerable repute, especially when matured by long keeping. It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth
year.—3. Nectendis apium coronis. “Parsley, for weaving chaplets.” Nectendis coronis is for ad nectendas coronas.—4. Est edera vis multa. “There is abundance of ivy.”—5. Fulges. “Thou wilt appear more beauteous.” The future, from the old verb fulgo, of the third conjugation, which frequently occurs in Lucretius.—6. Ridet argento domus. “The house smiles with glittering silver.” Alluding to the silver vessels cleansed and made ready for the occasion, and more particularly for the sacrifice that was to take place.—Ara castis vineta venenis. The allusion is to an ara cespititia. Consult notes on Ode 1. 19, 13 and 14.—8. Spargier. An archaism for spargi. In the old language the syllable er was appended to all passive infinitives.—11. Sordidum flamma trepidant. &c. “The flames quiver as they roll the suffocating smoke through the house-top,” i.e. the quivering flames roll, &c. The Greeks and Romans appear to have been unaccustomed with the use of chimneys. The more common dwellings had merely an opening in the roof, which allowed the smoke to escape; the better class of edifices were warmed by means of pipes enclosed in the walls, and which communicated with a large stove, or several smaller ones, constructed in the earth under the building.—14. Idus tibi sunt agendas, &c. “The ides are to be celebrated by thee, a day that cleaves April, the month of sea-born Venus,” i.e. thou art to celebrate along with me the ides of April, a month sacred to Venus, who rose from the waves. The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name from the old verb idare, “to divide,” (a word of Etrurian origin, according to Macrobius, Sat. 1. 15.) because in some cases they actually, and in others nearly, divided the month.—15. Mensem Venere. April was sacred to Venus.—17. Jure solennis mibi, &c. “A day deservedly solemnised by me, and almost held more sacred than that of my own nativity.”—19. Affectantes ordinat annos. “Counts the successive number of his years.”—22. Non tuex sortis. “Above thy rank.”—25. Tenet ambustus Phaethon, &c. “Phaethon, blasted by the thunders of Jove, strikes terror into ambitious hopes,” i.e. let the fate of Phaethon be a warning to all those who seek to rise above their sphere.—28. Exemplum grave praebet. “Furnishes a strong admonition.”—27. Terrenum equitum gravis, &c. “Who disdained Bellerophon as a rider, because he was of mortal birth.”—29. Te digna. “Things suited to thy condition.”—Et ultra quam licet, &c. The construction is, et, (ut) vites disparem, putting nefas sperare ultra quam licet.—31. Disparem. “An unequal alliance.” More literally: “One, not thy equal,” i.e. whose rank in life is superior to thine.—31. Neeorum finis amorum.—“Last of my loves.”—35. Quos reddas, “Which thou mayest recite.” The poet invites her to come to him, and learn these measures from his instructions. When she has learnt them, they are to form part of the intended celebration.

Ode 12. It has never been satisfactorily determined, whether the present ode was addressed to the poet Virgil, or to some other individual of the same name. The individual here designated by the appellation of Virgil (be he who he may) is invited by Horace to an entertainment where each guest is to contribute his quota. The poet agrees to supply the wine, if Virgil will bring with him, as his share, a box of perfumes. He urges him to lay aside for a moment his eager pursuit of gain, and his schemes of self-interest, and to indulge in the pleasures of festivity.
1—27. 1. Jam veris comites, &c. "Now, the Thracian winds, the companions of Spring, which calm the sea, begin to swell the sails." The allusion is to the northern winds, whose home, according to the poets, was the land of Thrace. These winds began to blow in the commencement of Spring. The western breezes are more commonly mentioned in descriptions of spring, but, as these are changeable and inconsistent, the poet prefers, on this occasion, to designate the winds which blow more steadily at this season of the year.—4. Hiberna nica. "By the melting of the winter snow."—6. Infelix avus. The reference is here to the nightingale, and not to the swallow. Horace evidently alludes to that version of the story which makes Progne to have been changed into a nightingale and Philomela into a swallow.—Et Cecropiae domus, &c. "And the eternal reproach of the Attic line, for having too cruelly revenged the brutal lusts of kings." Cecropia is here equivalent simply to Atticae, as Pandion, the father of Progne, though king of Athens, was not a descendant of Cecrops.—11. Desum. Alluding to Pan.—Nigri colles. "The dark hills," i. e. gloomy with forests. Among the hills, or, more properly speaking, mountains of Arcadia, the poets assigned Lycaeus and Maenalus to Pan as his favorite retreats.—13. Adduceret/staticorum. "The season of the year brings along with it thirst," i. e. the heats of spring, and the thirst produced by them, impel us to the wine-cup.—14. Pressum Calibus Librum. "The wine pressed at Cales." Consult note on Ode 1. 20. 9.—15. Junu num nobilitum clicens. Who the "juvenes nobilis" were, to whom the poet here alludes, it is impossible to say: neither is it a matter of the least importance. Those commentators who maintain that the ode is addressed to the bard of Mantua, make them to be the young Nero, Druusus and Tiberius, and Döring, who is one of the number that advocate this opinion relative to Virgil, regards eis ens as equivalent to the German Günstling, "favourite."—16. Vero vina mercerius. "Thou shalt earn thy wine with spikenard." Horace, as we have already stated in the introductory remarks, invites the individual, whom he here addresses, to an entertainment, where each guest is to contribute his quota. Our poet agrees to furnish the wine, if Virgil will supply perfumes, and hence tells him he shall have wine for his spikenard.—17. Parovus onyx. "A small alabaster box."—Eticiet cadum. "Will draw forth a cask," i. e. will cause me to furnish a cask of wine for the entertainment. The opposition between parvos onyx and cadum is worthy of notice.—18. Qui nunc Sulpitiae, &c. "Which now lies stored away in the Sulpiician repositories." Consult note on Ode 3. 20. 7. According to Porphyrian in his scholia on this passage, the poet alludes to a certain Sulpicium Galba, a well known merchant of the day. —19. Donare largus. A Greecism for largus donandi, or ad donandum. —Anara cursum. "Bitter cares." An imitation of the Greek idiom, (δορικα τοιν μυρυδους), in place of the common Latin form amares curas. —21. Cum tua merce. "With thy club," i. e. with thy share towards the entertainment; or, in other words, with the perfumes. The part furnished by each guest toward a feast, is here regarded as a kind of merchandise, which partners in trade throw into a common stock that they may divide the profits.—22. Non ego te metis immumen, &c. "I do not intend to moisten thee, at free cost, with the contents of my cups, as the rich man does in some well-stored abode."—26. Nigrorumque memor ignium. "And, mindful of the gloomy fires of the funeral pile," i. e. of the shortness of existence.—27. Musce stultitiam consitibus breven, &c. "Blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion." Desipere properly signifies "to play the fool," and
hence we obtain other kindred meanings, such as, "to indulge in festive enjoyment," "to unbend," "give loose," &c.

Ode 13. Addressed to Lyce, now advanced in years.

5—28. 5. Tremula. Alluding to the failure of the voice through age. —7. Doctae psallere. A Grecism for doctae psallendi, or in psallendo. "Skilled in music and in song." Psalio (from the Greek ψαλω) here means to play on a musical instrument, and accompany it with the voice. Its primitive signification, however, like that of the Greek verb whence it is derived, refers to instrumental performance alone.—8. Excubat. "Keeps watch." Cupid stations himself in the cheeks of Chis, watching for his victims.—9. Importumus. "The cruel boy." Ironical.—12. Capitis nives. "The snows of thy head," i.e. thy locks whitened with the snow of years.—13. Nec Coae referunt jam tibi purpurea, &c. "Now, neither the purple vestments of Coae, nor sparkling jewels, bring back to thee the moments, which the fleeting day has recorded and shut up in the public registers."—Coae purpurea. The island of Coae was famed for the manufacture of a species of vestments, termed, from the place where they were made, Coan, (vestes Coen.) They were made of silk, and are described as fine, thin, and indeed almost transparent.—17. Venus. "Thy beauty."—Decens motus. "Thy graceful deportment."—18. Illius, illius. "Of that Lyce, that Lyce."—20. Surprucat. For surripucat.—21. Felix post Cinaram, &c. "Ah form, once yielding in beauty to Cinara alone, and famed for every pleasing charm." Facies here applies to the entire form, and not merely to the features. Consult note on Ode 4. 1. 3.—24. Servatura diu parem, &c. "Intending to preserve Lyce for a long period, so as to be equal to the years of an old crow," i.e. until she should become a rival in years with the aged crow. Consult note on Ode 3. 17. 13.—28. Dilapsam in cineres facem. "The torch that had once inflamed them, reduced to ashes."

Ode 14. We have already stated, in the introductory remarks to the fourth ode of the present book, that Horace had been directed by Augustus to celebrate in song the victories of Drusus and Tiberius. The pieces to which we have alluded, is devoted, in consequence, to the praises of the former, the present one to those of the latter, of the two princes. In both productions, however, the art of the poet is shown in ascribing the success of the two brothers to the wisdom and fostering counsels of Augustus himself.

1—15. 1. Quae cura Patrum, &c. "What care on the part of the Fathers, or on the part of the Roman people at large, can, by offerings rich with honours, perpetuate to the latest ages, O, Augustus, the remembrance of thy virtues, in public inscriptions and recording annals?"—2. Muneribus. Alluding to the various public monuments, decrees, &c. proceeding from a grateful people.—4. Titulos. The reference is to public inscriptions of every kind, as well on the pedestals of statues, as on arches, triumphal monuments, coins, &c.—Memoresque fastos. Consult note on Ode 3. 17. 4.—5. Eternet. Varro, as quoted by Nonius, (2. 57.) uses this same verb: "Litteres ac laudibus aternare."—7. Quem leges Expetes Latinae, &c. "Whom the Vindelici, free before from Ro-
man sway, lately learned what thou couldst do in war." Or, more freely and intelligibly, "Whose power in war the Vindelici, &c. lately experienced." We have here an imitation of a well-known Greek idiom.—

8. Vindelici. Consult note on Ode 4. 4. 18.—16. Genaunos, implacum genus, Brunnsque veloces. The poet here substitutes for the Ræti and Vindelici of the 4th Ode, the Genauni and Breuni, Alpine nations, dwelling in their vicinity and allied to them in war. This is done apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni and Breuni occupied the Val d'Ago and Val Braunia, to the east and northeast of the Lago Maggiore (Lacus Verbanus).—13. Deject acer plus vice simplici. "More than once bravely overthrew."—14. Major Neronum. "The elder of the Neros." Alluding to Tiberius, the future emperor. 15. Immanesque Rætos auspiciis, &c. "And under thy favouring auspices, drove back the ferocious Ræti." In the time of the republic, when the consul performed any thing in person, he was said to do it by his own conduct and auspices (ductu, vel imperio, et auspicio suo;) but if his lieutenant, or any other person, did it by his command, it was said to be done, auspicio consulis, duci legati, under the auspices of the consul, and the conduct of the legatus. In this manner the emperors were said to do every thing by their own auspices, although they remained at Rome. —By the Ræti in the text are meant the united forces of the Ræti, Vindelici, and their allies. The first of these constituted, in fact, the smallest part, as their strength had already been broken by Drusus. Compare Introductory Remarks to the fourth Ode of this book.

17—33. 17. Spectandum in certamine Martio, &c. "Giving an illustrious proof in the martial conflict, with what destruction he could overwhelm those bosoms that were devoted to death in the cause of freedom." The poet here alludes to the custom prevalent among these, and other barbarous nations, especially such as were of Germanic or Celtic origin, of devoting themselves to death in defence of their country's freedom.—21. Exercit. "Tames."—Pleiadum choro scindente rubis, &c. "When the dance of the Pleiades is severing the clouds." A beautiful mode of expressing the rising of these stars. The Pleiades are seven stars in the neck of the bull. They are fabled to have been seven of the daughters of Atlas, whence they are also called Atlantides. (Virg. Georg. 1. 221.) They rise with the sun on the tenth day before the Calends of May (22d. April) according to Columella. The Latin writers generally call them Vergiliana, from their rising about the Vernal Equinox. The appellation of Pleiades is supposed to come from ρλεια, "to sail," because their rising marked the season when the storms of winter had departed, and every thing favoured the renewal of navigation. Some, however, derive the name from πλεῖος, because they appear in a cluster, and thus we find Manilius calling them "situs glomerabili."—24. Medios per ignes. Some commentators regard this as a proverbial expression, alluding to an affair full of imminent danger, and compare it with the Greek δια πλησπος μολισ τω πέτρας, "to sail," because their rising marked the season when the storms of winter had departed, and every thing favoured the renewal of navigation. Some, however, derive the name from πλεῖος, because they appear in a cluster, and thus we find Manilius calling them "situs glomerabili."—25. Sic turifornis voluitur Auidus. "With the same fury is the bull-formed Auidus rolled along." The epithet turifornis, analogous to the Greek ταύρηφος, alludes either to the bull's head, or to the horns with which the gods of rivers were anciently represented. The scholiast on Euripides (Orest. 1378.) is quite correct in referring the explanation of this to the roaring of their waters. Consult note on Ode,
3.30. 10.—26. Quae regna Dauni, &c. “Where it flows by the realms of Apulian Daunus,” i.e. where it waters the land of Apulia. Praefuit. For praetorius. Compare Ode 4. 3. 10.—29. 5gmina serrata. “The iron-clad bands.”—31. Metendo. “By mowing down.”—32. Sine clade. “Without loss to himself,” i.e. with trivial injury to his own army.—33. Consilium et tuos diros. “Thy counsel and thy favouring gods,” i.e. thy counsel and thy auspices. By the expression tuos dirōs, the poet means the favour of heaven, which had constantly accompanied the arms of Augustus: hence the gods are, by a bold figure, called his own. A proof of this favour is given in the very next sentence, in which it is stated, that, on the fifteenth anniversary of the capture of Alexandria, the victories of Drusus and Tiberius were achieved over their barbarian foes.

34—52. 34. Nam, tibi quo die, &c. “For, at the close of the third idium from the day on which the suppliant Alexandria opened wide to thee her harbours and deserted court, propitious fortune gave a favourable issue to the war.” Alexandria was taken A.D. 724, and the war with the Raetii and Vindelici was brought to a close A.D. 739.—36. Vacuum aestam. Alluding to the retreat of Antony and Cleopatra into the monument.—37. Lustro. Consult note on Ode 2. 4. 22.—41. Consulter. Consult note on Ode, 2. 6. 2.—42. Medique. Compare Introductory Remarks, Ode 3. 5, and note on Ode, 1. 26. 3.—Induce. Consult note on Ode, 1. 12. 55.—Scythe. Consult notes on Ode 2. 9. 23, and 3. 8. 23.—43. Tutela presens. Consult note on Ode 3. 5. 9.—44. Domina. “Mistress of the world.”—45. Fontium qui celat origenis Nilus. The Nile, the chief river of the old world, still conceals, observes Malte-Brun, its true sources from the research of science. At least scarcely any thing more of them is known to us now than was known in the time of Eratosthenes.—46. Ister. The Danube. The poet alludes to the victories of Augustus over the Dacians, and other barbarous tribes dwelling in the vicinity of this stream.—46. Rapidus Tigris. The reference is to Armenia, over which country Tiberius, by the orders of Augustus, A.D. 734, placed Tigranes as king. The epithet here applied to the Tigris is very appropriate. It is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of Tigr in the Median tongue, Digit in Arabic, and Hiddegel in Hebrew; all which terms denote the flight of an arrow.—47. Beluos. “Teeming with monsters.”—48. Britannia. Consult note on Ode, 3. 5. 3.—49. Non parentis funera Galliae. Lucan (1. 459, seqq.) ascribes the contempt of death, which characterised the Gauls, to their belief in the metempsychosis as taught by the Druids.—50. Audit. “Obey.”—51. Sygambri. Consult note on Ode, 4. 2. 36.—52. Compositis armis. “Their arms being laid aside.”

Ode 15. The poet signifies, that, when about to celebrate in song the battles and victories of Augustus, Apollo reproved him for his rash attempt, and that he thereupon turned his attention to subjects of a less daring nature, and more on an equality with his poetic powers. The bard therefore sings of the blessings conferred on the Roman people by the glorious reign of the monarch—the closing of the temple of Janus—the prevalence of universal peace—the revival of agriculture—the re-establishment of laws and public morals—the re-kindling splendour of the Roman name.

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Hence the concluding declaration of the piece, that Augustus shall receive divine honours, as a tutelary deity, from the hands of a grateful people.

1—31. 1. Phoebus volentem, &c. "Phoebus sternly reproved me, when wishing to tell on the lyre of battles and subjugated cities, and warned me not to spread my little sails over the surface of the Tuscan sea." To attempt, with his feeble genius, to sing the victories of Augustus is, according to the bard, to venture in a little bark on a broad tempestuous ocean.

5. Fruges uberae. "Abundant harvests." Alluding to the revival of agriculture after the storms of war."—6. Et signa nostro restituit Jovi. "And has restored the Roman standards to our Jove." An allusion to the recovery of the standards lost in the overthrow of Crassus and the check of Antony. Consult note on Ode, I. 26. 3. and Introductory Remarks, Ode 3. 5.—6. Et vacuum duellis, &c. "And has closed the temple of Janus Quirinus, free from wars." The temple of Janus was open in war and closed in peace. It had been closed previously to the reign of Augustus, once in the days of Numa, and a second time at the conclusion of the first Punic War. Under Augustus it was closed thrice: once in A. U. C. 725, after the overthrow of Antony, (compare Orosius, 6. 22, and Dio Cassius, 51. 20.) again in A. U. C. 729, after the reduction of the Cantabri, (compare Dio Cassius, 53. 28.) and the third time, when the Dacians, Dalmatians, and some of the German tribes were subdued by Tiberius and Drusus. (Compare Dio Cassius, 54. 36.) To this last Horace is here supposed to allude.—9. Et ordinem rectum, &c. The order of construction is as follows: et inject, frena, Licentia evagant, extra rectum ordinem. "And has curbed unbridled Licentiousness." Consult note on Ode, 4. 5. 29.—12. Veteres artes. "The virtues of former days."—16. Ab Hesperio cubitis. "From his resting-place in the west."—18. Excipiam. "Shall drive away repose."—20. Inimicis. "Embroid." 21. Non qui profundum, &c. Alluding to the nations dwelling along the borders of the Danube, the Germans, Reti, Dacians, &c.—22. Edicta Iulia. "The Julian edicts." The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.—Geta. Consult note on Ode, 3. 24. 11.—23. Seres. Consult note on Ode, 1. 12. 55. Florus states, that the Seres sent an embassy, with valuable gifts, to Augustus. (4. 12. 61.)—Invidio Perse. "Or the faithless Parthians."—24. Tamam prope flumen orti. Alluding to the Scythians. Among the embassies sent to Augustus, was one from the Scythians.—25. Et profuturis lucibus et sacris. "Both on common and sacred days." Consult note on Ode, 1. 18. 7.—26. Munera Liberi. Consult note on Ode, 1. 18. 7.—29. Virtute functae. "Authors of illustrious deeds."—30. Lydis remissa carmine tibiis. "In song, mingled alternate with the Lydian flutes," i.e. with alternate vocal and instrumental music. The Lydian flutes were the same with what were called the right-handed flutes. Among the ancient flutes, those most frequently mentioned are the tibia dextra and sinistra, pares and imparis. It would seem that the double flute consisted of two tubes, which were so joined together as to have but one mouth, and so were both blown at once. That which the musician played on with his right-hand was called tibia dextra, the right-handed flute; with his left, the tibia sinistra, the left-handed flute. The latter had but few holes, and sounded a deep, serious bass; the other had many holes, and a sharper and livelier tone. The right-handed flutes, as has already been remarked, were the same with what were called the Lydian, while the left-handed were identical with what were denominated the Tyrian. —31. Jhms pregenlem Venere. An allusion to Augustus, who had passed by adoption
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into the Julian family, and consequently claimed descent, with that line, from Ascanius, the grandson of Anchises and Venus.

EPODES.

The term Epode (Ἐποδή) was used in more than one signification. It was applied, in the first place, to an assemblage of Lyric verses immediately succeeding the Strophe and Antistrophe, and intended to close the period or strain. Hence the name itself from ἐπὶ and ὁδὸς, denoting something sung after another piece. In the next place, the appellation was given to a small Lyric poem, composed of several distichs, in each of which the first verse was an iambic Trimeter (six feet), and the last a dimeter (four feet). Of this kind were the Epodes of Archilochus, mentioned by Plutarch, in his Dialogue on Music, (c. 28.—vol. 14. p. 234. ed. Hutton.) and under this same class are to be ranked a majority of the Epodes of Horace. Lastly, the term Epode was so far extended in signification, as to designate any poem in which a shorter verse was made to follow a long one, which will serve as a general definition for all the productions of Horace that go by this name. Compare, in relation to this last meaning of the word, the language of Hesychion, (de Metr. p. 70: ed. Pouw.) δει τοις ποιηματι και οἱ ἐν αὐτοῖς ὁποια ποιήματα ἔγραψεν, ἦν μεγάλη στίχως ἡ παρτίδος τοι ἑποδής, where παρτίδος corresponds to the Latin parsim, and refers to a verse unequal to one which has gone before, or, in other words, less than it.

Epode 1. Written a short time previous to the battle of Actium. The bard offers himself as a companion to Mæcenas, when the latter was on the eve of embarking in the expedition against Antony and Cleopatra, and expresses his perfect willingness to share every danger with his patron and friend. Mæcenas, however, apprehensive for the poet's safety, refused to grant his request.

1.—13. 1. His Liburnis, &c. “Dear Mæcenas, wilt thou venture in the light Liburnian galleys amid the towering bulwarks of the ships of Antony?” If we credit the scholiast Acron, Augustus, when setting out against Antony and Cleopatra, gave the command of the Liburnian galleys to Mæcenas.—5. Quid nos, quibus te, &c. The ellipses are to be supplied as follows: Quid nos iactamus, quibus vita est iucunda si te superstiti vivitur, si contra accident, gravis? “And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burden?”—7 Jussi. Understand a te.—9. An hinc laborem, &c. “Or shall I endure the toils of this campaign with that resolution with which it becomes the brave to bear them?”—12. In hospitalem Caucasum. Consult note on Ode 1. 22. 6.—13. Occidentis usque ad ultimum sinum. “Even to the farthest bay of the west,” i. e. to the farthest limits of the world on the west.—18. Major habet. “More powerfully possesses.”—Ut assidens implemibus, &c. “As a bird, sitting near her unsheathed young, dreads the approaches of serpents more for them when left by her, unable, however, though she be with them, to render any greater aid on that account to her
offspring placed before her eyes." A poetical pleonasm occurs in the term *præsentibus*, and, in a free translation, the word may be regarded as equivalent simply to *sit*. The idea intended to be conveyed by the whole sentence is extremely beautiful. The poet likens himself to the parent bird, and, as the latter sits by her young, though even her presence cannot protect them, so the bard wishes to be with his friend, not because he is able to defend him from harm, but that he may fear the less for his safety while remaining by his side.

23—29. 23. *Libenter hoc et omne, &c.* The idea intended to be conveyed is as follows: I make not this request in order to obtain from thee more extensive possessions, the usual rewards of military service, but in the spirit of disinterested affection, and with the hope of securing still more firmly thy friendship and esteem.—25. *Non ut iuvenis, &c.* An elegant hypallage for *non ut plurès iuvenis illigati meâs aratris nitantur.* "Not that more oxen may toil for me, yoked to my ploughs," i.e. not that I may have more extensive estates.—27. *Pecuræ Calabris, &c.* "Nor that my flocks may change Calabrian for Lucanian pastures, before the burning star appears," i.e. nor that I may own such numerous flocks and herds, as to have both winter and summer pastures. An hypallage for *Calabra pascus mutet Lucantis.* The more wealthy Romans were accustomed to keep their flocks and herds in the rich pastures of Calabria and Lucania. The mild climate of the former country made it an excellent region for winter pastures; about the end of June, however, and a short time previous to the rising of the dog-star, the increasing heat caused these pastures to be exchanged for those of Lucania, a cool and woody country. On the approach of winter, Calabria was re-visited.—29. *Nec ut superint, &c.* "Nor that my glittering villa may touch the Circæan walls of lofty Tusculum," i.e. nor that my Sabine villa may be built of white marble, glittering beneath the rays of the sun, and be so far extended as to reach even to the walls of Tusculum. The distance between the poet's farm and Tusculum was more than twenty-five miles.—*Candens.* Alluding to the style of building adopted by the rich.—*Tusculi Circæa mania.* Tusculum was said to have been founded by Telephonus, the son of Ulysses and Circe. Compare Ode 3. 29. 8.

33—34. 33. *Chremes.* Acron supposes the allusion to be to Chremes, a character in Terence. This, however, is incorrect. The poet refers to one of the lost plays of Menander, entitled the "Treasure," (*Greeked*), an outline of which is given by Donatus in his notes on the *Eunuch* of Terence, (Prol. 10.) A young man, having squandered his estate, sends a servant, ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground, in which the monument stood, to a covetous old man, to whom the servant applied to help him to open the monument; in which they discovered a hoard of gold and a letter. The old man seizes the treasure, and keeps it, under pretense of having deposited it there, for safety, during times of war, and the young fellow goes to law with him.—34. *Discinctus aut perdam ut nopes.* "Or squander away like a dissolute spendthrift." Among the Romans, it was thought effeminate to appear abroad with the tunic loosely or carelessly girded. Hence *cinctus* and *succinctus* are put for *industrius, expeditus*, or *gnarus*, diligent, active, clever, because they used to gird the tunic when at work: and, on the other hand, *discinctus* is equivalent to *iners, molís, ignamus*, &c.—*Nopes.* The primitive meaning of this term is "a grandson:" from the too great indulgence, however, generally shown by grandfathers, and the ruins
consequences that ensued, the word became a common designation for a prodigal.

ÉPISODE 2. The object of the poet is to show with how much difficulty a covetous man disengages himself from the love of riches. He, therefore, supposes an usurer, who is persuaded of the happiness and tranquillity of a country life, to have formed the design of retiring into the country and renouncing his former pursuits. The latter calls in his money, breaks through all engagements, and is ready to depart, when his ruling passion returns, and once more plunges him into the vortex of gain.—Some commentators, dissatisfied with the idea that so beautiful a description of rural enjoyment should proceed from the lips of a sordid usurer, have been disposed to regard the last four lines of the epode as spurious, and the appendage of a later age. But the art of the poet is strikingly displayed in the very circumstance which they condemn, since nothing can show more clearly the powerful influence which the love of riches can exercise over the mind, than that one who, like Alphius, has so accurate a perception of the pleasures of a country life, should, like him, sacrifice them all on the altar of gain.

1—22. 1. Procul negotios. "Far from the busy scenes of life."—2. Ut prisea gens mortalium. An allusion to the primitive simplicity of the golden age.—3. Exercet. "Ploughs."—4. Solutus omni senore. "Freed from all manner of borrowing and lending," i. e. from all money-transactions. The interest of money was called senus, or usura. The legal interest at Rome, toward the end of the republic and under the first emperors, was one As monthly for the use of a hundred, equal to 12 per cent. per annum. This was called usura centesima, because in a hundred months the interest equalled the capital.—5. Nescus excitatur, &c. "Neither as a soldier is he aroused by the harsh blast of the trumpet, nor does he dread, as a trader, the angry sea."—7. Forum. "The courts of law."—11. Superba cives, &c. "The splendid thresholds of the more powerful citizens. The portals of the wealthy and powerful. Some, however, understand by superba, an allusion to the haughtiness displayed by the rich towards the clients at their gates. In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations.—13. Inserit. "Ingraitis."—13. Mugientium. Understand boun.—16. Ervatet. "Grazing."—16. Infirmas. "Tender." Compare the remark of Döring: "Natura enim suas imbicelles sunt ones."—17. Decorum mitibus pastis. "Adorned with mellow fruit."—19. Insitiva pirra. "The pears of his own grafting."—20. Certandum et usum, &c. "And the grape vicing in hue with the purple." Purpurea is the dative, by a Graecism, for the ablative.—21. Priape. Priapus, as the god of gardens, always received, as an offering, the first produce of the orchards, &c. Compare note on Ode 3. 29. 22.—Tutor fascium. "Tutelary god of boundaries."

24—47. 24. In tenaci gramine. "On the matted grass." The epithet tenaci may also, but with less propriety, be rendered, "tenacious," or "strong-rooted."—25. Labuntur altis, &c. "In the mean time the streams glide onward beneath the high banks." Some editions have rivi for riperis, but the expression altis riperis ("with their deep waters") does not suit the season of summer so well as altis riperis, which alludes to the
decrease of the waters by reason of the summer heats,—26. Querulous.
"Utter their plaintive notes."—27. Fronsque lymphis, &c. "And the
leaves murmur amid the gently flowing waters," i.e., the pendant
branches murmur, as they meet the rippling current of the gently-flowing
"The wintry season of tempestuous Jove." The allusion is to the tem-
pests, intermingled with thunder, that are prevalent in Italy at the com-
 mencement of winter.—30. Comparat, "Collects together."—31. Mal-
ta cane. "With many a bound."—33. Aut amite levii, &c. "Or spreads
the fine nets with the smooth pole." Amnis denotes a pole or staff
support neta.—Levi. We have rendered this epithet, as coming from
levi; it may also, however, have the meaning of "light," and be
regarded as coming from levus. Consult note, page xviii., of this volume.
—35. Adeosam, "From foreign elmes." Alluding to the migratory
habits of the crane, and its seeking the warm climate of Italy at the
approach of winter. Cranes formed a favourite article on the tables of the
rich.—37. Quis non malarem, &c. "Who, amid employments such as
these, does not forget the anxious cares which love carries in its train?"
Complete the ellipsis as follows: Quis non obliviscitur malarem curam
quae curas, &c.—39. In partem juvat, &c. "Aid, on her side, in the ma-
 nagement of household affairs, and the rearing of a sweet offspring."—41.
Sabina. The domestic virtues and the strict morality of the Sabines are
frequently alluded to by the ancient writers.—42. Scari. The Scarus ("Scar," or "Char,")
was held in high estimation by the ancients. Pliny (H. N. 9. 17.) remarks
of it, that it is the only fish which ruminates: an observation which
had been made by Aristotle before him; and hence, according to this latter
writer, the name Ρυθρος given to it by the Greeks. The ancients, however,
were mistaken, on this point, and Buffon has corrected their error.
The roasted Scarus was a favourite dish (compare Athenaeus 7. ed. Schwyzer.
vol. 3. p. 175.) and the liver of it was particularly commended.—51. Si
quos Eda, &c. "If a tempest, thundered forth over the Eastern waves,
turn any of their number to this sea."—53. Afra avis. "The Guinea-
fowl." Some commentators suppose the turkey to be here meant, but
erroneously, since this bird was entirely unknown to the ancients. Its
native country is America. On the other hand, the Guinea fowl (Muni-
da Meleagris) was a bird well known to the Greeks and Romans.—54.
Atteneus Ionius. "The Ionian attagen." A species, probably, of heath-
Schweig.) describes it as being a little larger than a partridge, having
its back marked with numerous spots, in colour approaching that of a
tile, though somewhat more reddish. Mr. Walpole thinks it is the same
with the Tetrao Francolinus. (Walpole’s Collect. vol. 1. p. 262. in notis.)

57—67. 57. Herba lapathi. The lapathum, a species of sorrel, takes
its name (λάπηθος) from its medicinal properties, (λάθως, purga)—
EXPLANATORY NOTES.—EPIDEM III.

88. Make. Compare note on Ode 1. 31. 16.—59. Terminallbus. The Terminis, or festival of Terminus, the god of boundaries, were celebrated on the 23rd of February (7th day before the Calends of March.)—60. Hedus erupit lupus. Compare the explanation of Gesner. "Ad frugos laelam rusticae revertur. Non maceraturus pater familias hadrum integrum, epulatur erupit lupus, et aliqui perdurum."—65. Postasque vernas, &c. "And the slaves ranged around the shining Lares, the proof of a wealthy mansion." The epithet residentes is well explained by Döring: "Ignis in foco accessit splendore refugentes."—67. Hac ubi locutus, &c. "When the usurer Alphius had uttered these words, on the point of becoming an inhabitant of the country, he called in all his money on the Ides—on the Calends (of the ensuing month) he seeks again to lay it out!" The usurer, convinced of the superior felicity which a country-life can bestow, calls in all his outstanding capital, for the purpose of purchasing a farm; but when the Calends of the next month arrive, and bring with them the usual period for laying out money at interest, his old habits of gain return, the picture which he has just drawn fades rapidly from before his view, and the intended cultivator of the soil becomes once more the usurer Alphius.—Among the Romans, the Calends and Ides were the two periods of the month when money was either laid out at interest, or called in. As the interest of money was usually paid on the Calends, they are hence called tristes (Serm. 1. 3. 87.) and celeres. (Ovid. Rem. Am. 561.) and a book in which the sums demanded were marked, was termed Calendarium. (Senec. Benef. 1. 2. and 7. 10. Id. Ep. 14. 87.)

Epode 3. Maccenas had invited Horace to sup with him, and had sportively placed, amid the more exquisite viands, a dish highly seasoned with garlic: (moretum allatum. Compare Donatus, ad Terent. Phorm. 2. 2.) Of this the poet partook, but having suffered severely in consequence, he here wreaks his vengeance on the offending plant, describing it as a sufficient punishment for the blackest crimes, and as forming one of the deadliest of poisons.

1–20. 1. Olim. "Hereafter."—3. Edit cucus, &c. "Let him eat garlic, more noxious than hemlock." The poet recommends garlic as a punishment, instead of hemlock, the usual potion among the Athenians. Edit is given for edat, according to the ancient mode of infecting, edit, edit; like sim, sis, sit. This form is adopted in all the best editions. The common reading is Edat.—4. O dura messorum illa. Garlick and wild-thyme (serpyllum,) pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers, and those who had laboured in the heat. The poet expresses his surprise at their being able to endure such food.—5. Quid hoc veneni, &c. "What poison is this that rages in my vitals?"—6. Viperinus cretrawn. The blood of vipers was regarded by the ancients as a most fatal poison.—7. Felelii. In the sense of latuit.—An malos Canidia, &c. "Or did Canidia dress the deadly dish?" Canidia, a reputed sorceress, ridiculed by the poet in the fifth Epode. Compare the Introductory Remarks to that piece.—9. Ut. "When."—11. Ignota tauris, &c. An hypallage for ignoma tauros illigaturum jugis. An allusion to the fire-breathing bulls that were to be yoked by Jason as one of the conditions of his obtaining from Aeetes the golden fleece.—12. Peruzit hoc Iasonem. Medea gave Jason an unguent, with which he was to anoint his person, and by the virtues of which he was to be safe from harm. The poet pleasantly
asserts, that this was none other than the juice of garlic.—13. Hoc delibatis, &c. “By presents infected with this having taken vengeance on her rival, she fled away on a winged serpent.” Alluding to the fate of Creusa, or Glaucë, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents.—15. Nec tenuissimum, &c. “Nor hath such scorching heat from the stars ever settled on thirsty Apulia.” The allusion is to the supposed influence of the dog-star in increasing the summer heats.—17. Nec nescias hermosae, &c. “Nor did the fatal gift burn with more fury on the shoulders of the indefatigable Hercules.” The reference is to the poisoned garment which Dejanira sent to Hercules, and which had been dipped in the blood of the Centaur Nessus, slain by one of the arrows of Hercules.—19. Si quid tenuissimum, &c. “If thou shalt ever desire such food as this,” i.e. such food as garlic. *Concupiscentia* is equivalent in spirit to *comederis.*—20. Joscet. This epithet is here used, not with reference to the general character of Mæcenas, but simply in allusion to the practical joke which he had played off at the expense of the bard. Compare Introductory Remarks.

**Episode 4.** Addressed to some individual, who had risen amid the troubles of the civil war from the condition of a slave to the rank of military tribune and to the possession of riches, but whose corrupt morals and intolerable insolence had made him an object of universal detestation. The bard indignantly laments, that such a man should be enabled to display himself proudly along the Sacred Way, should be the owner of extensive possessions, and should, by his rank as tribune, have it in his power to sit among the Equites at the public spectacles in advance of the rest of the people. The scholiasts Acron and Porphyrian make this Epode to have been written against Menas, the freedman of Pompey, an opinion adopted by the earlier commentators. In most MSS. too, it is inscribed to him. The more recent editors, however, have rejected this supposition, and with perfect propriety. We read no where else of Menas having obtained the office of military tribune, nor of any servile punishments which he had undergone in a peculiar degree, while still in a state of slavery, neither is any mention made here of that perfidy and frequent changing of sides which formed so great a blot in the character of this individual. Consult note on Ode 3. 16. 15.

1—9. 1. Lupis et agnis, &c. “There is as strong an aversion on my part towards thee, O thou, whose back has been galled by the Iberian lash, and whose legs have been lacerated by the hard fetter, as falls by nature to the lot of wolves and lambs.”—3. Iberis funibus. Alluding to a lash composed of ropes made of the *sartum,* or Spanish broom.—4. Dura compede. Among the Romans, the worse kind of slaves were compelled to work in fetters, as well as in the *ergastulum,* or work-house, as in the fields.—7. Sacram metiente te viam. “As thou struttest proudly along the Sacred Way.” The term *metiente* well describes the affected dignity of the worthless upstart, in his measuring, as it were, his very steps.—Sacram viam. The sacred way was a general place of resort for the idle, and for those who wished to display themselves to public view. Compare Sat. 1. 9. 1.—8. Cum bis trium phœrum toga. The wealthy and luxurious were fond of appearing abroad in long and loose gowns, as a mark of their opulence and rank.—9. Ut
EXPLANATORY NOTES.—EPISODE V.

11—20. 11. Sectus flagellis, &c. "This wretch, (say they) cut with the rods of the triumvirs until the beadle was weary," &c. The allusion is to the Triumviri Capitales, who judged concerning slaves and persons of the lowest rank, and who also had the charge of the prison and of the execution of condemned criminals.—13. Anrei. In the sense of possesset.—Fulveni fundi. The wealthy Romans were accustomed to have large possessions in the fertile territory of Campania, which is here designated by the name of its celebrated vineyards.—14. Et Appiam mensis terit. "And wears out the very Appian way with his horses," i.e. is constantly frequenting the Appian way with his long train of equipage.—15. Sedilibusque magnus, &c. According to the law of L. Roscius Otho, passed A. U. C. 686, fourteen rows of benches, immediately after the orchestra, a place where the senate sat, were appropriated in the theatre and amphitheatre for the accommodation of the knights. As the tribunes of the soldiers had an equal right with the Equites, they were entitled to seats in this same quarter; and hence the individual to whom the poet alludes, though of servile origin, boldly takes his place on the foremost of the equestrian benches, nor fears the law of Otho.—17. Quid attinet, &c. "To what purpose is it, that so many vessels, their beaks armed with heavy brass, are sent against pirates and a band of slaves, if this wretch is made a military tribune?" The idea intended to be conveyed is as follows: Why go to so much expense in equipping fleets against pirates and slaves, when slaves at home elevate themselves to the highest stations. The allusion appears to be to the armament fitted out by Octavianus (Augustus) against Sextus Pompeius, A. U. C. 718, whose principal strength consisted of pirates and fugitive slaves.—20. Tribuno militum. In each legion there were six military tribunes, each of whom in battle seems to have had charge of ten centuries, or about a thousand men; hence the corresponding Greek appellation is χιλιάρχης.

EPISODE 5. The bard ridicules Canidia, who, herself advanced in years, was seeking by incantations and charms to regain the affections of the old and foolish Varus. A strange scene of magic rites is introduced, and the piece opens with the piteous exclamations of a boy of noble birth, whom Canidia and her associate hags are preparing to kill by a slow and dreadful process, and from whose marrow and dried liver a philtre or love-potion is to be prepared, all-powerful for recalling the inconstant Varus. It will be readily perceived that the greater part of this is mere fiction, and that the real object of the poet is to inflict well-merited chastisement on those females of the day, in whose licentious habits age had been able to produce no alteration, and who, when their beauty had departed, had recourse to strange and superstitious expedients for securing admirers.

1—24. 1. At, O deorum, &c. The scene opens, as we have already remarked, with the supplications of a boy, who is supposed to be surrounded by the hags, and who reads their purpose in their looks. He conjures them to have compassion on him by the tenderness of mothers for their children, by his birth, and by the justice of the gods.—4. Truces. "Fiercely turned."—5. Portibus vertis. Alluding to the frequent stealing of infants on the part of these hags.—7. Per hoc inane, &c. "By this vain
ornament of purple." Young men of family wore a gown bordered with purple, called the toga praetexta, until the age of seventeen, when they put on the toga virilis. The epithet inane expresses the disregard of Canidia for this emblem of rank.—9. Aut uti petita, &c. "Or like a savage beast of prey wounded by the dart."—11. Ut hac tremente, &c. "When the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. Under the term insignia, the poet includes both the toga praetexta and the buia. This latter was a golden ball, or boss, which hung from the neck on the breast, as some think in the shape of a heart, but, according to others, round, with the figure of a heart engraved on it. The sons of freedmen, and of poorer citizens, used only a leathern boss.—15. Canidia, biretus implicate, &c. "Then Canidia, having entwined her locks and disheveled head with small vipers," &c. The costume most commonly assigned to the furies is here imitated.—17. Jubes sepulcris, &c. Preparations are now made for the unhallowed rites; and first, the wood to be used for the fire must be that of the wild-fig-tree, torn up from a burning-place. The wood supposed to be employed on such occasions was always that of some inauspicious or ill-omened tree, and in this class the wild-fig-tree was particularly ranked, both on account of its sterility, and its springing up spontaneously among tombs.—18. Cupressus funebres. "Funereal cypresses." Consult note on Ode, 2, 14. 23.—19. Et unctis turpis oes remas sanguine, &c. The order of construction is as follows: Et oes nocturnae strigis, unctis sanguine turpis remas, plumamque nocturnae strigis. "And the eggs, smeared with the blood of a loathsome toad, and the plumage, of a midnight screech-owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous.—21. Iolco. A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar, (Nem. 4. 87.) at the foot of mount Pelion, and was the birth-place of Jason and his ancestors. —Iberia. A tract of country bordering upon, and situate to the east of, Colchis. The allusion is consequently to the same herbs in the use of which Medea is reputed to have been so skillful.—24. Fiammis ad vitri Colchicis. "To be concocted with magic fires." The epithet Colchicis is here equivalent to magicis, i.e. such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites.

25—46. 25. Expedita. "With her robe tucked up." The term may also be simply rendered, "active." Consult note on Epode 1. 34.—Sagana. Sagana, Veia, and Folia were sorceresses attendant on Canidia.—26. Avernae aquae. Waters brought from the lake Avernus, and used here for the purposes of magic frustration.—27. Marinus echinus. "A sea-urchin." The sea-urchin among fishes is analogous to the hedge-hog among land-animals, and hence the name echinus (ἐχῖνος) applied by the ancients to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state.—28. Laurens oper. The marshes of Laurentum, in ancient Latium, were famous for the number and size of the wild boars which they bred in their reedy pastures.—29. Abaca nulla conscientia. "Dettered by no remorse."—30. Humum exauriebat. "Began to dig a pit."—32. Quo posset infossus puer, &c. "In which the boy, having his body buried, might pine away in full view of food changed twice or thrice during the long day." The expression longo die is well explained by Mitscherlich: "Qui pueris fane exercultato longissimus videbat."—35. Quam pronumeret ore, &c. "Projecting with his face above the surface of the ground, as
far as bodies suspended by the chin are out of the water," i. e. as far as the persons of those who swim appear above the level of the water.—37. Exsuo medulla. "His marrow destitute of moisture."—38. Amoris esset peculum. "Might form the ingredients of a potion for love." A philtrum, which had the power of producing love.—39. Interminato quae semel, &c. "When once his eye-balls had withered away, fixed steadily on the forbidden food." Quam semel is here equivalent to simul ac.—43. Drimascen. "The Ariminian." A native of Ariminum, now Rimini, the first town on the coast of Umbria, below the Rubicon.—45. Oitosa Neapolis. "Idle Naples." This city, by the advantage of its situation, and the temperature of its climate, was always regarded as the abode of idleness and pleasure. The epithet oitosa may also be applied to Naples as the seat of literary leisure, but with less propriety in the present instance.—45. Exspectata. "Charmed from their places."—Facce Thessala. "By magic spell." Consult note on verse 21.—46. Lunamque coelo descripsit. That the moon could be brought down by magic was a common superstition among the ancients, and the Thessalians were thought to be possessed of this art more than any other people.

47—66. 47. His irreserciun, &c. The long, uncut nail, occupies a prominent place in the costume of the ancient sorceresses.—49. Quid dixit? aut quid tacuit? Equivalent in spirit to Nescius quaque effusa est saltem professa est.—51. Nux et Diana. Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites.—Quo silentium regis. An allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic.—53. Nunc, nunc adeste, &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to: "Miti propitia stis, ira vestra in hostes obligata." The scholiast is wrong in supposing the meaning of the latter part to be, "in Varum iram vestram effundite."—54. Menum. "Power."—57. Semem, quod omnes rideant, &c. "May the dogs of the Subura drive him hither with their barking, that all may laugh at his expense, the aged profligate, anointed with an essence more powerful than any which my hands have hitherto prepared."—Senem adulterum. The allusion is to Varus, and the manner in which he is here indicated by Canidia, tends indirectly to cast ridicule upon herself for seeking to reclaim such an admirer.—58. Suburana canes. The Subura was the most profligate quarter of Rome, and the rambles of Varus, therefore, in this part of the capital, were any thing else but creditable.—59. Nardo perfumatum. The allusion here is an ironical one. Canidia does not refer to any actual unguent of her own preparing, but to the virtues of the magic herbs, which are to be all powerful in recalling the inconstant Varus.—61. Quid accidit, &c. The dash at the end of the preceding verse is placed there to denote, that Canidia, after having proceeded thus far with her incantations, pauses in expectation of the arrival of Varus, which is to be their intended result. When this, however, is delayed longer than she imagined it would be, the sorceress resumes her spell: "What has happened? Why are my direful drugs less powerful than those of the barbarian Medea?" i. e. Why have these once efficacious spells lost all their power in bringing back the absent Varus?—Barber. This epithet, here applied to Medea, in imitation of the Greek usage, is intended merely to designate her as a native of a foreign land, i. e. Colchis.—63. Quibus superbam fugit, &c. Consult note on Epode 3. 13.—65. Tabu. Equivalent to veneno.—66. Incendio obtuvit. Compare the graphic picture drawn by Euripides (Med. 1183. seqq.) of the unearthly fires which consumed the unfortunate rival of Medea.
68—77. 68. Fsefilit me: "Has escaped my notice."—69. Indormit uinctis, &c. The order of construction is as follows: "Indormit cubilibus emontium alienum pellicum, uinctis oblivione mi." The expression uinctis oblivione mei is entirely figurative, as if the beds, to which she alludes, had been perfumed with drugs which inspired Varus with a complete forgetfulness of herself.—71. Ah! ah! solitus, &c. At the conclusion of the last verse, Canidia is supposed to stand for a moment lost in meditation as to the cause which could have rendered her spells so inefficient. On a sudden, discovering the reason, she exclaims, "Ah! ah! he roves about, set free by the charm of some more skilful sorceress."—73. Non ustitatis, Vare, potomibus, &c. "By the force of strange potions then, O Varus, (thou that are destined to shed many tears) shalt thou return to me; nor shall thy affections ever go back again to another, though attempted to be called off by Marsian enchantments." The term multas is here put by a Grecism for multum. 74. Caput. Equivalent here to the personal pronoun tu. Compare Ode, 1. 24. 1.—76. Mavis vocibus. The Marsi, according to some authorities, (Pisa. H. N. 7. 2.), were descended from Marsus, a son of Circe, and hence were represented as potent enchanters.—77. Majus porabo, &c. "I will prepare a more efficacious, I will mix for thee, disdaining me, a more potent, draught. And sooner shall the heavens sink beneath the sea, the earth being spread above, than thou not so burn with love for me as this bitumen now burns amid the gloomy fires." While uttering this spell, Canidia casts the bitumen into the magic fire, from which a dark, thick smoke immediately arises.

83—101. 83. Sub hæc. "Upon this."—84. Lenire. "Attempted to move." The infinitive is here put for the imperfect of the indicative. This construction is usually explained by an ellipsis of coepit or coeperunt, which may often be supplied; in other cases, however, it will not accord with the sense. In the present instance, tenetavit may be understood. There appears to be some analogy between this usage of the infinitive in Latin, and the idiom of the Greek, by which the same sound, taken as an absolute verbal idea only, is made to stand for the imperative.—85. Unde. "In what words." The unhappy boy is at a loss in what words to express his angry and indignant feelings at the horrid rites practised by the hags, and at the still more horrid cruelty which they meditate toward himself.—88. Thysestas preces. "Implications." Such as Thyestes uttered against Atreus.—87. Venena magica, &c. "Drugs, of magic influence, may confound indeed the distinctions between right and wrong, but they cannot alter the destiny of mortals." The idea intended to be conveyed is this: The spells of the sorceress may succeed in accomplishing the darkest of crimes, but they cannot avert the punishment which such offences will inevitably receive.—89. Diris agam vos. "With my curses will I pursue you." After diris understand precibus.—89. Nocturnus occurram Fworr. "I will haunt you as a tormentor in the night-season."—94. Quae vis deorum, &c. "Such is the power of those divinities the Manes." The ellipsis is to be supplied as follows: "Ec vi quae vis est," &c.—97. Vicatim. "From street to street."—98. Obscenas amus. "Filthy hags."—99. Different. "Shall tear."—100. Esquillas aitites. The birds of prey frequented the Esquiline quarter, because here the bodies of malefactors were left exposed, and here also the poor, and slaves, were interred. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Mæcenas. Consult note on Ode, 3. 29. 10.—101. Naeus hoc parentes, &c. The boy's last thoughts, observes Francis, are ten-
derly employed in reflecting upon the grief of his parents; yet he seems to comfort them, and at the same time to confirm the truth of his prediction by that consolation which they shall receive in the death of these sorceresses.

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EPODE 6. Addressed to a cowardly and mercenary slanderer.—It is commonly thought that this piece was written against Cassius Severus, and, in many editions, it appears with an inscription to this effect. Such a supposition, however, is perfectly gratuitous. It is probable that the title in question originated with some scholiast, who, having read in Tacitus (Ann. 1. 72. and 4. 21.) of the licentious spirit and defamatory pen of Cassius Severus, erroneously imagined him to be the one whom the poet here attacks.

1—14. 1. Quid immerentes, &c. “Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?” By the term myopes are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.—3. Inanes. As proceeding from a cowardly and spiritless cur.

—4. Remorsurum. “Who am ready to bite in return.”—5. Molosseus, et fulus Lacom. “A Molossian, or a tawny Laconian dog.” The Molossian and Laconian dogs were of a robust make, and valuable as well in hunting wild beasts, as in defending the flocks from nocturnal thieves, and from the attacks of wolves. The Molossi occupied the north-eastern part of Epirus.—6. Amica vis. “A friendly aid.”—7. Agam quamcunque præcedet fera. “I will pursue whatever savage beast shall go before me.” Put for agam quamcunque quæ mibi præcedet faram.—10. Projectum odoratis cibum. “Smell at the food thrown to thee.” A figurative mode of expressing that the individual whom he attacks was easily bribed to silence.—12. Parata tollo cornua. The poet alludes to his lambs, with which he stands prepared to assail all evil-doers, as the bull is ready with its horns against every one who provokes it to the attack.—13. Qualis Lycambe, &c. “Like him who was rejected as a son-in-law by the faithless Lycames, or like the fierce enemy of Bupalus.” Lycambe is the dative, by a Grecian, for the ablative, and by another Grecian, Bupalus, the dative, is put for Bupalus.—Lycambe. The allusion is to Archilochus. Lycambe had promised him his daughter Neobule in marriage, but afterwards changed his mind and gave her to another. Archilochus, in revenge, wrote a poem against him, in iambic verse, so cruelly satirical that both father and daughter hung themselves in despair. Such at least is the common account. It would seem, however, from some authorities, that Neobule killed herself, not on account of the verses of Archilochus, but through despair at the loss of her father. Compare Schoell, Hist. Lit. Grec. vol. 1. p. 199.—14. Bupalus. The allusion is to the poet Hipponax, and the brothers Bupalus and Anthermus.

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EPODE 7. After the overthrow of Sextus Pompeius, the Republic seemed once more destined to taste of repose. The respite, however, was of short duration, and the enmity of Octavianus and Antony soon rekindled the flames of war. It was about this period that the present poem was written. The bard mourns over the intestine divisions of his countrymen, and imputes the horrors of the civil wars to the evil destiny entailed upon the Romans by the blood of Remus.
1—20. 1. Secund. "Stained with guilt." An allusion to the guilt and bloodshed of the civil wars.—2. Conditii. "So lately sheathed." Understand vagi. The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks.—3. Campis aequo Neptuno super. "On the fields, and on the Ocean." Equivalent to terra marique. Compare Ode 2. 1. 29.—5. Nisae superbas, &c. The idea intended to be conveyed is as follows. These swords are not drawn against the enemies of our country, as they were in former days against haughty Carthage, and as they now should be against the Britons still bidding defiance to our arms: they are to be turned upon ourselves, they are to enter our own bosoms, in order that the wishes of the Parthians, of our bitterest foes, may be accomplished, and that Rome may fall in ruin by the hands of her sons.—7. Intectus. "Still unsubdued."—Descenderet Sacra catenatus via. "Might descend in chains along the Sacred Way," i.e. might be led in triumph through the streets of the capital, and, after this, be consigned to imprisonment and death. In the celebration of the triumph, the Roman general, when he began to turn his chariot from the Forum to the Capitoline mount, ordered the captive kings, and leaders of the enemy, to be led to prison and there put to death, (in carcerem descendere.)—11. Hic mes. "This custom" of raging against their own species.—Fuit. The orist, in the sense of deprehenditur, "is found."—12. Nuncem nisi in dispersa feras. "Which are never cruel except towards animals of a different kind."—13. Vis actior. "Some superior power."—14. Culpa. "The guilt of your forefathers, entailed upon their offspring." The allusion is to the guilt of Romulus, which is to be atoned for by posterity.—15. Pallor albus. "A deadly paleness." Consult note on Ode 3. 10. 14.—16. Mentesque pectora stupent. "And their conscience-stricken minds are stupefied."—17. Sic est, &c. After a pathetic pause, as Sanadon remarks, Horace adheres to the two last causes he had mentioned. He therefore imputes the civil wars to the destinies, and to the death of Remus; as if the destinies had condemned the Romans to expiate the fratricide of that prince by destroying one another with their own arms. This was going very far back in order to remove the idea of the real cause of their present calamities.—18. Scelusque fraternæ necis. The guilt of Romulus in slaying his brother Remus.—19. Ut. "Ever since."—20. Sacer nepotibus. "Fatal to posterity." Compare the explanation of the scholiast, as cited by Zeune, "Quem suo crure expatiatur erat."

EPIGE 9. Written when the news of the victory at Actium was first received at Rome. The bard addresses his patron, then at the scene of action.

1—15. 1. Reposum Cæcum ad festas dapes. "Cæcuban wine reserved for joyous feasts." Consult note on Ode 1. 20. 9.—3. Sub alta domo. "Beneath thy stately abode." Consult note on Ode 3. 29. 10.—Sic Jovi gratum. "So is it pleasing to Jove," i.e. in doing this, we shall be performing an act agreeable to Jove, the guardian of our empire.—4. Beatæ. This epithet has reference to the opulence of Maces nas, to his lofty abode on the Esquiline, (alta domus,) his beautiful gardens, &c.—5. Sonante maxima tibus, &c. "While the lyre sends forth a strain intermingled with the music of flutes, that uttering the Dorian, these the Phrygian mood." With hæ understand sonante; with this, sonantibus. The music of the lyre and the flute are to succeed each
other alternately, the strains of the former are to be grave and severe, such being the character of the Dorian mood, the music of the flutes, on the other hand, is to be of a wild and bacchic character, in accordance with the Phrygian mood.—7. Actus cum freto Neptunius dux. "When the Neptunian chief, driven from the Sicilian strait." The allusion is to Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea.—10. Servus vulnus perfides. According to Dio Cassius, (48. 19.) the number of fugitive slaves, who went over to Pompeius, was so great, that the Vestal Virgins were accustomed, during the performance of sacred rites, to offer up prayers for a cessation of this evil.—11. Romanus. The allusion is to the Romans in the army of Antony.—12. Emancipatus feminae. "Subjected as a voluntary slave to a woman." The reference is to Cleopatra.—13. Fort Vallum et arma miles, &c. "Bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardly enough to endure the toils of military service, can, at the same time, be so wanting in spirit, as to yield obedience to the orders of eunuchs. The allusion, in the words fort vallum, is to that part of Roman discipline, which compelled each soldier to carry, among other things, a certain number of stakes (usually three or four) to be used in encamping.—Spadonitis. The allusion seems to be principally to the eunuch Mardon, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs, (δυνάμειαν διακρινεις τις ἱπποκολασίας. Plut. Vit. Ant. c. 60.—vol. 6 p. 132. ed. Hulten.)—15. Turpe conopium. "A vile Egyptian canopy." The conopium was a canopy, curtain, or veil of net-work, used for the purpose of keeping off gnats and flies. It was principally employed by the Egyptians, on account of the great number of these insects produced by the marshes of the Nile. The scholar, in his explanation of the term, furnishes us with its etymology: "Genus reis ad muscas et culices, (νώμων) abigendae, quo Alexander potissimum utuntur propter culicum illic abundantium." To a genuine Roman spirit the use of such an article appeared degrading effeminacy.

17—22. 17. Ad hoc frementes, &c. "Indignant at this spectacle, two thousand Gauls turned about their steeds, bidding Caesar hail." The poet evidently alludes to the defection of Deiotarus and Amyntas, two leaders of the Gallo-Grecians, or Galatians, who went over to Augustus a short time previous to the battle of Actium. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth.—Vertun. The penult is here shortened by Systole, as it is called.—19. Hostiliunque navium portu latent, &c. "And the sterns of hostile ships, impelled towards the left, lie concealed in the harbour." In order to understand clearly this somewhat obscure passage, we must bear in mind, that the present piece was written before any very definite particulars respecting the battle of Actium had reached the capital. The poet, therefore, exercises some license on the occasion, and supposes that a division of Antony's fleet, equally indignant with the Gallic horsemen, retired from the fight into the harbour, and, in order that their defection might be less apparent, rowed their vessels astern, or impelled them into the harbour stern foremost. (Compare the Greek expression, προσητω ηπιοτω, and Valckenaer, ad Hor. Odes. 8. 84.) In executing this movement they would have necessarily to move towards the left, as Antony's fleet was drawn up on the right and facing Italy.—21. Is Triumphis! &c. The poet, personifying Tri-
umph, addresses it as a god, and complains of its tardy approach. The idea intended to be conveyed by the whole passage from the present line to the 26th, both inclusive, is simply as follows: When shall we celebrate the triumph due to this most glorious victory, a triumph to be ranked far before both that of Marius over Jugurtha, and that of Scipio, for the overthrow of Carthage?—Aurea cursum. Alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.—22. Intactas boves. The Roman triumphs always ended with a sacrifice to Jove, and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. With intactas, therefore, we must understand jugo.

23—38. Nec Jugurthino parem, &c. "Thou didst neither bring back a leader equal to him from the war of Jugurtha, nor Africanus, unto whom valour reared a monument upon the ruins of Carthage," i.e. Marius did not return with equal glory from the subjugation of Jugurtha, nor the younger Africanus from the destruction of Carthage.—27. Punicus jugubre mutavit sagum. "Has changed his purple robe for one of mourning." An hypallage, for mutavit Punicum sagum jugubi sago. The Roman sagum was properly a military robe: here, however, the term is taken in a more extended sense. The allusion in the text is to Antony, and the epithet Punicus may either refer simply to the colour of his paludamentum, or general's robe, or else, what appears preferable, may contain a general censure on the previous luxury and splendour of his attire.—29. Aut ille centum nobilis, &c. This passage would seem to confirm the truth of the remark made in a previous note, (v. 19.) that no accurate accounts had as yet reached the capital, either respecting the details of the flight itself, or the ulterior movements of Antony.—30. Venit non suis. "With unpropitious winds."—31. Exercitatus Notus. "Agitated by the blast of the South." As regards the Syrtes, consult note on Ode 1. 7. 22.—33. Capaciore affer huc, &c. The joy of Horace was too lively, as Dacier remarks, to wait the return of Mæcenas. He celebrates the victory the moment he receives the news, and he thinks his apprehensions for the safety of Octavianus ought now to cease, for it was not known at Rome, that he intended to complete his conquest by pursuing Antony, and exposing himself to new dangers.—35. Flucentem nauicam. "The rising qualm."—37. Rerum. "For the interests."—39. Lyce. Consult note on Ode 1. 22. 4.

EPODE 10. Addressed to Mævius, a contemptible poet of the day, who was on the eve of embarking for Greece. The bard prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him—This Mævius is the same with the one to whom Virgil satirically alludes in his 3d Eclogue (v. 90.) "Quæ Basianum non edisti, nem tua carmina Mævi." He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

1—24. 1. Mala soluta, &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the sed Mævius."—2. Olentem. Compare the explanation of Mitscherlich: "Hincini odoris hominem." Rutgersius (Lect. Venus. 10. 10.) thinks, that this epithet is rather meant to be applied to the character of Mævius as a poet, and to his affectation of obsolete words. There is far more of
bitter satire, however, in odtem, if considered as a personal allusion.—
The poet enumerates the winds Auster, Eurux, and Aquilo, in order to
carry a livelier image of a tempest, by the contending together of these
opposing blasts.—5. Nider rudentes Eurux, &c. "May the dark south-
east wind scatter her rigging and her shivered oars in the sea turned up
from its lowest depths."—7. Quantus. "With as great fury as," i. e.
with all the fury it has, when, &c.—8. Tremen
tes. "Waving to and fro
The allusion is to the Dioscuri. Consult note on Ode 1. 3. 2.—10.
Ora. Consult note on Ode 3. 27. 17.—12. Quam Graia victor rum ma
nus, &c. The poet alludes to the destruction by Minerva, of the vessel
that bore the Oilean Ajax, and to the shipwreck of the Grecian fleet
off the promontory of Capeareus in Euboea.—16. Pallor luteus. Consult
note on Ode 3. 10. 14.—18. Aversum ad Jovem. "To unpropitious
Jove."—19. Ionius udo, &c. "When the Ionian sea, roaring with the
blasts of the rainy South." The term sinus, here applied to the Ionian
sea, has reference to its being bent into numerous gulfs. In strict
geographical language, however, the expression Ionius sinus, about the
time of Horace, denoted merely a part of the Adriatic.—21. Opima quod
Xi, &c. The poet vows a sacrifice to the Tempests, if the corpse of the
shipwrecked Menerva, cast unburied on the shore, become the prey of
birds. Some commentators refer the expression opima prada to corpore
lence of person on the part of Menerva. This, however, is mere conce
trature. The words may with more propriety, be rendered, "a dainty
prey."—24. Tempestaeibus. The ancients were accustomed to sacrifice
a black lamb to the Storms and Tempests, and a white one to the
Western wind.

EPILOG. 11. Addressed to Pectius.

decuit. "Shakes their leafy honours from the woods."—8. Fabula quanti
sul. "What a subject of conversation I have been."—Conviviorum et
permitit, &c. "It repents me too of those entertainments, at which dejec

d and silence discovered the lover, and the sigh heaved from the depth
of my heart."—11. Contrane lucrum, &c. "A candid and an honest heart,
in one of scanty means, is to avail nothing then against the love of gain.
The train of ideas in this whole passage, is as follows: Thou, 0 Pectius,
must remember, how I once complained to thee, when wine had disclosed
the secrets of my breast; how I lamented that my sincere and constant
affection seemed of no value in the eyes of Inachia, because fortune had
not blessed me with abundant means, while, eager for gain, she sought
only after wealthy admirers.—13. Simul calentis invecteandus desus, &c.
"As soon as the god, who drives away false shame from the breast, had
removed from their place the secrets of my heart, warming under the
influence of cheering wine." The epithet invecteandus, applied here to
Bacchus, is well explained by Mitscherlich: "Qui verecumandum abstergit,
tacem in proloqui jubet." As regards calentis, we must, in a literal trana
slation, understand with it mel, ("the secrets of me warming," &c.)—15.
Quod si meis, &c. "But if indignation, no longer to be repressed, rage in
my bosom, so as to scatter to the winds these useless remedies, in no re
spect alleviating my cruel wound, my shame, being removed, shall cease
to vie with unequal rivals," i. e. I shall no longer blush at yielding the
prize to wealthier rivals. The *fomenta*, of which the poet speaks, are the hopes which he had all along entertained that Inachis would at length be sensible of the superior value of his affection. With this hope he was consoling himself, until at length, his indignation at her neglect could no longer be repressed, and he resolved to abandon her forever.

19—22. 19. *Ubi haec severus*, &c. "When, with firm resolve, I had made these declarations in thy presence." As regards the meaning which *laudare* here bears, compare the remark of *Aulus Gellius* (2. 6.) "Laudare significat, prieta lingua, nominare appellareque." Hence this verb is frequently used (especially in the editorial Latinity of modern times) in the sense of "to mention," "cite," "quote," "call by name," &c. Some editors make the meaning of *ubi haec laudaveram* to be: "when I had applauded myself for this resolution." Such an interpretation is not correct. —*Te palam*. The ablative here depends on *palam*, which has the force of a preposition. This is fair, however, from being an *s* *e* *t* *r* *v* *a* *t* *y* *t* *r* *a* *m* *e* *v* *a* *n* *e* *s*, as some critics seem to think. Other examples of a similar usage are as follows: *Livy*, 6. 14: "*palam populo*." *Ovid*. *A. A*. 2. 543: *Trist*. 5. 10. 49: "*me palam*." *Auct. Cons. ad Liv. (in Ovid.*) 442: "*palam omnibus*," and *Liv*. 25. 18, where *Gronovius* retains *omnibus*, but *Drakenborch* rejects it.—20. *Jussu*. Understand a *te*. —*Fercebar incerto pede*. "I was carried with wavering foot-step." The poet’s resolution soon fails, and, on endeavouring to reach his own home, in compliance with the admonition of his friend, he finds himself once more at the gate of Inachis. Some commentators make *incerto pede* refer to the uncertain footsteps of an angry and agitated man: this however, is decidedly inferior.—22. *Quibus turbos et infregi latus*. "On which I once bruised my loins and side."

**EPODE 13.** Addressed to a party of friends, with whom the poet wishes to spend a day of rain and storm amid the joys of wine. He exhorts them to seize the present hour, and to dismiss the future from their thoughts. To add weight to this Epicurean maxim, the authority of the Centaur Chiron is adduced, who advises the young Achilles, since fate had destined him for a short career, to dispel his cares with wine and song.

1—6. 1. *Horrida tempestas coelum contraxit*. "A gloomy tempest has condensed the skies."—2. *Deducunt Jovem*. "Bring down the upper air." By *Jupiter* is here meant the higher part of the atmosphere, (*aether.*) The ancients considered rain as the air dissolvèd.—*Silvae*. A Diæresis, on account of the metre, for *silva*.—3. *Rapiamus, amici*, &c. "My friends, let us seize the opportunity which this day presents."—5. *Obducta solutur fronte senectus*. "Let the clouded brow of sadness be relaxed." Literally: "let sadness, with clouded brow, be relaxed." *Senectus* does not here mean age, but "sadness" or "melancholy." Compare the scholium of Porphyryon: "*Senectuem pro gravitate ac severitate accipe.*"—6. *Tu diva Torquate move*, &c. The poet, eager for the expected entertainment, imagines his friends already present, and, addressing himself to one of the party supposed to be assembled, exclaims: "Do thou produce the wine, pressed when my *Torquatus* was consul." The force of *move*, in this passage, is best explained on the principle that this was to be a feast of contribution, and that *Horace* calls first upon him who was to furnish the wine. "The wine to be drunk on this occasion, is that which had been made in the year when *L. Manlius Torquatus* was consul." Consult note on Ode, 3. 21. 1.
7—18. 7. Castra mitte logui. "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of his friend.—Deus hoc fortasse benigena, &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state.—8. Achæmenio. Consult note on Ode, 3. 1. 44.—Cyllenea. The lyre is here called "Cyllenea," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Achæa.—11. Nobilis Centaurus. Chiron.—Alumnio. Achilles.—13. Assaraci tellus. "The land of Assaracus," i. e. Troy. Assaracus, son of Tros, was one of the ancient monarchs of Troy.—15. Curto subtemine. "By a short thread." The common lection, certo subtemine, ("by a thread that fixes thy destiny,") is far inferior. The term subtemen means properly the woof or weft, i. e. the threads inserted into the warp.—18. Deformis agrisonia, &c. "The sweet soothers of disfiguring melancholy."

Early 14. Horace had promised to address an Iambic poem to his patron Mæcenas. Having neglected, however, to fulfill his word, he met with a gentle reproach from the latter, and now seeks to excuse the omission by ascribing it to the all-engrossing power of love.

1—13. 1. Mollis inerta, &c. The order of construction is as follows: Cruside Mæcænas, occidis scepe rogando, cur mollis inerta diffuderit tantam oblivionem imis sensibus, ut si frateram, arente fauce, poca ducentia Leithos somnos.—3. Poca Lethaion deuentia somnos. "Cups that bring on Lethean slumberms," i. e. the waters of Lethe.—4. Arente fauce. "With parched throat." Equivalent to avide.—6. Deus. Alluding to the god of love.—Nem. Elliptical. The connection is as follows: No effeminate indulgence, no forgetfulness like that produced by the waters of Lethe, is to blame; "for a god, a god forbids me," &c.—8. Ad umbilicum s[ed]ure. "To bring to an end." Among the Romans, when a book or volume was finished, it was rolled around a taper stick, made of cedar, box, ivory, or the like, and called umbilicus from its being in the middle when the work was rolled around it. The poets generally use the plural form of this word, in allusion to the parts which projected on either side of the book: the two extremities were called cornua. Some, however, suppose that by umbilici are meant balls or bosses, placed at either end of the stick. Whatever the true solution of this point may be, for it is certainly involved in some doubt, the meaning of the phrase ad umbilicum s[ed]ure, will still be the same, viz. "to bring to an end," "to finish," &c.—12. Non elaboratum ad pedem. "In careless measure."—13. Quod si non pulchrior ignis, &c. "But if no brighter fire kindled besieged Ilium, rejoice in thy happy lot," i. e. if thy Lycurgus is as fair as the Grecian Helen, whose beauty caused the siege and the consagration of Troy, then art thou, Mæcenas, a happy man.

Early 15. The bard complains of the faithless Neera.

1—23. 2. Inter minora sidera. Compare Ode 1. 12. 47. "Vulit inter ignes Luna minores."—1. In verba mea. "To the form of words which I dictated." Jure in verba abiecut, is to swear according to a form prescribed by another, who goes over the words before us, and is hence said praetra verba.—Iliosusque agitaret, &c. "And the breeze should

Epode 16. The Republic, as Sanadon remarks, had been violently agitated by civil commotions for almost sixty years, beginning with the days of Marius and Sylla. A fresh scene of bloodshed was now approaching, and the quarrel between Octavianus and Antony threatened the Roman world with a general dissolution. A battle was expected, and that battle was to decide, as it were, the fate of the universe. An event of such deep interest engrossed the minds of men. A feeling of uncertainty, as to the issue of the contest, filled them with alarm, and a remembrance of the preceding wars collected into one point of view all the horrors which they had produced. The poet, amid these scenes of terror, composed this Epode. He proposes to the Romans a desertion of their country, and a retreat to the Fortunate Islands, where the gods promised them a more tranquil, and a happier life. To confirm this advice, the example of the Phocæans is cited, who abandoned their native city rather than live under the dominion of Cyrus, and bound themselves by a common oath never to return.

1—13. 1. Altera jum tertius, &c. “A second age is now wasting away in civil wars.” By this second age is understood the period which intervened between the death of Cæsar and the contest of Octavianus and Antony. The first age extended from the entrance of Sylla into Rome with an armed force to the death of Cæsar. If we make the present epode to have been written A. U. C. 751, the whole antecedent period here referred to would be 56 years; and, if we allow, as is commonly done, 30 years to an ætus (oryaea) the “second age” was within four years of its completion.—2. Ipsa. “Of her own accord.” Equivalent to the Greek σεβαστῆ. —3. Quam neque finitimi, &c. The order of construction is as follows: Nos, impia ætis, devoti sanguinis, perennis eam civitatem, quam neque, &c.—3. Marsi. The poet assigns the first place to the Marsiac, or Social War, as most fraught with danger to the Republic.—4. Minacis aut Etrusca, &c. Alluding to the efforts of Persia in behalf of the banished Tarquins, and the siege which Rome in consequence underwent.—5. Æmula nec virtus Capua. “Nor the rival strength of Capua.” The allusion, in the text, appears to be to the bearing of Capua after the overthrow of Camæs, when, as it would seem from Livy, she aimed at the empire of all Italy. Compare Livy, 23. 6.—Spartacus. Consult note on Ode 3. 14. 19.—6. Norisque reliis infidelis Allobro. “And the Allobroges, faithless in their frequent com-
ditions. The Allobroges were situate in the southern part of Gaul, between the Rodanus (Rhone) and Isara (Isera).—6. Curules purae. "With its blue-eyed youth." Compare the description given by Tacitus (Germ. 4.) of the Germans: "Habitus corporum . . . idem omnibus; bruses et curulei socii, rutilla comi, magna corpora." The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones,—9. Deoxi sanguinis. "Of devoted blood," i. e. whose blood is devoted to destruction as a punishment for our father's crimes.—10. Barbarus. Alluding to the barbarian nations which formed part of the forces of Antony.—Et urbem aequis, &c. "And the horsemen strike our city with sounding hoof," i. e. ride insulting over the ruins of fallen Rome.—13. Quaque carrum venti, &c. "And insolently scatter the bones of Romulus, which lie concealed from winds and suns, (unlawful to be beheld!)" The sanctity of sepulchres was always guarded by the strictest laws, and their sacred character was founded on the circumstance of their being dedicated to the Manes. The tombs of the founders of cities were regarded as particularly entitled to veneration, and it was deemed a most inauspicious omen, if the remains contained in them were, by accident, or in any other way, exposed to view.

15—37. 15. Forte quid expeditat, &c. "Perhaps, ye all in common, or else the better portion, are enquiring of yourselves, what is best to be done, in order to avert these dreadful calamities." By the expression melior pars are meant those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.—17. Phocasorum veti profugit, &c. "As the people of Phocas fled, bound by solemn imprecations: as they abandoned," &c. "The Phocceans, a people of Ionia, rather than submit to the power of Cyrus, abandoned their city, binding themselves by an oath, and by solemn imprecations, not to return before a mass of burning iron, which they threw into the sea, should rise to the surface.

—25. Sed iurumus in hac. Understand verba, and compare Epode 15.4. The oath of the Phocceans is here imitated, excepting that stones are substituted for iron.—Simul inmis sasea renarint, &c. "That we shall be permitted to return, whenever these stones shall rise from the bottom of the sea, and swim back to the surface of the water."—27. Domum. "To our country."—Quando Padus Matina laverit cacumina. "When the Po shall wash the Matinian summits," i. e. When the Po, in the north, shall wash the summits of Mount Matius in Calabria, near the south-eastern extremity of Italy. Near this mountain was the town of Matinum.—29. Proruperit. "Shall burst forth."—30. Monstra januariet. "Shall form unnatural unions."—31. Ut. "So that."—33. Credula. "Persuaded of their safety."—34. Lavis. "Become smooth," i. e. become smooth as a fish, from having been rough and shaggy.—35. Haec essecredita. "Having sworn to the performance of these things, under solemn imprecations."—37. Aut pars indocilis melior grege. "Or that portion which is wiser than the indocile crowd."—Mollis et excespex iminata, &c. "Let the faint-hearted and desponding press these ill-omened couches," i. e. continue to dwell in this city of gloomy auspices. The epithet mollis applies to those who want spirit and manly daring to brave the dangers of the sea, while by excespes those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39—58. 39. Multebrem tollite luctum. The poet adjures those whom he supposes to be about to abandon their country along with him, to leave it as men, and to shed no tears, and indulge in no womanish grief,
on the eve of their departure.—40. *Etrusca praeter et volat flora.* Their course is first to lie through the *mare Tyrrenenum*, after leaving which they are to make for the main ocean.—41. *Nos manet Oceanus circumvagus.* "The circumambient Ocean awaits us." The epithet *circumvagus* is here equivalent to the Homeric *dysphos*.—42. *Arva, beatas petamus arvae.* &c. "Let us seek the fields, the blessed fields, and the rich isles," &c. The poet advises his countrymen to seek the Fortunate isles of the ocean. These are generally supposed to have been identical with the modern *Canaries*. It is more than probable, however, that they were merely a part of the group.—43. *Reddit ubi Cererem,* &c. "Where the earth, though untouched by the plough, yields its annual produce, and the vines, though unpruned, ever flourish."—44. *Quamque pulla,* &c. "And the dark fig graces its own tree," i.e. the natural or ungrafted tree. The epithet *pulla* alludes to the colour of the fig when ripe.—45. *Crepsante pede.* "With rustling footstep," i.e. with a pleasing murmur.—46. *Amicus.* A pleasing reference to the kind and friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.—53. *Nulla nocent pecori contagia.* Alluding to the salubrity of the atmosphere.—54. *Nullius astri astus impotentia.* "The scorching violence of no star." Consult note on Ode 3. 13. and 1. 17. 17.—55. *Ut neque largita,* &c. "How neither windy Euros wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles, (Od. 4. 566. seq.)—58. *Utrusque temperantes.* "Controlling each extreme," i.e. of rainy cold and scorching heat.

59—65. 59. *Non huc Argos,* &c. "The pine sped not hither its way with an Argoan band of rowers," i.e. the Argoan pine (the ship Argo) never visited these happy regions to introduce the corruptions of other lands. The allusion is to the contagion of those national vices which commerce is so instrumental in disseminating.—60. *Impudica Coelia.* Alluding to Medea, and her want of female modesty in abandoning her home.—61. *Cornua.* "Their sail-yards." Literally, "the extremities of their sail-yards," *antennarum* being understood.—62. *Laboriosa cohors Ulyci.* "The followers of Ulysses, exercised in hardships," i.e. Ulysses and his followers schooled in toil.—63. *Jupiter illa piae,* &c. "Jupiter set apart these shores for a pious race, when he stained the golden age with brass; when, after this, he hardened with iron the brazen age," i.e. when the brazen and the iron had succeeded to the golden age. The verb *secrvat*, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension. —65. *Quorum piis sequenda,* &c. "From which age of iron, an auspicious escape is granted to the pious, according to the oracle which I pronounce."—With *quorum* understand *secularum*—The language of the poet is here based upon the custom, followed in the most ancient times, of leading forth colonies under the guidance of some diviner or prophet, after the oracle had been duly consulted and its will ascertained.

**Epode 17.** A pretended recantation of the 5th Epode, to which succeeds the answer of Canidia, now rendered haughty and insolent by success. The submission of the bard, however, and the menaces of the sorceress, are only irony and satire, so much more severe and violent as they are more disguised.
EXPLANATORY NOTES.—EPODE XVII.

1—7. 1. Efficac e do manus scientia. "I yield submissive to thy mighty art," i.e. I acknowledge and submit to thy power, mighty sorceress. The expression do manus is figurative, and is used commonly to denote the submission of the vanquished to the victors on the field of battle.—2. Regna per Proserpinae, &c. "By the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity, and by thy books of enchantments," &c. The poet here adjoins Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.—5. Dessrc. "Bound by thy incantations to obey." The verb desific is peculiar in this sense to magic rites. Hence it frequently answers to our verb, "to bewitch."—7. Citumque retro saepe, &c. "And turn backward, turn, thy swift-revolving wheel." The turbo, equivalent to the Greek ἀράβος, was a species of wheel, much used in magic rites. A thread or yarn was attached to it, which began to wind around, on the wheel's being made to revolve, and, as this process was going on, the individual, who was the subject of the ceremony, was supposed to come more and more under the power of the sorceress. Horace, therefore, entreats Canidia to turn her magic wheel backward, and untwine the fatal thread, that he may be freed from the spell in which she had bound him.

8—23. 8. Motit. Understand ad misericordiam. The poet heightens the ridicule of the piece, by citing Achilles and Circe, as examples of imitation for the worthless Canidia—Nepotem Nereum. Achilles.—Telephus. A king of Mysia, who led an army against the Greeks when they had landed on his coasts, and was wounded, and afterwards cured, by Achilles.—11. Ursae matres ilia, &c. "The Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," &c. The idea intended to be conveyed is, that the Trojan matrons were enabled to perform the last sad offices to the corpse of Hector, in consequence of the relenting of Achilles at the supplications of Priam.—14. Perciacis Achillei. "Of Achilles, however inflexible." Compare Ode 1. 6. 6.—15. Setosa iuiris, &c. "Divested their bristly limbs of the hard skins of swine," i.e. ceased to be swine. An allusion to the fable of Circe, and the transformation of the followers of Ulysses into swine, as well as to their subsequent restoration by the sorceress, on the interference of the chiefman of Ithaca.—17. Tuno mens et sonus, &c. "Then reason and speech glided back, and their former expression was gradually restored to their looks." The term relapsus (the zeugma in which must be noted,) beautifully describes as it were to the eye the slow and gradual nature of the change.—19. Dedi saepe superque, &c. "Enough and more than enough have I been tormented by thee."—22. Reliquit ossa pelle omnitas luirida. "Has left behind only bones covered over with a livid skin," i.e. has left me a mere skeleton.—23. Tus capitulis albis, &c. "My hair is become white by the force of thy magic herbs." The poet ascribes this to the effect produced on his mind and feelings by the incantations of the sorceress, and not, as Gesner supposes, to any unguent actually applied by her to his locks.

25—41. 25. Est. "Is it allowed me." An imitation of the Greek usage, by which terti, est, is put for hecrit, icet. —26. Lecvare tenita, &c. "To relieve by respiration my distended lungs."—27. Negatam. "What I once denied." Understand a me.—29. Subella pectoria incipere carmina, &c. "That Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here very pleasantly applies to human beings what was thought, in the popular belief, to happen mere-
ly to snakes. The Sabellians and Mars were famed for their skill in magic. By the former are here meant the Sabines generally. Consult note on Ode, 3. 6. 38.—33. *Tu, donec cinis, &c.* "A living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds."—36. Quod *spondium.* "What atonement."—39. *Centum jenencis.* "With a hea-
tomb of bullocks."—Mendaci lyra." "On the lying lyre," i. e. on the lyre
which will celebrate thee, a shameless woman, as the ornament of thy
sex.—41. Perambulabis astra sideris aureum. "Thou shalt proudly move,
a brilliant constellation, amid the stars," i. e. my verses will raise thee to
the stars of heaven. The verb *perambulo* carries with it the idea of a pro-
and boastful demeanour.

49—50. 49. Inessis Helenae Castor, &c. "Castor, offended at the
treatment of the defamed Helen," &c. An allusion to the story related
of the poet Stesichorus. Having defamed Helen in some injurious
verses, he was punished with blindness by her brothers, Castor and Pol-
lux. On the bard's publishing a recantation, they restored him to sight.
—45. *Potes num.* Equivalent to the Greek *paration yap,* and a usual form
of expression in prayers and addresses to the gods.—46. *O nec paternis,*
&c. "O thou that art disgraced by no paternal stains." There is a
great deal of bitter satire in this negative mode of alluding to the pre-
tended fairness of Canidia's birth.—47. *Nec in sepulcris pauperum,* &c.
"And art not skilled, as a sorceress, in scattering the ninth-day ashes
amid the tombs of the poor," i. e. and knowest not what it is to go as
a sorceress amid the tombs of the poor, and scatter their ashes on the ninth
day after interment. The ashes of the dead were frequently used in
magic rites, and the rules of the art required, that they must be taken
from the tomb on the ninth day after interment, (not, as some without
any authority pretend, on the ninth day after death.) The sepulcres
of the rich were protected against this profanation by watchtes, (Compare
*Dorville, ad Charit.* p. 429. ed. Lips.), and the sorceresses were therefore
compelled to have recourse to the tombs of the poor.—49. *Hospitalepectus.*
"A compassionate bosom."—Pura. "Unstained with guilt," i. e. thou
stealest no boys whom thou mayest kill with lingering hunger. Com-
pare Epode 5.—50. *Tuusque venter Pactumius.* Understand erst.
"And Pactumius, too, was actually given by thee to the world," i. e.
and Pactumius, whom men suspect thee to have stolen from another
parent, is indeed the fruit of thine own womb.

54—62. 54. *Non saxa nudis,* &c. "The wintry main lashes not,
with swelling surge, rocks more deep to the cry of the naked mariners
than I am to thine."—56. *Inmultus ut tu riseris,* &c. "For thee to di-
 vulge and ridicule with impunity the mysteries of Cotytto, the rites of un-
bridled love?" If deemed necessary, an ellipsis of *egone potier* may be
here supplied. Cotytto was the goddess of impure and unrestrained
indulgence. Canidia calls her own magic rites by the name of *Cotytta,*
because their object was to bring back Varus to her. Compare Epode
5.—58. *Esquilini pontifer venefici,* &c. "And, as if thou wert High
Priest of the magic rites on the Esquiline hill, to fill the city with my
name unpunished," i. e. if thou wert called to preside over the incan-
tations and secret rites which we perform on the Esquiline hill amid
the graves of the poor. Compare note on verse 47th of this Epode, and on
Ode 3. 29. 10.—60. *Quid proderat disasae,* &c. "Of what advantage was
it to me, to have enriched Pelignian sorceresses, or to have mixed a
soothing potion?" i. e. what have I gained, by having paid Pelignian
sorceresses an extravagant sum for instructions in the magic art, or by having learnt to mix a more potent draught of love?—The Peligni were situated to the east of the Marsi, and like them, were famed for their magic skill. Consult note on Ode 3. 19. 8.—Sed tardiora fata, &c. "But a more lingering destiny than what thy prayers shall demand awaits thee. A painful existence is to be prolonged to thee, a miserable being, with this sole view, that thou mayest continually survive for fresh inflictions of torture." The idea intended to be conveyed is as follows: Thy entreaties for a cessation from suffering are fruitless. I will increase and prolong those sufferings to such a degree, that thou shalt pray to be released from them by a speedy death. That prayer, however, shall not be heard, and thou shalt lie on only to be exposed every moment to fresh inflictions of torture.

65—81. Optat quietem, &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus.—Egens benignae, &c. On the punishment of Tantalus, consult note on Ode 3. 13. 37.—Sed vetusti leges Jovis. The epic dignity of these words adds to the ridicule of the whole piece.—71. Esa Nicrco. Consult note on Ode 1. 16. 9.—Fustidiosa tristis agrimenosa. "Afflicted with a sorrow that loathes existence."—74. Vexabit humeris, &c. "Then, as a rider, shall I be borne on thy hostile shoulders," i. e. then will I cruelly triumph over thee, my bitterest foe. The expression vexabit humeris is intended as a figurative allusion to the pride and insolence of a conqueror. So aquae, καταθησθε καταθετοσθε, &c.—75. Mesquae terras cedet insonienda. "And the earth shall retire from before my haughty might," i. e. in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.—76. Quae movere cereos imaginis possim. "Who can give animation to waxen images." The witches of antiquity were accustomed to make small waxen images of the persons whom they intended to influence by their spells, and it was a prevailing article of popular belief, that, as the incantations proceeded, these images gave signs of animation, and that the sorceresses could perceive in their looks and manner the gradual effect of the magic charms that were acting on the originals.—77. Curiosus. The allusion seems to be to some occasion when the "prying" poet discovered Candise in the midst of her sorceries.—80. Desideriique temperares pocusum. "And mix a draught of love."—81. Artis exitum. "The effect of my art."

**Secular Hymn.** In the year of Rome 737, and when Augustus had consolidated the energies and restored the tranquillity of the Roman world, the period arrived for the celebration of the Secular Games. Among the directions given in the Sibylline books, for the due performance of these solemnities, a hymn, in praise of Apollo and Diana, to whom they were principally sacred, was ordered to be sung by a chorus of youths and maidens. The composition of this hymn, on the present occasion, was assigned by the emperor to Horace, and the production, which we are about to consider, was the result of his labours, forming a proud monument of talent, and one of the noblest pieces of Lyric poetry that has descended to our times. Apollo and Diana are invoked to perpetuate their favouring influence toward the Roman name. Thrice the chorus address them, and thrice the Roman Empire is confided to their care.

39
The Secular among the Romans, was properly a period of 110 years, and the Secular games should have been always celebrated after such an interval. The following table, however, of the periods when they were solemnised, will show that this rule was not much regarded.

The first were held A. U. C. 245, or 293.
The second, A. U. C. 330, or 408.
The third, A. U. C. 518.
The fourth, either A. U. C. 605, or 608, or 638.
The fifth, by Augustus, A. U. C. 736.
The sixth, by Claudius, A. U. C. 800.
The seventh, by Domitian, A. U. C. 841.
The eighth, by Severus, A. U. C. 957.
The ninth, by Philip, A. U. C. 1000.
The tenth, by Honorius, A. U. C. 1157.

2—20. 2. Lucidum cali decus. "Bright ornament of heaven."—4. Tempore sacro. "At this sacred season."—5. Sibyllini versus. The Sibylline verses, which have reference to the Secular Games, are preserved in Zostimus, (2. 6. p. 109. seqq. ed. Reitmeier.) They are also given in a more emended form by Mitscherlich.—6. Virgines lectas praevae as casas. The Sibylline verses directed that the youths and maidens, which composed the chorus, should be the offspring of parents that were both alive at the time, i.e. should be patresi et matrisi.—7. Septem cellas. An allusion to Rome, and the seven hills on which it was built.—9. Curru nitido diem qui, &c. "Who with thy radiant chariot unfoldest and hidest the day, and arisest another and the same." The sun is here said to hide the day at its setting, and to arise on the morrow a new luminary with the new day, but in all its former splendour.—11. Possis visere. "Mayest thou behold."—13. Rite matures aperre partus, &c. "Ilithyia, propitious in safely producing mature births, protect the Roman mothers."—16. Genitatis. Compare the explanation of Döring: "Quae ignites seu puerperas ope sua levat, genitura faveat, et se propitiis praelit."—17. Producas subolem. "Increase our offspring."—18. Patrum. "Of the senate."—20. Leges maritae. Alluding to the Julia law, "De maritandis ordistibus," holding out inducements for entering the married state, and imposing penalties on celibacy. The end of it was to promote population, and repair the loss occasioned by the carnage of the civil wars.

21—37. 21. Ceres uadens, &c. "That the stated revolution of ten times eleven years may renew the hymns and sports, celebrated by crowds thrice in the bright season of day, and as often in the pleasing night." The Secular solemnities lasted three days and three nights.

25. Vosque veraces cecinisce, &c. "And do you, ye Fates, true in uttering what has been once determined, and what the fixed event of things confirms, join favourable destinies to those already past." The expression veraces cecinisce is a Graecism for veraces in canendo. Dictum is equivalent to constituendum a fato.—29. Tellus. The Earth is here addressed as one of the deities, to which sacrifices were ordered to be made, by the Sibylline verses.—30. Spicae donet Ceres coronam. "Gift Ceres with a crown, made of the ears of corn." This was the usual offering to Ceres.—16. Nutriant fetus et aquas sabures, &c. "And may refreshing rains, and salubrious breezes from Jove, nourish the productions of the fields."—33. Condito telo "With thine arrow hidden in the quiver."
Apollo, with bow unbent, is mild and gentle; but when, in anger, he draws the arrow from its case, and bends his bow, he becomes the god of pestilence. (Ode 2. 10. 20.) He is here addressed in the former of these characters.—34. *Audi pueros.* From those words, and from *suis puellas,* toward the close of the stanza, it would appear that the youths and maidens sang in alternate chorus the respective praises of Apollo and Diana.—35. *Regina bicornis.* “Crescent queen.” Alluding to her appearance during the first days of the new moon.—37. *Roma si vestrum est opus.* The allusion is to the Trojans’ having abandoned their native seats, and having been led to Italy by an oracle received from Apollo. Diana is here joined with Apollo, and the founding of Rome is ascribed by the bard to their united auspices.—*Itaque turnae.* The reference is to the “Trojan bands” of Aeneas.

41—59. 41. *Sine fraude.* “Without harm.” Compare the words of Ulpian, (leg. 131. de V. S.) “Aliud fraus est, aliud poema. Fraus enim sine poema esse potest: poema sine fraude esse non potest.” Poema est voxae vindictae; fraus et ipsa vox dicitur, et quasi poema quaedam praeparatio.—44. *Piura relicta.* “More ample possessions than those left behind,” i. e. a more extensive empire than their native one.—45. *Di.* Addressed to Apollo and Diana jointly.—47. *Romulae genti date remque.* &c. “Grant to the people of Romulus prosperity, and a numerous offspring, and every honour.” By *decus omne* is meant every thing that can increase the glory and majesty of the empire.—49. *Quisque vos bubus,* &c. The allusion is now to Augustus as the representative of the Roman name. As regards the expression *bubus abis,* it is to be observed, that the Sibyl’s line verses prescribed the style of the victims, (*Sibylla regis*).—53. *Jam mari terraque.* In this and the succeeding stanza the poet dwells upon the glories of the reign of Augustus, the power and prosperity of Rome.—*Manus potentes.* “Our powerful forces.”—54. *Medus.* Consult note on Ode 4. 14. 41.—*Albanas secures.* “The Alban axe,” i. e. the Roman power. An allusion to the *securis* and *fasces,* as the badges of civil and military authority. *Albanas* is here equivalent to *Roma,* in accordance with the received belief that Rome was a colony from Albis Longas.—57. *Jam Fides, et Pax,* &c. According to the bard, the golden age has now returned, and has brought back to this people who had fled to their native skies, during the iron age, from the crimes and miseries of earth. Compare *Hestiod,* *Ep.* vol. i. 197. *seqg.*—*Pax.* An allusion to the closing of the temple of Janus. Consult note on Ode 4. 15. 8.—*Pudorque priscus.* “And the purity of earlier days.”—59. *Beata pleno,* &c. Compare *Epist.* 1. 12. 29. *Aurea fruges Italicas pleno defudit copia cornu.*

61—73. 61. *Augur,* et *fulgente,* &c. “May Apollo, god of prophecy, and adorned with the glittering bow,” &c.—63. *Qui salutari levat erte,* &c. An allusion to Apollo, as the god of medicine. Compare the appellations bestowed upon him by the Greek poets, in reference to these; *deinos,* *frigos,* *orkho,* &c. In this stanza, it will be perceived that the four attributes of Apollo are distinctly expressed: his skill in sacred divination, in the use of the bow, in music, and in the healing art.—65. *Si Palatinas vidit agiinus arces.* “If he looks with a favouring eye on the Palatine summits,” i. e. if he lends a favouring ear to the solemn strains, which we are now pouring forth in his temple on the Palatine hill.—67. *Alterum in iustrum,* &c. “For another iustrum, and an always happier age.”—69. *Aventinum.* Diana had a temple on the Aventine hill.—*Algidum.* Consult note on Ode 1. 21. 6.—70. *Quando—
SATIRES.

ON ROMAN SATIRE.

The scholars of earlier days were accustomed to dispute, with no little degree of ardour, on the origin of Roman Satire, as well as on the meaning of the term by which this species of composition is wont to be designated. The Abbe Garnier defines a Satire to be, a poem without any regular action, of a certain length, either indulging in invective, or of an ironical character, and directed against the vices and the failings of men with a view to their correction. Was Satire, regarded in this light, an invention of the Romans, or did they, in this branch of literature, as in almost every other, merely follow in the path of some Grecian original? Julius Scaliger, Daniel Heinsius, and Spanheim, have maintained the latter opinion, in opposition to Horace and Quintilian, whose authority has been supported and defended by Casaubon. This whole controversy, however, proved eventually, like so many others of a similar nature, only a dispute about words, and it ceased the moment the subject was clearly understood. Dacier, Koenig, and other writers are entitled, after Casaubon, to the merit of having cleared up the question to such a degree, as to render any farther discussion unnecessary.

We must above all things guard against confounding together two terms which have an accidental resemblance in form, but quite different etymologies, the Greek Satyre and the Roman Satire. The former was a species of jocose drama, in which Satyrs were made to play the principal part, and hence the appellation which it received. We have but one piece of this kind remaining, the Cyclops of Euripides. On the other hand, the Roman Satire, the invention of which is ascribed by the ancient writers to Ennius, differed from the Satyre of the Greeks, in that, being without a plot, and embracing no regular and continued action, it was intended for the closet, not for the stage. This Satire was neither a drama, an epic poem, nor a lyric effusion. Neither was it a didactic piece, in the strict sense of the word, according to which, a didactic poem is taken to signify a production in verse, which develops, not a single truth, but a system of truths, or rather a doctrine, and not in a transitory manner or by way of digression, but with method and formal reasoning. The ancients regarded each species of verse as be-
longing peculiarly to one particular kind of poetry. Thus the Hexameter was reserved for epic and didactic poems; the Hexameter and Pentameter, alternately succeeding each other, were employed in elegiac effusions; the Iambic was used in dramatic compositions, while the different lyric measures were devoted to the species of poetry which bore that name. Now, the Satire of Ennius deviated from this rule, in excluding none of these several metres. All rhythms suited it equally well, and the old poet employed them all in their turn. It is from this medley of verses, thus employed, that the name of Satires (Satires) was given to these productions of Ennius. Among the Romans, a platter or basin, filled with all sorts of fruits, was offered up every year to Ceres and Bacchus as the first fruits of the season. This was termed Satira or Satira, the word lam being understood. In like manner, a law containing several distinct particulars or clauses, was denominated Lex Satira. From these examples, the peculiar meaning of the term Satira, in the case of Ennius, will be clearly perceived.

After Ennius came Pacuvius, who took the former for his model. So few fragments, however, remain of his writings, as to render it impossible for us to form any definite opinion of his Satirical productions. Lucilius succeeded, and effected an important change in this species of composition, by giving the preference, and in some instances exclusively so, to the Hexameter verse. From the greater air of regularity which this alteration produced, as well as from the more didactic form of his pieces, in their aiming less at comic effect than those of Ennius, and more at the improvement of others by the correction of vice, Lucilius, and not Ennius, was regarded by many of the ancients as the father of Satire. After his time, the Hexameter versification came to be regarded as the proper garb for this species of poetry, and the word Satire passed from its primitive signification to the meaning given it at the commencement of these remarks, and which has been also retained in our own days.

The finishing hand to Roman Satire was put by Horace. Thus far he has been viewed as the great master of Roman Lyric Poetry, whether amatory, convivial, or moral. We have still to consider him as a Satiric, humorous, or familiar writer, in which character (though he chiefly valued himself on his odes,) he is more instructive, and perhaps equally pleasing. He is also more of an original poet in his Satires than in his Lyric compositions. Daniel Heinsius, indeed, in his confused and prolix dissertation, "De Satira Horatiana," has pointed out several passages, which he thinks have been suggested by the comedies and satiric dramas of the Greeks. If, however, we except the dramatic form which he has given to so many of his Satires, it will be difficult to find any general resemblance between them and those productions of the Greek stage which are at present extant. Satire had remained, in a great measure, uncultivated at Rome, since the time of Lucilius, who imitated the writers of the Greek comedy, in so far as he unspARINGLY satirized the political leaders of the state. But Horace did not live, like the Greek comedians, in an unrestrained democracy, nor, like Lucilius, under an aristocracy, in which there was a struggle for power, and court was in consequence occasionally paid to the people.

Satire, more than any other kind of poetry, is influenced by the spirit and manners of the age in which it appears. These are, in fact, the aliment on which it feeds; and, accordingly, in tracing the progress which had been made in this species of composition, from the time of Lucilius
till the appearance of that more refined satire which Horace introduced, it is important to consider the changes that had taken place during this interval, both in the manners of the people and the government of the country.

The accumulation of wealth naturally tends to the corruption of a land. But a people, who, like the Romans, suddenly acquire it by war, confiscations, and pillage, degenerate more quickly than the nations among whom it is collected by the slower processes of art, commerce, and industry. At Rome, a corruption of morals, occasioned chiefly by an influx of wealth, had commenced in the age of Lucilius; but virtue had still farther declined in that of Horace. Lucilius arrayed himself on the side of those who affected the austerity of ancient manners, and who tried to stem the torrent of vice, which Greece and the Oriental nations even then began to pour into the heart of the republic. By the time of Horace, the bulwark had been broken down, and those who reared it swept away. Civil war had burst asunder the bonds of society; property had become insecure; and the effect of this general dissolution remained even after the government was steadily administered by a wise and all-powerful despot. Rome had become not only the seat of universal government and wealth, but also the centre of attraction to the whole family of adventurers, the magnet which was perpetually drawing within its circle the collected worthless-ness of the world. Expense, and luxury, and love of magnificence had succeeded to the austerity and moderation of the ancient republic. The example, too, of the chief minister, inclined the Romans to indulge in that voluptuous life, which so well accorded with the imperial plans for the stability and security of the government. A greater change of manners was produced by the loss of liberty, than even by the increase of wealth. The voice of genuine freedom had been last heard in the last Philippic of Cicero. Some of the distinguished Romans, who had known and prized the republican forms of government, had fallen in the field of civil contention, or been sacrificed during the proscriptions. Of those who survived, many were conciliated by benefits and royal favour, while others, in the enjoyment of the calm that followed the storms by which the state had been lately agitated, acquiesced in the imperial sway as now affording the only security for property and life. Courtly compliance, in consequence, took place of that boldness and independence which characterized a Roman citizen in the age of Lucilius. The Senators had now political superiors to address, and the demeanour which they had employed towards the emperor and his advisers, became habitual to them in their intercourse with their equals. Hence, there prevailed a politeness of behaviour and conversation, which differed both from the roughness of Cato the censor, and from the open-hearted urbanity of Scipio or Lælius. Satires, directed, like those of Lucilius, and the comic writers of Greece, against politi-cal characters in the state, were precluded by the unity and despotism of power. If Lucilius arraigned in his verses Mutilus and Lupus, he was supported by Scipio and Lælius, or some other heads of a faction. But in the time of Horace there were no political leaders except those tolerated by the emperor, and who would have protected a satirist in the Augustan age from the resentment of Mæcenas or Agrippa?

The rise and influence of men like Mæcenas, in whom power and wealth were united with elegant taste and love of splendour, introduced what in modern times has been called fashion. They of course were frequently imitated in their villas and entertainments, by those who had no pretensions to emulate such superiors, or who vied with them un-
gracefully. 'The wealthy freedman and provincial magistrate rendered themselves ridiculous by this species of rivalry, and supplied endless topics of sportive satire; for it would appear that Maccenas, and those within the pale of fashion, had not made that progress in true politeness, which induces either to shun the society of such pretenders, or to endure it without contributing to their exposure. Hence the pictures of the self-importance and ridiculous dress of Ausidius Luscus, and the entertainment of Nasidienus to which Maccenas carried his buffoons along with him, to contribute to the sport which the absurdities of their host supplied.

In the time of Augustus, the practice, which in modern times has been termed legacy-hunting, became literally a profession and employment. Those who followed it did not, like the parasites of old, content themselves with the offals from the board of a patron. Assiduous flattery, paid to a wealthy and childless bachelor, was considered at Rome as the surest and readiest mode of enrichment, after the confiscations of property were at an end, and the plundering of provinces was prohibited. The desire of amassing wealth continued, though the methods by which it was formerly gained were interdicted, and the Romans had not acquired those habits which might have procured it more honourable gratification.

About the same period, philosophy, which never had made much progress at Rome, was corrupted and perverted by vain pretenders. The unbending principles of the Stoics in particular, had been carried to so extravagant a length, and were so little in accordance with the feeling of the day, or manners of a somewhat voluptuous court, that whatever ridicule was cast upon them could scarcely fail to be generally acceptable and amusing.

In the age of Augustus the Romans had become a nation of poets, and many who had no real pretensions to the character, sought to occupy, in rhyming, that time which, in the days of the republic, would have been employed in more worthy exertions. The practice, too, of recitations to friends, or in public assemblies, was introduced about the same period; and it was sometimes no easy matter to escape from the vanity and importunity of those, who were predetermined to delight their neighbours with the splendour and harmony of their verses. In short, foppery and absurdity of every species prevailed; but the Augustan age was one rather of folly than of atrocious crime. Augustus had done much for the restoration of good order and the due observance of the laws; and, though the vices of luxury had increased, the salutary effects of his administration checked those more violent offences that so readily burst forth amid the storms of an agitated republic. Nor did the court of Augustus present that frightful scene of impurity and cruelty, which, in the reign of Domitian, raised the scorn, and called forth the satiric indignation, of Juvenal. In the time of Horace, Rome was rather a theatre, where inconsistency and folly performed the chief parts, and where nothing better remained for the wise than to laugh at the comedy which was enacted.

That Horace was not an indifferent spectator of this degradation of his country, appears from his glowing panegyrics on the ancient patriots of Rome, his retrospects to a better age, and to the simplicity of the "prica gens me-talium." But no better weapon was left him than the
Light shafts of ridicule. What could he have gained by pursuing the guilty, sword in hand, as it were, like Lucilius, or arrogating to himself among courtiers and men of the world, the character of an ancient censor? The tone which he struck was the only one that suited the period and circumstances: it pervades the whole of his satires, and is assumed, whatever may be the folly or defects which he thinks himself called on to expose. A wide field in those days was left open for satire, as its province was not restricted or pre-occupied by comedy. At Rome there never had been any national drama in which Roman life was exhibited to the public. The plays of Terence and his contemporaries represented Greek, not Roman manners; and toward the close of the Republic, and commencement of the empire, the place of the regular comedy was usurped by mimes or pantomimes. All the materials, then, which in other countries have been seized by writers for the stage were exclusively at the disposal and command of the satirist. In the age of Louis 14, Boileau would scarcely have ventured to draw a full-length portrait of a misanthrope or a hypocrite. But Horace encountered no Molière, on whose department he might dread to encroach; and, accordingly, his satires represent almost every diversity of folly incident to human nature. Sometimes, too, he bestows on his satires, at least to a certain extent, a dramatic form; and thus avails himself of the advantages which the drama supplies. By introducing various characters discoursing in their own style, and expressing their own peculiar sentiments, he obtained a wider range than if everything had seemed to flow from the pen of the author. How could he have displayed the follies and foibles of the age so well as in the person of a slave, perfectly acquainted with his master's private life? how could he have exhibited the extravagance of a philosophic sect so justly, as from the mouth of the pretended philosopher, newly converted to stoicism? or how could he have described the banquet of Nasidienus with such truth, as from the lips of a guest who had been present at the entertainment?

Horace had also at his uncontroverted disposal, all those materials, which, in modern times, have contributed to the formation of the novel or romance. Nothing resembling that attractive species of composition appeared at Rome, before the time of Petronius Arbiter, in the reign of Nero. Hence, those comic occurrences on the street, at the theatre, or entertainments—the humour of taverns—the adventures of a campaign or journey, which have supplied a Le Sage and a Fielding with such varied exhibitions of human life and manners, were all reserved untouched for the Satiric Muse to combine, exaggerate, and diversify. The chief talent of Horace's patrons, Augustus and Mæcenas, lay in a true discernment of the tempers and abilities of mankind; and Horace, himself, was distinguished by his quick perception of character, and his equal acquaintance with books and men. These qualifications and habits, and the advantages derived from them, will be found apparent in almost every Satire. (Dunlop's Roman Literature, vol. 3. p. 239 seqq. Schüll, Hist. Lit. Rom. vol. 1. p. 143 seqq.)

Satire 1. A desire of amassing enormous wealth was one of the most prevalent passions of the time; and, amid the struggles of civil warfare, the lowest of mankind had succeeded in accumulating fortunes. It is against this inordinate rage that the present satire is directed. In a dialogue, supposed to be held between the poet and a miser, the former
exposes the folly of those who occupy themselves solely in the acquisition of wealth, and replies to all the arguments which the miser adduces in favour of hoarding. (Dunlop's Roman Literature, vol. 3. p. 247.)

1—22. 1. Quæ sit, Macænas, &c. The construction is as follows: Quæ sit, Macænas, ut nomen vital contentus illa sorte, quam sortem seu ratio dede-
rit, seu fors obedicet, ut laudet sequentes diversa. "How happens it, Macænas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, but rather desires condition enviable, who follow pursuits in life that are diffe-
rent from his own?" Ratio here denotes that deliberation and reflection which direct our choice in selecting a career for life.—4. O fortunati mer-
catores. "Ah! ye happy traders." As regards the peculiar meaning of the term mercator, consult note on Ode 1. 1. 16.—7. Militia est potior. "A soldier's life is better," i. e. than this which I pursue.—Concurritur. "The combatants engage."—9. Juris legumque peritus. "The lawyer." Literally: "he who is versed in the principles of justice and in the laws."—10. Sub galli cantum, &c. "When a client knocks, by cock-crow, at his door."—11. Iltæ, datis vadibus, &c. "He, who, having given bail for his appearance, has been forced from the country into the city." The allusion is to the defendant in a suit. In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail for his appearance in court (vadæs) on a certain day, which was usually the third day after. Hence the plaintiff was said vadari resum, and the defendant vadæ dare, or vadimum promittere.—14. Fabulum. The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain.—15. Quo, rem deducam. "To what conclusion I will bring the whole affair."—18. Mutatis par-
tibus. "Your conditions in life being changed."—19. Vellent, "They will be unwilling to accept the offer." The subjunctive is here employed, because the sentence depends on Si quis dicas which precedes.—Atque licet esse beatas. "And yet they have it in their power to be happy." A Grecism for licet licet esse beatas.—20. Merito quin illis, &c. "Why justly offended Jove may not puff out against them both his cheeks." The poet draws rather a ludicrous picture of angry Jove, swelling with indignation. Perhaps, however, it is on this very account more in keeping with the context.—22. Facilem. "Ready."

23—37. 23. Præterea, ne sic, &c. "But, not to run over a matter of this kind in a laughing way, as they who handle sportive themes."—25. Olim. "Sometimes."—26. Doctores. "Teachers." The poet institutes a comparison, no less amusing than just, between the pedagogue on the one hand, and the Esopian or Socratic instructor on the other. The former bribes his little pupils "to learn their letters," by presents of "cake," the latter makes instruction palatable to the full-grown children whom they address by arraying it in the garb of mirth and pleasantry. —27. Sed tamen. "However." These particles, as well as the sim-
ple sed, igitur, autem, &c. are elegantly used to continue a sentence or idea which has been interrupted by a parenthesis.—29. Perfidus hic cae-
tor. "This knavish lawyer." As regards the term cautor, compare the remark of Valert; "Cautor vocabulum juris est: caveri enim, unde cautor, omnes consulti partes signifficat et implet." The common text has cameo.—32. Quam sibi sint congræta cibaria. "When a provision for life shall have been collected by them."—33. Parvula magni formae labors. "The little ant of great industry." The epithets parvula and magni present a very pleasing antithesis.—35. Haud ignara ac non inequa for-
sur. "Not ignorant nor improvident of the future."—38. St funum contristat, &c. "As soon as Aquarius saddens the ended year." The year is here considered as a circle constantly turning round and renewing its course. Hence the epithet inversus ("inverted," i.e. brought to a close) which is applied to it when one revolution is fully ended and another is just going to commence. The allusion in the text is to the beginning of winter. According to Porphyrian, the sun passed into Aquarius on the 17th day before the Calends of February, (16th January) and storms of rain and severe cold marked the whole period of its continuance in that sign of the Zodiac.—37. Et illis uitur ante, &c. "And wisely uses those stores which it has previously collected." The ant shows more wisdom than the miser, in "using, not boarding up, its gathered stores.

38—56. Nque servidus aetius, &c. The allusion is here to things violent in themselves, and which every moment threaten injury or destruction. "Neither the scorching heat of summer, nor the winter's cold, fire, shipwreck, or the sword."—40. Dum. "Provided."—41. Quia juvat immensus, &c. "What pleasure does it yield thee to bury by stealth, in the earth dug up to receive it, an immense sum of silver and of gold?"—43. Quod, si comminutas, &c. The miser is here supposed to answer in defence of his conduct. "Because, if once thou beginnest to take from it, it may be reduced to a wretched as." Therefore, argues the miser, it had better remain untouched in the earth.—44. At, ni id sit, &c. The poet here replies to the miser's argument. "But, unless this is done (i.e. unless thou breakest in upon thy wealth) what charms does the accumulated hoard contain?"—45. Milites frumenti tuae triverti, &c. "Thy threshing floor may have yielded a hundred thousand measures of grain, still thy stomach will contain, on that account, no more of it than mine." With centum millia supply modiorum.—47. Reticulum. "A netted bag." Reticulum, called by Varro, Panarum, (L. L. 4. 22.) was a species of sack or bag, wrought in the form of a net, in which the slaves were wont to carry bread.—Venales. Equivalent to servus.—50. Viventi. A dative after the impersonal refer, as in the present instance, is unusual, but cannot therefore be pronounced incorrect, as some maintain it to be, who substitute viventis.—51. At suave est, &c. A new argument on the part of the miser. "But it is pleasing to take from a large heap."—53. Dum ex parco nobis, &c. "We have here the poet's reply, simple and natural, and impossible to be controverted. "If thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our humble meal-tubs?" i.e. while our wants can be as easily supplied from our scanty stores, what advantage have thy granaries over our small meal-tubs?"—54. Liquidum non amplius urna vel cyatho. "No more than a pitcher or cup of water."—56. Quae ex hoc fonticulo. "Than from this little fountain that flows at my feet."—Ex sit, plenior ut si quos, &c. The idea intended to be conveyed is this: Hence it happens, that if any, despising the humble fountain, prefer to draw from the stream of some large and impetuous river like the Aufidus, being seized by its current they will be swept away and perish amid the waters: i.e. those, who, not content with humble means, are continually seeking for more extensive possessions, will eventually suffer for their foolish and insatiable cupidities.—As regards the Aufidus, Consult note on Ode 3. 30. 10.

61—79. At bona pars hominum, &c. After having proved by unanswerable arguments, that riches, except we use them, have nothing
valuable, beautiful, or agreeable; the poet here anticipates an objection, which a miser might possibly make, that this love of money is only a desire of reputation, since we are always esteemed in proportion to our wealth. This objection might have some weight, for a love of public esteem has virtue in it. But that miser falsely disguises his avarice under the name of a more innocent passion, and willfully mistakes. (Decreta cupiditatem falsa.)—43. Quid tanti, quantum habes, sis. "Because, thou wilt be esteemed in proportion to thy wealth."—44. Quid facias illi? "What wilt thou do with such an one as this?"—44. Quatenus. "Since."—45. Tantalus a labris, &c. The idea intended to be conveyed is this: Thou who merely gazest on thy money hoarded up in thy coffers without putting it to any use, or deriving any benefit from it, art like Tantalus, who, tormented with thirst, catches in vain at the water that escapes from his lips. This is supposed to be addressed by the poet, not to the miser with whom he has been reasoning, but to the sordid Athenian whom he has just been picturing to the view. On hearing the allusion to Tantalus, the miser bursts into a laugh, and the poet then turns upon him with the question Quid rides? The miser laughs at the poet’s citing what the prevalent scepticism of the day regarded as one of a mere tissue of fables.—49. Mutato nomine, &c. "The name changed, the story is told of thee." The train of ideas is as follows: Dost thou laugh, and ask what Tantalus is to thee? Change names with Tantalus, and thou wilt occupy his place: for, as he saw the water before his eyes and yet could not taste it, so thou gazest upon thy money, but derivest no benefit from the accumulated hoard.—71. Indormis insulans. A striking picture of the disturbed and restless slumber of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure.—Sacris. "Sacred offerings."—74. Add quaeque humanae, &c. "Add those other comforts, which being withheld from her, human nature will experience pain," i.e. those comforts which nature cannot want without pain.—77. Malos furus. "Wicked thieves." The poet imitates here the simplicity of the Homeric idiom: Thus we have in Homer, μακαρος, "evil death," μετομοσ, και των θεομ, &c.—78. Ne te compitent fugientes. "Lest they rob thee, and abscond."—79. Semper ego optarim, &c. "For my part, I wish to be ever very poor in such possessions as these," i.e. I never wish to come to the possession of such burdensome and care-producing riches.

80—100. 80. At si condovixit, &c. The miser here rallies, and advances a new argument. When sickness comes upon us, our wealth, according to him, will secure us good and faithful attendance, and we shall speedily be restored to the domestic circle.—Tentamin frigere. "Attacked with the chill of fever."—81. Habes qui asseidet. "Thou hast one to sit by thy bed-side."—82. Ut te suscitet. "To raise thee from the bed of sickness," or, more freely, "To restore thee to health."—84. Non uxor salutum te velit, &c. "The indignant reply of the poet.—85. Pueri atque puellae. "The very children in the streets."—86. Post omnias ponas. A tmesis for postponas omnias.—88. An sic cognatos, &c. "Or, dost thou purpose, by such a course of conduct as this, to retain those relations whom nature of her own accord gives thee, and to keep them thy friends?" i.e. dost thou fancy to thyself that thy relations will continue to love thee, when all thy affections are centered in thy gold?—90. Infelix. The vocative.—94. Parto quod avescas. "What thou didst desire being now obtained." Understand so.—95. Qui, tam, &c. "Who, (the story is not long), so rich that he measured his money."—97. Ad usque supremum tempus. "To the very last moment of his life."
101-106. **Quid mi igitur nudae, &c.** "What then dost thou advise me to do? To live like Maenius, or in the way that Nomentanus does?" Maenius and Nomentanus appear to have been two dissipated prodigals of the day, and the misers, in whose eyes any, even the most trifling, expenditure seems chargeable with extravagance, imagine, with characteristic spirit, that the poet wishes him to turn spendthrift at once.—102. **Pergis pugnantis secum, &c.** We have here the poet's reply. "Art thou going to unite things that are plainly repugnant." Literally: "things that contend together with opposing fronts." A metaphor taken from the combats of animals, particularly of rams.—103. **Non ego, serum, &c.** "When I bid thee cease to be a miser, I do not order thee to become a spendthrift and a prodigal." *Vappa* properly denotes pulsed or insipid wine: it is thence figuratively applied to one whose extravagance and debaucheries have rendered him good for nothing. The origin of the term *nepule* is disputed.—105. **Est inter Tanais quiddem, &c.** "There is some difference certainly between Tanais and the father-in-law of Visellus." "The poet offers the example of two men, as much unlike as the miser is to the prodigal. Compare the remark of Döring. "Tanais, Macenas libertas, apato, ut socier quidem Viselli berniosis fuisse dicitur. Multum inter se differentium igitur isti duo homines."—106. **Est modus in rebus, &c.** "There is a mean in all things, there are, in fine, certain fixed limits, on either side of which what is right cannot be found." *Rectum* is here equivalent to the *μέσον* of the Greeks, ("Quod ad certam normam recti fit.")

108-120. **Illae unde subi redea.** The poet now returns to the proposition with which he originally set out, that all men are dissatisfied with their respective lots.—**Nemon ut avarus, &c.** "Like the miser, will no man think himself happy, and will he rather deem their condition enviable who follow pursuits in life that are different from his own?" i.e. Is it possible that all resemble the covetous man in this? to be dissatisfied with what they have, and to envy those around them.—112. **Tebiscat?** "Will be pine with envy?"—111. **Neque se majori pesteperium, &c.** "And will he not compare himself with the greater number of those who are less supplied than himself with the comforts of life?"—114. Carceribus. "From the barriers." Consult note on Ode, 1. 1. 4. —115. **Suos vincientibus.** "That outstrip his own." Understand equus. —120. **Ne me Crispini, &c.** "Leest thou mayest think that I have been robbing the portfolio of the bleared-eyed Crispinus." The individual here alluded to would seem to have been a ridiculous philosopher and poet of the day, and notorious for his garrulity. (Compare Serm. 1. 3. 139.) According to the scholiast, he wrote some verses on the Stoic philosophy, and, on account of his loquacity, received the appellation of *σαρκαλόος.* Why Horace should here style him "bleared-eyed," when he laboured under this defect himself (Serm. 1. 5. 30 and 49.) has given rise to considerable discussion among the commentators. The explanation of Döring is the most reasonable. This critic supposes that Horace, having been called by Crispinus, and other of his adversaries, "the bleared-eyed poet," through contempt, now hurls back this epithet (*lippus*) upon the offend-
ers, with the intent, however, that it should refer rather to the obscurity which shrouded their mental vision.

SATIRE 2. "In the previous Satire," remarks Watson, "Horace had observed that there was a measure in things; that there were fixed and stated bounds, out of which it would be in vain to look for what was right. Yet so it is with the greater part of mankind, that, instead of searching for virtue where reason directs, they always run from one extreme to another, and despise that middle way where alone they can have any chance to find her. The design of the poet, in the present Satire, is to expose the folly of this course of conduct, and to show men that they thereby plunge themselves into a wider and more unfathomable sea of misery, increase their wants, and ruin both their reputation and their fortune: whereas, would men but prevail upon to live within the bounds prescribed by nature, they might avoid all these calamities, and have wherewith to supply their real wants. He takes occasion from the death of Tigellinus, a well-known singer, to begin with observing the various judgments men pass upon actions and characters, according to their different humours. Some commend a man as liberal and generous, whom others censure as profuse and extravagant. From this difference of judgment proceeds a difference of behaviour, in which men seldom observe any degree of moderation, but always run from one extreme to another. One, disdaining to be thought a miser, profusely squanders away his estate; another, fearing to be accounted negligent in his affairs, practises all the unjustifiable methods of extortion, and seeks in every way to better his fortune. Thus it happens that the middle course is neglected; for

Dum vitant stulti vita, in contraria currunt.

The poet then proceeds to show that the same observation holds good in all the other pursuits of life, as well as in those several passions by which men are commonly influenced. Fancy and inclination usually determine them, when little or no regard is paid to the voice of reason. Hence he takes occasion to attack two of the reigning vices of his time."

1—11. 1. Ambubeiaron collegia, &c. "The colleges of music-girls, the quacks, the sharpening vagabonds, the female mime-players, the trencher-cousins of the day," &c. The Ambubei were female flute-players, from Syria. The morals of this class of females may be ascertained from Juvenal, 3. 62. They were accustomed to wander about the forum and the streets of the capital, and the poet very pleasantly applies here to their strolling bands the dignified appellation of collegia. —Pharmacopoea. Not "apothecaries," as some translate the term, but rather wandering quacks, armed with panaceas and nostrums.—2. Mendic. The allusion here is not to actual mendicants, but to the priests of Isis and Cybele, and other persons of this stamp, who, while in appearance and conduct but little removed from mendicity, practised every mode of cheating and imposing upon the lower orders.—Mima. These were female-players of the most debauched and dissolute kind.—Balestrae. The various explanations given of this term, render it difficult to determine what the true meaning is. Our translation accords with
the remark of Düring, who makes the word denote the whole class of low and dirty parasites.—3. Tigell. The reference is to M. Hermogenes Tigellius, a well-known singer and musician of the day, who had stood high in favour with Julius Cæsar, and after him with Augustus. He seems to have been indebted for his elevation to a fine voice, and a courtly and insinuating address. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth.—4. Quispe be-
ignus erat. "For he was a kind patron."—Contra hic. The reference is now to some other individual of directly opposite character.—7. Hae
si percretet, &c. "If thou ask a third, why, lost to every better feel-
ing, he squanders the noble inheritance of his ancestors in ungrateful
gluttony."—8. Stringat. The allusion is properly a figurative one to
the stripping off the leaves from a branch.—9. Omnia conductis coïnus,
&c. "Buying up with borrowed money every rare and dainty viand.
The lender is said locare pecuniam, the borrower, conducere pecuniam.—
10. Animis peur. "Of a mean spirit."—11. Laudaver ca his, &c. "For
this line of conduct, he is commended by some, he is censured by
others."

12—20. 12. Fufidius. A noted usurer.—Voppo famam timet ac ab-
bulonia. Consult note on Satire 1. 1. 104.—13. Postis in seno. "Laid
out at interest." Pecuniam in seno ponere is used for pecuniam senori
iare.—14. Quis ne hic capiti, &c. "He deducts from the principal five
common interests." Among the Romans, as among the Greeks, mo-
ney was lent from month to month, and the interest for the month pre-
ceding was paid on the Calends of the next. The usual rate was one
as monthly for the use of a hundred, or 12 per cent. per annum; which
was called usura centesima, because in a hundred months the interest
equalled the principal. In the present case, however, Fufidius charges
5 per cent. monthly, or 60 per cent. per annum; and, not content even
with this exorbitant usury, actually deducts the interest before the mo-
ney is lent. For instance he lends a hundred pounds, and at the end of
the month the borrower is to pay him a hundred and five, principal and
interest. But he gives only ninety-five pounds, deducting his interest
when he lends the money, and thus in twenty months he doubles his
principal.—15. Quanto perditori, &c. "The more of a spendthrift he
perceives one to be, the more he rises in his demands."—16. Nominis
sectator, modo summa veste virili, &c. "He is at great pains in getting
young heirs into his debt, who have just taken the manly gown, and
who live under the control of close and frugal fathers," i. e. he is anxious
to get their names on his books. Among the Romans, it was a cus-
tomary formality, in borrowing money, to write down the sum and sub-
scribe the person's name in the banker's books. Hence nomina is put
for a debt, for the cause of a debt, for an article of account, &c.—Modo
summa veste virili. The toga virilis, or manly gown, was assumed at the
completion of the seventeenth year.—18. At in se pro quasis, &c. "But,
thou wilt say, his expenses are in proportion to his gains."—19. Quam
sibi non sit amicus. "How little he is his own friend," i. e. how he
pinches himself.—20. Terenti fabula quem miserum, &c. "Whom the
play of Terence represents to have led a wretched life, after he had
driven his son from his roof." The allusion is to Menedemus, in the
play of "the Self-tormenter," (Heautontimoromene,) who blames him-
self for having, by his unhind treatment, induced his only son to for-
sake him and go abroad into the army, and resolves, by way of self-
punishment, to load a miserable and penurious life.
Satire 3. This Satire is directed against the inclination which many persons feel to put a bad construction on the actions of others, and to exaggerate the faults which they may perceive in their character or disposition. This failing, which perhaps had not been very prevalent in republican Rome, when the citizens lived openly in each other's view had increased under a monarchical government, in which secrecy procured mistrust and suspicion. The satirist concludes with refuting the absurd principle of the portico—that all faults and vices have the same degree of enormity. (Dunlop's Roman Literature, vol. 3. p. 248.)

3—10. 3. Sardus habebat, &c. “Tigellius of Sardinia, whom every body recollects, had this failing.” Ille is here strongly emphatic, and indicative, at the same time, of contempt. As regards Tigellius consult note on Satire 1. 2. 3.—4. Cesar. Alluding to Augustus.—5. Pater. Alluding to Julius Caesar, whose adopted son Augustus was.—6. Si collibusisset. “If he himself felt in the humour.”—Ab ovo usque ad mala, &c. “He would sing Io Bacche! over again and again, from the beginning to the end of the entertainment.” These words Io Bacche! formed the commencement of the drinking catch which Tigellius incessantly repeated, and hence, in accordance with a custom prevalent also in our own times, they serve to indicate the song or catch itself. As regards the expression ab ovo usque ad mala, it may be observed, that the Romans began their entertainments with eggs and ended with fruits.—7. Modo summa voce, &c. “At one time in the highest key, at another time in that which corresponds with the base of the tetrachord.” Literally, “which sounds gravest among the four strings of the tetrachord.” The order of construction is as follows: “modo summa voce, modo haec voce quae resonat (i. e. est) in quatuor chordis tua.”—9. Nul æquale homini fuit ills. “There was nothing uniform in that man.”—10. Saepve velut qui currebat, &c. The construction is, sape currebat velut qui hostem fugiens (scil. curreret).—10. Persaepe velut qui Junonis, &c. We must not understand currebat here with persaepe, but lento gradu incedebat, or something equivalent, as is plainly required by the context. From this passage, and from a remark of the scholiast, it would appear that, on the festivals of Juno, processions were customary, in which Canephoroi had a part to bear. Their gait was always dignified and slow.

12—21. 12. Tetrarchas. “Tetrarcha.” Tetrarcha originally denoted one who ruled over the fourth part of a country or kingdom, (from tētrarach and ἄρχ.) Afterwards, however, the term merely came to signify a minor or inferior potentate, without any reference to the extent of territory governed.—13. Loquens. “Talking of.” This term here carries with it the idea of a boastful and pompous demeanour.—Mensa tripes. The tables of the poorer class among the Romans commonly had but three feet.—14. Concha salis puri. “A shell of clean salt.” A shell formed in general the salt-cellar of the poor.—15. Decies centena dedisse. “Hadst thou given a million of sestertii to this frugal being, this man who could live happily on so little, in five days there was nothing in his coffers.” The use of the indicative erat, in place of the subjunctive, serves to give more liveliness to the representation. As regards the expression Decies centena, it must be recollected that there is an ellipsis of millia sesteriōm.—17. Noctes vigilabant ad ipsum mane, &c. “He would sit up all night until the very morning, he would snore away the entire day. Never was there any thing so inconsistent with itself.”—20. Imo alta, et fortasse minora. “Yes, I have faults of another kind, though perhaps less disagreeable.” The usage of the conjunction et in this passage is analogous to that of sae for saepei
in Greek.—21. *Menius*. Horace, after acknowledging that he was not without faults, here resumes the discourse. I am far, says the poet, from being like *Menius*, who defames his friend, and at the same time winks at much greater failings in himself. On the contrary, I consider him every way deserving of the severest censure. The individual here alluded to, is, in all probability, the same with the *Menius* mentioned in the first Satire. There he appears as a worthless and profligate man, here as a slanderer.

22—27. 22. *Ignoravest? an ut ignotum, &c.* "Art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is a stranger to his own failings?" With *ignotum* understand *sibi*.—24. *Stultus et improbus hic amor est.* "This is a foolish and unjust self-love." With *amor* supply *nisi.*—25. *Quam tua pervicacitas occisis,* &c. "When thou lookest on thine own faults as it were with anointed eyes, obscure of vision to thine own harm." The man who winks at his own defects, is not unaptly compared to one who labours under some dis-temper of vision (lippitudo,) and whose eyes, smeared with ointment (collyrium,) are almost closed on external objects. *Pervicacitas,* in the text, is used for the simple verb as in Greek *kardiov* for *lispiv*. As regards the construction of *male* with *lippus,* it must be observed, that the meaning of this adverb, in passages, when thus construed, varies according to the nature of the context: thus, *male laxus* is for *nims laxus,* *male sedulus* for *importune sedulus,* *male rarus* for *moleste rarus,* &c.—26. *Acutum.* Put for *acute.*—27. *Epidauros.* Either an ornamental epithet, or else alluding to the circumstance of the serpent being sacred to *Aesculapius,* who had a celebrated temple at Epidauros in Argolis. The ancients always ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of *draco* (*dpax* or *dpax*.)

29—36. 29. *Inacundior est paulo.* "A friend of thine is a little too quick-tempered." The poet here begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth.—31. *Minus aptus acuis narisubus,* &c. "He is too homely a person for the nice perceptions of gentility which these individuals possess." As regards the phrase *acuis narisubus,* it may be remarked that it stands in direct opposition to *obesis narisubus.* The former, taken in a more literal sense than in the present passage, denotes a natural quickness and sharpness of the senses, the latter the reverse.—30. *Rideri possit, eo quod,* &c. "He is liable to be laughed at, because his hair is cut in too clownish a manner, his toga drags on the ground, and his loose shoe hardly keeps on his foot."—31. *Rusticus tenuo.* More literally: "to him ahom in too clownish a manner." Understand *sibi.*—32. *Male.* This adverb qualifies *acert,* not *laxus.*—32. *At est bonus,* &c. "But he is a worthy man: so much so, indeed, that a worthier one does not live." The idea intended to be conveyed by the whole passage is as follows: But what of all this? He is a man of worth, he is thy friend, he has distinguished talents, and therefore thou shouldst bear with his failings.—33. *Ingenium iugens inculto,* &c. "Talents of a high order lie concealed beneath this unpolish- ed exterior."—34. *Denique te ipsam concute.* "In fine, examine thine own breast carefully," i.e. be not a censor towards others, until thou hast been one to thyself.—36. *Namque neglectis wrenda,* &c. "For the fern, fit only to be burned, is produced in neglected fields." The idea intended to be conveyed in this: As neglected fields must be cleared by fire of the fern which has overrun them, so must those vices be eradicated from the breast, which either nature or evil habits have produced.
38—40. *Illuc praevertamur, amatorem, &c.* The transition here is short, and consequently somewhat obscure. *Praevortere* signifies, properly, to get before another by taking a shorter path; and hence, when the context, as in the present instance, refers to the manner in which a subject is to be considered, this verb will denote an abandoning of more formal and tedious arguments in order to arrive at our conclusion by a nearer and simpler way. The passage under consideration, therefore, may be rendered as follows: "But, omitting more formal arguments, let us merely turn our attention to the well-known circumstance, that the disagreeable blemishes of a beloved object escape her blinded admirer." To desire mankind, as Sanadon well remarks, to examine their own hearts, and enquire whether their vices proceed from nature or custom, constitution or education, is to engage them in a long and thorny road. It is an easier and shorter way, to mark the conduct of others; to turn their mistakes to our own advantage, and endeavour to do by virtue, what they do by a vicious excess.—40. *Polypus.* The first syllable is lengthened by the *o*. By the *polypus* is here meant a swelling in the hollow of the nostrils, which either grows downward and dilates the nostrils so as to deform the visage, or else, taking an opposite direction, extends into the fauces and produces danger of strangulation. In both cases a very offensive smell is emitted. It receives its name from resembling, by its many roots or fibres, the sea-animal termed *polypus*, so remarkable for its numerous feet, or rather feelers, (ヴェルス and οὐκ.)

41—48. 41. *Vellum in amicitia, &c.* "I could wish that we might err in a similar way, where our friends are concerned, and that virtue would give to this kind of weakness some honourable name," i.e. would that, as the lover is blind to the imperfections of his fair one, so we might close our eyes on the petty failings of a friend, and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt more to indulge in it.—43. *At.* "For." In the sense of * miserero.* The construction of the passage is as follows: "*At, ut pater non fastidit, si quod sit vitium grati, sic nos debemus non fastidire, si quod sit vitium amici.—44. Strabonem appellat Patur pater.* "His quaint-eyed boy a father calls Petrus," i.e. pink-eyed. *Petrus* is one who has pinkeyed eyes. This was accounted a beauty, and Venus's eyes were commonly painted so.—45. *Et pullum, male parvus, &c.* "And if any parent has a son of very diminutive size, as the aboretive Sisyphus formerly was, he styles him Pullus," i.e. has chicken. The personage here alluded to, under the name of Sisyphus, was a dwarf of Mark Antony's. He was of very small stature, under two feet, but extremely shrewd and acute, whence he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning chieftain of fabulous times.—47. *Varum.* "A Varus."—48. *Scaurus.* "One of the Scauri." It will be observed that all the names here given by the poet, Petrus; Pullus; Varus; and Scaurus, were surnames of Roman families more or less celebrated. This imparts a peculiar spirit to the original, especially in the case of the two latter, where the parent seeks to cover the deformities of his offspring with names of dignity. *Varus,* as an epithet, denotes one who has the legs bent inwards, or as the scholar expresses it, "*cujus pedes intorquem vel britae sunt.*" The opposite to this is *Vagus.* By the appellation *Scaurus,* is meant one who has the ankles branching out, or is club-footed.

49—66. 49. *Perci té visit? frugi dierat.* The poet here exem-
EXPLANATORY NOTES.—SATIRE III.

simplifies this rule as he would wish it to operate in the case of friends. "Does this friend of thine live rather too sparingly? let him be styled by thee a man of frugal habits."—Ineptus et jactantior hic paulo est? "Is this one accustomed to forget what time and place and circumstance demand, and is he a little too much given to boasting?" As regards the term ineptus, our language appears to be in the same predicament, in which, according to Cicero, the Greek tongue was, having no single word by which to express its meaning. (De Orat. 2. 4.)—50. Continuum amicis postulat, &c. "He requires that he appear to his friends an agreeable companion," i.e. he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.—51. At est truculentior, &c. "But is he too rude, and more free in what he says than is consistent with propriety? let him be regarded as one who speaks just what he thinks, and who is a stranger to all fear."—53. Caudior est? acies inter numeretur. "Is he too quick and passionate? let him be reckoned among men of spirit."—55. At nos virtutes ipse inventusus, &c. "We, however, misrepresent virtues themselves, and are desirous of smearing over the cleanly vessel." The expression sincerum vas incrustare means either to soilder, or varnish, a whole vessel, that has no flaw, and therefore needs no soilder, or varnish, or else to daub over, to taint with a bad smell a pure vessel. The latter of these two significations prevails here. 57. Multum est demisum homo? "Is he a man of very modest and retiring character?"—Illi tardo cognomen, &c. "We call him heavy and dull."—59. Nullique nescius obdit apertura. "And exposes an unguarded side to no ill-designing person," i.e. lays himself open to the arts of no bad man.—61. Crimina. In the sense of criminaciones.—Pro bene saevo ac nova inciso, &c. "Instead of a discreet and guarded, we style him a disguised and subtle, man."—63. Simplicior quis, et est, &c. "Is any one of a more simple and thoughtless character than ordinary, and is he such a person," &c. By the term simplicior is here meant an individual of plain and simple manners, who thoughtlessly disregards all those little matters, to which others so assiduously attend, who wish to gain the favour of the rich and powerful. Horace names himself among these, probably to remove a reproach thrown upon him by his enemies of being a refined courtier.—63. Liberius. "Whenever the humour has seized me."—64. Ut forte legentem aut tacitum, &c. "So as, perhaps, unseasonably intrusive, to interrupt another, when reading or musing, with any trifling conversation."—66. Communis sensus plene caret. "The creature evidently wants common sense." The communis sensus, to which reference is here made, is a knowledge of what time, place and circumstance demand from us in our intercourse with others, and especially with the rich and powerful.

67—89. 67. Quam temere in normet, &c. The idea intended to be conveyed is as follows: How foolish is this conduct of ours in severely marking the trifling faults of our friends. As we judge them, so shall we be in turn judged by them.—69. Amicus dulcis, ut auquum est, &c. "Let a kind friend, when he weighs my imperfections against my good qualities, incline, what is no more than just, to the latter as the more numerous of the two, if virtues do but preponderate in me." The metaphor is taken from weighing in a balance, and the scale is to be turned in favour of a friend. Cum, in this passage, is not a preposition as some would consider it, but a conjunction; and the expression mea bona compenset vitis, is a species of hypallage for vitis mea compenset bina.—73. Hae legae. "On this condition."—In truitina ponetur sodem. "He
shall be placed in the same balance," i. e. his failings shall be estimated in return by me with equal kindness.—76. Denique, quatenus essidi, &c. "Finally, since the vice of anger cannot be wholly eradicated." The second part of the Satire begins here.—77. Stultus. The stoics called all persons who did not practise their peculiar rules of wisdom, fools and mad. —78. Ponderibus modulique suis. "Her weights and measures." —Res ut quaeque est. "According to the nature of each particular case," i. e. as each particular case requires.—80. Tollere. "To take away," i. e. from table.—81. Ligurierit. "In the sense of degustaverit."—82. Laboneu. It is altogether uncertain what individual the poet here intends to designate.

83—89. 83. Quanto furiosius, &c. "How much more insane, and how much greater than this is the crime of which thou art guilty." Hoc is here the ablative, not the nominative, and refers to the cruel conduct of the master towards his slave. The crime alluded to in peccatum is stated immediately after, "Paudum deliquit amicus," &c.—85. Concedas. "Overlookest."—Insuavis. "Unkind."—86. Ruponem. Ruso was a well-known usurer, and at the same time prided himself on his literary talents. When his debtors were unable to pay the principal or the interest that was due, their only way to mitigate his anger was to listen patiently to him while he read over to them his wretched historical productions. He was thus, as Francis well observes, a double torment, he ruined the poor people, who borrowed money, by his extortion, and he read them to death with his works.—87. Tristes Kalenda. The Calends are here called tristes, or gloomy, in allusion to the poor debtor who finds himself unable to pay what he owes. Money was lent among the Romans from month to month, and the debtor would of course be called upon for payment of the principal or interest on the Calends of the ensuing month. Another part of the month for laying out money at interest or calling it in was the Ides. Consult note on Epode 2. 67.—88. Mercedem sui nummos. "The interest or principal."—Unde unde. "In some way or other."—Amaras. Equivalent to inepte scriptas.—89. Porrecto jugulo. Ruso reads his unfortunate hearer to death with his silly trash, and the poor man, stretching out his neck to listen, is compared to one who is about to receive the blow of the executioner.—Audit. "Is compelled to listen to."

91—95. 91. Evandri manibus tritum. "Fashioned in relief by the hands of Evander," i. e. adorned with work in relief. As regards the Evander here mentioned, the scholiast informs us that he was a distinguished artist, carried from Athens to Alexandria by Mark Antony, and thence subsequently to Rome. Some commentators, however, understand by the expression Evandri manibus tritum a figurative allusion to the great antiquity of the article in question, as if it had been worn smooth as it were by the very hands of Evander, the old monarch of early Roman story.—95. Commissa fide. "Secrets confided to his honour." Fide is here the old form of the dative. Compare Ode 3. 7. 4. —Sponsumne negaret. "Or has broken his word."

96—110. 96. Quels paria esse fere placuit, &c. The poet here begins an attack on the Stoic sect, who maintained the strange doctrine that all offences were equal in enormity. According to them, every virtue being a conformity to nature, and every vice a deviation from it, all virtues and vices were equal. One act of beneficence, or justice, is not more truly so than another: one fraud is not more a fraud than another; therefore there
is no other difference in the essential nature of moral actions, than that some are vicious, and others virtuous. — 97. Quam ventum ad versus est. "When they come to the plain realities of life." — Sensus mareaque. "The general sense of mankind and the established customs of all nations." — 99. Quam prorsusrant, &c. Horace here follows the opinion of Epicurus respecting the primitive state of man. According to this philosopher, the first race of men rose out of the earth, in which they were formed by a mixture of heat and moisture. Hence the peculiar propriety of prorsusrant in the text. — 100. Mutum. By this epithet is meant the absence of articulate language, and the possession merely of certain natural cries like other animals. According to Epicurus and his followers, articulate language was an improvement upon the natural language of man, produced by its general use, and by that general experience which gives improvement to everything. — 101. Pugnus. From pugnus. — 102. Usus. "Experience." — 103. Quibus voces sensuque notarent. "By which to mark articulate sounds, and to express their feelings." A word is an articulate or vocal sound, or a combination of articulate and vocal sounds, uttered by the human voice, and by custom expressing an idea or ideas. — 104. Nomina. "Names for things." — 105. Pons. "To enact." — 106. Viribus editior. "The stronger." — 119—123. Fastosque mundi. "And the annals of the world," i. e. the earliest accounts that have reached us respecting the primitive condition of man. — 113. Nec naturae potest, &c. A denial of the Stoic maxim, that justice and injustice have their first principles in nature itself. — 114. Divinit. "Discerns." — 115. Nec vincet ratio hoc, &c. "Nor will the most subtle reasoning ever convince us of this, that he sins equally and the same," &c. By ratio are here meant the refined and subtle disquisitions of the Stoics on the subject of morals. — 116. Cautelas. "Coves." — 117. Fregtit. "Has broken off and carried away." Equivalent to fractos abstulerit. — 117. Nocturnus. "In the night-season." — 118. Aquas. "Proportioned to them." — 119. Scutica. The scutica was a simple "strap," or thong of leather, used for slight offences, particularly by school-masters, in correcting their pupils. The flagellum, on the other hand, was a "lash," or whip, made of leathern thongs, or twisted cords, tied to the end of a stick, sometimes sharpened with small bits of iron or lead at the end. This was used in correcting great offenders. — 120. Ne ferula cedas, &c. "The ferula was a "rod," or stick, with which, as with the scutica, boys at school were accustomed to be corrected. — 122. Magnus pars. "Small equally with great offences." — 123. Si tibi regnum, &c. The poet purposely adopts this phraseology, that he may pass the more easily, by means of it, to another ridiculous maxim of the Stoic school. Hence the train of reasoning is as follows: Thou sayest, that thou wilt do this if men will only entrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou already hast what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king. The doctrine of the Stoics about their wise man, to which the poet here alludes, was strangely marked with extravagance and absurdity. For example, they asserted, that he feels neither pain nor pleasure; that he exercises no pity; that he is free from faults; that he is Divine; that he can neither deceive nor be deceived; that he does all things well: that he alone is great, noble, ingenuous; that he is the only friend; that he alone is free; that he is a prophet, a priest, and a king; and the like. In order to conceive the true notion of the Stoics concerning their wise man, it must be clearly understood, that they did not suppose such a man actually to exist, but that
they framed in their imagination an image of perfection towards which every man should constantly aspire. All the extravagant things which are to be met with in their writings on this subject, may be referred to their general principle, of the entire sufficiency of virtue to happiness, and the consequent indifference of all external circumstances. (Enfield’s Hist. Phil. vol. 1. p. 346. seqq.

132—133. Non nosti quid pater, &c. The stoic is here supposed to rejoin, and to attempt an explanation of this peculiar doctrine of his sect.—137. Chrysippus. After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines of the Stoic sect, than Chrysippus.—127. Crepidas nec soles. “Either sandals or slippers.”—129. Hermogenes. The same with the Tigellius mentioned at the beginning of this Satire.—130. Alfenus refer. “The subtle Alfenus.” Alfenus Varus, a barber of Cremona, growing out of conceit with his profession, quitted it, and came to Rome, where, attending the lectures of Servius Sulpicius, a celebrated lawyer, he made so great proficiency in his studies, as to become eventually the ablest lawyer of his time. His name often occurs in the pandects. He was advanced to some of the highest offices in the empire, and obtained the consulship, A. U. C. 755.—132. Operis optimus omnis opifex. “The best artist in every kind of work.”

133—140. Vellunt tibi barbarum. The poet replies, and draws a laughable picture of the philosophic monarch, surrounded by the young rabble in the streets of Rome. To pluck a man by the beard, was regarded as such an indignity, that it gave rise to a proverb among both the Greeks and Romans. To this species of insult, however, the wandering philosophers of the day were frequently exposed from the oys in the streets of Rome, the attention of the young tormentors being attracted by the very long beards which these pretenders to wisdom were fond of displaying.—136. Rumperis et latras. “Thou burstest with rage and snarest at them.” Wieland thinks that latras is here purposely used, in allusion to the resemblance which in some respects existed between the Stoics and Cynics of the day.—137. Ne longum faciam. Supply sermonem. “Not to be tedious.”—Quadrante lavatum. “To bathe for a farthing,” i.e. to the farthing-bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodations. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a quadrans, or the fourth part of an as.—138. Stipator. “Life-guardman.” A laughable allusion to the retinue of the stoic monarch. His royal body-guard consists of the ridiculous Crispins. Compare, as respects this individual, the note on Satire 1. 1. 120.—140. Stulus. Another thrust at the Stoics. Compare note on verse 77.

Satire 4. It would appear, that during the life-time of Horace, the public were divided in their judgment concerning his Satires—some blaming them as too severe, while others thought them weak and trifling. Our author, in order to vindicate himself from the charge of indulging in too much asperity, shows, in a manner the most prepossessing, that he had been less harsh than many other poets, and pleads, as his excuse for at all practising this species of composition, the education he had re-
ceived from his father, who, when he wished to deter him from any vice, showed its bad consequences in the example of others.

1—2. 1. Eupolis. An Athenian poet of the Old Comedy. He was born about B. C. 448, and was nearly of the same age with Aristophanes.—Cratinus. Another Athenian poet of the Old Comedy, born B. C. 519.—Aristophanes. Of Aristophanes antiquity supplies us with few notices, and those of doubtful credit. The most likely account makes him the son of Philippus, a native of Ægina. (Acharn. 651-2. Schol. Vit. Aristoph. Anonym. Athenaeus. 6. 227.) The comedian, therefore, was an adopted, not a natural, citizen of Athens. The exact dates of his birth and death are equally unknown.—2. Atque alii, quorum, &c. "And others, whose Comedy is of the Old school," i. e. and other writers of the Old comedy. Ancient comedy was divided into the Old, the Middle, and the New. In the first, the subject and the characters were real. In the second, the subject was still real, but the characters were invented. In the third, both the story and the characters were formed by the poet. The middle comedy arose towards the end of the Peloponnesian war, when a few persons had possessed themselves of the sovereignty in Athens, contrary to the constitution, and checked the license and freedom of the old comedy, by having a decree passed, that whoever was attacked by the comic poets might prosecute them: it was forbidden also to bring real persons on the stage, to imitate their features with masks, &c. The comic drama, after more than half a century of vacillating transition from its old to its subsequent form, in the age of Alexander finally settled down, through the ill-defined gradations of the Middle, into the New comedy. The Old comedy drew its subjects from public, the New from private life. The Old comedy often took its "dramatis personæ," from the generals, the orators, the demagogues, or the philosophers of the day; in the New, the characters were always fictitious. The Old comedy was made up of personal satire and the broadest mirth, exhibited under all the forms, and with all the accompaniments, which uncontrolled fancy and frolic could conceive. The New Comedy was of a more temperate and regulated nature; its satire was aimed at the abstract vice or defect, not at the individual offender. Its mirth was of a restrained kind; and, as being a faithful picture of life, its descriptions of men and manners were accurate portraits, not wild caricatures; and, for the same reason, its gaiety was often interrupted by scenes of a grave and affecting character. The principal writers of the Middle Comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis and Epictates; of the New, Philidippae, Timocles, Philemon, Menander, Diphilus, Apollodorus, and Posidippus. (Theatre of the Greeks, 2d. ed. p. 185. seqq.)

3—11. 3. Erat dignus describi. "Deserved to be marked out."—Male. "A knave."—5. Famosus. "Infamous."—Multa cum libertate notabant. "Branded him with great freedom."—6. Hinc omnis pede Lucilius. Literally, "from this Lucilius entirely hangs," i. e. this freedom of Satire was also the great characteristic of Lucilius. Lucilius was a Roman knight, born A. U. C. 505, at Suessa, a town in the Auruncan territory. He was descended of a good family, and was grand uncle by the mother's side to Pompey the great. His chief characteristic was his vehement and cutting satire. Macrobius (Sat. 3. 16.) calls him "Acer et violentus poeta;"—7. Mutatis tantum pedibus numerique, &c. "Having changed merely the feet and the rhythm of his verse." This applies to the greater part, not however to all, of his satires. The Greek comic writers, like the tragic, wrote in Iambic verse, (trimeters.)
Lucilius, on the other hand, adopted the Horace meter versification in twenty books of his satires, from the commencement, while in the rest, with the exception of the thirty, he employed Iambics or Trochaics.

9. Enamotae maris, durus comoneri versus. "Of nice discernment, though harsh in the structure of his lines."—10. Ut magnam. "As if it were a great feat." Compare the explanation of the scholiast: "Tangquam rem magnam et laude dignam."—Stans pede in unu. "Standing on one foot." This, of course, must be taken in a figurative sense, and is intended merely to signify "in a very short time." Horace satirizes Lucilius for his hurried copiousness and facility.—11. Quum fluerit inuentius, &c. "As he flowed muddily along, there was always something that one would feel inclined to throw away," i.e. to take up and cast aside as worthless. Horace compares the whole poetry of Lucilius to a muddy and troubled stream, continually bearing impurities on its surface that one would feel inclined to remove.

12—21. 12. Scribendi laborem. By this is meant in fact the labour of correction, as the poet himself immediately after adds.—13. Scribendi reclus, &c. "I mean of writing correctly, for, as to how much he wrote, I do not at all concern myself about that." Lucilius was a very voluminous writer.—13. Ecce, Crispinus minimo me provocat. Understand meaning. "See, Crispinus challenges me in the smallest sum I choose to name." The meaning is, that Crispinus offers to bet a large sum, so certain is he of victory, against the smallest sum; the poet feels inclined to stake. Hence the passage may be paraphrased as follows: "Crispinus offers to bet with me, a hundred to one."—16. Custodes. "Inspectors," to see that they neither brought with them verses already composed, nor such as were the production of others.—17. Di bene fecerunt, &c. The idea intended to be conveyed is this: I will have nothing to do with thy wager, Crispinus. The gods be praised for having made me what I am, a man of moderate powers and retiring character. Do thou go on, undisturbed by any rivalry on my part, with thy turgid and empty versifying.—Inopsi me quodque pusili, &c. "In having made me of a poor and humble mind."—19. At tu conclusus, &c. The order of construction is as follows: At tu imitare, ut mavis, auras conclusus hircinis follibus, laborantes usque dum ignis molliat ferrum."—20. Usque. "Constantly."—21. Ut mavis. "Since thou dost prefer this."

21—32. 21. Beatus Fannius. "A happy man is Fannius, his writings and his bust having been carried, without any trouble on his part, to the public library." In rendering ulter, (which is commonly translated "unasked for"), we have followed the authority of the scholiast. "Fannius Quadratus, poeta malus, cum liberis non haberet, haecedit petas sine ejus cura et studio (ulter) libros e prudentes in publicae bibliothecas referentes, nulli tamen metuio scriptoris." In this way, ulter may have a double meaning: the one mentioned by the scholiast in relation to the legacy-hunters, and the other alluding to the absence of all mental exertion, on the part of Fannius himself, towards rendering his productions worthy of so high an honour. At Rome, when a poet had gained for himself a distinguished name among his contemporaries, his works and his bust were placed in the public libraries. Fannius, however, lucky man, secures for himself a niche there, without any trouble on his part, either bodily or mental.—22. Capiens. Literally, "his book-cases." The capsa were cases or boxes for holding books or writings. By the use of the term on the present occasion, the poet would seem to allude to the voluminous nature of the wretched productions of Fannius.
28. Th mentis. The genitive, as in apposition with the personal pro-
moun me, which is implied in the possessive mea.—24. Genus hoc. Un-
"Take one at random from the midst of the crowd."—28. Hunc ce-
pit argenti splendor, &c. "This one the glitter of silver captivates, Albius
is lost in admiration of bronze." By argenti, vessels of silver are meant;
and by are, vessels and statues of bronze.—Albius. Not the poet, Al-
bis Tibullus, as Baxter would have us believe, but some individual or
other, remarkable merely for his passionate attachment to bronze.—23.
Mutare morces. "Trades."—Ad eum, quo se pertinere, &c. An elegant cir-
cumlocution for "the west." With eum, supply solem.—30. Quin per
mala praecep, &c. "Nay, like dust gathered by the whirlwind, he is
borne headlong through the midst of dangers."—32. Summa desperat.
For perdas de summa.

34—43. 34. Fenum habet in cornu. "He has hay on his horn," i.e.
he is a dangerous creature. This, according to the satirist, is the cry
with which the poet is greeted, whenever he shows himself to any of the
characters that have just been described, and they instantly clear the way
for him by a rapid retreat. The expression in the text is a figurative
one, and is taken from the Roman custom of tying hay on the horns of
such of their cattle as were mischievous, and given to pushing, in order
to warn passengers to be on their guard.—Dummodo risum exspectabat.
"If he can only raise a laugh for his own amusement."—36. Et quod-
cunque semel chartis illavertit. "And whatever he has once scribbled on
his paper." With ille verum supply atramento.—Omnis gestiet a fumo, &c.
The idea intended to be conveyed is, that the poet will take delight in
showing his productions to all, even to the very rabble about town.—37.
A fumo redientes lacunae. "As they return from the bake-house and
the basin." By lacus is here meant a basin, or receptacle, containing
water, supplied from the aqueducts, for public use.—39. Dederim qui-
bus esse poetis. "Whom, for my part, I allow to be poets." Poetis is
put by a Graecism for poetarum. The perfect of the subjunctive is here used,
for the purpose of softening the assertion that is made, and removing
from it every appearance of arrogant authority. So crediderim, "for
my part I believe." confirmaverim, "I am inclined to affirm," &c.—40.
Concluderis versus. "To complete a verse," i.e. to give it the proper num-
ber of feet.—42. Sermoni. "To prose," i.e. the every-day language of
common intercourse. Horace here refers to the style of his satires, and
their purposely-neglected air. His claim to the title of poet rest on his
lyric productions; but at the time when the present satire was written,
he had made only a few efforts in that species of versification in which he
was afterwards to receive the highest honours of poetry.—43. Ingenium
culsit, &c. The term ingenium here means that invention, and the ex-
pression mens dominor that enthusiasm or poetic inspiration, which can
alone give success to the votaries of the epic, tragic, or lyric muse. By
the os magna sonaturn is meant nobleness of style, which also forms an
important attribute in the character of a poet.

46—56. 46. Quod acer spiritus ac vis, &c. "Because neither the
style nor the subject matter possess fire and force; because it is mere
prose, except in so far as it differs from prose by having a certain fixed
measure." The reasoning in the text is as follows: Three things are
requisite to form a great poet; riches of invention, fire of imagination,
and nobleness of style. But since comedy has none of these, it is
doubted whether it be a real poem.—46. Si patet ardens, &c. The poet
EXPLANATORY NOTES.—BOOK I. SATIRE IV.

here supposes some one to object to his remark, respecting the want of fire and force in comedy, by referring to the spirited mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demeas in Terence's Adelphi, and to Chremes in the "Self-tormentor" of the same poet.—49. Nepos filius. "His dissolute son."—51. Ambulet ante noctem cum facibus. The reference here is more to Greek than Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth were accustomed to rove about the streets, with torches, at a late hour of the night, after having ended their orgies within doors. But far more disgraceful was it to appear in the public streets, in a state of intoxication, and bearing torches, before the day was drawn to a close.—52. Nonquid Pomponius igitur, &c. We have here the reply of the poet, which is simply this; that, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from his father, if he were alive. It is the natural language of the passions expressed in measures.—53. Levius, "Less severe reproofs."—Ergo. In order to understand the connection here between this sentence and the one which precedes, we must suppose the following to be understood before ergo. Now, if the railings of the angry father have nothing in them either sublime or poetical, and if they are equally devoid of ornament and elegance, (i. e. if they are pura scil. opprobria,) "then," &c.—54. Puris verbis. "In words equally devoid of ornament and elegance."—55. Personatus. "Represented on the stage."

58—72. 59. Tempora certa modoque, &c. "Their fixed times and rhythm."—60. Non, ut si salvas, &c. The construction is, Non etiam invenies membra diejecti poetae, ut si salvas (hos versus Ennius). The term etiam is here equivalent to partire, and the meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will, if he take to pieces the two lines of Ennius which are cited.—63. Alias, "At some other time."—65. Sulcius acer et Caprius. The scholiast describes these two persons as informers, and at the same time lawyers, hoarse with bawling at the bar, and armed with their written accusations.—66. Rauci male curnque ideliss. "Hoarse with bawling to the annoyance of their hearers, and armed with their written accusations." The expression rauci male may also, but with less force, be translated, "completely boarse," i. e. so as to be in danger of losing their voices.—69. Ut sis in similes, &c. "So that, even if thou art like the robbers Celius and Birrius, I am not like Caprius or Sulcius," i. e. if thou art a robber like Celius and Birrius, I am not an informer, like Caprius or Sulcius.—71. Nulla taberna meae, &c. "No bookseller's shop, nor pillar, has any productions of mine. Books, at Rome, were exposed for sale, either in regular establishments, (taberna librariorum), or on shelves around the pillars of porticoes and public buildings.—72. Quaes manus insuet, &c. "Over which the hand of the rabble and of Hermogenes Tigellius may sweat."

73—85. 73. Nec recito. Understand quae scripti.—74. In medio gut, &c. It is here objected to the poet, that, if he himself does not openly recite satirical verses of his composing, yet there are many who do recite theirs, and that too even in the forum and the bath; selecting the latter place in particular, because, "being shut in on every side by walls, it gives a pleasing echo to the voice." To this the poet replies, that such persons
are mere fools, and altogether ignorant of what propriety demands, as is shown in their selection of the place where they choose to exhibit themselves.—77. Haud illud quarentes. "Who never stop to put this question to themselves."—Sire sensu. "Without any regard to what propriety demands."—78. Ladere gaudes, &c. The poet's antagonist is here supposed to return to the attack with a new charge. Well then, if thou recitest in private and not in public, it is only the prompting of a malicious spirit, that thou mayest slander with the more impunity amid the secret circle of thy friends; for "thou, takest delight in assailing the characters of others," (Ladere gaudes.)—79. Et hoc studio pravus factis. "And this thou dost from the eager promptings of an evil heart." Literally, "and this, evil-hearted, thou dost with eager feelings."—Unde petitum hoc in me factis. The poet indignantly repels the charge, and introduces a most beautiful moral lesson respecting the duties of friendship.—81. Absentem qui rodit amicum. In order to connect the train of ideas, we must suppose something like the following clause to precede the present line: No, the maxim by which my conduct is governed is this. "He who backbites an absent friend," &c. There is no term in our language which more forcibly expresses the meaning of rodere in this passage than the homely one which we have adopted: "to backbite." And yet even this in some respects does not come fully up to the signification of the original. The allusion is to that "gnawing" of another's character, which is the more injurious as it is the more difficult to be detected and put down.—82. Salutus qui capit rirus hominum, &c. "Who seeks eagerly for the loud laughter of those around him, and the reputation of a wit." The allusion is to one, who values not the character or the feelings of others if he can but raise a laugh at their expense, and who will sacrifice the ties of intimacy and friendship to some paltry witticism.—85. Hic niger est, &c. "This man is black of heart, shun him thou that hast the spirit of a Roman."

86--88. 86. Serpe tribus lectis, &c. The usual number of couches placed around the mensa or table, in the Roman banqueting-room, was three, one side of the table being left open for the slaves to bring in and out the dishes. On each couch there were commonly three guests, sometimes four. As Varro directs that the guests should never be below the number of the Graces, nor above that of the Muses, four persons on a couch would exceed this rule, and make what, in the language of the day, would be called a large party. Hence the present passage of Horace may be paraphrased as follows: "One may often see a large party assembled at supper."—87. Imus. "He that occupies the lowest seat." The allusion is to the scurre, buffet, or jester, who occupied the last seat on the lowest couch, immediately below the entertainer. When we speak here of the lowest couch in a Roman entertainment, the term must be taken in a peculiar sense, and in accordance with Roman usage. The following explanation may, in the absence of a diagram, throw some light on this point. If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right-hand was called summanus lectus, the one placed along the side supposed to correspond with the top of the page was called medius lectus, the remaining couch, on the left, was termed imus lectus. The last seat on this was the post of the scurre, and immediately above him reclined the master of the feast.—87. Quavis adspergere cumetus. "To attack the whole party with every kind of witticism." Literally: "to besprinkle them all in any way." With quavis understand ratione, and not aqua as some commentators maintain.—88. Prater esse,
Hic tibi comis, &c. "And yet this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." By nigris are here meant the whole race of secret calumniators and detractors. — 94. Capitolinei Petilli. According to the scholiasts, this Petilius received his surname of Capitoitaurus from having been governor of the capitol. They add, that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having pleaded his cause in person, he was acquitted by the judges in order to gratify Augustus, with whom he was on friendly terms. — 95. Defendas, ut tuus est mos. "Go on and defend him in thy usual way." — 99. Sed tamen admiror, &c. This but, as Francis remarks, spoils all; and this artful and secret calumny has something infinitely more criminal in it, than the careless, open freedom of Horace. — 100. Hic nigra fucus loliginis. "This is the very venom of dark detection." Literally: "this is the very dye of the black cuttle-fish," i.e. the black dye of the cuttle-fish. The loliog or cuttle-fish emits, when pursued, a liquor as black as ink, in order to escape by thus discolouring the waters around. — 101. Aerugo mera. "This is pure malignity." Aerugo means literally the rust of copper, as ferrugo does that of iron. The figurative application is extremely beautiful. As the rust eats away the metal, so does the gnawing tooth of malignity corrode the character of its victim. — 102. Atque animo prius. "And from my breast before I turn to write." — 104. Si quid promittere, &c. The construction is: "Si quid, ut alius (i.e. unquam,) vere de me promittere possum." — 105. Inuenit hoc me. "Accustomed me to this," i.e. led me into this habit, by the peculiar mode of instruction which he adopted in my case. — 106. Ut fegerem, exemplis, &c. "That by pointing out to me each particular vice in living examples, I might be induced to shun them." After fegerem understand ea, (sc. vitae.)

109—124. 109. Abt ut male vivat filius. "What an evil life the son of Albius leads." — 110. Barrus. The scholiast describes him as a man "visserum libidinis atque vite." — 114. Trebont. Compare the remark of the scholiast. "Hic in adulterio depressus fuit." — 115. Sapiens. "A philosopher." It belongs to philosophers to explain the reason of things, and to shew why one action is honest, and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up he would be able to manage for himself. — 119. Durus et. "Shall have strengthened." — 120. Nabis sine cortice. A metaphor taken from swimming, in which learners, in their first attempts, make use of pieces of cork, to bear them up. — 122. Habes auctorem, quo factas hoc. "Thou hast an authority for doing this." — 123. Usum ex judicibus selectis. The Judices Selecti were chosen in the city by the praetor, and in the provinces by the governors. (Compare Seneca de Benef. 3. 7.) They were taken from the most distinguished men of Senatorian or Equestrian rank, and to this circumstance the epithet selecti particularly refers. Their duties were in general, confined to criminal cases. — Obiectiebat "He presented to my view." — 124. An hoc. For utrum hoc.
126—143. 126. *Acidos vicinum funus,* &c. "As the funeral of a neighbour terrifies the sick when eager after food." With *acidos* understand *potus et ciborum.*—127. *Sibi parere.* "To spare themselves," i.e. to curb their appetites, and have a care for their health.—129. *Ex hoc.* "By the force of such culture as this."—131. *Istinc.* "From the number of these."—132. *Liber amicus.* "A candid friend."—133. *Consilium proprium.* "My own reflection."—134. *Porticus.* "The public portico." The porticoes were structures of great beauty and magnificence, and were used chiefly for walking in or riding under cover.—135. *Non belle.* Understand *feci.*—138. *Agito.* "I revolve."—139. *Illude chartis.* "I amuse myself with writing."—140. *Hoc.* Alluding to his habit of frequent writing, or versifying.—140. *Concedere.* "To extend indulgence." In the sense of *ignoscere.*—142. *Nam multo plures sumus.* "For we are a much stronger body than one would suppose."—143. *ac veluti te,* &c. Horace, observes Francis, knows not any better revenge against the enemies of poetry, than to force them to become poets themselves. This pleasantry arises from the proselyting spirit of the Jews, who insinuated themselves into families; entered into the courts of justice; disturbed the judges; and were always more successful in proportion as they were more impudent. Such is the character given them by St. Ambrose.—143. *In hanc concedere turbam.* "To join this numerous party of ours."

**Satire 5.** This little poem contains the account of a journey from Rome to Brundisium, which Horace performed in company with Maccenas, Virgil, Plotius, and Varius. Though travelling on affairs of state, their progress more resembled an excursion of pleasure, than a journey requiring the dispatch of plenipotentiaries. They took their own villas on the way, where they entertained each other in turn, and declined no amusement which they met with on the road. They must indeed have proceeded only one or two stages daily, for the distance was about 350 miles; and according to those critics who have minutely traced their progress, and ascertained the resting places, the journey occupied twelve or fifteen days. The poet satirically and comically describes the inconveniences encountered on the road, and all the ludicrous incidents which occurred.

1—4. 1. *Magna.* This epithet is here applied to the capital, as marking the difference in size between it and Aricia, though, considered by itself, the city was no considerable place.—*Aricia.* A city of Latium, on the Appian way, a little to the west of Lanuvium, now *la Rcia.*—2. *Hospitio modico.* "In a middling inn."—3. *Forum Appt.* Now *Borgo Lungo,* near Treponti. The term *Forum* was applied to places in the country where markets were held and justice administered.—4. *Differtum nasus,* &c. "Crammed with boatmen and knavish inn-keepers." The boatmen were found at this place in great numbers, because from hence it was usual to embark on a canal, which ran parallel to the Via Appia, and was called Decennovium, its length being nineteen miles.

5—24. 5. *Hoc iter ignavi divisimus,* &c. "This part of our route, which, to more active travellers than ourselves, is the journey of a single day, we lazily took two to accomplish." The expression *altius praecinctus* refers to the Roman custom of tucking up the toga in proportion to the degree of activity that was required, and hence *praecinctus,* like *m-
cactus, comes to denote generally a person of active habits.—7. Ventri indice bellum. “Declare war against my stomach,” i.e. take no supper.

8. Haut animo aqua. “With impatience.”—11. Tum puerti ruinis, &c. “Then our slaves began to accuse the boatmen, the boatmen our slaves.”

12. Huc appelle. “Come to here.” This is the exclamation of one of the slaves to the men in the canal-boat. The moment the boat is brought to, a large number crowd on board, and then arises the second cry from the slave, bidding the boatman stop and take in no more, as he has already three hundred on board. The round number is here used merely to denote a great crowd.—13. Ex. “The fare.”—Nula. The mule to draw the canal-boat.—14. Malt culices. “The troublesome gnats.”—15. Ut. “While in the mean time.”—16. Multa proditus vepra. “Drenched with plenty of wretched wine.”—21. Cerebrosum. “An irritable fellow.”—23. Dolat. a Belabours. The literal import of this verb is, “to hew roughly,” “to chip,” &c. It is here used in an acceptance frequently given to it by the Roman vulgar.—Quarta hora. The fourth hour from sunrise is here meant, answering to our ten o’clock.—24. Feronia. The grove and fountain of Feronia were on the Appian way, about three miles above Terracina or Anxur.

25—32. Repimus. This alludes to the slowness of their journey up hill to Terracina.—26. Impostam saxis late cardentibus Anxur.—Anxur perched on rocks conspicuous from afar.” This city on the coast of Latium, was also called Terracina. It stood on the ridge of a mountain, or rather, a collection of white and lofty rocks, at the foot of which the modern Terracina is situated.—29. Averos solutli componere amicos. The “friends” here alluded to were Augustus and Antony.—30. Nigra collyria. “Black salve.” Lippus. “Being afflicted with sore eyes.”—32. Ad unguum factus homo. “A man of the most polished manners.” A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. We would say, in our own idiom, “a perfect gentleman.”

34—36. Fundos. The town of Fundi, in Latium, was situated on the Appian way, a little to the north-east of Anxur.—Auffidus Lucus praetor. In this there is a double joke. First, in the title of Praetor being applied to a mere recorder of a petty town, whether assumed by himself, or foolishly given to him by the inhabitants; and secondly, in the mode in which their departure from the place is announced, imitating the formal Roman way of marking events by consulships: “We leave Fundi during the praetorship of Auffidius Lucus.”—Libenter. “In high glee.”—35. Præmia. “The magisterial insignia.”—36. Pretex-tem. The toga pretexta was a white robe, bordered with purple, and used by the higher class of magistrates.—Latum clavum. A tunic, or vest, with two borders of purple, laid like a lace upon the middle or opening of it, down to the bottom, in such a way that, when the tunic was drawn close, the two purple borders joined and seemed to form a single broad one. If these borders were large, the tunic was called latum clavum, or tunica laticlavia, and was peculiar to senators, if they were narrow it was then named angustus clavum, or tunica angusticlavium, and was peculiar to the knights or equites.—Prunaque batillum. This appears to have been a censer, or pan, containing coals of fire, and carried before the higher magistrates on solemn occasions, for the purpose of burning perfumes in honour of the gods, as the Romans were accustomed to perform no important act without a previous offering to the
gods of some kind or other. Luscus deems the arrival of Mæscenas an occasion that calls for such a ceremony, and he foolishly assumes this badge of dignity among the rest.

37—39. Mummmarum urbe. The allusion is to Formiae, now Nola di Gaeta, a short distance to the south-east of Fundi. According to the scholiast, Horace calls Formiae the city of the Mamurres, in allusion to Mamurra, a Roman senator of great wealth, who owned the larger part of the place. The scholiast, however, forgets to tell us, that the poet means by this appellation to indulge in a stroke of keen, though almost imperceptible, satire. Mamurra was indeed a native of Formiae, but of obscure origin. He served under Julius Caesar, in Gaul, as praefectus fabrorum, and rose so high in favour with him, that Caesar permitted him to enrich himself at the expense of the Gauls in any way he was able. Mamurra, in consequence, became, by acts of the greatest extortion, possessed of enormous riches, and returned to Rome with his ill-gotten wealth. Here he displayed so little modesty and reserve in the employment of his fortune, as to be the first Roman that encrusted his entire house, situate on the Caelian hill, with marble. We have two epigrams of Catullus, in which he is severely handled. Horace, of course, would never bestow praise on such a man, neither on the other hand would he be openly severe on one whom Augustus favoured. His satire, therefore, is the keener as it is the more concealed, and the city of the venerable Lamian line, (Ode 3. 17.) is now called after a race of whom nothing was known.—Mammas. "We pass the night." In the sense of permnctamur.—38. Murina præbente domum, &c. The party supped at Capito's and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Mæscenas. He was subsequently put to death for plotting against Augustus.

39—49. Postera lux ortur. An amusing imitation of the epic style.—40. Plotius et Varius. These were the two to whom Augustus entrusted the correction of the Æneid after Virgil's death.—Sineussa. Sineussa was a Roman colony of some note, situate close to the sea on the coast of Latium, and founded, as is said, on the ruins of Sineope, an ancient Greek city. It lay below Minturnæ and the mouth of the Liris, and was the last town of New Latium, having originally belonged to Campania.—41. Caudiiiores. "More sincere."—42. Distinctor. "More strongly attached."—44. Samus. "As long as I am in my right mind."—45. Campano Ponti. The bridge over the little river Savo, now Sarone, is here meant.—46. Parchtli. "The commissaries." Before the consularship of Lucius Posthumius, the magistrates of Rome travelled at the public charge, without being burthensome to the provinces. Afterwards, however, it was provided by the Lex Julia, de Provinciis, that the towns through which any public functionary, or any individual employed in the business of the state passed, should supply him and his retinue with firewood, salt, hay, and straw, in other words with lodging and entertainment. Officers were appointed, called Parchtli (σαρόχαι) whose business it was to see that these things were duly supplied. The name Parchtli, when converted into its corresponding Latin form, will be Præbitor, which occurs in Cicero de Off. 1. 15.—47. Capuz. Capua was once the capital city of Campania, and inferior only to Rome.—Tempore. "In good season." The distance from their last starting place to Capua was only sixteen miles. Compare note on verse 45.—48. Luustum. Understand pilis.—49. Crudis. "To those who are troubled with indigestion." In the term lippis he alludes to himself; in crudis, to Virgil.
EXPLANATORY NOTES.—BOOK I. SATIRE V.

51—64. 51. Caudis Casumae. "The inn of Caudium." Caudrum was a town of the Samnites, and gave name to the celebrated defile (Fauces Caudinae) where the Romans were compelled to pass under the yoke.—52. Pugnam. "The wordy war."—53. Musa veitum memores, &c. Another burlesque imitation of the Epic style.—54. Contulerit lites. "Engaged in the conflict."—Mesit clarum genus Osci. The construction is, Osci sunt clarum genus Mesit. By the Osci are here meant the Campanians generally, who were notorious for their vices. Hence the satirical allusion in the epithet clarum.—55. Sarmenti domina esset. "The mistress of Sarmentus still lives." He was therefore a slave, though his mistress probably was afraid of offending Mæcenas, in whose retinue he at present was, by claiming him as her property.—56. Accipio. "Tis even so, I grant." Messius joosely admits the truth of the comparison, and shakes his head in imitation of a wild horse shaking its mane for the purpose of alarming a foe. On this, Sarmentus renewes the attack.—6, tus cornu, &c. Uttered by Sarmentus, and equivalent to "O, quid facturas, si tibi in fronte non exequivit esset cornu?" The allusion is to a large wart which had been cut away from the left side of Messius's head.—60. Cicatirix. The scar left after the removal of the wart.—61. Setosam lex frontem ortis. "The bristly surface of his left temple."—Setosam. Purposely used in place of khipidam.—62. Campanum morbum. The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the temples of the heads and on the face.—63. Pastorem saltaret uti Cyclopa. "To dance the part of the Cyclope-shepherd," i.e. to represent, in dancing, the part of Polyphemus, and his awkward and laughable wooing of the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words.—64. N'il ilii tarvo, &c. The raillery is here founded on the great size and horrible ugliness of Messius. His stature will save him the trouble of putting on high-heeled cobburni, (like those used in tragedy,) in order to represent the gigantic size of Polyphemus; while the villainous gash on his temple will make him look so like the Cyclopes, that there will be no necessity for his wearing a mask.

65—68. 65. Donasset jamme catenam, &c. A laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on attaining the age of 17, and assuming the manly gown, were accustomed to consecrate their bullae, or the little gold boss which they wore depending from their necks, to the Lares, or household deities. In like manner, young girls, when they had left the years of childhood, consecrated their dolls to the same. Messius makes a ludicrous perversion of this custom in the case of Sarmentus, and asks him whether, when he left the state of servitude in which he had so recently been, he took care to offer up his fetters to the Lares in accordance with his vow. As only the worst slaves were chained, the ridicule is the more severe. From an epigram in Martial (3. 29.) it appears, that slaves, when freed, consecrated their fetters to Saturn, in allusion to the absence of slavery, and the equality of condition, which prevailed in the golden age.—66. Sertis. Sarmentus would seem to have held this situation in the retinue of Mæcenas.—Cur unquam fugisset? Messius supposes him to have run away, on account of not receiving sufficient food.—68. Una faris libra. By the laws of the twelve Tables, a slave was allowed a pound of corn a day.

71—81. 71. Beneventum. This place was situate about ten miles beyond Caudium, on the Appian way.—Ubi sedulus hospes, &c. The com-
traction is as follows: ubi sedulus hospes, dum versus macros laridos in igne, paene arsit, (i.e. paene combustus est.)—73. Nam satis per veterem, &c. Another imitation of the epic style, but more elegant and pleasing than those which have gone before. There being no chimney, and the bustling landlord having made a larger fire than usual, the flames caught the rafters of the building. On the want of chimneys among the ancients, consult note on Ode 4. 11. 11.—75. Avide. "Hungry." Understand edendi.—76. Rapere. Equivalent to rapinam auferre.—77. Es illo. "After leaving this place."—Notes. Apulia was the native province of Horace.—78. Quos torret Atabulus. "Which the wind Atabulus parches." The Atabulus was a northerly wind, cold and parching, which frequently blew in Apulia. Etymologists deduce the name from drus and baldus.—79. Erepsisemus. For erepsissemus.—Trivici. Trivicum was a small place among the mountains separating Samnium from Apulia. The vehicles that contained the party were compelled to turn off to a farm (villa) in its neighbourhood, as the town itself was difficult of access on account of its mountainous position.—80. Lacrymoso. "That brought tears into our eyes."—81. Udos cum foliis, &c. A proof, as Wieland remarks, that the place where they lodged was nothing more than a farm-house, and that the owner was unaccustomed to receive guests of this description.

86—91. 86. Rapturum. "We are whirled along."—87. Membra. "To take up our quarters for the night."—Quod versus dicere non est, &c. "Which it is not possible indeed to name in verse, though it is a very easy matter to describe it by external marks." This town, with the intractable name, was Equus Triticus, or, as some give it, Equatuticum. It was situate on the Appian way, but its precise position has given rise to much debate among topographers.—88. Venit. "It is sold."—90. Ultras. The bread is so good, that "the weary traveller" is accustomed to carry it along with him, "from this place, farther on." Ultras is here equivalent to ulterius inde.—91. Nam Canus lapidosus. "For that of Canusium is gritty." With lapidosus supply penis. Canusium was situate on the right bank of the Aufidus, or Ofanto, and about twelve miles from its mouth.—Aqua non ditar urna: "Though here the pitcher is no better supplied with water than at the former place," i.e. Canusium labours under the same scarcity of good water as Equus Triticus.

94—97. 94. Rubus. Rubi, now Ruvo, lay to the south-east of Canusium. The distance between the two places is given in the itinerary of Antoninus as twenty-three miles, whence the expression longum iter in our text.—95. Factum corruptius. "Rendered worse than usual."—96. Pior. "Worse than the day before."—97. Barium. Barium was a town of some note, on the coast of Apulia, below the mouth of the Aufidus. The epithet piascis is given to it in the text on account of its extensive fishery. The modern name is Barti. —Gnatis. Gnatis, or Egnatis, was situate on the coast of Apulia, below Barium. It communicated its name to the consular way that followed the coast from Canusium to Brundisium. The ruins of this place are still apparent near the Torre d'Agnazzo and the town of Monopoli. Horace gives the name which the town bore in the common language of the day, and this also occurs in the Tab. Peutinger. The more correct form, however, is Egnatis.—Lymphis tratis extracta. "Built amid the anger of the waters." The meaning of the poet here is somewhat uncertain, as is evident from the scholiast giving us our choice of three different explanations. Thus, he remarks: "Vel quia eget aquae, vel quod eas salus habet et omnes, vel quae..."
EXPLANATORY NOTES.—BOOK I. SATIRE VI.

en pede montis sita est; ei idcirco videntur aquae irasci, cum torrentes de montibus impetu magnis decurrentes sepe magnas urbis partes diruant." The first of these, the scarcity of good water, appears to us the simplest, and it is adopted as the true one by Mannert. Perhaps, however, the poet has purposely used this expression, in order that it may be susceptible of a double meaning, and that one of these may refer to the silty superstition, or rather moon-struck madness of the inhabitants, to which he refers immediately after.

99—104. Dum flamme sine tura liqueascere, &c. Pliny informs us, that a certain stone was shown at Egnatia, which was said to possess the property of setting fire to wood that was placed upon it. (H. N. 2. 107.) It was this prodigy, no doubt, which afforded so much amusement to Horace, and from the expression limine sacro, the stone in question would appear to have been placed in the entrance of a temple, serving for an altar.—100. Judaeus Apella. "The Jew Apella." Scaliger is undoubtedly right, in considering Apella a mere proper name of some well-known and superstitious Jew of the day.—101. Namque deos didici, &c. "For I have learnt, that the gods pass their time free from all concern about the affairs of men." Horace here acknowledges his belief in one of the most remarkable doctrines of the Epicurean school.—103. Tristes. "Disquieting themselves about us."—104. Brundisium. The most ancient and celebrated town on the coast of Apulia, now Brindisi.

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SATIRE 6. This poem, addressed to Maccenas, is chiefly valuable for the information it contains concerning the life of our author, particularly his early education, and the circumstances attending his first introduction to that minister. He also descants on the virtue and frugality of his own life—he mentions candidly some of his foibles, and describes his table, equipage and amusements. Here every particular is interesting. We behold him, though a courtier, simple in his pleasures; and in his temper and his manners, honest, warm, and candid, as the old Auruncan. (Dunlop's Roman Literature, vol. 3. p. 251.)

1—10. Non, quia, Maccenas, &c. The order of construction is as follows: Maccenas, non, ut plerique solent, suspenderis adunco navo ignoto, ut me natum libertinum patre, quos nemo Lydorum, quidquid Lydorum incoluit Etruscos fines, est generosior te, nec quod paternus atque paternus avus fuit tibi quisim imperitare magnis legionibus. "Maccenas, thou dost not, as most are wont to do, regard with a sneer persons of lowly birth, as for instance me the son of a freedman, because no one of the Lydians that ever settled in the Etrurian territories is of nobler origin than thou, nor because thou hast maternal and paternal ancestors, who in former days commanded powerful armies." The idea intended to be conveyed is simply this: Though of the noblest origin, O Maccenas, thou dost not, as most others do, regard high extraction as carrying with it a right to sneer at the low-born.—Lydorum quidquid Etruscos, &c. It was the popular belief that Etruria had been colonized from Lydia. Horace means, by the language of the text, to describe the origin of Maccenas as equalling, if not surpassing, in nobility, that of any individual in the whole Etrurian nation.—4. Legionibus. The term legio is here put, Romano more, for exercitus.——5. Nave suspenderis adunco. This, in a literal translation, is precisely equivalent to our vulgar phrase, "to turn up the nose at one." Thus, "thou dost not, as most are wont to
do, turn up thy nose at persons of lowly birth."—8. *Dum ingenium* "Provided he be a man of worth." There is a singular beauty in the use of the term *ingenium* on the present occasion. By *ingenii*, among the Romans, were meant those who were born of parents that had always been free. The poet, however, here applies the epithet to a higher kind of freedom, that of the mind and of the heart; a freedom from all moral contamination, and a nobility of thought and action, in respect of which the nobly-born are sometimes even the vilest of slaves.—9. *Tuilib.* Servius Tullius.—*Ignobile regnum.* An allusion to the servile origin of this monarch. The idea which the poet intends to convey is this, that, before the reign of Tullius, many individuals, as meanly born as himself, had often obtained honours equally as high, and led a life equally as praiseworthy.—10. *Nullis majoribus ortos.* "Sprung from no long line of ancestors," i.e. of obscure birth. *Nullis* is here equivalent in spirit to *ignobilibus*.

12—17. 12. *Levinum.* We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt.—*Valeri genus, unde,* &c. "A descendant of that Valerius, by whom," &c. *Unde* is here for a *quo*. The allusion is to the celebrated Valerius Poplicola, who was elected to the consulsiphe A. U. C. 344, in the stead of Collatinus, and became the colleague of Brutus in that office. From Valerius were descended the families of the *Levini*, *Corvini*, *Messeia*, *Catuli*, &c.—13. *Unius assis non unquam,* &c. "Has never been valued more highly than a single ass, even when the populace themselves, with whose decision in matters of this kind thou art well acquainted, estimate his merits as the judge, the populace, who often," &c.—15. *Quo nosti.* By attraction, in imitation of the Greek idiom, for *quem nosti*, and equivalent in effect to *quem quis judes sit nosti*. According to the poet's idea, Levinus must be worthless enough, if the populace even think him so, since they most commonly are blinded to a person's defects of character by the brilliancy of his extraction.—17. *Qui stupt in titulis et imaginibus.* "Who are lost in stupid admiration of titles and of images," i.e. of a long line of titled ancestors. An allusion to the Roman *jus imaginum*.

18—19. 18. *Vox.* The idea intended to be conveyed is this: If then the very populace themselves pay but little regard to the nobility of such a man as Levinus, "how ought persons like thee to act, who art far, far, removed in sentiment from the vulgar herd?" The answer is not given by the poet, but may be easily supplied: They should act even as thou dost: they should disregard, not in one, but in every instance, the adventitious circumstances of birth and fortune, and they should look only to integrity, to an upright and an honest heart.—19. *Namque esto,* &c. The poet here gives a slight turn to his subject in a somewhat new direction. The connection in the train of ideas appears to be as follows: Such then being the true principle of action, and such the light in which men, however humble its origin, is regarded by the wise and good, let those unto whom titled ancestry is denied repine not at their condition, but remain contented with what they have. For suppose," (*Namque esto*) the people should even be unjust towards a candidate of lowly birth, or a censor like Appius should eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented with his previous lot, with the approbation of those whose
good opinion was his best reward, without going on an idle chase after vain and disquieting honours?  

20—83. 20. Decio novo. "To a new man like Decius." The term Decio is here used as a species of appellative. So, in the preceding line, Larino must be rendered "to a Larinus." The allusion in the words Decio novo is to P. Decius Mus, (Liv. 8. 9.) who, like Cicero, was the first of his family that attained to a curule office.—Censor Appius. "A censor like Appius." The poet alludes to Appius Claudius Pulcher, who was censor A. U. C. 702, and ejected many individuals from the senate because they were the sons of freedmen.—83. Vél merito. "Deservedly would this even be done."—In pròpria pelle. "In my own skin," i.e. in my own proper sphere.—83. Sed fulgentem trahit, &c. "But glory, thou wilt say, leads all men captive at the wheels of her glittering car." An allusion, beautifully figurative, to the triumphal chariot of a conqueror. The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the strong and mastering influence that a thirst for distinction exercises upon all men, whatever their origin or condition in life. To this he replies in the next line, "Quo tibi, Tulli, &c. by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus intruded.

24—38. 24. Quo tibi, Tulli. "Of what advantage has it been to thee, Tullius." Quo is here the old form for qui, i.e. cui, and quo tibi is equivalent to cutinam commodo tibi fuit, or quid tibi profuit.—According to the scholiast, Tullius (or, as he writes the name, Tullius) was removed from the senate by Caesar, for being a partisan of Pompey's. After the assassination of Caesar, however, he regained his senatorian rank, and was made a military tribune. He was an individual of low origin.—25. Sumere depositum clavum. "To resume the laticlave which had been put off by thee." The laticlave (latus clavus) was one of the badges of a senator.—Tribuno. A Gracism, for tribunum.—26. Privato quae minor esset. "Which would have been less to thee, hadst thou remained in a private station," i.e. which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.—27. Nunc ut quisque insanus, &c. "For the moment any vain and foolish man covers his leg up to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called nigrae pelles, literally, "black skins,") reaching up to the middle of the leg, with the letter C in silver on the top of the foot. Hence calces mulare, "to become a senator." (Cic. Phil. 13. 13.)—30. Ut si qui agrotet, &c. "Just as if one labour under the same disorder that Barrus does, so as to desire to be thought a handsome man." As regards Barrus, consult note on Satire, 1. 4. 110.—34. Sic qui promittit, &c. An allusion to the form of the oath taken by the magistrates when about to enter on the duties of their office.—35. Imperium. "The integrity of the empire."—36. In honores. "Dishonoured."—38. Tune Syri, Danae, &c. "Darest thou, the son of a Syrus, a Dana, or a Dionysius, hurl Roman citizens down from the Tarpeian rock, or deliver them over to the executioner Cadmus?" Syrus, Dana and Dionysius are the names of slaves, used here as appellatives, and the meaning of the passage is, "darest thou, the son of a slave," &c. The poet supposes some individual of the people to be here addressing a tribute of the commons, who had risen from the lowest origin to that office of magistracy, by virtue of which he presided over the execution of condemned malefactors.
40—44. 40. At Novius collega, &c. The tribune is here supposed to answer, and to urge in his defence, that his colleague Novius is of humbler origin than himself. To which the poet replies, by demanding of him whether he fancies himself on that account a Paulus or a Messala.—Gradus post me sedet uno. "Sits one row behind me," i.e. is inferior to me in rank. The reference is to the fourteen rows of seats, set apart for the Equestrian order at the public spectacles. The tribune of the commons, to whom the poet here alludes, as well as his colleague Novius, having obtained Equestrian rank in consequence of possessing the requisite fortune, had seats, of course, among these fourteen rows. It would seem, however, that, in occupying these seats, those of better origin always preceded those who were inferior to them in this respect.—41. Namque est ille, &c. "For he is what my father was," i.e. he is a freedman, whereas I am the son of a freedman, and consequently of one degree his superior.—Hoc tibi Paulus, &c. "Dost thou fancy thyself, on this account, a Paulus and a Messala?" Aemilius Paulus and Messala Corvinus were two distinguished noblemen of the day, and the question here put is equivalent to this: Dost thou fancy to thyself, that, on this account, thou art deserving of being compared with men of the highest rank and the most ancient families?—42. At hic, si prostra ducta, &c. The individual, with whom the tribune is supposed to be engaged in argument, here replies to the excuse which the latter has advanced. Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred waggons and three funerals meeting in the forum? It is this that pleases us in the man, and therefore we have made him a tribune. All this, it will be readily perceived, is full of the most bitter and cutting irony against poor Novius, (under which character the poet evidently alludes to some personage of the day), since his whole merit appears to have consisted in the strength of his lungs, and the people had advanced to the tribuneship a man who was only fit to be a public cryer.—43. Tria funera. The funerals of the Romans were always accompanied with music, and for this purpose performers of various kinds, trumpeters, cornetters, fluteplayers, &c. were employed.—Magna sonabit cornua, &c. This must be rendered in such a way, as to express the foolish admiration of the person who utters it. "Will send forth a mighty voice, so as to drown the notes of the horns and the trumpets."—44. Saltem. There is something extremely amusing in the self-importance which this saltem denotes.—Teneat. In the sense of delectat.

45—64. 45. Nunc ad me redeo, &c. The digression, from which the poet now returns, commenced at the 23d line.—46. Rodunt. "Carp at."—48. Quod mihi pararet, &c. The poet alludes to the command which he once held in the army of Brutus and Cassius. In each Roman legion there were six military tribunes, who commanded under the general each in his turn, usually month about. In battle a tribune seems to have had charge of ten centuries, or about a thousand men.—49. Dissimilis hoc illi est. "This latter case is different from the former." Hoc refers to his having obtained the office of military tribune; illi relates to the circumstance of his being a constant guest at the table of Mæcenas (convictor).—Quia non ut forsit honorem, &c. "Because, though any one may perhaps justly envy me the military advancement that I once enjoyed, he cannot with the same justice also envy me the possession of thy friendship, especially as thou art careful to take unto thee those alone that are worthy of it, and art far removed from the
baseness of adulation.” The idea here involved is this, that however justly we may envy others the possession of what fortune bestows, we cannot with the same propriety envy them the enjoyment of what they obtain by their own deserts.—Forsit. For forisium.—51. Dignes. Understand amicitia tua.—52. Hoc. “On this account.”—55. Varius. Consult notes on Satire, 1. 5. 40. and Ode 1. 6. 1.—56. Singulimum paucas locutus. “Having stammered out a few words.”—57. Inflans pudor. “Childish bashfulness.”—58. Circumstaret. Divided by tmesis.—59. Satureiano caballo. “On a Satureian steed.” Saturium was a spot in the Tarentine territory, frequently alluded to by the ancient writers. It was famed for its fertility, and for its breed of horses.—Rura. “My fields.” Equivalent to fundos or agras.—64. Non patre praeclaro. “Not by reason of illustrious parentage, but by purity of life and of principles.”

65–75. 65. Atqui si visitis, &c. The order of construction is, Atqui si mea natura est menda mediocribus et paucis viitis. Atqui must be here rendered, “Now.”—68. Sordes. “Sordidness.”—Mala iusta. “A frequenting of the haunts of impurity.” Lustra literally denotes the dens or haunts of wild beasts, hence it is figuratively applied to the abodes of profligacy and vice.—69. Purus et insons, &c. The order of construction is: Si vivo purus et insons, (ut me calladem), et carus amicus.—71. Macro puero agello. “Though in narrow circumstances, and the owner of a meagre farm.”—73. In Pasti ludum. “To the school of Flavius.” Flavius was a schoolmaster at Venusia, the poet’s native place. Magni quo pueri, &c. There is much of keen satire in the epithets magni and magnis as applied to the sons of these centurions and their parents. The poor parent of the bard sends his humble offspring to Rome, the great centurions send their great sons to the mean and petty school of the provincial pedagogue.—74. Laevo suspendi loculos, &c “With their bags of counters and their cyphering tables hanging on the left arm.” The term tabula is here applied to the table for reckoning, and for performing various operations in arithmetic, used by the Roman boys and others. The computations were carried on, for the most part, by means of counters: sometimes, as with us, characters were employed. In the latter case, the table was covered with sand or dust. The more common name is abacus.—75. Octonis referentes Idibus aera “Bringing with them, from home, calculations of interest, for a given sum, to the day of the Ides.” These are sums, as we would call them, which the boys receive from their master to take home and work there. The answers they are to bring with them to school the next morning. The sums given are computations of interest; to ascertain, for example, how much a certain amount will yield, within a certain time, and at a certain rate of interest. The period up to which they are to calculate is fixed, it will be perceived, for the idea of the ensuing month; in other words, the calculations on which they are employed have reference to monthly rates of interest. This was in accordance with Roman usage, by which the interest of money was paid either on the Calends or the Ides, of every month. As regards the epithet octonis, it may be remarked, that it is here applied to the Ides, because in every month eight days intervened between the Nones and them. As our language affords no corresponding epithet, we have regarded it, with the best commentators, as merely expletive, and have left it, in consequence, untranslated.

75–81. 75. Est ausus. The allusion is to the boldness of his parent in giving him an education, the expense of which could have but ill accorded with his narrow finances.—77. Artus. “Accomplishments.”—
Docet. “Causes to be taught.” Equivalent to descendes curat.—79. In magno ut populo. “Although in the midst of a crowded populace.” Amid the crowd of a large city, little attention is comparatively paid to the appearance of others. The poet, however, states, that so imposing was the attire and revenue which his good father gave him, as to excite attention even amid the dense population that crowded the streets of the Roman capital.—Avia ex re. “From some hereditary estate.” The poet means, that he appeared to the view of men, not as the son of a freedman, but as if he had been the heir of some wealthy family.—80. Illus. Equivalent to tam magnae.—81. Ipsa mihi custos, &c. Among the Romans, each youth of good family had his pedagogue, or slave, to accompany him to and from school, and discharge the duties of protector and private instructor. The public teachers were called doctores or preceptores. The anxious father of Horace, however, will not trust him even with one of these, but himself accompanies his son.

85—98. 85. Sibi ne vitiq quis verteret oliv. “Lest any one might, in after days, allege it as a reproach against him.”—96. Coactor. Commentators are divided in relation to the employment pursued at Rome by the father of Horace. In the life of the poet which is ascribed to Suetonius, his parent is styled, according to the common reading, exactionum coactor, “a tax-gatherer,” or “collector of imposts.” Geever, however, suggested as an emendation, exactionum coactor, “an officer attendant upon sales at auction, who collected the purchase-money.” This correction has been generally adopted.—87. Parvas mercedes sequeret. “I should come to follow an employment attended with petty gains,” i.e. I should be compelled to follow a mean employment, and one utterly at variance with the education I had received.—Ad hoc. “On this account.”—89. Sane, “As long as I am in my right senses.”—Esquire non, ut magna, &c. “And therefore, I will not seek to excuse myself as a large number do, who declare it to be owing to no fault on their part that they have not freeborn and illustrious parents.”—93. Et vox et ratio. “Both my language and sentiments.”—95. Atque alios legere ad fastum, &c. “And to select any other parents whatever, as might suit our pride.”—96. Optaret sibi quisque, &c. “Each one might choose for himself what parents he pleased; contented with mine, I should feel no inclination to take unto myself such as might even be grace with the fasces and the curule chair,” i.e. with the badges of the highest magistracy.—98. Sane. “A man of sense.”

101—106. 101. Atque salutandi plures. “And a crowd of morning visitors must be received.” Literally, “a greater number must be saluted.” The allusion is to the complimentary visits paid by clients and others to the rich and powerful. These were made in the morning; and the poet’s meaning is, that, as the offspring of powerful parents, he would have to receive a large number of them.—104. Petorrilia. The Petorrilia, which is here taken generally to denote any carriage or vehicle, was properly a Gallic carriage or wagggon, and drawn by mules.—104. Curtu mulo. The scholiast explains this by mulo curda curta (“on my bobtailed mule.”) It may be very reasonably doubted, however, whether this interpretation is correct. At all events, the epithet curto, if such is its true meaning in the present passage, has very little, as far as regards force or felicity of expression, to recommend it. We would incline to the opinion of those who make curto here refer to the diminutive size of the animal in question: so that the meaning of curto mulo will be, “on my little mule.”—106. Mantic. Corresponding to the modern “wallet,” or “portmanteau.”
107—114. 107. Sordes. "The sordid meanness."—108. Tiburte via. The Tiburtine way led from the Esquiline gate of the capital to the town of Tibur. The praetor is travelling along it to reach his villa at the latter place, and the meanness, to which the poet alludes, is his carrying along with him certain things which will save him the expense of stopping at inns by the way. —Oenophorumque. "And a vessel for holding wine."—113. Fallecum. "The resort of cheating impostors." According to the scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description collected at the Circus, who imposed upon the ignorant and unwary part of the spectators.—Circum. The allusion is to the Circus Maximus, situate in the eleventh region of Rome, in the valley between the Aventine and Palatine hills.—Vesperinumque forum. The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble situation, as a private individual, that he can mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleases through the lanes and by-ways of the capital. This, one of higher rank could not do, without being noticed and insulted.—114. Divis. "The fortune-tellers."

115—118. 115. Lagani. "Pancakes."—116. Puers tribus. Namely, a cook, a structor, or slave who laid the table, and brought on the viands, and a pocillator, or cup-bearer.—Iapsis albus. The scholiast Acron explains this by "mensa marmorea," but Fea shows very conclusively, that the reference here is to a species of marble stand, with holes cut in for the purpose of receiving drinking-cups and other vessels of this kind, which could not stand of themselves, by reason of their spherical bottoms.—117. Pacula cum cyatho duo. One of these cups held water, the other wine, and the cyathus would be used for mixing the contents of the two.—Echinus. This term is commonly, though erroneously, supposed to denote here a vessel in which the cups were washed. The true meaning, however, is "a salt cellar."—118. Guttus. "A cruet." A small vessel, with a narrow neck, from which the liquor which it contained issued by drops, (guttatim), or else in very small quantities. It was chiefly used in sacred rites, and is therefore classed here with the patera, or bowl for offering libations.—Campana supra. "Campanian ware." The pottery of Campania was always held in high estimation.

119—120. 119. Non sollicitus, mibi quod era, &c. Disquieted by no necessity of rising early the next morning, and visiting the statue of Marsyas." Literally, "not disturbed in mind because I must rise," &c. The poet means that he has no law-suit, nor any business whatever connected with the courts, that will disturb his slumbers over night, and require his attendance early in the morning.—120. Marsyas. A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was slain alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas presents a remarkable instance of well-merited punishment inflicted on reckless presumption, and as this feeling is nearly allied to, if not actually identified with, that arrogant and ungovernable spirit which formed the besetting sin of the ancient democracies, we need not wonder that, in many of the cities of antiquity, it was customary to erect a group of Apollo and Marsyas in the vicinity of their courts of justice, both to indicate the punishment which such conduct merited, and to denote the omnipotence of the law.
—Qui se culsum ferre negat, &c. The younger Novius, as the scholar informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas, and as the satyr was represented with one hand raised up, (compare Servius ad Virg. Aen. 4. 58,) Horace wittily supposes, that this was done by him to show his aversion to such beings as Novius, and to drive them, as it were, from his presence.

129—131. 132. Ad quartam jaceo. "I lie abed until the fourth hour." The fourth hour with the Romans answered to our ten o'clock in the morning.—Lecto aut scripto quod me, &c. “After having read or written something, that may serve to occupy my thoughts agreeably when in a musing mood.” Lecto and scripto are ablatives, eo being understood. Some commentators make them verbs, and contracted forms for lecteo and scripteo—124. Non quo fraudatis, &c. “Not with such as the filthy Natta is, and which he has stolen from his lamps.”—Or more literally, “not with such as the filthy Natta is, his lamps being cheated of their oil.” With fraudatis understand oleo.—Natta. Understand vagitur.—126. Fugio campus humumque trigonem. “I abandon the Campus Martius, and the game of ball.” The game of ball was called pila trigonatis, or trigon, when the parties who played it were placed in a triangle, (ρηχκονων,) and tossed it from one to another: he who first let it come to the ground was the loser. —127. Prasus non avide, &c. “Having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach.” The mid-day meal of the Romans was generally very slight, after riches had increased among them, and the principal repast was the cena, or supper. The meaning of the poet is, that he took little food during the day, but waited until evening.—128. Domesticus otior. “I idle away the rest of my time at home.”—130. His me consolor victorum suavis. “I comfort myself with the hope that I will lead a happier existence by such rules as these,” &c.—131. Questor. This term is purposely used in place of either Consul, or Praetor, as containing a satirical allusion to the Questors of the day, and to their rapacity in accumulating wealth, which characterised so many of them as frequently to render a questorish descent quite other than a subject of boasting.

Satire 7. A law-suit is here mentioned for the purpose of introducing a very indifferent witticism of one of the litigants. The case was pleaded before Marcus Brutus, who at the time was Governor of Asia Minor, and was making a progress through his province for the purpose of distributing justice. The parties being named Persius and Rupilius Rex, the former, during the hearing of the cause, asked Brutus, why, "it was the practice of his family to destroy kings, he did not cut the throat of his opponent? “A miserable clench,” says Dryden, “in my opinion, for Horace to record. I have heard honest Mr. Swan make many a better, and yet have had the grace to hold my countenance.” At this distance of time, the story has certainly lost all its zest; but the face and gestures of the parties, and the impudence of addressing this piece of folly to such a man as Brutus, may have diverted the audience, and made an impression on Horace, who was perhaps present, as he at that time followed the fortunes of the conspirator. (Dunlop’s Rom. Lit. vol. 3. p. 251.)

1—5. 1. Proscripti Regis Rupili, &c. “In what way the mongrel
Persius took vengeance on the thir and venom of outlawed Rupilius, surnamed the King, is known, I imagine, to every blear-eyed person and barber about town.” According to the scholiast, P. Rupilius Rex was a native of Prænesta, who, having been proscribed by Octavianus (Augustus), then a triumvir, fled to the army of Brutus, and became a fellow-soldier of the poet. Jealous, however, of the military advancement which the latter had obtained, Rupilius reproached him with the meanness of his origin, and Horace, therefore retaliates in the present satire. —2. Hybrida. The term hybrida properly denotes a creature begotten between animals of different species; who applied to human beings, among the Romans, it designated a person whose parents were of different countries, or one of whose parents was a slave. In the present instance, Persius is called hybrida, because his father was a Greek, and his mother a Roman.—3. Lippus. The disorder of the eyes termed lippitudo appears to have been very common at Rome. The offices of the physicians, therefore, would always contain many patients labouring under this complaint, and who, while waiting for their turn to come under the hands of the practitioner, would amuse themselves, of course, with the news and gossip of the day.—4. Per magna negotia habebat. “Was carrying on very extensive monied transactions.” The allusion is here, not to trade, as the scholiast and many commentators pretend, but to the loaning of money.—5. Clazomenes. Clazomenae was a city of Asia Minor, in the region of Ionia. It lay to the west of Smyrna, on the Sinus Smyrneus, and, on account of its advantageous situation for commerce, received many favours from Alexander the Great, and subsequently from the Romans.

6—8. 6. Durus homo, &c. “A fellow of harsh and stubborn temper, and who in insolent importunity could surpass even the King.” As regards the peculiar meaning of odium in this passage, compare Rubnken, ad Terent. Phorm. 5. 6. 9. Ernesti, Clav. Cic. s. v.—7. Adeo sermonis amari, &c. “Of so bitter a tongue, as far to outstrip the Sissenne, the Barri.” The terms Sissenas and Barros are here taken as appellatives, and the reference is to persons in general, as infamous for the virulence of their defamatory railings as Sissenia and Barrus. With regard to the latter of these two individuals, consult note on Satire 1. 4. 1/0. Dacier thinks that the other is the same with Cornelius Sissenus, of whom Dio Cassius (54. 27.) relates a very discréditable anecdote.—8. Equis praecurreret abis, A proverbial form of expression and equivalent to longe superabat. Various explanations are assigned for this peculiar mode of speech, the most common of which is, that white horses were thought by the ancients to be the swiftest. Compare Erasmus, (Chil. 1. cent. 4. 21. p. 138. ed. Steph.) “Ubi quem altis quiquam in re longe superiorem significabat, longique anteire intervallum, eum altis equis praecedere dicebam, vel, quod antiquitas equi alti meliores habentur; vel, quod victores in triumpho alti equis vectori solent; vel, quod alti equi fortunatores et auspiciationes esse credantur, ut ad equestre certamen referamus metaphoram.”

9—17. 9. Postquam nil inter utrumque conventit. “When no reconciliation could be effected between them.” Or, more literally: “after nothing was agreed upon between the two.”—10. Hoc etenim sunt omnes, &c. “For all, between whom adverse war breaks out, are, by this fixed law of our nature, troublesome to one another in proportion as they are valiant.”—12. Hectora Priamiden, &c. The comparison here drawn is extremely amusing, and is intended to give an air of seriousness and im-
portance to this mighty combat. 'Tis death alone, observes the poet, that can terminate the differences between brave men, such as Hector and Achilles, Persius and Rupilius. Whereas, if two faint-hearted men engage, or two persons not equally matched in courage and in strength, one of them is always sure to give up.—13. \textit{Ira fuit capitalis, &c.} The order of construction is, \textit{fui tam capitalis \textit{erat ultima} more solus \textit{diviseret illis.}} "There was so deadly a feud, that the utter destruction of one of the two could alone terminate their difference." Literally, "could alone separate them."—15. \textit{Duo si discordia vexet inertes.} "Whereas, if discord set two faint-hearted men in action."—16. \textit{Diomedem cum Lycio Glauco.} Alluding to the exchange of armour between Glauces and Diomedes.—17. \textit{Pigrior.} "The weaker of the two."

18—19. 18. \textit{Bruto Praetore tenente, &c.} Brutus was Praetor when he took part in the assassination of Julius Caesar. Asia formed, in fact, a proconsular province, the governor of which was to be a man of consular rank. In the confusion, ever, which succeeded the death of Caesar, this rule, with many others of a similar nature, was not of course accurately complied with; and the Roman senate, who, amid all their weakness and timidity, still felt convinced that their only hope of restoring the republic rested with Brutus, exerted themselves to strengthen his hands by provincial appointments. He received, therefore, first the government of Crete, as Propraetor, afterwards that of Macedonia, and, A. U. C. 711, the province of Asia, a part of which, however, he had first to reduce to his authority by force of arms. It is evident, therefore, that Horace uses the term \textit{Praetore}, in the text, in the sense of "Governor;" (\textit{propraetore} would have been unmanageable in verse,) and with the more propriety in the present instance, as Brutus never had obtained a higher rank in the republican than the Praetorian.—19. \textit{Rupili et Persi par pugnat.} "The pair, Rupilius and Persius, enter the lists." Our idiom rejects the genitive ("the pair of Rupilius and Persius,") which in the original conveys an air of peculiar elegance to the clause, being based upon the expression \textit{par gladiatorum}.—\textit{Uti non compositi melius cum Bitho Bacchius.} "With so much spirit, that the gladiators Bacchius and Bithus were not more equally matched."

21—26. 21. \textit{Acres.} "Eager to bring their cause to a hearing."—\textit{Magnum spectaculum uterque.} "Each a very diverting spectacle."—22. \textit{Ridetur ab omni convertu.} "He is laughed at by the whole assembly." \textit{Conventus} here included all who were present at the hearing of the case.—23. \textit{Cohortem.} "His retinue."—24. \textit{Solem Asiae.} As illumining the whole province of Asia by the splendour of his authority and name.—25. \textit{Canem illum, insinum agricolis, &c.} "That Rupilius had come like that bound, the star hateful to husbandmen." The allusion is to the dog-star. Consult note on Ode 1. 17. 17.—26. \textit{Ruebat, flumen ut hibernum, &c.} "He poured along, as a wintry flood is wont, in places whither the axe of the woodman seldom comes." Persius, choking with rage while he pours forth his torrent of angry invective against Rupilius, is compared to a stream swollen by the winter rains, and choked in its course by the thick underwood, and other impediments of the kind which it encounters.

28—30. 28. \textit{Tum Praenestinus salvo, &c.} "Then the native of Praeneste, like a stubborn and unconquered vine-dresser, to whom the passenger hath often been obliged to yield, when calling him cuckow with roaring voice, retorts upon his opponent, as he flowed along in his cut-
ting and copious style, invectives drawn, as it were, from the vulgar raillery of the vineyard itself.” The vines in Italy were trimmed and pruned early in the spring. If any vine-dresser, therefore, attended to this branch of his duties late in the season, (the period when the cuckow begins to put forth its note,) he was sure of encountering the raillery of passengers, for his indolence and loss of time, and it was customary with them, in allusion to the lateness of the season, in which his labours had only just commenced, to salute his ears with the cry of cuscillus, (“cuckow,” i. e. in the vulgar dialect of our own days, “lazy lubber.”) On this a fierce war of invective and abuse invariably ensued, and the more extensive vocabulary of the vine-dressers generally ensured them the victory. Horace compares Rupilius therefore to a vine-dresser who had been in many such conflicts, and had always come off conqueror; in other words, he pays a high compliment to his unrivalled powers of abuse.—29. Arbustto. The Italian vines were trained along trees. Hence the use of arbustum to denote a vineyard.—30. Vindemiatior. This term properly denotes one who gathers the grapes for the vintage. It is here used, however, in the sense of putator. In metrical reading, vindemiatior must be pronounced vindem-iatior.

32—35. Graecus. Compare note on verse 2.—Italo aceto. The invectives and abuse uttered by Rupilius, are here designated by the appellation of “Italian vinegar.”—34. Qui reges consueti tollere. Brutus had aided in slaying Caesar only, but Junius Brutus, one of his ancestors, had driven Tarquin from Rome. Persius, however, was not, we may well suppose, very deeply read in Roman history, and he therefore ludicrously confounds the two, making the individual whom he addresses to have removed out of the way both Caesar and Tarquin!—35. Operum hoc mihi credes tuorum est. “This is one, believe me, of the deeds that peculiarly belong to thee,” i. e. this, trust me, is a work for thee alone, the hereditary foe of kings, to accomplish. We may either understand sumus after operum tuorum, or, what is far preferable, make the genitive here an imitation at once of the Greek idiom.

Satire 8. The design of this satire is to ridicule the superstitions of the Romans. Priapus is introduced, describing the incantations performed by Canidia, in a garden on the Esquiline Hill, which he protected from thieves. But he could not guard it from the intrusion of Canidia and a sister-hag, who resorted there for the celebration of their unhallowed rites.

1—11. 1. Intulit lignum. The wood of the fig-tree was very little used on account of its brittleness. Hence the Greek proverb, ἀπὸ σκίρσιος, “A fig-tree man,” to denote one that is of little firmness or real value.—2. Incertus, scannum facereine Priapum. Horace here represents the carpenter (faber lignarius) as at a loss whether to make a bench or a Priapus out of the wood in question. This of course is a mere witticism on the part of the poet, at the expense of the strange deity to whom he alludes.—3. Furum autumque maxima formido. A wooden figure of Priapus was generally set up in gardens and orchards. He was usually represented with a crown of reeds or of garden herbs, and holding in his right hand a wooden club, or else scythe, whilst his body terminated in a shapeless trunk. The Roman poets appear, in general, to have entertained little, if any, respect for him; and with the vulgar he degenerated.
into a mere scare-crow, whose only employment seemed to be to drive away the birds and thieves.—4. Déstra. Alluding to the club, or scythe, with which his right hand was armed.—6. Arundo. Referring to his crown of reeds, the rattling of which served to terrify the birds.—7. Novis hortis. By the “new gardens,” are here meant those of Mæcenas on the Esquiline Hill, which were laid out on what had been previously a common burying-place for the lower orders, for slaves and for ruined spendthrifts.—8. Prius. Before the gardens of Mæcenas were laid out. —Angustia ejecta cœllis. “Tossed out of their narrow cells.” The term ejecta forcibly denotes the unseeling manner in which the corpses of slaves were disposed of. By cœllis are meant their little cells, or dormitories.—9. Conservæ. —Compare the remark of Acron: “Conservi locoëbat et sepeliebant alios servos.” —Vilt in arca. The dead bodies of slaves and of the poor were thrown into boxes or coffins roughly made, and thus carried forth for interment. The corpses of the higher orders and the wealthy were conveyed on litterae (præs) to the funeral pile.—10. Communæ sepulcrum. “A common burial-place.”—11. Pantolabob scævra, Nomentanaque nepoti. “For such beings as the buffoon Pantolabus and the spendthrift Nomentanus.” Both Pantolabus and Nomentanus were still alive, as appears from Sat. 2. 1. 19. and the poet, with cutting satire, makes their names grace, as appellatives, two entire classes of men. As regards Pantolabus, the scholiast tells us his true name was Mallius Verus, and that he received the appellation of Pantolabus from his habit of indiscriminate borrowing. With respect to Nomentanus, consult note on Sat. 1. 1. 101.

12—19. 12. Mille pedes in fronte, &c. “Here a small stone pillar marked out for it a thousand feet of ground in front, three hundred towards the fields; (with the injunction added) that this place of burial should not descend to the heirs of the estate.” It was the custom, when ground was set apart by any individual, as in the present instance, for a place of interment, to erect upon it a small square pillar of stone, with an inscription on it, designating the limits of the piece of land to be appropriated for this purpose, and declaring that it never was to return to the heirs of the estate. The cippus alluded to in the text marked out a thousand feet for the breadth, (in fronte, i. e. along the road,) and three hundred for the depth, (in agrum, i. e. extending inward towards the fields,) and it had also the common injunction respecting the land’s not descending to the heirs of the estate.—15. Agrere in aprico. “On an open terrace.”—Modo. “A short time ago.”—Tristes. Referring to the passers by, and the feelings that came upon them as this place of interment met their view.—17. Quum. “While, in the mean time.” Quum is here equivalent to cum interea, and Priapus alludes to the period which has intervened, between the first formation of the gardens and the present moment in which he is represented as speaking. —Fere. “Birds of prey.” They are called Esquiline alites in Epode 5. 100. —Sueæ. Equivalent to quæ volabant.—19. Quantum. Understand veneficas sunt.—Carminebus quæ versant, &c. “Who turn people’s brains by their incantations and drugs.”

21—29. 21. Vaga Luna. The epithet vaga, “wandering,” is merely applied to the moon in allusion to her course through the heavens.—23. Nigra succinctam palla. “With her sable robe tucked up.”—25. Cum Sagana majore. “With the elder Sagana.” The scholiast makes this Sagana to have been a freedwoman of Pomponius, a Roman senator proscribed by the triumvirates, and to have had a sister younger than
herself; whence the epithet major (sc. natu) here applied to her. Dé-
dring thinks that Sagana may have been termed major by Horace, as
being older than Canidia.—26. Scalpere terram unguisbus, &c. The
witches are here represented as digging a trench with their nails, and
tearing the victim in pieces with their teeth. This, of course, is invent-
ed by the poet, in order to give a more ridiculous appearance to the whole
scene.—27. Pullam agnam. Black victims were always offered to the
gods of the lower world.—28. Inde. This may either refer to the trench
or the blood. The latter appears to us more correct, and inde will
therefore be equivalent to hac re, "by means of this." Nothing was
supposed to be more delicious to the souls of the departed than blood.
They would not foretell any future events, nor answer any questions,
until they had tasted of it.—29. Manes. The Del Manes of course are
meant.

30—39. 30. Larea et effigies erat, &c. There were two images, one of
larger size, and made of wool, the other smaller and composed of wax.
The former represented Canidia, the latter the intended victim of the
charm, and this one stood in a suppliant posture before, the other, as if
about to receive some signal punishment. The general rule in magic
rites seems to have been, to make the images of those who were to be
benefited, of wool, and to employ wax in the case of those who were to
be operated upon. The wool was deemed invulnerable, whereas the wax
was either pierced with needles, or was made to melt away in
magic fires.—31. Quae penis compesceret inferiorem. "Which was to
keep the smaller one within bounds by certain punishments," i. e. was
to keep the individual, whom the image represented, from wandering in
his affections, by the infliction of certain severe punishments.—32. Ser-
ritibus modis. "Like a slave," i. e. by the severest inflictions of suffer-
"The high-raised graves." Referring to the earth piled up in the form
of a mound on some of the graves.—39. Julius, et fragilis Peditis, &c.
The poet seizes the present opportunity of lashing some of the aban-
doned characters of the day. The first of these, Julius, was a man of
infamous morals; the second was not more pure, and, to mark his ex-
treme corruption, a female name is given him, his true one having been
Peditius.

41—49. 41. Umbrac. The manes evoked by the incantations of
the sorceress.—Resonant triste et acutum. The spirits of the dead are
here represented, in accordance with the popular belief, as uttering a
plaintive and shrill sound when speaking.—42. Lupi barbam. Pliny, (H.
N. 29. 10.) informs us, that the snout of a wolf (rostrum lupi) was thought
to possess the greatest virtue in repelling enchantments, and was there-
fore fixed up over the doors of farm-houses. The modern belief respect-
ing the efficacy of the horse-shoe, is akin to this. On the present occa-
sion, the hags bury a wolf's beard in order to guard their own enchant-
ments against any counter-charm.—43. Cerea. To be pronounced, in
metrical reading, cer-ya. Compare Sat. 2. 2. 21. where a similar con-
traction occurs in the word ostrea.—46. Ficus. "I, being made of the
wood of a fig-tree." The wood of which his image was made, not being
perfectly dry, was split by the heat, and the noise produced by this scared
away the witches.—48. Canidiae dentes, &c. A laughable scene ensues.
In the hurried flight of the two hags, Canidia's false teeth drop out, and
Sagara loses her wig.—Altum calicandrum. The calicandrum was a kind
of wig or cap of false hair.
Satire 9. Horace describes the unavailing efforts which he employs to get rid of an importunate fellow—a foe and pestaster, who tires and overwhims him with his loquacity. Sometimes he stops short, and then walks fast; but all his endeavors are vain to shake off the intruder. A few of the touches of this finished portrait, which is surpassed by none in delicacy of colouring and accuracy of delineation, have been taken from the characters of Theophrastus.

1—10. Ibam forte via Sacra. "I chanced to be strolling along the Sacred way."—2. Nescio quid medius nugarum. "Musing on some trifles or other."—4. Quid agis, dulcissime rerum? "My dearest friend, in the whole world, how goes it?"—5. Suaviter ut nunc est, &c. "Pretty well, at present, I reply, and thou hast my best wishes for thy welfare." The expression cupio omnia quaeris (literally, "I desire all things to come to pass as thou wishest") was a form employed in taking leave of a person. Hence it is used by the poet on the present occasion, in turning away from the individual who accosts him.—

6. Num quid vis? occupa. "Dost thou want anything of me? I ask; before he has time to begin a regular conversation." The phrase num quid vis? was another customary mode of taking leave, and is of frequent occurrence in the comic writers. According to Donatus, it was used among the Romans, in order that they might not seem to take their leave too abruptly. Our modern phrase, "hast thou any thing farther with me?" is precisely analogous.—Occupa. The peculiar force of this verb, in the present instance, must be noted. The poet means, that he gets the start of the troublesome individual with whom he has come in contact, and proceeds to bid him good bye before the latter has time to make a regular onset and commence talking at him.—7. Noris nos, inquit; docit sumus. "Yes, replies he, I want thee to become acquainted with me: I am a man of letters." Complete the ellipsis as follows, velim ut nos noris.—8. Hoc. "On this account."—Misere discedere quærens. "Wanting sadly to get away from him."—9. Ille. The historical infinitive, as it is termed, used in the sense of the imperfect, them. So also dicere for dicebam.—10. Puero. The "servant boy" who accompanied him.

11—21. 11. O te, Bolane, &c. "Ah! Bolanus, murmured I to myself, happy in thy irritableness!" According to the scholiast, the individual here alluded to was a man of irritable and fiery temper, who had a summary mode of getting rid of such acquaintances, by telling them to their faces what he thought of them.—15. Sed nil agis, usque tenebo. "But 'tis all in vain. I'm determined to stick close by thee." This is meant for a tempot by the poet's persecutor.—16. Persuecur. "I'll follow thee wherever thou goest." The true meaning of this verb, however, is best expressed by the vulgar phrase, "I'll follow thee through thick and thin."—Hinc quo nunc iter est tibi? "Whither does thy route lie now from this quarter?"—18. Cubat. "He is confined to his bed."—Cæsaris hortos. The reference is to the gardens of Julius Cæsar, which he left by his will to the Roman people. (Sueton. Cas. 83.) They were situate on the right bank of the Tiber.—19. Piger. "In a lazy mood."—Usque sequar te. "I will accompany thee as far."—20. Ut inique mentis esculus. "Like a surly young ass."—21. Quum gravissus dorcus subitt onus. The construction is, quum subitt (i. e. sit sub) gravissus onus dorcus. "When a heavier load than ordinary is put upon his back." Literally, "when he goes under a heavier load than ordinary with his back."
22—23. Viscus. There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus, a Roman knight, who stood high in favour with Augustus. They were both distinguished by their literary talents, and both are named by Horace in the 10th satire of this book, among those persons whose good opinion was to him a source of gratification. From the present passage it would appear, that, at this time, he was particularly intimate with one of the two.—24. Quis membra moveat mollis? &c. "Who can dance more gracefully? My singing too, even Hermogenes would envy." Consult note on Sat. 1. 6. 1.—26. Interpellandi locus hic erat. "An opportunity here offered itself for interrupting him." The poor bard, driven to despair by the garrulity of his new acquaintance, and finding it impossible to shake him off, seeks some little relief under his misery by endeavouring to change the conversation, and introduce the subject of his neighbour's extraction. He asks him, therefore, if he has a mother living, if he has any relations, who are interested in his welfare.—27. Quis te salvo est opus? "Who are interested in thy welfare?" i.e. who are wrapped up in the safety and preservation of so valuable a man as thou. The poet, driven to extremities, indulges in a sneer at his persecutor, but the armour of the other is proof against the blow.—28. Omnes composuer. "I have laid them all at rest," i.e. I have buried them all. The talkative fellow wishes to intimate to Horace, how able he is to serve the bard as well as all other friends, from the circumstance of his being free from the claims of any relatives on his time and attention.—Felice! From this to etas, in the 34th line, inclusive, is supposed to be spoken aside by the poet. Nothing can be more amusing than to picture to ourselves the poor bard, moving along with drooping head, and revolving in mind his gloomy destiny. The prediction, of course, to which he alludes, is a mere fiction, and got up expressly for the occasion.

29—37. Sabella. Consult notes on Epode 17. 28. and Ode 3. 6. 38.—30. Mota divina enus urna. "After the old creature had divined my destinies by shaking her magic urn." The divination here alluded to was performed in the following manner: A number of letters and entire words were thrown into an urn and shaken together. When they were all well mixed they were thrown out, and, from the arrangement thus brought about by chance, the witch formed her answers respecting the future fortunes of the person that consulted her.—31. Hunc. Referring to the boy Horace.—Nec hosticus averter entis. The poet escaped from the battle-field. (Ode 2. 7. 10.)—32. Laterum dolor. "Pleurisy."—33. Quando consumet cuncre. A tmesis for quandocunque consumet. "Shall one day or other make away with."—35. Ventum erat ad Vesta. Understand temptum. This temple would seem to have stood between the Via Nova and that continuation or branch of the Via Sacra which issued from the western angle of the Forum.—36. Et casu tunc respondere vadato debet. "And it so happened, that he had to answer in court to a person who had held him to bail." Vadari aliquem is to compel any one to give bail for his appearance in court on a certain day. Hence vadatus, the participle of this deponent, becomes equivalent as in the present case, to petitor, or plaintiff.—With regard to the time of day mentioned by the poet, (quarta jom parte diei practesita) it may be remarked, that, as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, or nine o'clock in the morning with us. At this hour the courts of law opened, according to Martial ("exercet ramos tertius caudidas.") Ep. 4. 8.) and the companion of Horace, therefore, when he reached the temple of Vesta, was after
the time when he ought to have been present in court.—37. Quand si fo-
cissit, perdere litum. "And if he did not do this, he would lose his cause." Per
dere is governed by debetbat understood. According to the rule of the
Roman law, if the defendant was not in court when the case came on,
he was said desercere vadianum, and the praetor put the plaintiff in pos-
session of his effects. The present case, however, would seem to have
been one, in which the defendant had bound himself to pay a certain
sum, equal to the amount in controversy, if he forfeited his recognisance.
As he did not appear at the time stipulated, judgment went against
him by default; and hence a new action arises on the recognisance. To
compel his attendance at this new suit, the plaintiff goes in quest of
him, and, on finding, drags him to court. Compare note on verse 76.

38—44. 38. Si me amas. This must not be read si m'amas, but si
me amas: in other words, the long vowel in me parts with one of its
short component vowels before the initial vowel of amas, and retains the
other. Paulum hic aedes. "Help me here a little." Addesse, in the legal
phraseology of the Romans, was equivalent to patrocinari. It is here
used in this sense.—39. Stere. This term, like addesse in the preceding
line, is used here in a legal sense, and is equivalent to advocati partes
sustinere. Hence the reply made by Horace is as follows: "May I
die, if I am either able to act the part of an advocate, or have any ac-
quaintance whatever with the laws of the state."—Novi. The peculiar
propriety of this term on the present occasion is worthy of notice.
Noscer e is to be acquainted with anything as an object of
perception, and the poet therefore wishes to convey the idea, that he is so great a
stranger to the laws as not to know even their very form and language.
—41. Rem. "My suit."—Me, sodes. "Me, I beg." Sodes is con-
tracted for sit sodes.—42. Ut. In the sense of sitquidem or quandoquidem.
"Since."—43. Mecenas quomodo tecum. "How is Mecenas with thee?"
i. e. on what footing art thou with Mecenas?—44. Hic repetit. "He
here resumes." The troublesome fellow now begins to unfold the mo-
tive which had prompted him to hang so long on the skirts of the poor
bard; the desire, namely, of an introduction through him to Mecenas.
—Pauorum hominum et mentis bene sana, &c. "He is one that has but
few intimates, and in this he shows his good sense. No man has made
a happier use of the favours of fortune." The poet, easily divining the
object of his persecutor, does not give a direct answer to his question,
but puts him off with such a reply as may crush at once all his hopes.
The idea intended to be conveyed by the expression Nemo dexterius fortu-
tuna est usus, is simply this, that Mecenas enjoys the gifts of fortune
with moderation, and as they should be enjoyed, and that his abode is
neither the dwelling of parasites and flatterers on the one hand, nor of
the mere tools and instruments of pleasure on the other.

46—64. 46. Posset qui ferre secundas. "One who could play the se-
cond part." Understand partes. The allusion is a figurative one to the
practice of the ancient Greek stage.—47. Hunc hominem. Pointing to
himself.—Tradere. "Introduce."—Dispersae ni summosses omnes. "May
I be utterly undone, if thou wouldst not supplant in a moment every
rival." The pluperfect summosses (for summosses) carries with it here
the idea of rapid performance.—45. Non isto vivitur illis, &c. "We do
not live there in the way that thou supposest." Isto marks strong con-
tempt. The poet, finding his antagonist determined not take a hint,
however broad it may be, now deals openly and plainly with him.—49.
Domus haec nec purior ulit est, &c. "No house is marked by more purity
of principle than this, nor is freer from these evils." By *mala* are here meant jealousies and rivalships, with their attendant evils.—50. *Nul mi officit ingquam. "It gives me, I tell thee, no umbrage."—53. *Aquis sic habet. "And yet it is even as I say."—55. *Hoc. Alluding to Mecenas. —54. *Velis tantummodo, quae tua virtus, &c. Bitter Irony. "Thou hast only to entertain the wish; such is thy merit, thou wilt carry every thing before thee." The ellipsis in quae tua virtus must be supplied as follows: quae virtute, quae tua virtus est. —55. *Eoque. "And for that very reason," i.e. and because he is well aware of his own yielding temper. An amusing piece of irony, and well calculated to provoke a smile from Mecenas, when the passage met his view.—56. *Haud mihi deero, &c. A laughable picture. The garrulous man, completely misconstruing the poet's ironical advice, already, in imagination, triumphs over every obstacle, and makes his way like a conqueror.—58. *Tempora quaream. "I will watch my opportunities."—59. *Trivium. Trivium properly denotes spot where three roads meet (τρικόροι); here, however, it is taken in a general sense, for any place of public resort.—*Deduxam. "I will escort him home." This was regarded as a mark of honour, and was always paid to distinguished individuals.—61. *Fuscus Aristius. The same to whom the 22d Ode of the 1st Book, and the 10th Epistle of the 1st Book, are inscribed. He was a grammarian, a poet, and an orator, and the intimate friend of Horace.—62. *Pulchra. In familiar language equivalent to bene, and used in this sense particularly by the comic writers, as *salus, and *alluv among the Greeks.—64. *Lenietisima brachia. "His arms, which seemed devoid of the least feeling."—Male salus, &c. "With cruel pleasantry, he laughed and pretended not to understand me."

67—77. Certe nescio quid, &c. A short dialogue here ensues between the bard and Aristius Fuscus.—69. *Hodie tricesima sabbata, &c. "To-day is the thirtieth sabbath, dost thou wish to offend the circumciséd Jews?" The ancient scholiasts, as well as the modern commentators, are divided in opinion with regard to what is here denominated "the thirtieth sabbath." Some refer it to the Jewish passover, which commenced on the thirtieth sabbath of their year. It is better perhaps to adopt the opinion of Scaliger (de Emend. Temp. 3. p. 309.) and Selden (de I. N. 3. 15.) and understand by *tricesima sabbata* the thirtieth day of the lunar month, in part at least kept sacred by the Jews.—*Nulla mihi, ingquam Religiu est. "I have no religious scruples on that head, replied I."—71. *At mi; sum paulo infirmior, &c. "But I have; I am a little weaker, in that respect, than thou art, I am one of the multitude."—73. *Nigrum. In the sense of insaurus.—Surrex. For surrexisse.—Improbus. "The wicked rogue." Alluding to Fuscus.—74. *Sub cultro. The poet pleasantly compares himself to a victim about to suffer, as it were, "under the knife" of the sacrificer. The garrulous man is going to talk him to death.—*Caru venti obvius, &c. "As good luck would have it, his adversary meets him." By *adversarius* is meant the opposite party in the law-suit.—76. *Licit antistari? "Wilt thou be a witness to the arrest?" According to the rules of the Roman law, a plaintiff had the right of ordering his opponent to go with him before the preator. If he refused, the prosecutor took some one present to witness, by saying *licit antistari? If the person consented, he showed his acquiescence by offering the tip of his ear, (auriculam oppo nebat,) which the prosecutor touched, and the latter might drag the defendant to court by force in any way, even by the neck, according to the law of the twelve tables. As regards the peculiar circumstances which warranted the arrest in the present instance, compare note on verse 37. o. the present Satire.—77. *Auriculam. The ancients believed that the seat
of the memory was in the tip of the ear, and hence their custom of touching it, in order to remind another of a thing, or for the purpose of calling him to witness any circumstance or occurrence.

Satire 10. In this piece, which is entirely critical, Horace supports an opinion which he had formerly pronounced, respecting the satires of Lucretius, and which had given offence to the numerous admirers of that ancient bard.

1. Lucili. The first eight verses of this Satire are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or not—Catone. The allusion is to Valerius Cato, a grammarian and poet. He lost his patrimony at an early age, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius.

4. Illo. Understand equite. Who this grammarian of equestrian rank was, is unknown.

1—14. 1. Nempe incomposite, &c. "I did indeed say that the verses of Lucilius ran not smoothly along." Compare Sat. 1. 4. 8, where Lucilius is described as being "furus componere versus.—2. Tam inepte. "To so foolish a degree."—3. Quod sale malto urDEM deficiuit. "For having lashed the town with abundant humour."—4. Charta eadem. "In the same piece," i. e. in the same satire.—6. Labert. Laberus was a Roman knight of respectable family and character, who occasionally amused himself with the composition of what were called Mimes.—These were a species of drama, to which mimetic gestures of very kind, except dancing, were essential, as also the exhibition of grotesque characters which had often no prototypes in real life. The titles and a few fragments of forty-three of the Mimes of Laberus, are still extant; but, excepting the prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Horace condemns, in the present passage, an admiration of the Mimes of this writer, but Horace does not appear to have been an infallible judge of true poetic excellence. He evidently attached more importance to correctness and terseness of style, than to originality of genius or fertility of invention. Probably, too, the freedom of the prologue, and other passages of his dramas, contributed to draw down the disapprobation of the Augustan critic.—8. Et est quaedam tomen, &c. "Though there is a certain kind of merit even in this," i. e. in exciting the laughter of an audience.—9. Nee se impediat verbis, &c. "And may not embarrass itself by a multitude of words, that only serve to load the wearied ear."—11. Et sermones opus est, &c. "There is need too of a style at one time grave, at another playful; now assuming the character of an orator or a poet, at times that of a refined and polished railler, who curbs the force of his pleasantry and purposely weakens it."—14. Ridiculum acri fortius et melius, &c. "Ridicule often decides matters of importance more effectually, and in a better manner, than severity of satire." This serves as an explanatory comment on what precedes, viz. "percentis viribus," &c.

16—19. 16. illi, scripta quibus, &c. "The construction is illi viri,
quibus viris prisca Commedia scripta est. "The writers of the Old Comedy." Consult note on Sat. 1. 4. 2.—17. Hoc stabant. "Pleased in this." In like manner, a play which pleased from beginning to end was said, by the ancients, "stare."—Pulcher Hermogenes. "The smooth-faced Hermogenes." This appears aimed at the effeminate habits of the man. The Hermogenes here alluded to is the same with the singer whose death is mentioned in the commencement of the second satire. We must bear in mind that these productions of Horace are not arranged in the order of time.—18. Simius. The poet either means, by this contemptuous appellation, to designate some performer of the day, who made himself ridiculous by his ape-like imitation of Hermogenes; or else some individual of a dwarfish and deformed person.—19. Nil prae- ter Calvum, &c. "Who is skilled in nothing but singing the compositions of Calvus and Catullus."—Calvum. The allusion is to C. Licinius Calvus, who was equally distinguished as an orator and a poet. He is classed by Ovid among the licentious writers, and it is to this character of his writings that Horace here seems to allude.—Catullum. The celebrated Catullus, well known as an elegant though most licentious poet.

20—22. 20. At magnum factit, &c. One of the admirers of Lucilius is here introduced, who urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet’s reply is given in the following line.—21. O seri studiorum. "Ye late learned," i.e. ye who are but little advanced in the paths of learning, to which your attention has only at a late period been directed. Seri studiorum means properly those who begin not their studies until at a late period of life. As they never, in general, arrive at any great degree of perfection, so the pains they are forced to be at, in order to master the easiest subjects, make them apt to admire trifles, such as Greek mixed with Latin, for example, in the writings of Lucilius.—Quinte putetis. "How can you think."—22. Rhodio Pitholeonti. Compare the explanation of the scholiast. "Dicitur Pitholeon epigrammata ridicula (i.e. inepta) scripsisse, in quibus Graec verba mixta erant cum Latinis."—23. Contigit. To complete the sentence understand facere.—At sermo lingua concinna, &c. The admiral of Lucilius replies to the bard. "But a style elegantly composed of both tongues, is, on that very account, the more pleasing; as when Falernian wine is mixed with Chian." Nota Falerni is here used for quum Falernum, from the Roman custom of marking their amphorae and other wine vessels, with the names of the consuls, in order to designate the year when the wine was put in, and consequently mark its age.

25—30. 25. Quum versus facias, &c. At the beginning of this sentence, supply the words Utrum tunc tantum. The poet here puts a question to his antagonist, well calculated to expose the absurdity of the remark which the latter has just made. He demands of him, whether he intends to confine this mixed phraseology, which so strongly excites his admiration, to the composition of verse merely (utrum tunc tantum quum versus facias); or whether he is to carry it with him into other fields of exertion, to the pleadings of the bar, for example, and is to use, in the management of some important case, a jargon like that of the double-tongued Canusian, while other advocates are striving to defend their clients in a style marked by purity of language.—26. Petilli. An allusion to the story of Petullius Capitolinus. Consult note on Sat. 1. 4. 24.—27. Patriaque patriaque.—"Of country and parent," i.e. of thy native tongue, and of the father who taught it thee.—Latina quum
Pedius causas exspectet Publicola, &c. "While Pedius Publicola and Corvinus are pleading their causes with elaborate care in the Latin tongue," i.e. strive, by every means in their power, to prevent the admission of foreign words into their oral style. The individuals here alluded to were two distinguished lawyers of the day.—30. Canusianus more bilingualus. "After the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect, made up of Osco and Greek.

31—39. 31. Natos mare citra. "Born on this side the water," i.e. in Italy, not in Greece.—32. Vetur mi. "Forbade me so to do," i.e. to write Greek verses. Horace is generally supposed to refer here to the period when he was pursuing his studies at Athens.—Quirinus Romulus is here selected, because naturally more interested than any other deity, in obliging his descendants not to cultivate any language but their own.—33. Quam somnias vera. It was a common belief among the ancients, that dreams after midnight, and towards morning, were true.—34. In silvis non ligna feras, &c. The proverbial form of expression "in silvis ligna ferre," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coal to Newcastle."—35. Insanus. "With more folly."—36. Turgidus Alpinus jugulat, &c. The allusion is to a wretched poet, named Alpinus, who, in describing Memnon slain by Achilles, kills him, as it were, a second time by the miserable character of his description.—37. dumque defingit Rheni luteum caput. "And while, with inventive genius, he describes the muddy fountain-head of the Rhine." We have here an ironical allusion to another laughable feat of the same poet, in giving to the Rhine a head of mud. Defingo does not merely mean "to describe," but carries with it also the idea of invention or fiction. In the present case, the invention or fiction is all the poet's own.—38. In aed. "In some temple." The allusion is to the Roman custom, of compelling the dramatic poets to read over their pieces before some person or persons, appointed by the seides to decide upon the merits of their compositions. The successful piece was represented on the stage. A temple was usually selected for this purpose.—39. Certantia judece Tarpa. "Contending for the prize, with Tarpa as the judge." Compare the account given by the scholar, who is wrong, however, in what he states respecting the temple of Apollo. Compare also preceding note: "Nesius (or Macius) Tarpa fuli judeus criticus, uditor assiduus poematum et poeticarum, in aede Apollinis seu Museum, quo convenire poetae solent, tumultaque scripta rectare, quae nisi Tarpa aut alias criticus proferentur, in scenam non deferebantur."—39. Nec redcant iterum, &c. The construction is: nec redcant iterum, iterum atque iterum spectanda.

40—44. 40. Arguta meretricie potes, &c. "Thou, Fundanius, alone of all men living, dost possess the talent of prattling forth tales in a sportive vein, where an artful courtezan and a Davus impose upon an old Chremes." The allusion is to comedy, in which, according to the account here given by Horace, Fundanius appears to have been distinguished, though we know nothing of him from the testimony of other writers. The characters introduced into the text have reference to one of the plays of Terence, but are intended also to be general in their application to comic writing.—41. Davus. Davus is the name of a wily slave in Terence.—42. Pollio. The poet refers to C. Asinius Pollio, whose acquirements enabled him to shine in the noblest branches of polite literature, poetry, eloquence, and history.—43. Pedes ter percussus. "In lam-
46—66. 46. Hoc erat, experto frustra, &c. "This kind of writing, in which I here indulge, was what, after the Atacinian Varro, and certain others, had essayed it in vain, I was enabled to pursue with better success, though inferior to the inventor." With hoc supply genus scribendi. The allusion is to satire, and the inventor of it, to whom Horace here acknowledges his inferiority, was Lucilius.—Varrone Atacino. The Varro here meant was not the learned Roman, but a native of Gallia Narbonensis, who was called Atacinus after the little river Atax, in that quarter, now the Aude.—50. At dixi fuere hunc tutulentum, &c. Compare Sat. 1. 4. 11. seqq. —52. Doctus. "A learned critic." Ironical.—53. Comis Lucilius. "The courtly Lucilius." The epithet comis appears to be here used by way of derision.—Att. Attius (or Accius, as he is sometimes, but improperly, called) was a Roman tragic writer, born about A. U. C. 584. His compositions were harsh in their character, but were held in high estimation by his countrymen. Only some fragments remain.—54. Non ridet versus Ennius, &c. "Does he not ridicule some of the verses of Ennius, as too trifling for the dignity of the subject?" —55. Quum de se loquitur, &c. "When he speaks of himself, is it not as of one who is superior to those that are censured by him?"—57. Num illius, num rerum, &c. "Whether his own genius, or the difficult nature of the topics which he handles, has denied him verses in any respect more finished, and flowing more smoothly, than if one, satisfied merely with this, with confining namely any thing whatever in the limits of six feet," &c. i. e. within the limits of an hexameter verse.—61. Etrusci Cassii. The "Etrurian Cassius," here spoken of, appears to have been a distinct individual from the "Cassius of Parma" (Cassius Parmensis) mentioned in Epist. 1. 4. 3. though confounded with him by some. Of the Etrurian Cassius we know little, if any thing, except that he was a most rapid writer.—63. Capsis quem sema est, &c. "Who, as the story goes, was burned at the funeral pile by means of his own book-cases and productions." A satirical allusion to the number of his works. So many were they, that, together with the cases that contained them, they furnished fuel enough to consume his corpse. The story, of course, may be believed or not, as we see fit. The poet's object is answered notwithstanding.—64. Fuerit Lucilius, inquam, &c. "Grant, I say, that Lucilius is a courtly and pleasing writer; grant that he is also more polished than Ennius, the first writer in a species of poetry then still rude in its character, and never attempted by the Greeks." The word auctor is here equivalent to scriptor.—66. Rudis et Gracitis intactus carminis. Satire is meant. Compare Remarks on Roman Satire.
67—77. 67. Sed ille, &c. The reference is to Ennius, and the idea intended to be conveyed is as follows: Grant that Lucilius is superior in grace and polish to Ennius, yet the latter (sed ille,) were he to live in this our age, would not, like Lucilius, leave behind him many things deserving of being removed and cast away; but would retrench whatever appeared objectionable or superfluous; neither would he again, like that same poet, pour forth a host of verses rapidly composed, but would exercise in their formation the utmost circumspection and care.—70. Et in versus factendo. "And in polishing his verse." 71. Scepe caput scaberet, &c. A sportive mode of conveying the idea, that he would exercise the greatest care and attention.—71. Vivos. "To the quick." Equivalent to ad vivum usque.—72. Scepe stilum vertas, &c. "Be frequent in thy corrections, if thou intendest to write what shall be worthy of a second perusal." Literally, "turn the stilus often," &c. An allusion to the Roman mode of writing. The ordinary writing materials of the Romans were tablets covered with wax, and, besides these, paper and parchment. The former, however, were most commonly employed. The stilus, or instrument for writing, was a kind of iron pencil, broad at one end, and having a sharp point at the other. This was used for writing on the tablets, and when they wished to correct anything, they turned the stilus and smoothed the wax with the broad end, that they might write on it anew.—74. Contentus paucae lectoribus. "Content with a few readers of taste."—75. Fuit bis in ludis dictari. "To be dictated by pedagogues to their pupils in petty schools." Copies of works being scarce, the schoolmasters, in ancient times, were accustomed to read aloud, or dictate to their pupils the verses of an author, and these the boys had to write down and get by heart.—77. Explessa Arbuscula. The female here alluded to was a freedwoman, and a celebrated mime-player. The anecdote to which Horace refers is this: Having been hissed on one occasion on the stage, by the lower orders of the people, she observed, with great spirit, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience among the equestrian ranks.

78—92. 78. Men' movet cimex Pantilius? &c. The poet here alludes by name to four of his adversaries, Pantilius, Demetrius, Fannius, and Tigellius, as mere fools, and worthy only of his contempt.—Cimex. This epithet is intended to denote here, in a figurative sense, an individual of so disagreeable a character, and so mean and insidious in his attacks, as to be deserving of general aversion.—79. Velixet. Understand me. And so also with laedat in the following line.—Demetrius. Compare note on verse 18.—81. Plotius. Consult note on Sat. 1. 5. 40.—Varrius. Consult note on Ode 1. 6. 1.—82. Valgius. Consult Introductory Remarks, Ode 2. 9.—Octavius. Concerning this friend of the poet's nothing is known. He must not by any means be confounded with Octavianus (Augustus), since Horace always stiles the latter either Caesar or Augustus.—83. Fucius. Aristius Fuscus, to whom Ode 1. 22. and Epist. 1. 10. are inscribed.—Vexorum uterque. Consult note on Sat. 1. 9. 22.—84. Ambitio necalegata. "Every feeling of vain-glory apart." The poet, in naming the illustrious individuals that follow, wishes to be understood as not intending to pride himself on their powerful support, but as referring to them simply in the light of candid and able judges of poetical merit.—85. Pollio. Compare Introductory Remarks, Ode 2. 1.—Messala. Compare Introductory Remarks, Ode 3. 21.—86. Bibulus. Bibulus, to whom the poet here alludes, is thought to have been the son of M. Calpurnius, Bibulus, who was consul with
EXPLANATORY NOTES.—BOOK II. SATIRE I.

Julius Caesar, A. U. C. 694.—Servi. The poet refers probably to Servius Sulpicius, the cousin of D. Brutus, who was attached to the study of philosophy and the liberal arts, and was tribune of the commons A. U. C. 706.—Sunt his. For uno cum his.—Furni. The scholiast gives the following account of this Furnius. "Furnius historiarum fide et elegantia clarus." He seems therefore to have enjoyed eminence as an historical writer.—86. Prudent. "Possibly."—Hase. "These my productions."—90. Demetri, teque, Tigellii, &c. The poet, having brought to a conclusion his defence of himself against the admirers of Lucilius, now ends his poem by an address to Demetrius and Tigellius, in which he takes leave of them, not in the common form, but by bidding them go and mourn amid the seats of their female pupils.—Jubeo plorare. An imitation of the Greek forms of expression, ὀφθάλμω, and ὀφθάλμων λύων. The more usual Latin phrases are, "Pareas?" "Maxum tibi vii." (Liv. 4. 49.) "I in malam crucem."—92. I, puere, atque meo, &c. The poet bade his secretary write down what he has uttered against Demetrius and Tigellius, that it may not be lost. This is to be added to the satire as far as dictated to the scribe.—Meo libello. "To my present production."

BOOK II.

SATIRE I. Our author, observing that many persons were irritated and alarmed by the license of his satiric muse, states the case to his aged friend, the lawyer Trebatius, who had been known as a professed wit in the age of Cicero, and who humourously dissuades him from again venturing on the composition of satires. The poet, however, resolves to persevere, and, in pleading his cause, indulges in his natural disposition for satire and ridicule with his wonted freedom.

1—8. 1. Et utra legem tendere opus. "And to push this species of writing beyond its proper limits." Legem is here equivalent, in spirit, to normam or regularum, and the simple verb tendere is employed by the poet for the compound extendere.—2. Sine nervis. "Without force."—4. Deduci posses. "Might be spun." Deduci is a metaphorical expression taken from spinning wool, and drawing down the thread.—Trebat. The poet is here supposed to address himself to C. Trebatius Testa, a distinguished lawyer, and a man well known for his wit.—Quiescas. "Write no more." Begin now to keep quiet, and put an end to thy satirical effusions.—6. Atio. The poet here very pleasantly makes use of another expression peculiar to the lawyers of the day. Thus when they affirmed, it was Atio. When they denied, Nego; and, when the point required deprivation, their form of reply was, Deliberandum sentio.—7. Erat. The Latin and English idioms differ here. We translate erat as if it were esset, whereas, in the original the advantage referred to is spoken of as something actual, in the indicative mood, though the circumstances which would have realised it, never have taken place.—Verum nequeo dormire. The sentence is elliptical, and, when completed, will run as follows: "But I can't sleep at night, and therefore, to fill up the time, I write verses."—Ter uncti transmanto, &c. "Let those who stand in need of deep repose, having anointed themselves, swim thrice across the Tiber." Some commentators suppose, that the anointing with oil, which is here alluded to.
is recommended in the present instance in order to give more pliancy to the limbs in swimming. It would seem, however, to refer rather to the Roman gymnastic exercises, preparation for which was always made by anointing the body, and which were generally succeeded by swimming. Hence the advice which Trebatius gives the poet is simply this, to go through a course of gymnastic exercises, then swim thrice across the Tiber, and lastly, end the day with plenty of wine (Irriguiturque mero sub noctem, &c.) These directions on the part of Trebatius are intended to have a sly allusion to his own habits, and, like an honest, good-natured physician, he is made to prescribe for Horace two things which he himself loved best; swimming and drinking.—8. Transmeta. This form is of a legal character, and therefore purposely used on the present occasion. It is chiefly employed for the sake of emphasis in the wording of laws.

11—17. 11. Casarius. Augustus.—12. Pater. Trebatius was now advanced in years, hence the customary appellation of pater.—13. Horrentia pilis agmina. The allusion here is to the Roman battalia, the pilum being peculiar to the Roman troops.—14. Fracta permentes cuspidem Gallos. An allusion to the contrivance which Marius made use of in his engagement with the Cimbri. Until then the Romans had been accustomed to fasten the shaft of the pilum to the iron head with two iron pins. But Marius, on this occasion, letting one of them remain as it was, had the other taken out, and a weak wooden peg put in its place. By this he intended, that, when the pilum struck in the enemy’s shield, it should not stand right out; but that the wooden peg breaking, and the iron pin bending, the shaft of the weapon should drag upon the ground, while the point stuck fast in the shield. The Cimbri, it will be perceived, although of Germanic origin, are here called by the appellation of Galli. The Germans and Gauls were frequently confounded by the Roman writers.—16. Et justum et fortis. “Both just and energetic.”—17. Scipiadam ut sapientis Lucilius. “As the discreet Lucilius did Scipio.” Scipiadam is put for the more regular patronymic form Scipionis—dem. The allusion is either to the elder or younger Africamus, but to which of the two is not clearly ascertained. Most probably the latter is meant, as Lucilius lived on terms of the closest intimacy with both him and his friend Lælius. Horace styles Lucilius “sapiens,” (discreet), with reference, no doubt, to his selection of a subject; Lucilius having confined himself to the pacific virtues of his hero, and thus having avoided the presumption of rivalling Ennius, who had written of the warlike exploits of the elder Africamus.

18—29. 18. Qum res ipsa foret. “When a fit opportunity shall offer.”—Nisi destro tempore. “Unless offered at a proper time.”—20. Cui male si palpere, &c. “Whom if one unskilfully caresses, he will kick back upon him, being at all quarters on his guard.” Horace here compares Augustus to a spirited horse, which suffers itself with pleasure to be caressed by a skilful hand, but winces and kicks at those that touch him roughly. The idea intended to be conveyed by the whole passage is this, that the productions of the bard, if well-timed, will be sure to elicit the attention of Augustus; whereas, shielded as he is on every side against the arts of flatterers, he will reject ill-timed praise with scorn and contempt.—21. Hoe. “This course,” i.e. to celebrate the exploits of Augustus.—Yristi ludere versu. “To attack in bitter verse.”—22. Pantolabum scurrum.” &c. This line has already occurred, Serm. 1. 18. 11.—23. Inactus. “Though as yet unassailed.”—Et edit. “And
EXPLANATORY NOTES.—BOOK II. SATIRE I.

bates both verses of this kind and those who compose them.”—34. Quid faciam? &c. The poet here strives to excuse himself, and alleges the following plea in his defence. "Human pursuits are as various as men themselves are many. One individual is fond of dancing the moment his head is turned with wine, another is fond of horses, a third of pugilistic encounters; my delight, like that of Lucilius, consists in writing satirical effusions.—Sallat Milonius. The Romans held dancing in general in little estimation.—Ut semel ito, &c. "The moment his head, affected with the fumes of wine, grows hot, and the lights appear doubled to his view."—26. Castor gaudet equis. Compare Ode 1. 12. 26.—Ovo pragnatus codem. Polliux. Compare Ode 1. 12. 26.—Pedi- bus claudere verba. "To versify."—29. Nostrum melioris utroque. The argument a fortiori. If Lucilius, "who was superior in point of birth and fortune, to us both," (nostrum melioris utroque), was not ashamed to write satires, with much stronger reason should I, a man of ignoble birth, banish all fear of degrading myself by indulging in this same species of composition.

31—37. 31. Neque, si male cesserat, &c. "Neither having recourse elsewhere, if his affairs went ill, nor if well."—32. Quo fit ut omnis, &c. "Whence it happens, that the whole life of the old bard is as open to the view, as if it were represented in a votive painting." The expression votiva tabella alludes to the Roman custom of hanging up, in some temple or public place, in accordance with a vow, a painting, in which was represented some signal deliverance, or piece of good fortune, that had happened to the individual. It was most frequently done in cases of escape from shipwreck.—34. Sequor hunc, Lucanus an Appulus, ancipis, &c. A pleasing and slyly-satirical imitation of the wandering and talkative manner of Lucilius in describing the circumstance and events of his own life. One geographical mile south of Venusia, there was a chain diverging from the Apennines, which separated Apulia from Lucania. Hence the city of Venusia, the natal place of Horace, would lie on the immediate confines of the latter region.—36. Sabellii. The allusion here is to the Samnitae, who were driven out of this quarter by Curius Dentatus, A. U. C. 463.—37. Quo ne per vacuum, &c. "That the enemy might make no incursions into the Roman territory, through an unguarded frontier." With Romano supply agro.

39—49. 39. Ultra. Equivalent to non lacessitus.—43. O pater et rex Jupiter, ut pereat, &c. "O Jupiter, father and sovereign, may my weapon be laid aside and consumed with rust." To show that he is not too much in earnest, the poet parodies in his prayer a line of Callimachus, (fragm. 7.) Ut is here used for utnam, as est in Callimachus for est.—45. Qui me commorit. "Who shall irritate me." Understand ira in the ablative. —48. Flebit. "Shall be sorry for it."—Insignis. "Marked out by me in verse."—47. Cervius iratus leges, &c. The poet, intending to express the idea, that every one has arms of some kind or other, with which to attack or to defend, introduces, for this purpose, four infamous characters, well equipped with evil arts for the injury of others. The first of these, Cervius, appears to have been a public informer.—Leges et utnam. "With the laws and a prosecution." Literally, "with the laws and the (judiciary) urn." Urna refers to the practice of the Roman judges in expressing their opinions, by throwing their votes or ballots into an urn placed before them. —48. Canidia. Compare Introductory Remarks, Epode 5. Canidia is here made to threaten her enemies with the same poison that Albutius used. According to the scholiast, this individual poisoned his own wife.
—49. *Grande malum Turius, &c.* "Turius great injury, if one goes to law about any thing while he presides as judge." The allusion is to a corrupt judge, and by *grande malum* is meant an unfortunate and unjust termination of a cause, brought about by bribery or personal enmity.

50—61. 50. *Ut, quo quisque valet, &c.* "How every creature strives to terrify those who are taken by it for enemies, with that in which it is most powerful, and how a strong natural instinct commands this to be done, infer with me from the following examples."—53. *Scævæa viscecr certe nepotis, &c.* The poet here, in his usual manner, so manages his argument, as to convert it into a means of lashing one of the abandoned characters of the day. The train of thought is as follows: But Scævæa, the spendthrift, one will say, is an exception to my rule: for he makes no use whatever of the weapons of attack that nature has bestowed upon him; he employs open violence against no being. Aye! entrust his aged mother to his power. He wont do her any open harm. Oh! no, he is too pious for that. But he will remove the old woman by a secret dose of poison.—According to the scholiast, Scævæa poisoned his mother because she lived too long.—53. *Viscecr matrem.* "His long-lived mother."—54. *Pia. Ironical.*—55. *Mirum, ut necque calce lupus.* "A wonder indeed! just as the wolf does not attack any one with his hoof, nor the ox with his teeth." Wonderful indeed! observes the poet; how, pray, do other animals act? since the wolf does not attack with his hoof but his fangs, and the ox not with his teeth but his horn. Horace does not mean to diminish the criminality of Scævæa’s conduct, because he secretly made away with his mother; on the contrary, he considers it equally as criminal, as if he had been guilty of open and violent parricide. His leading position must be borne in mind, that all, whether men or animals, have their own ways of attack and defence, and that he too has his, the writing of satires.—56. *Mala vitia ante mele cicula.* "By honey poisoned with the deadly hemlock."—59. *Jussrix. Supply si.*—60. *Quis quis erit vitae color.* "Whatever shall be the complexion of my life."—60. *Puer ut eius vitalis metu.* "My son, I am afraid that thou wilt not live long." After the verbs metu, teneo, vereor, ne is used when the following verb expresses a result contrary to our wish, ut when it is agreeable to it. Trebatius wishes Horace to enjoy a long life, but is afraid he will not. Hence ne after such verbs, must be rendered by that, and ut by that not.—61. *Et majorum ne quis amisus, &c.* "And that some one of thy powerful friends will kill thee by a withdrawing of his favour." *Frigore* is here equivalent to *amicitiae remissione.* The idea intended to be conveyed by the whole reply of Trebatius is as follows: Yes, yes, my good friend, it would be very well if even exile alone were involved in this matter. But there is something worse connected with it. At present, all is fair; thou livest at Rome in the society of the great and powerful, and they smile on thee, because thou amusest them. But where is thy safety? In an unguarded moment, those very powers of satire, which they now laud to the skies, will be directed against some one of their own number: Coldness and aversion will succeed, on their part, to intimate and familiar friendship, and thou, unable to bear the change, will pine away in vexation and grief, until death closes the scene.

63—77. 63. *In hunc operis morem.* "After this manner of writing."—64. *Detrahere et pellem.* "And to tear away the covering," or, more freely, "to remove the mask."—*Per ora cedere.* "Moved proudly before the faces of men." *Cedere* is for *incedere.*—65. *Qui duxit ab op-
Alluding to the younger Africanus. — 67. Inquit. *"By his satirical vein." — Metello. The reference is to Metellus Macedonius, who, as a political opponent of Scipio's, was of course satirized by Lucilius. — 68. Lupus. The allusion is to Rutilius Lupus, a considerable man in the Roman state, but noted for his wickedness and impiety. — Lucilius, in one of his books of satires, represents an assembly of the gods deliberating on human affairs, and, in particular, discussing what punishment ought to be inflicted on him. — 69. Arripuit. "He attacked." — Tributum. "Tribe after tribe." Not content with lashing the patriots, he ran through all the thirty-five tribes, one after another, every where selecting, with an impartial hand, those whose vices or failing made them the legitimate objects of satire. — 70. Scilicet un? sequus vir tuiti, &c. "In short, sparing virtue alone and virtue's friends." — 71. Quis ubi se a vulgo, &c. "And yet, when the brave Scipio and the mild and wise Laelius had withdrawn themselves from the crowd and the scene of public life to the privacy of home, they were accustomed to trifle and divert themselves with him, free from all restraint, while the herbs were cooking for their supper." — 72. Virtus Scipiaetas et mitis sapientia Laelius. An imitation of the Greek idiom, for fortis Scipio et mitis atque sapientis Laelius. — 73. Ludere. The scholar relates the following little incident, as tending to show the intimacy of the individuals alluded to. — "Scipio Africanus et Laelius furentur tam fuisse familiares et amici Lucilius, ut quodam tempore Laelio circum lectos triclinii fugienti Lucilius surrenderent cum oborta mopsa quasi fertius sequeretur." — 75. Infra Lucili censum ingeniumque. "Inferior to Lucilius in birth and talents." Compare verse 29, of this same satire. Lucilius was of equestrian origin, and grand-uncle to Pompey the great, on the mother's side. — 76. Magnis. Alluding to Augustus, Meconas, &c. — 77. Et fragilis quaresmis illidere dentem, &c. "And, while seeking to fix its tooth in something brittle, shall strike against the solid," i. e. while endeavouring to find some weak point of attack in me, shall discover that I am on all sides proof against its envenomed assaults. The idea in the text is borrowed from the apologue of the viper and the file.

79—86. Equidem nihil hinc diffinire possum. "Indeed I can deny no part of this." The term diffinire suits the character of the speaker, being borrowed from the courts of law. In this sense it means properly to put off a matter, as requiring farther consideration, to another day, and it is here employed, with the negative, to convey the idea, that the present matter is too clear for any farther discussion, and cannot be denied. — 80. Ne forte negotio incutiae tibi, &c. "Lest an ignorance of the established laws may chance to bring thee into any trouble." — The allusion is to the laws of the day against libels and defamatory writing of every kind. — 82. Si mala considerit, &c. In order to understand the reply of Horace, which follows, the term mala must be here plainly and literally rendered: "If any person shall compose bad verses against an individual, there is a right of action, and a suit may be brought." In the law, as here cited by Trebutius, mala means "libellous," "slanderous," &c.; but Horace, having no serious answer to make, pretends to take it in the sense of "badly-made," and hence he rejoins, Esti, si quis mala: sed bona si quis, &c. — 86. Solventur risu tabulae, &c. "The indictment shall be quashed with a laugh."
whose plain good sense is agreeably contrasted with the extravagance and folly of the great. He delivers rules of temperance with the utmost ease and simplicity of manner, and thus bestows more truth and liveliness on the pictures, than if Horace (who was himself known to frequent the luxurious tables of the patricians) had inculcated the moral precepts in his own person.

1—9. 1. Boni. “My good friends.”—Visere popere. “To live cheerfully upon little.”—2. Nee meus hic sermo est. Compare Introductory Remarks.—3. Abnormis sapiens, crassaque Minerva. “A philosopher without rules, and of strong, rough, common sense.” The expression abnormis sapiens is here used to denote one who was a follower of no sect, and derived his doctrines and precepts from no rules of philosophizing as laid down by others, but who drew them all from his own breast, and was guided by his own convictions respecting the fitness or unfitness of things. The phrase crassae Minerva is meant to designate one, who has no acquaintance with philosophical subtleties or the precepts of art, but is swayed by the dictates and suggestions of plain, native sense.—4. Mensasque nitentes. “And glittering tables,” i.e. glittering with plate.—5. Quum stupet insanis, &c. “When the sight is dazzled by the senseless glare.” The allusion in the term insanis appears to be to the folly of those who indulge in such displays. Some commentators, however, make it equivalent simply to ingenuitatis. —7. Improsit. “Before you have dined,” or, more freely, “apart from splendid banquets.”—8. Dicam si potero, &c. The idea intended to be conveyed by the whole passage is as follows: The mind, when allured by a splendid banquet, becomes, like a corrupt judge, incapable of investigating the truth. He alone that is thirsty and hungry despises not common viands. Therefore, if thou wilt, either by hunting or riding, or, should these please thee more, by a performance of Grecian exercises, by throwing the ball or discus, drive away loathing; and then, both hungry and thirsty, thou wilt not contents homely fare, thou wilt not wait for mulsum nor for fish, but wilt appease thy sharpened appetite with plain bread and salt.—9. Leporem sectatus, equoque, &c. Hunting and riding formed among the ancients a principal part of those exercises by which the body was thought to be best prepared for the toils of war. Compare Ode 3. 24. 54. and Epist. 1. 18. 49.

10—22. 10. Romana militia. “The martial exercises of Rome.” The two most important of these, hunting and riding, have just been mentioned.—11. Assuetum graecori. “Accustomed to indulge in Grecian games.” These were the games of the pilae and discus, as is stated immediately after.—12. Molliter austerum studio, &c. “While the excitement of the sport softens, and renders the player insensible to the severity of the exercise.”—13. Discus. The discus was a quoit of stone, brass, or iron, which they threw by the help of a thong put through a hole in the middle of it. It was of different figures and sizes, being sometimes square, but usually broad and round.—Agit. In the sense of delectatus or allicit. —15. Sperne. “Despise if thou canst.”—Nisi Hymettia molla Falerna, &c. An allusion to the Roman drink called mulsum, which was made of wine and honey. As the Falernian here indicates the choicest wine, so the Hymettian is meant to designate the best honey. The drink here referred to was generally taken to whet the appetite.—17. Defendens pisces. “Protecting its fish,” i.e. from being caught.—Hiemat. “Is stormy.”—18. Latravantem stomachum. “A hungry stomach.” Literally, “a barking stomach,” i.e. one, that being
empty of aliment, and full of wind, demands food by the noise it makes. — 19. In caro videre. "In the price and savour of thy food." Literally "in the dear-bought savour," &c.— 20. Tu pulmentaria quaeque nudando. "Do thou seek for delicate dishes in active exercise," i. e. do thou seek in active exercise for that relish, which delicious and costly viands are falsely thought to bestow. The terms pulmentarium and pulmentum originally denoted every thing eaten with puls. Subsequently they came to signify every thing eaten with bread or besides bread, and hence, finally, they serve to indicate all manner of delicate and sumptuous dishes.— 21. Pinguem vitis albumque. "Bloated and pale with excessive indulgence." Vitius here alludes to high-living generally, and to all the evils that follow in its train.—Ostrea. To be pronounced, in metrical reading, as a dissyllable, ost-ra.— 22. Scarus. Consult note on Epode 2. 50.—Lagois. The Lagois is quite unknown: some think it a bird, others a fish. The former, very probably, is the true opinion, as the fish of this name (the Cyclopterus Lumpus of modern ichthyology) is not esculent. The bird Lagois is said to have tasted like a hare, whence its name from the Greek λάγος. Baxter makes it the same with the Greek λαγάριας, a species of grous, which the French term Francolin, and the Germans Birkhuhn or Berghuhn. Schneider, however, in his Lexicon (s. v. λαγός) thinks that the lagopus corresponds to the modern Schneeuhuhn, or "White Game." 23—29. 23. Vix tamen eripiam, &c. "And yet with difficulty will I prevent thee, if a peacock be served up, from wishing to gratify thy palate with this, rather than a fowl, misled as thou art by mere outside, because," &c. The idea intended to be conveyed is this: And yet, after all my advice, and all my precepts to the contrary, I shall have no easy task in eradicating from thy mind that false opinion, which, based on mere external appearance, leads thee to prefer the peacock, as an article of food, to the common fowl, merely because the former is a dearer bird, and adorned with a rich and gaudy plumage.— 25. Vanis rerum. A Graecism for vanis rebus.— 26. Et picta pandat spectacula cauda. "And unfolds to the view a brilliant spectacle with its gaudy tail."— 27. Tanquam ad rem, &c. "As if this were any thing to the purpose," i. e. as if this rarity and beauty of the peacock have any thing at all to do with the taste of it.— 28. Cocta num adest, &c. No ecphrasis operates in num, but in metrical reading the word must be retained unaltered, cocta num adest.—Honor item. "The same beauty."— 29. Carne tamen quamvis, &c. The meaning of this passage has given rise to much contrariety of opinion. The following appears to us to yield the fairest sense: "Though there is indeed a difference in the flesh of the fowl and the peacock, yet is it plainly evident that thou art deceived not more by the latter than the former, but merely by the discrepancy in external appearance," i. e. Quamvis distat gallina caro a pavonis, tamen nihil (non) hac (pavonis) magnis illa (gallina, sed) imparibus formis deceptum est esse palet. 31—34. 31. Unde datum sentis. For unde tibi concessum est ut sensias. "Whence is it given thee to perceive," i. e. by what means art thou able to discover. The scholiast alludes to this nicety of taste, on the part of the Roman epicures, by which they pretended to be able to tell whether a fish had been taken between the Mulvian and Sublician bridges, or at the mouth of the Tiber. In the former case, the fish was thought to have a better taste, as having been caught in more rapid water.—Lupus. The pike. The Perea labrax of modern ichthyology.— 32. Amnis Tusci. The Tiber.— 33. Lauda: insanè trilibern, &c. The
poet now passes to another piece of folly in the *gourmands* of the day, by whom the rarer the food the more highly is it esteemed, and the more eagerly sought after, while other viands, of equal flavour, in every respect, are despised because they are common and easy to be procured. Thus, the case of the mullet and pike is cited, the former a small, the latter a long fish. If the mullet, which seldom exceeded two pounds, according to Pliny (*H. N.* 9. 17.), even when kept in the visera and *piscinae* of the rich, could only be procured of three pounds' weight, it was esteemed one of the greatest of rarities, while the pike, though weighing many pounds, was thought to be far its inferior.—34. *Mulsum.* Horace here alludes to a three-pound mullet, as a prize of rare occurrence.—*In singula quem minus pulmenta nescere est.* "Which thou art compelled to cut into small bits." The allusion is to the small pieces into which the fish must be divided, in order that each of the guests may have a share.

35—47. 35. *Dulcit.* In the sense of *trahit* or *capit.*—37. *His.* Alluding to mullets.—39. *Jejunus raro stomachus,* &c. In construction (if the line be genuine) *raro* must be joined with *jejunos,* and the allusion is to the stomach of the rich, which is here described as "rarely hungry." This therefore is the reason, according to Ofellus and the poet, why the stomach of the rich contains common food, and gives the preference to the small mullet over the large pike.—39. *Magnum.* Understand *mulsum.*—40. *At Harpysis gula digna rapacibus.* "Exclaims a gullet worthy of the ravenous Harpies," i. e. exclaims some glutton, whose craving paunch renders him a fit companion for the ravenous Harpies.—41. *Coquate torum opsonia.* "Taint the dishes of these men."—*Quamquam puelt oper,* &c. "Though the boar and the fresh caught turbot are already nauseous, when surfeiting abundance provokes the sickened stomach; when, overloaded with dainties, it prefers rapes and sharp elecampane." *Putei* is here equivalent to *nauseam creat,* and the oxymoron is worth noting between it and *recens.*—*Rhombus.* Consult note on Epode 2. 50.—43. *Rapula.* The rape is a plant of the genus Brassica, called also cole-rape and cole-seed, and of which the navew, or French turnip, is a variety.—44. *Inulas.* The elecampane marks a genus of plants, of many species. The common elecampane has a perennial, thick, branching root, of a strong odour, and is used in medicine. It is sometimes called yellow star-wort. Horace applies to this herb the epithet *acidas,* not, as the scholiast pretends, because it was commonly preserved in vinegar, but from the sharp and pungent nature of the plant itself.—*Secundum omnis abaeeta,* &c. "Nor is every kind of homely fare yet driven away from the banquets of the rich." *Rex* is here used, as elsewhere in Horace, in the sense of *beatior,* &c. —46. *Nigris oleis.* Columella (12. 48.) recommends the dark-coloured olives as the best for preserving.—*Haut ita prudem,* &c. "It is not so long ago, having that the table of Gallonius, the cryer, was exclaimed against by all for having a sturgeon served upon it." i. e. was exclaimed against by all, for this piece of extravagance in one of such contracted means. This is the Gallonius whom Lucilius lashes in his *satires,* and whom, for his gluttony, he calls *gurges.* Compare Cicero, *de Fin.* 9. 8.—47. *Accipensere.* The sturgeon with us is far from being regarded as a delicacy. In the time of Pliny, it would seem to have been viewed as a common fish, and the naturalist expresses his surprise at the fallen fortunes of this "*piscium apud antiguos nobilissimum.*" So, in the present instance, neither Horace nor Ofellus praise the sturgeon, but they only allude to the change of tastes in the case of this fish and the turbot, the latter having completely superseded the former.
48—50. 48. Quid? tum rhombos, &c. The meaning is, that the turbot is now in as great repute as the sturgeon was in the time of Gallo-
nius. Did the sea then furnish no turbots? Far from it; but no fool had as yet brought them into fashion.—50. Donec vos suctor decuit pra-
terius. "Until a man of praetorian rank first taught you to eat these
birds." The allusion is to a certain Asinius Sempronius Rufus, who
was the first that introduced young storks as an article of food, an addi-
tion to the luxuries of the table made in the reign of Augustus. Ho-
race, in giving Sempronius the appellation of praetorius, indulges in a
bitter sarcasm. This individual never was praetor; he had merely stood
candidate for the office, and had been rejected by the people on account
of the badness of his private character.

51—62. 51. Edicet. Another hit at Sempronius. Edicere properly
means to issue an edict as praetor.—53. Sordidus a tenui victa, &c.
Oeffels thus far has been inveighing, through the poet, against the lux-
urious and the glutonous, and recommending a plain and simple course
of life. He now interposes a caution, and warns us that this plain
mode of life, which he advocates, must by no means be confounded
with a mean and sordid one.—54. Nam frustra vitium vitaevis ilud, &c.
"For to no purpose wilt thou have shunned that vice which has just
been condemned, if thou perversely turn away to its opposite."—Avidie-
rus. A fictitious name most probably. We know nothing farther of this
personage than what Horace states. His filth and his impudence
obtained for him the nick-name of "Dog." He ate olives that were
five years old, whereas they were usually accounted good for nothing
after two years.—56. Ductum. "Derived."—57. Est. "Eats." From
edo.—58. Ac nisi mutatum, &c. "And avoids pouring out his wine until
it has become sour." Parcit defundere is elegantly used for non defun-
dit, or nonvoluit defundere.—Et cu jus odorem ole i nequeas per ferre, &c.
The order of construction is as follows: Et (licebit ille albatrus celebret repotia,
astales, aliosse festos dierum) ipse instillat, bilibri cornu, caulibus, oleum,
odore cu jus olei nequeas per ferre, non parcus veterrs aceti.—59. Licebit.
"Although." In the sense of licet or quamvis.—60. Repotia. The re-
potia was an entertainment given by the husband on the day after the
marriage, when presents were sent to the bride by her friends and rela-
tions, and she began to act as mistress of the family by performing
sacred rites.—Dierum festos. A Graecism for dies festos.—61. Albatrus
"Clothed in white." The general colour of the Roman toga was
white: this colour, however, was peculiarly adopted by the guests, or
those who bore a part, at formal banquets, or on occasions of ceremony.
—Ipse. "With his own hands." In this showing his mean and sordid
habits, since, afraid that his guests, or his slaves, should be too profuse
of his oil, bad as it was, he pours it out himself. Nor is this all: he
pours it out drop by drop (instillat.) Moreover, the vessel containing it
was of two pounds' weight, as if it were his whole store, and it was of
born that it might last the longer.—63. Vetreris non parcus aceti. This,
at first view, seems not to agree with the close and sordid character of
Avidienus, because old vinegar is always the best. Hence some com-
mentators have been disposed to make veterris, in the present passage,
mean "stale" or "flat." On the other hand, Gesner thinks that the
early reading, non largus aceti, would answer better than the received
one. There appears to be no necessity, however, for either the
one or the other of these remarks. Old vinegar was not more costly
than new, and besides it would serve better to conquer the taste of his
oil.
64—68. **Utrum.** Alluding to the case of Gallonius on the one hand, and that of Avidienius on the other. Compare the scholiast: "Utrum; Gallonius an Avidienius?"—Hae urget lupus, &c. "On this side, as the saying is, presses the wolf, on that the dog." We have here a proverbial form of expression, used whenever one was between two dangers equally threatening. In the present instance the adage applies with remarkable felicity, lupus denoting the glutton, and canis Avidienius. —65. Mundus erit, qui non offendet sordisius, &c. "He will be regarded as one that observes the decencies and proprieties of life, who does not offend by sordid habits, and who gives no occasion for censure by running into either extreme of conduct," i.e. by either carrying a regard for the proprieties of life too far on the one hand, or indulging in sordidness or want of cleanliness, (whether intentional or the result of careless habits,) on the other. Of each of these opposite characters an example is given, the one carrying a regard for exactness and precision to such an extreme as to punish his slaves for the most trifling omission; and the other, a good-natured, easy, and indulgent master, who lets his slaves act just as they please, and the consequence of which is, that these negligent domestics even serve greasy water (unciam aquam) to his guests.—67. Dum munia dedit. "While he assigns them their several employments." The tyrannical master punishes beforehand, in anticipation of the offence.—68. *Simplex Navius.* "The easy, good-natured Navius."—68. *Unciam aquam.* "Greasy water."

71—77. 71. **Varia res.** "A mixture of one's food." Equivalent, literally, to varia ciborum genera.—72. *Memor illius esce,* &c. "When thou callest to mind that fare, which, simple in its nature, sat so well on thy stomach in former days."—76. *Pituita.* To be pronounced, in metrical reading, *pit-wita.*—77. *Cena dubia.* "From a doubtful banquet." *Cena dubia* denotes a feast, where there are so many dishes that a man knows not which to eat of; and, consequently, a splendid banquet where every luxury and delicacy present themselves: whereas cana ambigua merely signifies a banquet half meat and half fish served up together.—Quin corpus omnium, &c. "Besides this, the body, overcharged with yesterday's excess, weighs down the soul also along with it, and fixes to the earth this portion of the divine essence," or, more freely, "and plunges in matter this particle of the divinity." Horace, to give a higher idea of the nobleness and dignity of the soul, borrows the language of the Pythagoreans, the Stoics, but particularly the Platonists, respecting the origin of the human soul. These and other words of ancient philosophy believed the souls of men to be so many portions or emanations of the deity.

80—93. 80. **Dicto cius.** Referring, not to sopori, but to curate membra. The allusion is now to a frugal feast, in opposition to "a doubtful" one, and to the ease and quickness with which such a meal as the former is dispatched, as well as to the peaceful slumber which it brings, and the renewed bodily vigour which it bestows for the labours of the ensuing day.—81. *Praescripta ad munia.* "To his prescribed duties," i.e. to the duties of his calling.—82. *Hic tamen ad melius,* &c. "And yet even this astute man may on certain occasions have recourse to better cheer."—84. *Tenuatam.* "Worn out with toil."—Ubique. "And when."—86. Tibi quidnam accedet ad istam, &c. "What will be added for thee to that soft indulgence, which, young and vigorous, thou art now anticipating, if either ill health or enfeebling age shall come upon thee?" i.e. thou art now anticipating the only things that can support thee amid the pains of sickness, or under the pressure of age. "When age and sickness come, where will
be their aid?—90. Credo. "I presume."—Quod "hospes tardius adventus, &c. "That a guest, arriving later than ordinary, might better partake of it, tasted as it was, than that the greedy master should devour it all himself, while sweet." Integrum has here the force of recentem, "fresh," "sweet."—92. Hos utinam inter herbas, &c. Ofellus is in earnest. The poet indulges in a joke.—93. Tellus prima. "The young earth." The good Ofellus, in his earnestness, confounds the "antiquus" and their "rancidus aper" with the happy beings who lived in the golden age, and the rich banquets that nature provided them.—Tuisset. In allusion to the belief, that the primitive race of men were produced from the earth.

94—111. 94. Das aliquid famae, &c. "Hast thou any regard for fame, which charms the human ear more sweetly than music?" The idea here intended to be conveyed, is said to be borrowed from a remark of Antisthenes, the philosopher.—96. Una cum damno. "Along with ruin to fortune."—97. Irratum patrum. The severity of uncles was proverbial.—Te tibi iuquum. "Thee angry with thyself."—98. Quum decret egenti, &c. "When an as, the price of a halter, shall be wanting to thee in thy poverty," i. e. when plunged in abject poverty, thou shalt not have wherewithal to purchase a halter in order to put an end to thy misery.—99. Jure inquit Trausius istis, &c. These words are supposed to proceed from some rich and luxurious individual. "Trausius (says some rich individual) is deservedly reproached in such words as these; as for me, I possess great revenues, and riches sufficient for three kings," i. e. go and read these wise lectures to Trausius, I am too rich to need them.—101. Ergo quod superal, non est, &c. "Hast thou then no better way in which thou mayest employ thy superfluous resources?"—103. Cur egent indigens quiaquam. "Why is any man, who deserves not so to be, suffering under the pressure of want?" With indigens supply, for a literal translation, qui egent.—105. Tanto emetris acerbo? The terms are here extremely well selected. The wealth of the individual in question is a heap, and he does not count his riches but measures them.—106. Nimbrum. "No doubt." Ironical.—107. Post hoc. Alluding to the possibility of his experiencing hereafter some reverse of fortune.—109. Pluribus. "To a thousand artificial wants."—Superbum. 'Pampered.'—111. In pace, ut sapiens, &c. A beautiful comparison. As the prudent man, in time of peace, improves and strengthens his resources against the sudden arrival of war and the attacks of an enemy, so the temperate man, in prosperity, enjoys with moderation the favours of fortune, in order that the change to adversity may neither be too sudden nor too great.

112—124. 112. His. "These precepts," i. o. as uttered by Ofellus.—Puer hunc ego parvus, &c. "I took notice, when I was a little boy, that this Ofellus did not use his resources in any way more freely when unimpaired, than he does now that they are diminished."—114. Videas metato in agello, &c. "One may see the stout-hearted countryman, surrounded with his flocks and children, labouring for hire on his own farm now measured out to another, and talking to this effect." Ofellus was involved in the same misfortune with Virgil, Tibullus, and Propertius. Their lands were distributed among the veteran soldiers who had served at Philippi against Brutus and Cassius: those of Ofellus were given to one Umbrenus, who hired their former possessor to cultivate them for him.—Metato. "Measured out," i. e. transferred or assigned to another. In distributing the land to the veterans, they measured it, and
allowed each so many acres.—116. Temere. "Without good reason."—Luce professa. "On a work-day." The dies professa were directly opposed to the dies festi.—119. Operum vacuo per imbrem. "Freed from labour by the badness of the weather."—120. Bene erat. "We had a pleasant time of it." We regaled ourselves.—121. Pensitils usa. "The dried grape." A species of raisin. The grapes here referred to were hung up within doors to dry.—122. Duplise ficu. The allusion is to "the split fig." The sweetest figs according to Aristotle, were those that were split, dried, and then pressed together again, (νίτες ἄνθος οὐδεντῶς.)—123. Post hoc ludus erat, culpa potare magistra. "After this we amused ourselves with drinking, having the fine of a bumper as the ruler of the feast." The phrase culpa potare magistra clearly alludes to the custom prevalent at the entertainments of former days, and not disused even in our own times, by which the individual, who might chance to offend against any of the rules of the feast, was fined in one cup, or in many, according to the extent of his offence. The nature of his fault therefore, would be the standard by which his amercement was to be estimated.—124. Ac venerata Ceres, ita culmo, &c. "And Ceres was worshipped that the corn might thereupon rise in a lofty stem." Venerata is here taken passively, and the allusion is to a libation poured out in honour of the goddess.—Ita. Equivalent to venerata.—Surgeret. Understand ut.


Satire 3. Horace here converses with a Stoic, who was well known at Rome for the extravagant opinions which he was entertained. In this fictitious dialogue the pretended philosopher adduces the authority of a brother charlatan, to prove that all mankind are mad, with the exception of the stoical sage. They deal out folly to every one in large portions, and assign Horace himself his full share. The various classes of men, the ambitious, luxurious, avaricious, and amorous, are distributed by them, as it were, into so many groups, or pictures, of exquisite taste and beauty, n which are delineated, with admirable skill, all the ruling passions that tyrannize over the heart of man. Some of their precepts are excellent, and expressed in lively and natural terms; but occasional bursts of extravagance show that it was the object of the poet to turn their theories into jest, and to expose their interpretation of the principles established by the founders of their sect. (Dunlop's Roman Literature, vol. 3. p. 256.)

1—7. 1. Scribis. The allusion is to the composing of verses.—2. Membranam. "Parchment."—Scriptorum quaque retexens. "Retouching each of thy former productions." Retexo is properly applied to the operation of unweaving: it is here metaphorically used for correcting and retouching a work.—3. Benignus. "Prone to indulge in."—4. Diguum servorum. "Worthy of mention."—Quid fiet? "What is to be done?" i.e. what dost thou intend doing? wilt thou write then, or not?
—Ab ipsis Saturniibus hac fugit. The train of ideas is as follows: One would imagine, indeed, from thy conduct, that the former of these plans had been adopted, and that thou wert actually going to write, for "thou hast fled hither," to the retirement of thy villa, "from the very feast of Saturn itself."—Huc refers to the poet’s Sabine villa, whither he had retired from the noise and confusion attending the celebration of the Saturnalia in the streets of the capital.—5. Sobrius. "In sober mood," i.e. amid the sober tranquillity and the retirement of thy villa." Incipe. After uttering this, Damasippus is supposed to pause awhile, waiting for the poet to begin the task of composition. At length, tired with waiting to no purpose, he exclaims Nil est. "Nothing is forthcoming."—7. Calami. "The pens." When writing on paper or parchment, the Romans made use of a reed sharpened and split in the point, like our pens, which they dipped in ink, (aeramentum.)—Immeritusque laboris itatis natura paries, &c. "And the unoffending wall suffers, born under the malediction of gods and of poets." A humourous allusion. The walls of a poet’s chamber, observes Francis, seem built with the curse of the gods upon them, since the gods have subjected them to the capricious passions of the rhyming tribe, who curse and strike them in their poetical fits, as if they were the cause of their sterility.

9—16. 9. Atqui vultus erat, &c. "And yet thou hadst the air of one that threatened many fine things, if once thy little villa should receive thee, disengaged from other pursuits, beneath its comfortable roof."—Minantis. Compare the scholiast: pollicentis, promittentis. The allusion is to the promised results of the poet’s labours.—10. Vacuum. Supply the ellipsis as follows: te vacuum rerum.—Teepido. Alluding to the comfortable accommodations at the poet’s Sabine villa.—11. Quorum pertinuit stipare, &c. "What good purpose has it answered to pack Plato on Menander, Eupolis on Archilochus." The allusion is to the works of these writers, which the poet is supposed to have packed up and brought with him into the country.—13. Invidiam placere parus, virtute relicta? "Art thou attempting to alloy the odium excited against thee, by abandoning the path of virtue?" i.e. art thou endeavouring to alloy the odium excited by thy satirical writings, by abandoning altogether that branch of composition? The writing of satires is here dignified with the appellation of "virtus," its object being to lash the vices and the failings of men.—15. Quisquis. Understand laudis.—Vita meliore. "In the better period of thy life," in those better days when spiritless and indolent feelings had not as yet come upon thee, and when thou wert wont to lash with severity the failings of men.—16. Ponendum. "Must be given up."

17—25. 17. Donent tensore. Horace pretends not to be aware that Damasippus is a philosopher and therefore nourishes a length of beard, but charitably wishes him a barber, who may remove from his chin its unseemly covering, to the uncouth appearance of which the want of personal cleanliness had, no doubt, largely contributed.—18. Postquam omnires mer Janum, &c. "After all my fortunes were shipwrecked at the middle Janus."—Janum ad medium. By this is meant what we would term, in modern parlance, "the exchange." In the Roman Forum, besides the temple of Janus there were three arches or arcades dedicated to this god, standing at some distance apart, and forming by their line of direction a kind of street, as it were, (fou, strictly speaking, there were no streets in the Forum). The central one of these arches was the usual rendezvous of brokers and money lenders, and was termed medius Janus, while the other two were denominated, from their respective positions, summus Janus, and infimus, or minus Ja-
Damasippus speaks of himself as having become bankrupt at the middle one of these.—19. Aliena negotia curo, excessus propria. "I attend to the concerns of other people, being completely detached from any of my own," i. e. having none of my own to occupy me.—20. Otiam num quærer amabam, &c. With quærer supply at. The allusion here is to vessels of bronze, and Damasippus, describing the line of employment which he had pursued up to his bankruptcy, makes himself out to have been what we would term a virtuoso, and a dealer in antiques.—21. Quo vaser ille pedes, &c. Sisyphus was the most crafty chieftain of the heroic age. A bronze vessel as old as his time would meet with many sad unbelievers among the common herd of men.—22. In fabre. "With inferior skill.—23. Durius. "In too rough a mould." This term is directly opposed to mollius.—24. Callidus hus signo, &c. "Being a connaisseur in such things, I estimated this statue at a hundred thousand sesterces." With millia centum supply sestertium or nummum. As regards the use of the verb poni in this passage, compare the analogous expression pecunia pretium, to estimate, or set a value upon.—25. Cum lucra. "At a bargain."—Unde frequentia Mercuritiae, &c. "Whence the crowds attending auction in the public streets gave me the surname of Mercury's favourite."—Frequentia compita. "Literally, "the crowded streets." The allusion, however, is to the crowds attending sales at auction in the public streets. Damasippus, a professed connaisseur, made it a point to attend every sale of this kind, however low, in the hope of picking up bargains.

27—36. 27. Morbi purgatum illius. The genitive is here used by Gracism, καθολικώς τίς νόσοι. Horace alludes to the antiquarian mania under which Damasippus had laboured.—Arki. "Why."—32. Ut solis, in cor trajecto, &c. "As is wont to happen, when the pain of the afflicted side or head passes into the stomach." Cor is often used by the Latin writers, in imitation of the Greek καρδία, to signify the stomach. Damasippus wishes to convey the idea, that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.—31. Huc. This may either refer to the phrenesi patient just spoken of, or, what is far more spirited, to the poet himself.—32. Stultique prope omnes, i. e. et prope omnes, utpote stulti. The wise man of the stoics is alone excepted. Consult note on Satire 1. 3. 77.—33. Si quid Stertinius veri crepat. "If Stertinius utters any truth." The use of the indicative in this passage is intended to express the full reliance which Damasippus has in the infallibility of Stertinius. This Stertinius was a stoic of the day, who left behind him, according to the scholiast, two hundred and twenty volumes on the philosophy of his sect, written in the Latin tongue!—Crepat. The peculiar force of this verb, in the present instance, is lost in a translation. It refers to the authoritative tone assumed by Stertinius, in uttering his oracles of wisdom.—35. Sapientem pascere barbarum. "To nurse a philosophic beard," i. e. a long and flowing one, the badge of wisdom.—36. Fabricio ponte. This bridge connected the island in the Tiber with the left bank of that river. It was erected by L. Fabricius, superintendent of Ways, in the consulsipship of Q. Lepidus and M. Lollius, as an inscription still remaining on one of the arches testifies. The modern name is Ponte di quattro Capi, "the bridge of the four heads," from a four-faced statue of Janus erected near it.—Non tristem. "Will my mind at ease." No longer plunged in melancholy.

37—45. 37. Operto capite. Among the ancients, all who had devoted themselves to death in any way, or on any account, previously
covered the head. Damasippus intended to destroy himself, on the occasion alluded to, in consequence of the ruin of his private affairs.—38. **Dexter stetit.** “He stood, on a sudden, by my side, like a guardian genius.”—Cave. The final vowel of this word is short, the form here employed being deduced from the old cave, -ère, the primitive and stem-conjugation of cævo-ère.—39. **Pudor matus.** “A false shame.”—43. **Mala studiitia.** “Vicious folly.”—44. **Chrysippi porticus et grex.** “The portico, and the school of Chrysippus.” The ignorant stoic here confounds the disciple with the master, and, instead of referring to Zeno, the actual founder of the Stoic sect, names Chrysippus as such.—45. **Autem.** “Deem.”—Hac formula. “This definition.”—Tenet. In the sense of complèctitur.

48—60. 48. **Velut silvis, ubi passim, &c.** The train of ideas is as follows: As is accustomed to happen in woods, where those who wander about generally all go wrong; this one mistakes his way to the left, that one to the right: each err, but in a different way from the other: in this same manner, (hoc modo,) believe thyself to be insane; while he who laughs at thee, is in no respect whatever a wiser man than thou art, and will be himself laughed at by others as not in possession of his senses.—53. **Coudam trahat.** A metaphor, taken, as the scholiast informs us, from a custom among children, who tied a tail behind a person whom they had a mind to laugh at.—56. **Huic varum.** “The opposite to this.”—59. **Servus “Take care.”—60. Non magis audierit quam Fufius ebrius obiit, &c.** The idea of a person madly making his way amid such dangers as those mentioned in the text, deaf to all the exclamations and warnings of his friends, naturally reminds Stertinius of the laughable anecdote relative to the actor Fufius. In the play of Paccuvius, entitled **Iliona,** Fufius had to support the character of this princess, and in the scene where the shade of her son, who had been murdered by Polynecestor, king of Thrace, appeared to her, and began to address her in the words **Mater, te appello,** proceeding to relate what had happened to him, and entreat the rites of burial, the drunken Fufius, who should have awakened and sprung from his couch at the very first words **Mater, te appello,** slept away in good earnest, while Catienus, the performer who acted the part of the shade, and the entire audience after him, (Catienis mille ducentis,) kept calling out the words to no purpose, the intoxicated actor being too soundly asleep to hear them.

61—62. 61. **Quem Ilionam edormit.** “When he sleeps through the part of Iliona.”—Catienis mille ducentis. The audience joined in the cry of Catienus to the sleeping performer, and hence they are pleasantly styled so many Catienuses.—62. **Huic ego vulgus, &c.** The construction is as follows: **Ego dico ego cunctum vulgus insanire errorem similis huic errori.** “I will now show that the common herd of mankind are all similarly insane,” i.e. resemble either one or the other of the two instances which I have cited. The term vulgus is here purposely employed, as keeping up the distinction between the wise man of the stoics and the less favoured portion of his fellow-creatures.

64—72. 64. **Insaniti veteres status, &c.** Stertinius now proceeds to prove his assertion, that the common herd of mankind are all mad. The train of ideas is as follows: Damasippus is mad in buying up old statues: the creditor of Damasippus, who lends him the money wherewith to make these purchases, is also mad, for he knows very well it will never be repaid; usurers are mad in putting out money at interest with
worthless and unprincipled men, for, however careful they may be in taking written obligations for repayment, these Proteus-like rogues will slip through their fingers. Finally, he is mad who lends money at such an exorbitant rate of interest that it can never be paid by the debtor.—65. Esto. _Acippe, quod numquam, &c._ An indirect mode is adopted to prove the insanity of Damosippus’s creditor. The poet, for argument sake, conceives at first that he is sane (_Esto._ “Suppose for a moment that he is so”) only to prove him eventually altogether out of his senses. If I tell thee, observes Stertinius, to take what I know thou wilt never be able to repay, will it be madness in thee to accept of it? Will it not rather be the height of madness for thee to refuse such an offer? It is I, then, that am mad in acting this part to thee.—68. _Prescere Mercurius._ “Propitious Mercury.”—69. _Scribe decem a Nerio: non est satis, &c._ With _scriba_ supply _tabulas._ Stertinius is now supposed to address some sordid usurer, whom he advises to take care and not be overreached in lending out his money. “Write ten obligations for the repayment of the money, after the form devised by Nerius; ‘tis not enough: Add the hundred covenants of the knotty Cicuta,” i. e. make the individual, who borrows of thee, sign his name, not to one merely, but to ten obligations for repayment, and let these be drawn up after the form which Nerius, craftiest of bankers, has devised, and which he compels his own debtors to sign. Still, this form, cautious and guarded as it is, will not prove strong enough. Add to it the hundred covenants of the banker Cicuta, with which, as if they were so many knots, he ties down his debtors to their agreements.—73. _Malis ridentem affixis._ “Laughing with the cheeks of another.” Commentators differ in their explanation of this phrase. According to some it means “laughing immoderately;” others take it to denote “laughing at the expense of another,” while a third class render it, “forcing a laugh.”

75—83. 75. _Putidius multo cerebrum est, &c._ “Believe me, the brain of Perillus is by far the more addle of the two, who lends thee money which thou canst never repay,” i. e. lends it at such an exorbitant rate of interest as to preclude the possibility of its being ever repaid. Perillus appears to have been a noted usurer.—76. _Dictant._ His term here refers literally to the creditor’s dictating the form of the written obligation for repayment. This the borrower writes and signs. If the money is repaid, another writing is signed by both the borrower and lender. Hence _scribere_, “to borrow;” and _rescribere_, “to repay,”—77. _Audire atque togam jubeo componere, &c._ Thus far, the examples of insanity, which Stertinius has adduced, have grown naturally out of the particular case of Damosippus. He now enters on a wider field of observation. The expression _togam componere_ refers to an attentive hearer.—80. _Calet._ In the sense of _actuat._—82. _Eilebori._ Hellebore was prescribed in cases of madness.—83. _Anticyram omnem._ “The whole produce of Anticyra.” There were two Anticyras in the ancient world, one in Thessaly and the other in Phocis. The first of these places was situate at the mouth of the river Sperchius. It was said to produce the genuine hellebore. The second lay on a bend of the Sinus Corinthiacus, east of the Sinus Crissicus. It was also celebrated for its producing hellebore.—84. _Haeredes Stabert sumnam, &c._ “The heirs of Staberus engraved the sum he left them on his tomb.” With _sumnam_ the genitive _haerediatis_ may be supplied.—85. _Gladiatorium dare centum, &c._ “They were bound by the will to exhibit a hundred pair of gladiators to the people.” The term _damnati_ contains an allusion to the form of the will, in which the testator required any thing of his heirs, _Haeres meus damnati cito, or Haeres mei_
89—103. 89. *Hoc vidisse.* "Foresaw this," i.e. that they would refuse to engrave the amount of the inheritance on his tomb, unless they were forced to do it by severe penalties.—91. *Quoad.* To be pronounced, in matrical reading, as a word of one syllable.—94. *Videretur.* For the common form *virus esset.*—98. *Hoc.* Alluding to his accumulated riches: and in this we see the reason for the injunction which Staberius laid upon his heirs. As he himself thought every thing of wealth, he conceived that posterity would adopt the same standard of excellence, and entertain the higher opinion of him, the greater they saw the sum to be which he had amassed during his life, and left by testament to his heirs.—99. *Quid simile isti Graecus Aristippus.* "What did the Grecian Aristippus do like this man," i.e. how unlike to this was the conduct of the Grecian Aristippus. The philosopher here named was founder of the Cyrenaic sect, which derived its name from his native city, Cyrene in Africa. Pleasure, according to him, is the ultimate object of human pursuit, and it is only in subserviency to this, that fame, friendship, and even virtue, are to be desired. Since pleasure then, argued our philosopher, is to be derived, not from the past or the future, but the present, a wise man will take care to enjoy the present hour, and will be indifferent to life or death. His doctrine was, of course, much decried by the stoics, and Stertinius, who was himself a stoic, has given an ill-natured turn to this story.—103. *Nil agit exemplum item quod lite resolvit.* "An instance, which solves one difficulty by raising another, concludes, thou wilt say, nothing." Stertinius here anticipates an objection that might be urged against his mode of reasoning, and in so doing indulges his feelings of opposition to the doctrines of Aristippus. The excessive regard for wealth, which characterised Staberius, cannot be censured by adducing the opposite example of Aristippus, for this last, according to him, is equally indicative of an insane and distempered mind.

104—128. 104. *Si quis emat citharas,* &c. Stertinius allows the force of the objection, that it is impossible to decide who is the greater fool, Staberius or Aristippus; but he now gives other instances to determine the question against the former. Money to a miser is like an instrument of music in the hands of a man who knows not how to play on it. They both owe their harmony to the art of using them.—105. *Nec studio citharæ,* nec *Musea dedìtius ulli.* "Neither from any love for the lyre, nor because attached to any Muse," i.e. to any branch of the musical art.—106. *Formas.* "Lasta."—108. *Undique.* "By all."—110. *Composita.* "What he has accumulated."—116. *Nihil est.* "Nay."—117. *Age.* "Still farther." Equivalent to *audi porro.—Undoctoginta annos natus.* "When seventy-nine years old."—120. *Nimirum.* "No doubt." Ironical.—121. *Morbo jacatur sodem.* "Labour under the same malady." Literally, "are tossed to and fro by the same disease."—123. *Dis inimica.* "Object of hatred to the gods themselves."—*Ne tibi desit?* Supply *an.* "Or is it lest want may overtake thee?"—124. *Quantulum enim summas,* &c. The train of ideas, when the ellipsis is supplied, is as follows: *Be of good cheer, old man! want shall not come nigh thee!* "for, how
little will each day take from thy accumulated hoard, if," &c.—125. Ungers si caules aleo meliore. Compare verse 59 of the preceding satire. —127. Si quidvis satis est. "If any thing suffices," i. e. if our wants are so few as thou maintainest them to be. Covetous men have always some excuse at hand to palliate and disguise their avarice; that they deny themselves nothing necessary; that nature is satisfied with a little, &c. Stertinius here retorts very severely upon them. If nature's wants are so few, why dost thou commit so many crimes to heap up riches, which thou canst be as well without.—128. Tus' sensus. We have here a new character introduced, and a new species of madness passes in review.

131—141. 131. Quum laseo uxorlem interimis, &c. The scene again changes, and the stoic now addresses one who had strangled his wife, to get into possession of a rich portion; and another, who had poisoned his mother, in order to attain the sooner to a rich estate. Thus avarice is regularly conducted through all its degrees, until it ends in murder and parricide.—132. Quid enim? "And why not." Stertinius, at first, ironically concedes, that the individual in question is not insane, because, forsooth, he neither killed his mother at Argos, nor with the sword, as Orestes did. Just as if the place or instrument had any thing to do with the criminality of the act. After this, however, he changes to a serious tone, and proceeds to show that Orestes, in fact, was the less guilty of the two. The latter slew his mother, because, contrary to the common belief, the Furies maddened and impelled him to the deed: but the moment his mother fell beneath his hand, insanity departed, and reason returned. Whereas the person whom the stoic addresses, after having committed crimes to which nothing but his own inordinate desire of riches prompted him, is still as insane as ever in adding to his store.—137. Quis ex quo habitus male tute, &c. "Moreover, from the time that Orestes was commonly regarded as of unsound mind." The expression male tute is here equivalent to male sens. —139. Pyladen. Pylades, the well-known and intimate friend of Orestes. —141. Splenatida bis. "High-toned choler." The stoic will have that Orestes was not insane after he had slain Clytemnestra, but only in a state of high-wrought excitement. This statement, so directly in opposition to the common account, may either be a discovery of the stoic's himself, or else Horace may have followed a different tradition from that which Euripides adopted.

142—155. 142. Pauper Opimius, &c. Another instance of the insanity of avarice. "Opimius, poor amid silver and gold boarded up within."—143. Veientum. Understand visum. The Veientian wine, his holiday-day beverage, is described by Porphyryon as being of the worst kind.—144. Campana trulla. "From an earthen pot." The epithet Campana is here used to indicate the earthen-ware of Campania. The trulla was a species of pot or mug used for drawing wine, and from which the liquor was also poured into the drinking-cups. The meaning of the text, therefore, is, not that Opimius drank his wine immediately from the trulla, but after it had been poured from such a vessel, (made of earthen-ware and not of better materials,) into the pocarium or cup.—147. Multum celer atque fidelis. "A man of great promptness and fidelity."—152. Men' vivo? "What! while I am yet alive?"—Ut vius igitur, vigilia: hoc age. The reply of the physician. Connect the train of ideas as follows: In the state in which thou at present art, thou canst hardly be said to be alive: that thou mayest live therefore in
reality, arouse thyself, do this which I bid."—154. Ruunt. In the sense of deflectent. The term is here employed on account of its direct opposition to fultura.—155. Hoc pisanarium oryzae. "This decoction of rice."

160—166. 160. Cur, Sterc. Stertinius here puts the question to himself, and immediately subjoins the answer.—161. Non est cardiacus. "Has nothing the matter with his stomach." The cardiacus morbus is a disorder attended with weakness and pain of the stomach, debility of body, great sweatings, &c.—Craterum. Craterus was a physician, of whom Cicero speaks in a flattering manner in his correspondence with Atticus (Ep. ad Att. 12. 13. and 14.)—162. Negabitis. scil. Craterus.—164. Equis. In the sense of Propitia.—165. Porcum. As all the good and bad accidents that happened in families, were generally attributed to the household deities, Stertinius advises the man, who by the favour of these gods is neither perjured nor a miser, gratefully to sacrifice a hog to them, which was their usual oblation.—166. Naviget Anticyram. Compare note on verse 93. The expression naviget Anticyram (or Anticyras) is one of a proverbial character, and equivalent to "insanus est."—Barathro. "On the greedy and all-devouring gulf of the populace." The populace, constantly demanding new gratifications from the candidates for their favour, and never satisfied, are here forcibly compared to a deep pit or gulf, into which many things may be thrown, and yet no perceptible diminution in depth present itself.

169—171. 169. Dives antiquo censu. "Rich according to the estimate of former times," i. e. who in the earlier and simpler periods of the Roman state, when riches were less abundant, would have been regarded as a wealthy man."—Divisse. Contracted from divisor. "Thy tali and nuts," i. e. thy playthings. The tali here meant were a kind of bones, with which children used to play.

172—186. 172. Sinu laxo. "In the bosom of thy gown left carelessly open." Aulus carried about his playthings in the bosom or sinus of his praetexta, which he allowed to hang in a loose and careless manner about him. The anxious father saw in this, and in what immediately follows, (donare et ludere), the seeds, as he feared, of prodigality in after-life.—Donare et ludere. "Give them away to others, and lose them at play."—173. Tristem. "With an anxious brow."—174. Vesania discors. "Different kinds of madness," i. e. the father feared lest Aulus should become a prodigal, and Tiberius a miser."—175. Nomentanum. Consult note on Sat. 1. 1. 101.—Cicuta. Compare note on verse 69.—178. Coercet. "Assigns as a limit," i. e. deems sufficient. What is sufficient to answer all the demands of nature.—180. Aedilis, fuertive vestrum praeitor. The offices of aedile and praetor being the principal avenues to higher preferment, and those who were defeated in suing for them finding it difficult, in consequence, to attain any office of magistracy for the time to come, it was a necessary result that canvassing for the respective dignities of aedile and praetor, should open a door to largesses and heavy expenditure, for the purpose of conciliating the goodwill of the voters.—191. Intestabilis et sacer. "Infamous and accused." The epithet intestabilis, which both here and in general is equivalent simply to infamis, denotes, in its proper and special sense, an individual who is neither allowed to give evidence in a court of justice, to make a will, be a witness to one, or receive any thing by testamentary bequest. —192. In cicere atque faba, &c. Alluding to largesses bestowed on the
populace. Horace here puts for largesses in general those of a particular kind, though of an earlier date.—193. Latum. "Puffed up with importance." — Et aeneus ut stes. "And that thou mayest stand in brass." i.e. mayest have a brazen statue raised to thy honour, and as a memorial of thy liberality.—184. Nudus agris, nudus nummis, &c. Alluding to the ruinous effects of largesses on the private resources of the individual who bestows them.—185. Scitiscet. Ironical.—Agrippa. M. Vipsanius Agrippa, the illustrious Roman, having been elected aedile A. U. C. 791, displayed so much magnificence in the celebration of the Circean games, and in the other spectacles which he exhibited, and also evinced such munificent liberality in the public buildings with which he caused the city to be adorned, as to be everywhere greeted with the loudest acclamations by the populace.—186. Astuta venes. Supply velut, or some equivalent particle. "Like a cunning fox having imitated a noble lion."

187–191. 187. Ne quis humasse velit, &c. Stertinius now brings forward a new instance of insanity, that of no less a personage than the royal Agamemnon himself, in offering up his own daughter as a victim to Diana. The transition at first view appears abrupt, but when we call to mind that this new example is aimed directly at the criminal excesses to which ambition and a love of glory lead, the connexion betwixt it and the concluding part of the previous narrative becomes immediately apparent. A man from the lower rank is here introduced, who inquires of Agamemnon why the corpse of Ajax is denied the rites of burial. The monarch answers, that there is a just cause of anger in his breast against the son of Telamon, because the latter, while under the influence of phrenzy, slew a flock of sheep, calling out at the same time that he was consigning to death Ulysses, Menelaus, and Agamemnon. The interrogator then proceeds to show, in reply to this defence on the part of the Grecian king, that the latter was far more insane himself, when he gave up his daughter Iphigenia to the knife of the sacrificer.—188. Rex sum. "I am a king," i.e. I do this of my own royal pleasure, and no one has a right to inquire into the motives of my conduct.—Et aquam rem imperio. The humility of his opponent, in seeming to allow his royal manner of deciding the question, now extorts a second and more condescending reply from the monarch.—189. Insulæ. "With impunity."—191. Di tibi demif, &c. Compare Homer, II. 1. 16.

192–206. 192. Consulere. "To ask questions." Both consulare and respondere, as used in the present passage, are terms borrowed from the practice of the Roman bar.—145. Gaudet ut populus Priami, &c. Compare Homer II. 1. 255. & 265 ypheswes. Pdpeus, Ypdpeus te vpttes. —197. Milite ovis insanum, &c. In this and the following line we have the reply of Agamemnon, but almost the very first word he utters (insanus) excuses, in fact, Ajax and condemns himself. A man, as Sandon remarks, who revenge himself upon the corpse of an insane person, must be more insane himself than the individual who was injured him.—199. Nastam. Iphigenia.—Aulide. Aulis, on the coast of Boiotia, and almost opposite Chalcis in Euboea, is celebrated in history as the rendezvous of the Grecian fleet, about when to sail for Troy.—200. Improde. "Wicked man."—201. Rectum animi. "Thy right mind."—Quorum insanum? "Why is the hero styled by thee insane?" The interrogator demands of the monarch, why he called Ajax insane when speaking of him in relation to the affair of the sheep. Compare verse 197. Quorum insanus is here equivalent to the simple cur, an usage of frequent occurrence in
Cicero.—203. *Uxor et gnatus.* Tcmmessa and Euryxaces.—*Mala multa precatus Iridis.* "Though he uttered many imprecations against the Atrides."—204. *Ipsum Ulixem.* "Ulysses himself," who was the cause of his madness.—205. *Verum ego, ut herentes, &c.* Agamemnon speaks, and refers to the well-known story respecting the sacrifice of his daughter.—*Adversus portum.* "On an adverse shore."—206. *Divus.* The common account assigns the adverse winds, which detained the Grecian fleet, to the instrumentality of Diana alone: here, however, the allusion is not only to Diana, but to the other deities, who are supposed to have been requested by Diana, and to have aided her in the accomplishment of her wishes.

208—222. 208. *Qui species aetas, &c.* The construction is as follows: *Ille, qui capiet species rerum, alias veri, atiasque seletis, permixtas tumultus affectuum, habebitur commotus.* "He, who shall form in mind ideas of things, partly true and partly criminal, confounded together amid the tumult of his passions, will be regarded as a man of disordered intellect," i.e., he, who, blinded by passion, confounds together the ideas of things, and mistakes what is criminal for what is right and proper, will justly be accounted mad. This definition suits the conduct of Agamemnon as forcibly as it does that of Ajax. For it will make no difference, according to the stoic, whether a foolish ambition, or whether anger, be the impelling cause.—210. *Stultitiae an ira.* Compare the remark of the scholiast, "Stultitiae ut tu; an ira, ut Ajax."—212. *Ob titulos inanes.* Alluding to the ambitious feelings of Agamemnon, and to his desire of distinction both with the present age and with posterity.—213. *Quum tumultum est.* "When it is swollen with ambition."—214. *Si quis lectica, &c.* The plebeian gives his royal antagonist no quarter. He has already shown that his folly was criminal, he now proves that it was ridiculous.—215. *Aurum.* "Golden ornaments."—217. *Interdicto huic omnis, &c.* "The priest, by a decree, will deprive this madman of all control over his property, and the care of it will devolve on his relations of sound mind." We have here an amusing instance of the license taken by the poet with the "mos Romanus," or, Roman custom of applying to other nations, and to other times, expressions and epithets which suit only the Roman state.—221. *Qui secleratus, et furiosus erit.* "He who is wicked will also be mad," i.e., every wicked man is at the same time a madman.—222. *Quem cepit vitrea fuma, &c.* "Around the head of him whom glittering fame has captivated, Bellona, delighting in scenes of bloodshed, has rolled her thunder," i.e., the man whom a love of glory seizes, is also mad, for that glory can only be attained by wading through seas of blood. Consult, as regards the epithet vitrea, the note on Ode, 1. 17. 20. As regards the expression *circumstantium,* it may be remarked, that the ancients ascribed to thunder a maddening or deranging influence on the mind. Hence, the words *hunc circumstantiui Bellona,* become, in a free translation, equivalent to, "him Bellona has thundered out of his senses and plunged into frenzy."

224—229. 224. *Nunc age, luxuriam, &c.* Stertilnius, intending next to prove that spendthrifts and prodigals are mad, returns to Nomertnius, whom he had brought upon the scene in the 175th verse.—Arrupe, 'Arraignam."—225. *Vincet.* "Will prove." Equivalent to *argumentis probabit.*—228. *Tuci turba impia vic.* "The worthless crew of the Tuscan street." The Tuscan street was a little to the south of the Vetus Jugarius, and consequently nearer the Palatine. It appears to have been from the forum to that part of the city called the Velabrum, and from thence to the Circus Maximus.—229, *Fartor.* "The poultizer." Li
terally "the fowl-crammer." The term fætor also denotes "a sausage maker," δελετορός.—Cum Velabrum. "With the vendors of the Velabrum," i.e. with those who sell various kinds of food in the quarter of the city denominated Velabrum. The name of Velabrum was applied generally to all the ground which lies on the left bank of the Tiber, between the base of the Capitol and the Aventine.—Macellum. Under this name were comprehended the various market-places where different commodities were sold. These were all contiguous to one another, along the Tiber.

231—246. 231. Verba facit leno. "The pimp speaks for the rest."—233. Σεγως. Ironical.—234. In nive Lucana. Lucania was famed for its wild boars.—Octavius. "Booted."—237. Sume tibi decies. With decies supply centena millia sesterция.—238. Unde. Equivalent to a cuius domo.—239. Filius Αἴσοπι detractum, &c. We have here a new instance of prodigality, rivalling even that of Nomentana, in the case of Clodius, son of the famous tragedian Αἴσopus. The story told of him by Stertinius will remind us of the one relative to Cleopatra. Pliny, however, assigns to Clodius the merit of having invented this piece of extravagance, though Cleopatra surpassed the Roman spendthrift in the value of the pearl which she dissolved.—Metella. Whose female was is uncertain. Some suppose her to be the one of whom Cicero speaks, Ep. ad Att. 11. 23. She must have been wealthy, since none but the richest females were able to wear such expensive ornaments as those to which the story alludes.—240. Decies solidum. "A whole million of sesterces."—241. Qui sanit, ac si. "In what respect less insane, than if."—243. Quinti progenies Arret. Compare note on verse 86.—244. Quarit et nugas, &c. Most closely assimilated to each other in profligacy and folly, and, in perverted desires. Gemellus is here equivalent to simulium, and agrees as an epithet with per.—246. Quorum absent? &c. "To which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Among the Romans, white was the lucky colour, black the unlucky. Hence things of a favourable or auspicious nature were denoted by the former, and those of an opposite character by the latter.

247—253. 247. Medicare casas. "To build baby-houses."—249. Ludere par imper. "To play at even and odd."—249. Amentis verset. "Madness will be the impelling motive," i.e. all will pronounce him mad.—250. Si pueritus his ratio, &c. "If reason shall clearly prove, that to love is more puerile even than these, and that it makes no difference, whether thou raise, in the dust, such childish works as thou formerly didst, when three years old, or," &c. Stertinius here passes to the madness of those who are enslaved by the passion of love. The question put by the stoic is as follows: If reason shall clearly establish the point, that they who love are guilty of even greater puerilities than those just enumerated, will it not be better for lovers to follow the example of Polemon, and, by changing entirely their feelings and sentiments, enter on a wiser and a better course of life?—253. Quod cissi mutatus Polemon. "What the reformed Polemon once did." Polemon was an Athenian of distinction, who in his youth had been addicted to infamous pleasures. As he was one morning, about the rising of the sun, returning home from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, he entered the school of Xenocrates, with the intention of turning the philosopher and his doctrine to ridicule. The latter, however, dexter
reously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument and energy of language, that Polemon, heartily ashamed of the contemptible figure which he made in so respectable an assembly, took his garland from his head, concealed his naked arm under his cloak, assumed a sedate and thoughtful aspect, and, in short, resolved from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom. With such ardour did he apply himself to his studies as to succeed Xenocrates in his school.

254—257. 254. Insignia morbi. "The marks of thy distemper." The distemper here alluded to is the mania of debauchery and illicit pleasure.—255. Fusciias, cubital, focialis. "Thy rollers, elbow-cushion, mufflers." These properly were confined to women, and only adopted by the more effeminate of the other sex. The Fasciolas were pieces of cloth or other material, with which the effeminate youth of the day, in imitation of the women, covered their arms and legs, wrapping them around their limbs like bands or rollers. The Romans, it will be collected, wore neither stockings nor any under-garment for the hips and thighs.—The Cubital was a cushion of small pillow, for supporting the elbow of the effeminate when reclining at an entertainment. Some, however, understand by the term a kind of fore-sleeve, extending from the elbow downward, and others a species of short cloak, descending as far as the elbow, and with which the head might be covered, if requisite; used properly by those who were in feeble health.—The Focialis (quasi faucialis, a faucibus,) kept the neck and throat warm.—257. Impraeisi magistri. "Of the sober sage."

259—265. 259. Amator exclusus qui distat? "How does a discarded lover differ from this?"—260. Agit ubi secum. "When he deliberates with himself." This whole passage is an imitation of a scene in the Eunuchus of Terence (Act. 1 Sc. 1.) where Phedria, conceiving himself slighted by Thais, is debating whether he shall answer a summons from her or not, while the slave Parmeno tries to urge on his master to firmness of resolve, and a more rational course of conduct.—262. Ne nunc. For ne nunc quidem, which Terence has.—263. Finire dolores. "To put an end to my sufferings," i.e. by abandoning for ever the author of them.—265. Quae res nec modum habet, &c. "That which has not in itself either measure or advice, refuses to be controlled by reason and by measure." Horace here imitates in some degree the language of Terence.

270—278. 270. Reddere certa sibi. "To render steady and fixed."—Sc si insanire perci certa ratione modoque. "Than if he try to play the madman in accordance with fixed reason and measure," i.e. by right reason and rule.—272. Quid? quum Picenis, &c. The stoic now passes to another kind of insanity connected with the passion of love, the practising, namely, of various foolish and superstitious contrivances, for the purpose of ascertaining if one's passion will be successful. Under this head he alludes to a common mode of divining, adopted in such cases by lovers. They placed the seeds of apples between their fore-finger and thumb, and shot them forth in an upward direction. If the seed struck the ceiling of the chamber, it was considered an excellent omen.—272. Picenis pomis. The apples of Picenum, as being of the best kind, are here put, cari hoxmv, for any.—273. Penes te es? "Art thou in thy senses."—274. Quum balba feris annoso verba palato. An hypallage, for quum balbis verbis feris annorum palatum. The allusion is now to some "senex amator."—275. Edifi
carni casae. Compare note on verse 241.—Adda crucem stultitia. "To the folly of love add the bloodshed which it often occasions."—276. Alque ignem gadium scrutare modo. "And only stir the fire with a sword." Not to stir the fire with a sword (πο ρ μαχαρα μο ἐκολοθες) was a precept of Pythagoras, by which the philosopher meant that we ought not to provoke a man in a passion, or throw him into a more violent rage; and farther, that a man transported by passion ought not to give into every thing that his rage dictates. Horace here applies this saying to the conduct of lovers, whose passions often carry them to murders, bloodshed, and all manner of extravagance; often, too, their rage turns against themselves, as in the case of Marius, mentioned immediately after, who, in a fit of jealousy, slew his mistress, and then in despair threw himself headlong from a rock.—277. Hellade percussa Marius, &c. Compare the scholiast: "Marius quidam ob amoris impatientiam Helladin puellam occidit, quod ob ea contemnatur."—278. Cerritus fuist? "Was he out of his senses?"—An commota crinie mentis, &c. Every wicked man, observes Francis, is a fool, for vice and folly are synonymous terms. But mankind endeavour to divide these ideas, thus nearly related, by giving to each of them, at particular times, a different name. As, when they would find Marius guilty of murder, they would acquit him of madness. But the stoic condemns him of both, since, in his philosophy, murder and madness are "kindred terms" (cognata vocabula.)

281—290. 281. Libertinus erat, qui circum, &c. The stoic now directs his attack against those who display their folly by seeking for things that are inconsistent with their condition, or by addressing vows to the gods that are unreasonable and absurd. There is not a word here, as Dacier well remarks, which does not aggravate the folly of this conduct on the part of the freedman. He was old, senex, and should have better known what prayer to make; siccus, his folly was not an effect of wine; lauit manibus, he washed his hands with temper, and a real spirit of religion: and yet he makes this extravagant petition, only because the gods are able to grant it, not that it is in itself just and reasonable.—Compita. In the compita, or places where two or more roads met, Augustus ordered statues of the public Penates to be erected, that public worship might be openly rendered to them by those who passed by.—Unum, unum me surpate morti. "Save me, alone, from death." Surpate is for surripite.—283. Quiddam magnum addens. What magnum refers to, the poet purposely leaves uncertain. The allusion, probably, is to some vow.—285. Non litigious. Masters were bound, if they warranted a slave at the time of sale, to make that warranty a full and perfect one. When the seller gave a false account, or omitted to mention any defects, the purchaser had a right of action against him.—287. Mentem. A passing thrust at some individual of the day, remarkable for his stupidity and folly, and who is here honoured by being placed at the head of a whole family as it were of fools.—288. Jupiter, ingentes qui das, &c. A beautiful instance of superstition is here given. A mother begs of Jupiter to cure her son, and at the same time makes a vow, the fulfilment of which, on her part, will bring certain death to him.—289. Mentes jam queque cubantes. "Who has been lying sick now for five months."—290. Illo mane die quo tu incidis, &c. "On the morning of that day, when thou dost appoint a fast, naked shall he stand in the Tiber." The commentators seem generally agreed, that the day here alluded to is Thursday, (dieis Jovis,) and that the satire of the poet is levelled at the superstitious observances, of Jewish and Egyptian origin, which had begun about this time to be introduced among the lower classes at Rome. The placing of her son in the Tiber appears to
be an imitation, on the part of the superstitious mother, of some Egyptian rite.

293—298. 293. Ex precipti. "From his imminent danger," i.e. from the dangerous malady which threatens his life.295. Timore deorum. Compare the Greek expression δεος αυτου—296. Hec mihi Stertinius, &c. Damasippus, after recounting his interview with Stertinius, and the remarks of the latter, now resumes the conversation in person with Horace, which had been broken off at verse 41.—297. Arma. Alluding to the precepts just laid down by the stoic.—298. Totidem audiet. "Shall hear as much of himself."—Atque respicere ignoto disce, &c. "And shall learn to look back at the things which hang behind him, and of which he is ignorant." Some explain this passage by a reference to verse 53, "caudam irahat." It is better, however, to regard it, with other commentators, as an allusion to the fable of Æsop, which says, that Jupiter threw over the shoulder of every mortal two bags; that the faults of his neighbour were put into the bag before him, and his own into that behind him.

300—309. 300. Stoic, post damnum, &c. The poet wishes, as Torrentius and Sanadon remark, that Damasippus may sell every thing hereafter for more than it is worth; a wish that insults the honest wisdom of a philosopher. Thus, in covert terms, he advises him to return to his merchandise, and trouble his head no more about philosophy. Damasippus understands the ridicule, and is very sufficiently, though with not too much delicacy, revenged.—303. Aguae. This female, inspired with Bacchanalian fury, tore in pieces her son Penteheus, whom she mistook for a wild beast, and carried his head about with her as a trophy of the animal which she supposed had been destroyed by her.—308. Ædifices. Wieland supposes that Horace, about this time, was improving the appearance of his Sabine farm, which he had received as a gift from his patron, and converting the small farm-house that stood on it into a kind of villa. This excited the ill-will of his enemies at Rome, and, as Meecenas at this same time was erecting his splendid residence on the Esquiline, they charged the poet with an attempt to ape the conduct of his superiors. It is to this that Horace pleasantly alludes, under the character of Damasippus.—Longos. "The great." There is a pun in this word as opposed to moduli bipedales, since it means tali as well as great. Horace was of diminutive stature, as he himself acknowledges.—309. Et idem corpore majorem, &c. "And yet thou art wont to laugh at the fierceness and the martial air of Turbo when in arms, as too great for his stature." Turbo was a brave but diminutive gladiator.

312—324. 312. Te quoque verum est. Supply facere. Verum is here equivalent to rectum or aequum.—313. Tanto dissimilem et tanto certare minorem. "So unlike and so ill-fitted to vie with him." Minorem certare is a Graecism.—314. Absentis rana pullis, &c. Although this fable is not to be found among those that remain to us of Æsop's, yet there is every probability that it is one of his. Phaedrus, however, recounts the fable in a different manner. He tells us that a frog, seeing a bull in the meadow, became jealous of his bulk, and began to blow himself up that she might rival him. Horace's manner is by far the more lively.—315. Matri demarrat. "He tells his mother all the particulars." The verb demarro is happily chosen.—316. Cognatos. "His brothers." Equivalent here to una secum natos.—317. Num tantum. Supply ingen. —321.
Oleum addc camino. A proverbial form of expression, and equivalent here to insueX novas alimenta prate. Horace, according to Damasippus, is mad enough already: if, in addition to this, he goes on writing verses, the increase of madness will be so violent, that it may fitly be compared to the flame which fiercely arises when oil is thrown upon the fire.—322. Quae si quis sanus fecit, sanus facies et tu. The idea intended to be conveyed is, that all poets are unsound in mind. The ancients would seem to have believed, indeed, that no one could either be a genuine poet, or great in any department of exertion, unless he left the beaten track, and was influenced by some sort of feeling bordering on madness or melancholy.—323. Non dico horrendam rabieem. "I say nothing of thy dreadfully vindictive spirit."—Cultum maiorem censu. "Thy style of living, too expensive for thy fortune."—324. Teneas, Demasippus, tuis te. "Damasippus, do mind thy own affairs." Keep thyself to the things which concern thee, my good friend.—326. O major tandem percas, &c. "O greater madman of the two, spare at length one who is in this thy inferior."

**Satire 4.** A person called Catius repeats to Horace the lessons he had received from an eminent gastronome, who, with the most important air, and in the most solemn language, had delivered a variety of culinary precepts. The satire is written with the view of ridiculing those who made a large portion of human felicity consist in the pleasures of the table. This abuse of the genuine doctrines of Epicurus, the poet, himself a staunch adherent to the more refined forms of that philosophy, undertakes, for the honour of his master, to expose and deride.—Döring supposes that Horace, having frequently heard the secrets of the culinary art made a topic of conversation by some of the guests at the table of Mæcenas, seizes the present opportunity of retaliating upon them, and that, under the fictitious name of Catius, he alludes to an entire class of persons of this stamp. According to Manso (Schriften und Abhandlungen, p. 59.) Catius appears to have had for his prototype one Malius, a Roman knight, famed for his acquaintance with the precepts of the culinary art.

1—7. 1. Unde et quo Catius? A familiar mode of salutation. The substitution of the third for the second person shows the intimacy of the parties. For a literal translation, supply the ellipsis as follows: unde venit et quo tendit Catius—Non est nisi tempus. Understand confusio.—2. Ponere signa novis praecptis. "To commit to writing some new precepts." An elegant form of expression, for litteris mandare novas praecpta.—Novis. This epithet implies, that the precepts in question are such as have never before been made known.—3. Antiquum resum. "And him who was accused by Anytus," i. e. Socrates, in the number of whose accusers was Anytus. This individual was a leather-dresser, who had long entertained a personal enmity against Socrates, for reproaching his avarice, in depriving his sons of the benefits of learning, that they might pursue the gains of trade. The other two accusers were, Melitus, a young rhetorician, and Lycon.—4. Sic tempore lavo. "At so unseasonable a time?"—6. Interciderit tibi. "Shall have escaped thee," i. e. in consequence of my interruption.—7. Hoc. "This faculty," i. e. of recollecting, or recalling a thing to mind. The allusion is to memory, both natural and artificial.—Mirus utroque. Ironical.

8—14. 8. Quin id erat cura. &c. "Why, I was just then consider
ing, how I might retain them all in mind, as being nice matters, and expressed in nice language.”—10. Hominis. The individual who uttered these precepts to Catius.—11. Celabitur auctor. The poet evidently had some person in view, to whom all could make the application, even though his name was kept back. It was most probably some man of rank, whom he did not wish openly to provoke.—12. Longa quisbus facies exsit arct. &c. “Remember to serve up those eggs which shall have a long shape, as being of a better taste, and more nutritious, than the round.” Catius preserves a regular order in delivering his precepts. He begins with the first course of the Roman tables, then proceeds to the fruit, which was called the second table, and ends his remarks with some general reflections upon neatness and elegance. The Roman entertainments, it will be recollected, always commenced with eggs. Consult note on Sat. 1 3. 6.—14. Namque marem cohibent callosa viresse. “For they have a thicker white, and contain a male yolk.” Literally, “for, being of a thicker white, they,” &c. The verb cohibent is extremely well selected: the albumen of such eggs, being of a thicker consistence than that of others, keeps the yolk confined, as it were, on every side, and in a state of equilibrium.

15—23. 15. Suburbano. “Raised in gardens near the city.”—16. Irrigo nistii est elatus horto. “Nothing is more insipid than the produce of a much-watered garden.” This whole precept is denied by the commentators to be true, and they cite, in opposition to it, the remark of Palladius, 3 24. Catius, however, may after all be right, if he means to contrast merely the productions of the fields, matured in due season, with the forced offspring of the gardens.—18. Ne gallina madum responset, &c. “In order that the hen served up to him may not prove tough, and badly answer the expectations of his palate.” The hen which is killed on the sudden arrival of a guest, and immediately thereafter cooked, will prove, according to Catius, tough and unpleasant. To remedy this evil, the fowl should be plunged, before it is killed, in Falernian must.—20. Pretensibus optima fungis, &c. Connoisseurs declare that this precept is false, and that the best mushrooms, generally speaking, are those gathered in woods and on heaths or downs. These, they maintain, are more wholesome, and better flavoured, than those of meadows.—22. Qui nigris prandia moris finit. Another false precept. Mulberries should be eaten before, not after, dinner. Compare Pliny, (H.N. 33. 70.)—23. Ante gravius qua legerit, &c. The juices of tenderer fruit, observes Francis, evaporate by the heat of the sun, but are collected and confined by the coldness of the night. On the contrary, harder and firmer fruit, such as apples, should be gathered in the middle of the day, when the sun has ripened and concocted their juices.

24—39. 24. Aufidius fori miscavit, &c. Aufidius, an epicure, is here blamed for having introduced a kind of mulsum, or mead, composed of honey and strong Falernian wine. The precept laid down by Catius goes to recommend a milder draught. The mulsum of the Romans was either taken early in the morning, in order to fortify the stomach and promote digestion, or else at the gustatio, the first part of the coena, consisting of dishes to excite the appetite; whence, what was eaten and drunk to what the appetite was named promulis. —27. Si dura morabitur aevus. “If thou art constive.” Literally: “if thy stomach shall be hard-bound.” —28. Concha. The mention of shell-fish comes in very naturally here, as they formed, in general, a part of the promulis.—30. Lubrica nascentes implent, &c. This is an error much older than the days of Catius. It is
contradicted by constant and universal experience.—38. *Murex Baieni* melior *Lucina peloris.* “The *peloris* from the Lucrine lake is better than the *murex* from Baeum.” By the *peloris* is meant a large kind of shell-fish, or oyster, deriving its name, according to *Athenaeus,* from its size, *at peloros* ἀνυπόθεμεν παρά το πέλαργον. *Casaubon,* however, prefers deducing the name from the Sicilian promontory of Pelorus, around which they were taken in great numbers. The *murex* appears to be the same with the burret, or purple fish, a species of shell-fish, from the juice of which the purple dye was procured.

33—45. 33. *Echinus.* Consult note on Epode 5. 27.—34. *Pectinibis pester is jectat se,* &c. “The luxurious Tarentum prides herself on her broad scallops.” The *pecten* of the Latins is the *εἰκίς* of the Greeks, and both receive their names from the indented and comb-like appearance of their shells.—36. *Non prius exacta tensi ratione separata,* “Unless the nice subject of tastes shall have been first carefully considered by him.”—37. *Curae piceae avertere menas.* “To swoop off the fishes from a dear stall,” i. e. to buy them at a high price.—38. *Quibus est jus opti- tus,* &c. “For which kind sauce is better adapted, and for which, when broiled, the already sated guest will replace himself on his elbow:” i. e. will prepare for eating again. The Romans, when eating at table, lay with the upper part of the body reclined on the left elbow.—40. *Higna glande.* “With the scorn of the holm-oak.”—41. *Rotundas curvata lances carmen vitantis inertem.* “Bend with its weight the round dishes of him who dislikes flabby meat.”—42. *Nam Laurentii multus est,* &c. All people of taste, observes *Dacier,* have ever esteemed oars fed in marshy ground, as of higher flavour, although *Catius* is of another opinion.—43. *Pinguis,* “Fattened.”—44. *Summitti.* In the sense of suppedatum.—45. *Fecundas leporis, sepientes, sectabitur &c.* This precept also is laughed at by connoisseurs, since no part of the hare is less juicy than the shoulders. Some commentators, to save the credit of *Catius,* make *armae* here mean the back.—45. *Piscibus atque avibus quae natura,* &c. “What might be the nature and age of fishes and of birds, though enquired into, was ascertained by no palate before mine.” A false and foolish boast.

47—69. 47. *Novae crustulae.* “Some new kind of pastry.”—50. *Securus.* “Regardless.”—51. *Massica si cileo,* &c. *Pliny* tells us, that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain.—54. *Fatis.* “When strained.”—56. *Colubrimo limun bene colligit ovo.* “Succeeds in collecting the sediment with a pigeon’s egg.”—57. *Alia.* “Foreign substances.”—58. *Marcantem potorem.* “The jaded drinker.”—59. *Squillia.* The shell-fish here alluded to is the same with our prawn or larger kind of shrimp.—60. *Afra cockles.* Dioscorides (2. 11.) ranks the African with the Sardinian cockles among the best kind.—59. *Num lact- tuce innatat acerl,* &c. *The lactuca* or lettuce, is the *Spidae* of the Greeks, and possesses cooling properties. *Catius* here condemns the eating of it after wine, a precept directly at variance with the custom of the day, since this plant, being naturally cold, was thought well adapted to dissipate the fumes and allay the heat occasioned by drinking. Lettuce, therefore, at this time closed the entertainments of the Romans. (Compare *Apicius,* 3. 18. and *Virgil,* *Mort.* 76.) At a later period, however, we find it actually used at the beginning of the *coena,* (compare *Martial,* 13. 14.) which may be some defence for *Catius* against the ridicule of commentators.—60. *Perna magis ac magis hillis,* &c. “Aroused by hand
rather, and by sausages rather, than by this, it seeks to be restored to
its former powers." Supply stomachus, not potor as some insist. The
allusion is to the effect of salt food on a languid stomach, in exciting a
relish and causing it to freshen up. —Hillis. The term hillar properly
denotes the intestines of animals, and is a diminutive from hirs.—61.
Quin omnis maltis, &c. According to Catius, a languid stomach will pre-
fer any thing to lettuce; even the dishes that are brought from dirty
cook-shops.—62. Fervent allata. For afterwatur feroentia. "Are brought
bot and steaming."

63—69. 63. Duplicis juris. "Of the mixed kind of sauce." The
common, but incorrect, mode of rendering these words, is: "of the
two kinds of sauce." Catius first speaks of the jus simplex, down to
the end of verse 68. He then proceeds to state how this may be con-
verted into the jus duplex; so that the whole passage, from the 64th to
the 69th verses, inclusive, is, in fact, a description of the latter.—64.
Duci. "Fresh." Equivalent here to recente, and opposed to rancido.
—65. Pingui mera. "With old rich wine." The epithet pingue seems
to allude to that oily appearance and taste which the more generous
wines acquire by age.—66. Quam qua Byzantia putuit orca. "Than that
with which the Byzantine jar has been tainted." The allusion is to the
Byzantine pickle made of the tunny-fish, which were taken in large
numbers near that city. This is pronounced by Catius to be the best,
and the term putuit, as used in the text, will serve to give us some idea
of its pungent odour.—Orca. A large vessel or jar, round below, and
having a narrow neck. It derived its name from the resemblance it bore
to the fish termed orca.—67. Hoc ubi confusum sectis, &c. "When this
after herbs cut small have been mixed in, has been made to boil, and
has then stood to cool for a time, sprinkled over with Corycian saffron."!
Stetit here refers not only to the placing of the sauce apart from the fire,
but also, in a more particular sense, to the thickening or concretion
which results from the process of cooling.—68. Corycia. The Corycian
saffron was produced in the vicinity of Corycus, a town on the coast
of Cilicia Campestris, south-east of Seleucia Trachea. It was consid-
ered of the best quality.—69. Pressa Venafrana quod bacca, &c. The oil of
Venafrum was celebrated for its excellence. (Compare Pliny, 15. 3.)
Venafrum was the last city of Campania to the north. It was situate
near the river Vulturnus, and on the Latin way.—Remiss. "Yields."
The aerist, in the sense of what is accustomed to take place.

70—77. 70. Picenis pomis. Consult note on Sat. 2. 3. 272. Catius
now passes to the second course, consisting of fruits, &c.—Tiburtia.
The apples of Tibur are meant.—71. Venecula convenit olis. "The Venu-
cula is proper for preserving in jars." The allusion here is to a particu-
lar species of grape, of which nothing definite is known at the present
day.—72. Duraveris. In the sense of servaveris. The Alban grape
would not seem to have been any of the best.—73. Hanc ego cum malis,
&c. "I am found to have been the first, that placed here and there on
table, in clean little dishes, this kind of grape along with apples: I am
found to have been the first, that served up, in this way, a sauce com-
pounded of burnt tartar and fish-pickle: I too am found to have been the
first, that presented thus to my guests white pepper sprinkled over with
black salt." The phrase puris circumposuisse catillis has been necessa-
arily rendered with some freedom, in the two latter clauses of this sen-
tence, in order to suit better the idiom of our own tongue. The poet
happily expresses, by the repetition of the personal pronoun and of the
adjective primum, the earnest air with which the merit of these several important discoveries is claimed.—Facem. The "gebrannter Weinstain" of the German commentators. Facex is here equivalent to facex nota. It was added as a condiment to the haciec. Tartar is an acid concrete salt, formed from wines completely fermented, and adhering to the sides of the casks in the form of a hard crust. It is white or red, the white being most esteemed, as containing less dross or earthy parts. The best comes from Germany, and is the tartar of the Rhenish wine. —75. Incresum. This term properly denotes, "sprinkled over through a sieve."—Circumporissa. We must not imagine, with some commentators, that the castilli were served up, one to each guest, but that they were placed here and there (circum-) on the table, after the manner of the modern assiettes.—76. Immacan est vitium, dare millia terna macella, &c. Catius calls it a monstrous folly, not to know how to make an entertainment, after having gone to an immense expense at the shambles in the purchase of provisions. To purchase, for example, fish of the most costly kind, and then serve them up in small and narrow dishes where they have to lie piled one upon another.—77. Vago. Applying to the fish as accustomed to move freely about in their native element. The epithet is contrasted in a very pleasing manner with augusto.

78—81. 78. Magna movet stomaco fastidia, &c. Some general precepts are now given respecting cleanliness and elegance at entertainments.—Uncis mentibus, dem furtis ligurrit. "With fingers made greasy while he hastily devours the stolen fragments of the feast."—80. Sive gravis veteri cradera limus adhasit. "Or if a thick scarf has adhered to the old mixer." Cradera. The cradera, (kermée) or mixer, was the vessel in which the wine and water were mixed.—81. Scopto. For cleansing the pavement of the banqueting-room.—Scopte. "Saw-dust." Used, as sand with us, when the pavements were swept in the banqueting-rooms, and serving to dry up any moisture that might be upon them. Scopte is, in fact, a very extensive term, and denotes in general any powder or dust produced by filing, sawing, or boring, though in the present passage its meaning is limited.—Quantus. Equivalent here to quam parvus, or quantillius.

83—85. 83. Ten' lapides varios lutulentum radere palma? "Does it become thee to sweep a tessellated pavement with a dirty palm-broom?" Nothing is more common, especially in Terence, than this elliptical use of the infinitive, to express earnestness, strong censure, indignation, &c.—Lapides varios. The Romans adorned the pavements of their dwellings with rich mosaic work, made of small pieces of marble of different kinds and colours curiously joined together, most commonly in the form of checker-work.—Palma. A broom made of palm leaves.—84. Et Tyrias dare circum, &c. The construction is: et dare illate toralia circum Tyrias vestes. "And to throw unwashed coverings over the purple furniture of thy couches." Toral, or torale, denotes the covering which was thrown over the couch to prevent its being soiled or otherwise injured. If the toral be illatum, it occasions the very evil it was intended to prevent.—85. Obtium, quanto curam summumque minorem, &c. "Not recollecting, that by how much less care and expense these things require, by so much the more justly may their absence be blamed, than that of those which can only belong to the tables of the rich," or, more literally, "which can have nothing to do with any but the tables of the rich."
88—92. 88. Docte Catil, &c. The conclusion is in a happy strain of irony. The poet expresses his gratitude in the liveliest terms, and begs to be introduced to an audience with the distinguished author of these precepts, that he may hear them from his own lips, and drink in at the fountain-head the rules and maxims of a happy life.—89. Ducere me auditum. "To take me to hear the man himself."—Perges quocunque. "Whithereover thou shalt go to find him," i.e. wherever he may dwell. This refers back to verse 11, where Catius declares that he will not mention the name of the individual.—91. Interpres. "As a relator merely."—92. Vultum habitumque hominis. "The look and manner of the man." Habitum has an ironical reference to the grave and dignified deportment of this sage instructor.—93. Quia contigit. "Because such has been thy lot."

SATIRE 5. To this satire also, like the last, a dramatic form is given. In a discourse, supposed to be held between Ulysses and Tiresias, Horace satirises the sordid attempts frequently made by Roman citizens, to enrich themselves by paying assiduous court to old and wealthy bachelors and widowers. There is considerable pleasantry in the satire itself, but its subject is introduced in a forced and improbable manner. Homer, in the eleventh book of the Odyssey, had represented Ulysses as consulting Tiresias on the means of being restored to his native country; and Horace, commencing his dialogue at the point where it was left off by the Greek poet, introduces Ulysses, ruined in fortune, and destitute of all things, seeking advice of Tiresias as to the mode of repairing his shattered affairs. The answer of the prophet forms the subject of the satire, and is so directly levelled at the manners of the Romans, that we cannot forget the incongruity of these being described in a dialogue between a Grecian chief and a Grecian soothsayer, both of whom existed, if we follow the common account, before the foundation of Rome. The whole, however, may perhaps be regarded as a sort of parody, in which Greek names and characters are accommodated to the circumstances of Roman life. (Dunlop's Roman Literature, vol. 3. p. 257.)

1—17. 1. Prater narrate. "In addition to what thou hast already told me."—3. Doloso.—Understand tibi. —6. Te vate. "As thou predictest."—7. Apothea. "My wine-room."—Aquis et genus et virtus, &c. "While now, as well birth as merit, unless accompanied by substance, are held in lower estimation than sea-weed."—10. Accepe. In the sense of aud. —Turdus sive aliud pricum, &c. "If a thrush, or any other delicacy, shall be given thee, let it fly thither," &c.—13. Quocunque homines. "Whatever productions." The allusion is to the primitiae, or first-fruits of the year. These were wont to be offered to the Lares, but, on the present occasion, they must go to the rich man, for he is " venerabilior Lare."—15. Sine gente. "Of no family."—16. Fugitivus. "A runaway slave."—17. Exterior. "On the left." The phrase ire comes exterior is analogous to latum tegere or Claudere, and both, according to the best commentators, signify, "to accompany one on the left." The term exterior here refers to the position of the sycophant or legacy-hunter, as protecting the rich individual, who in this sense is interior; and the left side was the one protected or guarded on such occasions, because it was considered the weaker of the two, and was also more exposed to injury or attack.
18—30. **Une tegam spuroe Dama latus.** "Dost thou bid me protect the side of the vile Dama?" i. e. of one like Dama, who has been in his time a worthless slave. Understand **jugex.**—19. **Melioribus.** Equivalent to **me proestuntioribus,** and referring to Achilles, Ajax, &c.—22. **Ruan.** Put for **erum,** i. e. eﬀodiad, a figurative allusion to riches concealed, as it were, beneath the surface of the earth, and a much more forcible term than either **parem** or **colligum** would have been, since it denotes the resolution of Ulysses to triumph over every obstacle.—23. **Captes.** "Try to catch," or, more freely, though more in accordance with what follows: "go a fishing for." **Capto** is precisely the verb to be here employed, as characterising the eﬀorts of legacy-hunters, and persons of that stamp.—24. **Vater unus et alter.** "One or two cunning fellows:" i. e. rich and cunning old men.—25. **Præsos hama.** "After having nibbled the bait from off the hook," i. e. after having received the presents sent them, without making the expected return.—27. **Si alim.** "If at any time."—28. **Uter.** "Whichever of the parties."—**Improbus.** "A man of no principle."—**Utra.** "Unprovoked," or, "without any grounds of action."—29. **Illus defensor.** "His advocate."—30. **Fama ciesen causaque prötem sperne.** "Pay no regard to the citizen who is superior in reputation, and in the justice of his cause." **Sperne** is here equivalent to "**defensor ei aedesse not。「**

31—39. **Quintus, puta, aut Publici, &c.** The connection is as follows: Address the rich man whom thou art desirous of securing, in such words as these: "Quintus," for instance, or "Publicius," &c.—**Gaudent praenomine molles auricula.** "Delicate ears delight in hearing the praenomen used." In addressing Roman citizens, the praenomen, or first part of the name, was generally used, as being peculiar to freemen; for slaves had no praenomen.—33. **Virtus tua.** "Thy great merit."—34. **Jus anceps.** "All the knotty points of the law," i. e. susceptible of a double interpretation, and which a crafty advocate, after starting, may easily convert to his client's advantage.—35. **Quam te contentum cassis nuce pauperet.** "Than treat thee with contempt, and defraud thee to the value of a nut-shell." **Pauperare** literally means "to impoverish;" here, however, it is taken in a stronger sense.—37. **Ire domum atque pelluculam curare jugex.** The connection is as follows: When by dint of language such as this, thou hast succeeded in conciliating his good will, "bid him go home, and make much of himself!" The phrase **pelluculam curare** is analogous to "**genio indulgere.**"—38. **Hi cognitor ipse.** "Do thou become his advocate," i. e. do thou take care of his cause for him. **Cognitor** is a term of the Roman law, and the cognitores were those to whom the management of a suit was entrusted by either of the parties, in the presence of the court, after which the latter might retire if they felt inclined.

39—44. **Perstæ atque obscura, &c.** The idea intended to be conveyed is simply this: "Persevere and hold out," through either extreme of heat or cold. In expressing it, however, Horace, as usual, seizes the opportunity of indulging more freely his satirical humour, and throws well-merited ridicule on two silly specimens of contemporary versification. In the first of these, statues recently made were termed **infantes** ("infant," "young,"); a ludicrous image, which the poet here parodies in a very amusing manner, by applying the same epithet to wooden statues, just finished, and made of quite fresh materials, so as to split, in consequence, under the intense heat of the dog-days. Who the au-
EXPLANATORY NOTES.—BOOK II. SATIRE V.

45—54. Validus male. "In feeble health."—46. Sublatus aecur. "Shall be reared." Literally, "shall be taken up and nurtured." The term sublatus has reference here to the Roman custom of lifting a newborn infant from the ground. This was done either by the father, or, in his absence, by some friend authorised to act for him, and was equivalent to an acknowledgment of the child's legitimacy. Hence the phrases "tollere filium," to raise or educate a son, and "non tollere," to expose.—Ne manifestum cabitis obsequium, &c. "Lest too open courting of a single man may expose thee," i. e. may lay open the real motive that actuates thee. Cabitis does not merely denote a bachelor, but a single man generally, and hence is sometimes, as in the present instance, used to signify a widower.—47. Leniter in spem arrepe officiosus, &c. "Creep gently, by thy assiduities, into the hope of both being written in his will as second heir, and if any chance shall have driven the boy to the shades, of coming into possession of the vacant inheritance. This game very rarely fails."—48. Secundus heres. A second heir was sometimes named in wills, who was to succeed to the property if the heir or heirs first appointed did not choose to accept, or died under age.—49. Si quis causam puerum egerit Orco. Equivalent to, "et forte accidat ut filius prius patre moritur."—53. Ut limis rapias. "As to ascertain by a hasty side-glance." Understand oculis. Quid prima secundo cera velis versas. By prima cera is here meant "the first part of the will," i. e. prima pars tabulae cerata, testaments being usually written on tablets covered with wax, because in them a person could not easily erase what he wished to alter. If a phraseology be adopted here more in accordance with the custom of our own day, the whole passage may be rendered as follows: "What the second line of the first page intimates." In this part of the will would be contained the names of the heirs.—54. Solus multiem coheres. Understand stis.

55—57. 55. Plerunque recotus Scriba ex Quinqueviro, &c. "Other—
times will a cunning notary, who has risen from the station of Quinquervir, disappoint the gaping raven.” Recerreque appears to be a term borrowed from dyers, who say of any thing that it is recetws, when it has been dip several times, and has taken the colour well. Hence those were called recetti whom long use and practice had rendered expert.—56. Quinquervio. The Quinquerviri were individuals chosen from the people, to execute certain minor duties, such as distributing public lands, repairing walls and towers, &c. It was a station of no great importance or respectability, as may be inferred from the text.—Corum hiantem. An allusion to the well-known fable of the fox and the raven. The epithet hiantem represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.—57. Captator. “The fortune-hunter,” or “will-catcher.”—Coroano. Coranus is the name of the notary, to whom allusion has just been made, and the story is told by Tiresias in the 62d and subsequent verses.

58—69. 58. Nunc furis, &c. “Art thou really inspired, or dost thou mock me, in thus uttering obscurities?” Furis here refers to the supposed influence of prophetic inspiration on the mind of the seer.—59. An erit ass non. “Will either come to pass or will not,” as I shall have predicted.—60. Divinare. Equivalent to divinandi facultatem. —61. Ista fabula. “That story,” to which thou wast alluding.—62. Juvenis. The reference is to Octavianus, (Augustus.) As the present satire was written between A. U. C. 719, and 721, Octavianus, at this time, must have been about 30 years of age, and might, therefore, without any impropriety, be still called juvenis, according to the Roman acceptance of the term.—Partis horrendus. Consult notes on Ode, 1. 26. 3. and 3. 5. 3.—Ab alto demissum genus Jeneas. Alluding to the origin of the Julian line, into which Octavianus had come by adoption.—65. Metuentus reddere solicum. “Disquieted about the repayment of the principal that he owes.” Solicum (contracted from solidum) here denotes the principal, or the main debt itself, or the debt from the interest. The disquiet of Nasica, in the premises, may have arisen from avaricious feelings, or else, and what is far more probable, from a consciousness of his inability to refund what he had borrowed. His creditor is Coranus, to whom he therefore marries his daughter, in the hope that his new son-in-law will either forgive him the debt at once, or else leave him a legacy to that amount in his will, which would of course be a virtual release. He is disappointed in both these expectations. Coranus makes his will, and hands it to his father-in-law, with a request that he will read it: the latter, after repeatedly declining so to do, at last consents, and finds to his surprise and mortification, no mention made, in the instrument, of any bequest to him or his.—67. Nullum Nasica negates, &c. The etiquette of the day required, that in a case like this, there should be merely an interchange of compliments, but no actual examination of the will. Poor Nasica, however, could not resist the tempting offer, and was paid for his curiosity.—69. Prater piorare. “Except to go and mourn,” i. e. except the bitter feelings attendant upon disappointed hopes.

71—90. 71. Temperet. “Shall govern.” Shall have the management of.—73. Sed vincit longe prius, &c. “But to storm the capital itself is far superior to the former method,” i. e. the chief thing is to gain the old fellow himself. Prius is here in the accusative, governed by vincit.—97. Venit enim magno. Enim is here elliptical, like the Greek για: “No wonder she remains faithful, for,” &c.—Donandi parca juventus. Understand est.—83. Ut canis a corio, &c. A proverbial form of expression.—A corio uncto. “From the reeking hide.”—84. Anus impravta. “A wicked old woman.” The epithet impravta is here used, not
EXPLANATORY NOTES.—BOOK IL SATIRE VI.

with any reference to the moral character of the person spoken of, but in jocose allusion to the mischievous and sportive humour which distanced so strange a will.—97. Scilicet labi si possit mortua. "No doubt to see if she could slip through his fingers, when dead."—88. Cautus adito. "Be cautious in thy approaches." Compare verse 48. "Lentus arrete."—89. Neu desis operae, &c. "Neither on the one hand be wanting in thy efforts, nor on the other be moderately abundant in them," i. e. nor on the other hand overdo the matter. "With abundes supply opera."—90. Difficilem. "One that is of a fastidious turn."—Ultrn non etiam silvas. "And again, thou must not be more silent than is proper."

91—110. 91. Davus sis comicus. "Copy Davus in the play." The allusion is to a cunning slave in the Andria of Terence.—92. Capite obti. "With head bent one side."—Mutilum similis metuenti. "Much like one who stands in awe of another."—93. Obsequio grassare. "Ply him with assiduities."—Incubuit. "Begins to freshen."—94. Velet capit. The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their gown.—95. Autem substringe loquae. "Lend an attentive ear to him if he is fond of talking." Substringens literally means "to bind close," "to tie tight," &c. Hence its figurative significance in the present case.—96. Importum amat laudari? "Is he extravagantly fond of being praised?"—Ohe jam! Supply sat is est.—97. Urgue. "Press him hard."—100. Certum vigilans. "Wide awake," i. e. far from dreaming.—Quartas esto partis Ullices, &c. The language of the will.—101. Ergo none Dama sodalis, &c. The construction is as follows: Sorge subinde. Est sodalis Dama ergo nusquam? &c. "Throw out, from time to time, some such expressions as these: 'Is my friend Dama then no more?' " &c.—102. Unde nisi tam fortem tamque fidelem? Supply parabo.—103. Et si paulum potes illacrymare. "And if thou canst shed a few tears, do so." Understand illacryma.—Est gaudia prodentem vulsum celare. "One is able, in this way, to disguise a countenance indicative otherwise only of joy." Est is here equivalent to licet, and the passage may be paraphrased as follows: "licet lacrymando animi lacticis de hereditate, in vultu expressam, occultare."—105. Permissum arbitrio. "Left to thy discretion."—Sine sordibus. "Without any meanness."—106. Egregie factum. "Celebrated in a handsome manner."—107. Forte senior male tusquat. "Happens to be advanced in years, and to have a bad cough."—Huc tu die, ex parte tua, &c. "If he wishes to become the purchaser, either of a farm or a house, out of thy share, do thou tell him, that thou wilt make it over to him with pleasure for a nominal sum," i. e. for nothing at all. Addicere nummus is to make a thing over to another for any small piece of money, just to answer the law, which required, that, in the transfer of property, money should be given as an equivalent, in order to render the sale a valid one. This species of sale, therefore, was in reality a gift or present.—110. Imperiosa trahit Proserpina. "The inexorable Proserpina drags me hence."—Vive valeque. "A common form of bidding farewell.

SATIRE 6. A panegyric on the felicity of rural existence, in which the poet contrasts the calm and tranquil amusements of the country with the tumultuous and irregular pleasures of the capital, and delightfully expresses his longing after rural ease and retirement. In order force to his eulogy on a country life, he introduces the well-known anecdote of the town and country mouse.
1—12. 1. Modus a grāt non its magnus. "A piece of ground, not very large." _Its_ is here equivalent to _valde._—2. Jugās aqve fons. "A spring of never-failing water."—3. Et paullum silva super his. "And a little woodland crowning these."—_Auctius atque Dī melius fecerē._ "The gods have done more bountifully, and better, for me than this."—5. _Mēa mate._ He addresses his prayer to Mercury, not only because this god was a patron of poets in general, and Horace, as we find in his odes, had been particularly favoured and protected by him, but also because he presides over all sudden acquisitions of wealth, or increase of worldly prosperity. —Proprīa. "Lasting."—6. _Ratiōnēs mala._ "By evil means."—7. _Vītio culpāve._ "By vicious profusion or culpable neglect."—8. _Venerō._ In the sense of _precor._—9. _Accedat._ "May be added unto me."—Desermat. "Spoils the regularity of."—10. _Fors quae._ "Some chance." _Quae_ is here put for _alia._—11. _Thea sauro invento qui mercenarius, &c._ The construction is, _Qui thea sauro invento mercatus est illum ipsum agrum quem uti mercenarius avavit._—12. _Dives amico Hercule._ "Enriched by the favour of Hercules." Sudden acquisitions of gain were ascribed to both Hercules and Mercury, (compare note on verse 5.) with this distinction, however, according to Casaubon, (ad Pers. 2. 11.) that when anything was found in the forum, or in the streets of the city, it was attributed to Mercury, as being _Sūs ἄμυσσος_, and if elsewhere, to Hercules as _πλουτέρως._

13—19. 13. _Si quod adest gratum juxtal._ "If what I at present have pleases and makes me grateful."—14. _Et cetera prater ingenium._ The poet prays to have every thing fat except his understanding. We have here a play on the double meaning of _pingue_, which, when applied to _ingenium_ denotes an understanding that is heavy and dull.—16. _In arcess._ The poet regards his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome.—17. _Quīs prius illustrēs Satīris Musaque pedestri?_ The effect of this parenthesis is extremely pleasing: no sooner is allusion made to his escape from the noise and crowd of the capital, than the poet, struck with the idea of the pure enjoyment that awaits him amid the peaceful scenery of his Sabine vale, breaks forth into the exclamation: "What can I rather celebrate in my Satires and with my prossic Muse?" i. e. what rather than the pleasures of this retirement can I celebrate in the prosaic verse of my satiric productions?—_Musaque pedestri._ Compare the Greek form of expression ἄδεος λύσει to indicate "prose," and note on Ode 2. 12. 9.—18. _Plumbēs._ This epithet well expresses the influence produced on the human frame by the wind alluded to, in rendering it heavy and inert. The poet's retreat was covered by mountains, in such a manner, that he had nothing to fear from its bad effects.—19. _Auctumnāque gravis._ "And the sickly autumn." The season when the wind just mentioned prevails.—_Lībitūna quaestus acerba._ "The gain of the baleful Lībitūna." The allusion is to the numerous deaths in the sickly period of autumn, and the gain accruing therefrom to the temple of Lībitūna, the goddess of funereal, where all things requisite for interments were either sold or hired out.

20—27. 20. _Matutina pater._ "Father of the morning." The poet, intendering to describe the employments and bustle of the capital, imitates the custom of the epic writers, and, as they commence their labours with the invocation of some muse, so here he begins with an address to Janus, the god to whom not only the opening of the year was consecrated, but also that of the day.—_Seu Jane libertus audis._ "Or if with more pleasure thou hearest the appellation of Janus." _Jane_ is here taken materially, as occurring in the language of invocations. Many commentators
however, prefer giving audis at once, like the Greek ἀκούεις, the meaning of dicēris or appetīris.—21. Unde. "From whom," i.e. under whose favouring influence.—23. Romae sponsorem me rapit, "When at Rome, thou harriest me away to become bail for another." The address is still to Janus, who is here supposed to be assigning to each individual his employment for the day, and among the rest giving his also to the poet.—Eia, ne prior officio, &c. "Come, make haste! lest any one answer to the call of duty before thee," i.e. lest any one anticipate thee in this office of friendship. This is uttered by the god.—25. Radi. "Sweeps."—Seu bruma nivem, &c. "Or whether winter contracts the snowy day within a narrower circle."—Bruma (quasi brevima, i.e. brevisima dies) is properly the winter solstice, the shortest day in the year: here, however, it is taken to denote the season of winter generally. The inequality in the length of the solar day is very beautifully illustrated by a figure drawn from chariot-races, in which the driver, who was nearest the metē, or goal, (around which the chariots had to run), marked a narrower circuit, and was therefore called interior, while those farther off were obliged to take a larger compass, and were hence styled exteriore.—26. Ire necessae est. "Go I must."—27. Post modo, quod mi obtisit, &c. "After this, when I have uttered, with a clear voice and in express words, what may prove an injury to me at some future day, I must struggle with the crowd, and rough measures must be used towards those who move slowly along," i.e. who move at a slow pace before me and block up the way. The expression clarē certumque loculo refers to the formality of becoming bail for another. After this is done, the poet leaves the court, and endeavours to make his way through the crowd. In order to accomplish this he has to push aside, without much ceremony, all who oppose his progress by their slow and dilatory movements.

29—35. Quid tibi vis insane? &c. "What dost thou want, madman? and what meanest thou by this rude behaviour, claims one of the crowd pursuing me with imprecations?"—30. Tu pulses omnis quod obtisit, &c. "Must thou push aside whatever comes in thy way, if, with a bead full of nothing else, thou art running as usual to Mæcenas?"—31. Recurras. The peculiar force of this compound, in the present instance, as indicating the habitual repetition of an act, is deserving of notice.—32. Hoc juvat et meli est. His visits to Mæcenas are here meant.—Atras Esquilias. Alluding to the circumstance of this quarter having been a common burial-place for the poor, before the splendid residence of Mæcenas was erected there.—33. Aliena negotia centum, &c. "A hundred affairs of other people leap through my head and around my side," i.e. beset me on every side. Compare the form which the same idea would assume in our vulgar idiom: "I am over head and ears in the affairs of others."—34. Ante secundam. "Before eight." Literally "before the second hour." We must suppose, that, when Horace reaches the abode of his patron on the Esquiline, a slave meets him, and mentions who had been there for him, and what they wished.—35. Ad Puteal. "At the Puteal." The term puteal properly means "the cover of a well or pit." It is then taken to denote any cavity or hole in the earth, surmounted by a cover; and, last of all, signifies a place surrounded by a wall, in the form of a square, and roofed over: resembling somewhat a kind of altar. These little structures were commonly erected on spots which had been struck by lightning, though not always.

36—44. De re communi scriba, &c. "The notaries, Quintus, requested that thou wouldst bear in mind to return to them to-day, in
order to consult about an important and novel matter, which concerns their whole number.” The scribae were notaries or clerks, who wrote out the public accounts, the laws, and all the proceedings of the magistrates.—38. *Imprimat his cura Mæcenas,* &c. “Be so good as to get Mæcenas to seal these tablets,” i. e. to put the imperial seal to these writings. Mæcenas would seal them in the name of the emperor, from whom he had received the imperial signet; a duty which appertained to him as *Praefectus Urbis* and the minister of Augustus. The address in the text comes, not like the two previous ones, through the medium of the slave, but from the applicant himself.—39. *Dixerit.* For *si dixerim.*—*Si vis, poeta.* “Thou canst if thou wilt.”—40. *Septimus octavo proprio,* &c. “The seventh year, approaching to the eighth, is now, if I mistake not, elapsed,” i. e. “this now, if I mistake not, nearly eight years. The elegant use of the subjunctive mood in *fugerit,* which we have endeavoured to preserve in our version, must be carefully noted.—42. *Dunxat ad hoc,* &c. “Only thus far, however; as one whom he might wish to take along with him in his chariot, when going on a journey.”—44. *Hoc genus.* “Of this kind,” i. e. such as these that follow.—*Threx est Gallina Syro par.* “Is Gallina, the Thracian, a match for Syrus?” The allusion is to two gladiators of the day, and the term “Thracian” has reference, not to the native country of the individual in question, but to the kind of arms in which he was arrayed, imitating those of the Thracians. Gladiators were distinguished by their armour and manner of fighting.

45–50. 45. *Maturina parum cautos,* &c. “The cold morning air begins now to pinch those who neglect to provide against it,” i. e. who do not put on attire suited to the change of the season.—46. *Et quaer.* “And other things of this kind.” For *et alia quaer.*—Bene. “Safely.” The reference is to things of no importance, which may be safely confided to any one, even if he be of the most loquacious and communicative habits, since it is a matter of indifference whether he divulges them or not. The expression *auris rimosas,* (“a leaky ear,” “an ear full of chips,”) is opposed to *auris tuta,* and imitated from Terence, (Ennius. 1. 2. 25.)—48. *Nosterr.* “Our friend.” The reference is to Horace, and the term itself is quoted, as it were, from the sneering language of others in relation to him.—*Ludos spectaverit una,* &c. “If he has witnessed the public spectacles in company with Mæcenas, if he has played ball along with him in the Campus Martius; Lucky fellow! all exclaim.” With *spectaverit* and *lusserit* respectively, understand *si.*—50. *Frigidus a Ros- tris manat,* &c. “If any disheartening rumour spreads from the Rostra through the crowded streets.” With *manat* understand *si.*—Rostra. The Rostra are here named as being the most conspicuous object in the forum, and the place where the greatest crowds were accustomed to assemble. By the term *Rostra* is meant the elevated seat from which the Roman orators, and men in office, addressed the assembled people. The appellation was derived from the circumstance of its having been adorned with the *beaks* of some galleys taken from the city of Antium (Liv. 8. 12.)

52–63. 52. *Deos.* Alluding to Augustus and Mæcenas, and analogous to our term “the Great.”—54. *Ut tu semper eris derisor!* “How fond thou always art of playing the fool with other people,” or, more literally, “what a roguish dissembler thou wilt ever be.”—55. *Si quidquam.* “If I have heard any thing at all about the matter.” Understand *audio.*—*Militibus promissa Triqueta pradix* &c. “Is Caesar going to give the
lands he promised the soldiers, in Sicily or Italy?" According to Bentley, the reference here is to the division of lands which took place after Augustus had overthrown Sextus Pompeius, and brought Lepidus to submission. —Trigeta. An appellation given to Sicily from its triangular shape.—57. Unum. Equivalent to pro omnibus athis. —58. Scilicet. "To be sure."—59. Misero. Supply nisi.—Non sine votis. "Not without aspirations such as these."—61. Sommo. The allusion is to the mid-day slumber, or siesta, so customary in warm climates. The poet sighs the more deeply for this, as it will not be broken in upon by the annoying duties of a city life.—Inertibus horis. The poet does not mean, by this expression, hours of indolence, as some pretend, but "hours of peaceful abstraction from the world."—62. Ducere sollicitas iucunda oblivia vita. "To drink a sweet oblivion of the cares of life." A beautiful allusion to the fabled waters of Lethe, which all who entered Elysium previously drank, and lost, in consequence, every recollection of the cares and troubles of life.—63. Faba Pythagoris cognata. "The bean related to Pythagoras." A pleasant allusion to the famous precept of Pythagoras, to abstain from beans, υπάρχει διήτης. This precept is one of the mysteries which the ancient Pythagoreans never disclosed. Horace, however, evidently refers here to that solution which makes the philosopher to have regarded beans as among the receptacles of souls, and hence he jocosely styles the bean cognata, on the supposition of its containing the soul of some relation of the sages.

65—97. 65. O noctes canaque deum! "Ah! nights and reflections of the gods!" Equivalent to noctes canaque des digna.—Medique. Understand familiares or amici.—66. Ante larem proprium. "Before my own hearth." Analogous, in one sense, to our modern phrase, "by my own fire-side."—66. Vernaque procaces. Those slaves who were born in their master's house were called verna, and were more forward and pert than others, because they were commonly more indulged.—67. Libatis dapiibus. "From the dishes off which we have supped." Libatis is here used in the sense of degustatis or adsit.—Prou. To be pronounced as a dissyllable.—68. Inaquales. "Of different sizes," i. e. either large or small, as might suit the guest.—69. Legibus insanis. Alluding to the laws which the master of the feast, or symposiarch, at the ancient entertainments, was accustomed to impose on the guests, and, in conformity with which, they were compelled to drink equal quantities of liquor, and out of cups of an equal size.—Seu quis capit acris fortis pocula. "Whether one of a strong head chooses brimming bumpers." The expression acris pocula is intended to denote such cups as best suit hard drinkers, acres patatares.—70. Uvescit. "Grows mellow."—72. Lepos. The name of a celebrated dancer of the day.—73. Agistamus. "We discourse."—75. Usus rectumine. "Utility or virtue."—76. Quæ sit natura boni, &c. "What is the nature of good, and what its perfection."—77. Gratæ amites ex re fabellas. "Prates away old wives' tales adapted to the subject in hand." The expression amites fabellas must be here taken without the least intermixture of irony.—78. Arellis. Arelius would seem to have been some wealthy individual in the neighbourhood, full of anxious care, (the curse that generally accompanies wealth,) respecting the safe possession of his treasures. The whole moral of the story, which is here introduced, turns upon the disquiet and solicitude that are so often the companions of riches.—79 Olim. "Once upon a time."—80. Rusticus urbanum murem munus, &c. The beautiful effect produced by the antithetical collocation of the words in this line, is deserving of all praise. It is repeated in the succeeding one.—Paupe re caro. "In his poor hole."—82. Asper. "Frugal."—Ut
temen arctum, &c. "Yet so as to open, at times, in acts of hospitality, his bosom closely attentive otherwise to his narrow circumstances." Arctum animum is equivalent here, as Döring well explains it, to Animam arcticus rebus intentium.—83. Quid muta? "To cut short a long story."—Necque illa invicti. "He neither grudged him," i.e. he spread plentifully before him.—86. Fastidia. "The daintiness."—87. Tegmentis male. "Who scarcely designed to touch."

88—109. 88. Pater ipse domus. "The master of the house himself." The country-mouse is thus pleasantly styled, as the entertainer of the city-mouse.—Pales in homine. "On fresh straw," i.e. just collected in this year's harvest.—89. Estet odor iobiumque. "Kept eating wheat and darnel." By odor, strictly speaking, is here meant a species of grain, of the genus Triticum, called by the Germans "Dinkel," "Spezl," and by us "Spelt."—Relinquens. Understand hospitii.—91. Nemoros. The term nemus is here taken to denote "a woody height."—Patientem vivere. "In leading a life of privations."—93. Mibi erede. "Take my advice."—Terra firma quando mortales animas, &c. "Since all terrestrial things live, having obtained as their lot mortal souls," i.e. since mortal souls have been allotted to all things that exist upon the earth. The city-mouse, having seen more of the world than his country-acquaintance, appears to great advantage by the side of the latter, and deals out the doctrines of Epicurus respecting the non-existence of a future state with all the gravity of a philosopher. A mouse turned sceptic is, indeed, an odd sight!—95. Quo bone circa. A tmesis for quocirca bone.—98. Pepulere. "Had wrought upon."—100. Jamque tenebat nox, &c. An amusing imitation of the gravity and dignity of epic verse. According to the poets, Night ascends from the East in her chariot, as the sun is sinking in the ocean, and pursues her course towards the West.—102. Cocco. The ancients regarded the coccus as a kind of grain. It is, in reality, however, a species of insect, adhering to the bark of the Quercus coecifera. From the coccus is obtained a beautiful crimson colour. It is frequently, however, as in the present instance, put for purple. Compare verse 106, where the term purpurae itself occurs.—103. Canderet. "Glittered."—105. Procul. "On high." Qualifying exstructa.—107. Veluti succinctus curstit hospe. "He runs up and down like an active host."—108. Continuante deput. "And keeps serving up one dish after another."—Verniliter, ipsa fungitur officiis. "Performs all the duties of an attentive servant." Literally, "performs the duties of the entertainment themselves like a slave."—109. Praticans. "Tasting previously." The city mouse here performs the office of praestator. The praestatores were slaves, whose business it was to ascertain, by previously tasting them, whether the dishes to be set on table were properly seasoned or not.


Satie 7. The dialogue which here takes place, between Horace and one of his slaves, must be supposed to have been held during the Saturnalia. Availing himself of the freedom allowed to his class during
that season of festive enjoyment, the slave upbraids his master with his defects and vices, and maintains, in conformity with one of those paradoxes borrowed from the Grecian schools, that the wise man alone is free. His sarcasms have so much truth and bitterness, that his master at length loses temper, and, being unable to answer him, silences him with menaces. The fifth satire of Persius hinges on the same philosophical paradox; but that poet has taken twice the number of verses to express the same ideas as Horace, and after all has expressed them more obscurely. (Dunlop's Roman Literature, vol. 3. p. 259.)

1—8. 1. Jamdudum auscullo, &c. "I have for a long while been listening to thy remarks, and, being desirous of speaking a few words with thee, I dread to do so because I am a slave."—2. Davusne? "Is this Davus?" The poet expresses his angry surprise at the familiarity of his slave, but a moment after recollects himself, and grants him the usual license of the Saturnalia.—ita. "Tis even so."—3. Et frugi quod sit satiss, &c. "And an honest one too as far as is needful, that is, so that thou mayest think him likely to live long." The Romans had the same popular prejudice among them that exists even at the present day. When any one was distinguished in an eminent degree for virtue or merit, they imagined he would not live long. Davus therefore explains, in accordance with this belief, what he means by quod sit satiss. He is honest enough, but not to such a degree as may tempt the gods to withdraw him from the earth.—4. Age, libertate Decembris, &c. The reference is to the festival of the Saturnalia.—6. Constante. "Without any intermission," i. e. they pursue one constant course of vice. Davus here enters upon his subject with the voice and manner of his master. The character of Priscus is of the same kind with that of Tigellinus in the third satire of the first book.—7. Propositor. "Whatever they have once proposed unto themselves," how dishonourable soever it may be.—Natus. "Fluctuate."—8. Pravis obscuria. "Exposed to the contamination of evil."—Saepe natus cum tribus anellis, &c. "Priscus was frequently observed with three rings, at other times with his left hand completely bare of them," i. e. Priscus sometimes wore three rings or his left hand, at other times none. With inanes supply anellis.

10—14. 10. Fixis inequalitis. "He led an inconsistent life." "Nam aequalis homini fuit ille."—Clavis ut mutaret in horas. "So as to change his clavis every hour," i. e. so as to appear one moment in the latus claurus of a senator, and at another in the angustus claurus of an eques. From this it would follow, that Priscus, if he had indeed any real existence, was a member of the equestrian order, and of senatorian rank.—11. Exeditus ex magnis subito se conderet, &c. "From a splendid mansion he would on a sudden hide himself in a place, from which a decent freedman could hardly with propriety come out." Mundior literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence mundior libertinus denotes one of the more decent classes of freedmen, and who is raised above the ordinary level.—14. Vertumnus quotquot sunt natus iniquis. "Born beneath the anger of the Vertumnus, as many as there are." Vertumnus was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transforming himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning here intended to be conveyed is as follows: that
when Priscus was born, Vertumnus, in anger, gave him a changing, sickle, and inconstant disposition.

15—26. 15. Jusla. "Well-merited," i. e. the just punishment of his intemperance.—16. Contulit. "Had crippled."—17. Phimus. "The box," into which the talis or tesserae were cast from another called the frutillus, and out of which they were then thrown upon the gaming-board or table, was styled phimus.—Talos. The talis here meant are those described in the note on Od. 3. 7. 25. For the other kind, consult note on Sat. 2. 3. 171.—18. Pavit. "Maintained," or "kept."—19. Tanto lervus miser ac prior ille, &c. "By so much less wretched, and better off, than the other, who, one while, struggles with a tight, another, with a loosened, cord," i. e. who one moment struggles with his passions, and the next instant yields to their violence.—21. Hodie. Equivalent here to statim.—Hae tam pulsa. "Such tedious trash."—22. Furcius. "Rascal." The term furcius literally denotes a slave who has been subjected to the punishment of the forca. It was a piece of wood that went round their necks, and to which their hands were tied. In this state they were driven about the neighbourhood under the lash, more, however, for the sake of ignominy, than that of actual bodily punishment.—23. Plebis. In the sense of populi.—24. Ad illa. Supply que laudes.—Te agat. "Transfer thee."—25. Aut quis non sensis, &c. "Either because thou dost not really think that to be more correct, which thou credidest up as such."—26. Firmus. "With any kind of firmness."—Et hares nequitiam ceno, &c. "And stickest fast, vainly desiring to pluck thy foot out of the mire."

28—36. 28. Roma. "When at Rome."—29. Loris. "Ever sickle."—30. Securum olim. "Thy quiet dish of herbs."—31. Veuit sequam vincit eas, &c. "And, as if thou always goest out to sup on compulsion, so, if not invited abroad, thou callest thyself a lucky fellow, and art delighted, because thou art obliged to drink no where."—32. Jusserti ad se Mæcenas, &c. The train of ideas is as follows: But see how inconsistent thy conduct is in this also. Should Mæcenas invite thee to sup with him, immediately with a loud tone of voice thou callest on thy slaves to bring thee whatever may be needed for the visit, and hastenest away with rapid footsteps. The buffoons, who expected to sup with thee depart, after heartily cursing and abusing thee aside—33. Serum, sub lumina prima. "Late in the evening, at the first lighting of the lamps." The usual time for the Roman cena was the ninth hour, or three o'clock afternoon in summer, and the tenth hour in winter. Mæcenas, however, being entrusted, as minister, with the administration of a wide empire, could not observe so seasonable an hour as others.—34. Olear. The oil is here wanted for the lamp which is to guide his footsteps as he proceeds to the residence of his patron, and also when returning from the same.—36. Mævius et scurrus. Horace would seem from this to have had parasites of his own as well as the great. In a city like Rome, which might be called a world in itself; this could not be well otherwise.—36. Tibi non referenda precatis. "After having uttered secret impregations against thee." The expression tibi non referenda is equivalent here to tibi non audienda.

37—45. 37. Etenim, soleor, me, dixerit ille, &c. Mulvius here utters a part of the abuse which has just been alluded to. It must be supposed, however, to be spoken aside.—Dixerit ille. "Mulvius may say."—38. Duci ventre lesem. "That I am easily led away by my stomach," to play
Explanatory Notes.—Book II. Satire VII. 519

The part of a parasite and buffoon.—Nasum nidore suspender. “I raise my nose at a savoury smell.” A Grecian, for nasus miki supinatur. 39. Si quid vis. “If thou pleasest.” 40. Ulter. “Unprovoked by me.” 41. Verbisque decoris obvocas ritum? “And wilt thou cloak thy vices beneath specious names?” 42. Quid si me stultior ipso, &c. Davus now speaks in his own person. “What if thou art found to be a greater fool even than myself who was purchased for five hundred drachmas?” i.e. even than myself, a poor cheap slave. Five hundred drachmas was a low price for a slave. 43. Aufer me vultus terrere, &c. Horace, unable to bear patiently the sarcasms of Davus, especially the one last uttered, assumes an angry look, and raises his hand in a threatening manner, and hence the slave observes: “Away with trying to terrify me by that look; restrain thy hand and thy anger.” 45. Crispini janitor. In order that the sage precepts of Crispinus may be set forth in all their dignity and value, the very porter at his door is here laughingly supposed to have eagerly imbibed them, and then doled them out to Davus and other equally eager expectants.

54—71. 54. Prodis ex iustice Dama turpis. “From a magistrate thou comest forth a vile Dame,” i.e. a vile slave. Davus calls his master a judge, because Augustus had granted him the privilege of wearing a gold ring, and of assuming the augustus clavus, or garb of the Equestrian order. Thus, he was, in fact, incorporated into the body of Roman knights, from among whom the iudices selecti were in part chosen. 59. Auctoritas. “Bound, as a gladiator, by the terms of thy agreement.” Those who sold themselves to a lanista, or master of gladiators, engaged in a form or bond to suffer every thing, sword, fire, whips, chains, and death. They were then received into the profession, and styled auctorati, while the term auctoramentum was applied as well to the agreement which they made, as to the wages received by them under it. 60. Peccati conscia herilis. Referring to the ancella. 61. Estone. Equivalent to nonne est. 71. Prave. “With stubborn perversity.”

73—81. 73. Septiens. “Wisely,” i.e. from the fear of punishment. Davus imagines his master’s virtue, like his own honesty, was merely an effect of fear. 75. Tunc miki dominus, &c. “Art thou my master, thyself subjected to the dominion of so many and powerful passions and men, whom the praetor’s rod, though thrice and four times laid upon thy head, can never free from wretched fears?” 76. Vindicia. The rod with which the praetor touched the head of those who received their freedom, according to the form of manumission styled “per Vindicia.” The meaning of the passage is, that the praetor might make the body indeed free, but not the mind. This last was only to be accomplished by wisdom. 78. Addo super, dictis quod non lexivis valeat. “Add, besides, what is of no less weight than the things already mentioned by me.” 79. Vicarius. “An underling.” Slaves were sometimes allowed by their masters to lay out what little money they had saved with their consent (called their peculium) in the purchase of a slave for themselves, who was styled vicarius, and from whose labours they might make profit. 80. Ut imus vester ait. “As your custom expresses it,” i.e. as it is customary with you masters to call him. Tibi quid sum ego? “What am I in respect of thee.” 81. Altis servis miser, atque duceris, &c. “Art thyself a wretched slave to others, and art managed, as a puppet is by means of sinews not his own.”

83—94. 83. Septiens. Davus here quotes the well-known maxim of
the Stoic sect. Consult note on Sat. 1. 3. 123.—Sibi qui imperio.
"Who exercises dominion over himself."—85. Responsarum cupiditatis, &c. "Firm in resisting his appetites, in contemning the honours of the world." Fortis responsurus is a Graecism for fortis in responsando, and so also fortis concentmere for fortis in concentmando.—86. In sicpso totus. "Relying solely on himself." According to the stoics, since those things only are truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external things contribute nothing towards happiness. The wise man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent.—Teres atque rotundus. "Smooth and round." The metaphor is taken from a globe. Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off. The image, too, suits extremely well with the other part of the description, in se ipso totus.—Externo ne quid valeat, &c. "So that no external substance can adhere to the surface, by reason of the polish which it possesses," i.e. so that no moral deficiency can attach itself wherever there is nothing congenial to receive it.—83. Manca. "With feeble power."—Potesne ex his ut proprium quid noscere? "Canst thou, out of all these qualities, recognize any one that belongs peculiarly to thee?"—90. Vexat. Equivalent to contumulos tractat.—91. Geida. Understand aqua.—92. Non quis. "Thou canst not." Quis from queo.—93. Dominus non lenens. "An unrelenting master," i.e. the tyrant-sway of thy passions.—94. Versatque negoval. "And urges thee on, though striving to resist." Equivalent to repugnatum incitat.

95—100. 95. Pausiaca torpas tabella. "Art lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360 B.C.—96. Quis peccas minus atque ego, &c. "How art thou less deserving of blame than I?"—Fulvus, Rutubaeque, aut Placideiani, &c. Fulvius, Rutuba, and Placidianus were three famous gladiators of the day, and the allusion in the text is to the delineations of gladiatorial combats, which were put up in public, and were intended to announce the coming sports, being analogous in this respect to our modern show-bills. These representations were in general rudely drawn; sometimes, however, much skill was displayed in their execution.—97. Contento poplite. "With the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance "contento poplite."—100. Nequam et cessator Davis, &c. The connection is as follows: "Davus, if he spends any time in gazing upon such sights, is called a knave and a loiterer; while thou art styled a nice and experienced judge of ancient works of art." Audis, literally, "thou hearest thyself styled," in imitation of the Greek usage with respect to the verb ἵκος. Consult note on Satire 2. 6. 20.

102—119. 102. Nullo. "I am called a good-for-nothing rascal."—Tibi ingens virtus atque animus, &c. "Do thy mighty virtue and courage resist the temptation of a good supper?" Compare, as regards responsas, verse 85.—104. Obsequium ventris miti perniciosi est, &c. The train of ideas is as follows: if I, in order to satisfy the cravings of a hungry stomach, lay my hands on a smoking cake, it is more fatal to me: and why, pray? Because my back must pay for it. And dost thou imagine that thou obtainest with any more impunity those rare and exquisite dishes? Thou wilt pay in truth but too dearly for them. Those endless
EXPLANATORY NOTES.—BOOK II. SATIRE VIII.

repeats create only palling and distaste, and thy enfeebled and tottering feet cannot sustain the weight of thy pampered and sickly frame.—106. Quia parvo sumi nequeunt. "Which cannot be obtained at a trifling expense." Equivalent to quia parvo pretio parari non possunt.—107. Innumerascant. "Begin to pall." Compare Sat. 2. 2. 43.—103. Illusisque pedes. "Thy tottering feet."—109. Quia usum furtivum mutat strictil. "Who exchanges a stolen scraper for a grape." An hypallage, for quia sua strictile mutat. By the strictilis of the Romans was meant a kind of scraper, used in the baths, to rub off the sweat and filth from the body. It was made of horn or brass, sometimes of silver or gold.—110. Quia prædias vendit, nil servile, &c. "And has he nothing servile about him, who, the slave of his appetite, sells his estates," i. e. in order to obtain means for its gratification.—112. Tectum esse. "Hold converse with thyself."—Non otia recte ponere. "Nor employ thy leisure moments as they should be employed."—113. Teque ipsam vites fugitivus et erro. "And shunnest self-examination like a fugitive and a vagrant slave."—116. Unde mihi lapidem? "Where shall I get a stone?" In this angry exclamation the verb is omitted by a very natural ellipsis: supply sumam or petam.—118. Accedet opera agro nona Sabino. "Thou shalt go as the ninth slave to labour on my Sabine farm." Literally: "thou shalt be added to my Sabine farm as a ninth labourer." Opera is put for operarius. Horace had eight slaves thus employed already, and threatens that Davus shall make the ninth.

SATIRE 8. This satire contains an account, by one of the guests who was present, of a banquet given by a person of the name of Nasidienus to Maecenas. The host had invited three persons, of first-rate distinction at the court of Augustus, along with the minister. Maecenas brought with him two others of the same rank: and a couple of buffoons completed the party. The description of the entertainment exhibits a picture, probably as true as it is lively, of a Roman feast, given by a person of bad taste affecting the manners that prevailed in a superior rank. An ill-judged expense and profusion had loaded the table; every elegance of the season was procured, but was either tainted from being too long kept, or spoiled in dressing by a cook who had forgotten his art in a miser’s kitchen. Yet the host commends every dish with such an impertinent and ridiculous affectation, that he at last talks his guests out of his mansion.

1—3. 1. Nasidieni. To be pronounced Nasid-yeni in metrical reading. Who Nasidienus himself was cannot be ascertained, nor is it of the least importance. From the 59th verse it would appear that the name of the individual in question was Nasidienus Rufus.—Beati. Equivalent to divitiæ, a usage of frequent occurrence in Horace.—2. Nam mihi convivam quarenti, &c. The construction is, Nam dicitus es heri mihi quarenti te convivam, potare illic de medio die. "For I was told yesterday, when seeking to make thee my guest, that thou wert drinking there since noon."—3. De medio die. Equivalent in strictness to a medio statim die. The usual time for the Roman cena was the ninth hour, or three o’clock afternoon, in summer, and the tenth hour in winter. It was esteemed luxurious to sup earlier than this, and an entertainment, therefore, begun before the usual time, and prolonged till late at night, was called by way of reproach, convivium tempestivum, under which class the present one would fall. What is here stated respecting the hours of the Roman cena, applies, of course, only to times of luxury and wealth. The pri-
mitive Romans supped at evening, and made the prandium, or dinner, a hearty meal, whereas with their descendants the prandium became a very slight repast, and the cena the principal meal. —Sic ut mihi unquam in vita fuit melius. "Why, it pleased me so much, that nothing in the whole course of my life ever delighted me more."

4—11. 4. De, si grave non est. “Tell me, if it is not too much trouble.” —5. Placuerit. “Appeased.” —6. Luceb us aper. Consult note on Sat. 2. 3. 234.—Leni fuit Astro captus. “It was taken while the South wind blew gently.” The flesh of the boar, if the animal was taken when the south wind blew violently, soon became rancid, but, if taken when the same wind blew gently, would be tender. Either by buying it cheap, or by keeping it too long, the boar in question was probably tainted; but the host would insinuate that it had a particular flavour, by being taken when the south wind blew gently, and was delicate and tender.—7. Aelia circum rapula, &c. The articles here mentioned were such, as might best, by their sharp and pungent taste, overcome the tainted flavour of the boar, as well as excite the guests to eat.—8. Rapula. Consult note on Sat. 2. 2. 43.—Lactuca. Consult note Sat. 2. 4. 59.—Halic. Consult note on Sat. 2. 4. 73.—Fecula Coa. “Burnt tartar of Cean wine.” Consult note on Sat. 2. 4. 73.—10. Puer alte cicatus. “A young slave tucked high.” Among the Romans, the young slaves, employed in the interior of the dwellings, were generally clad in a short tunic, descending no farther than the knees. This was done, not so much with a view to activity and expedition as from a refinement of luxury. The custom is here carried by Nasidienus to a ridiculous extreme, in order that every part of this strange entertainment may be in unison.—Acernum. According to Pliny (H. N. 16. 15.) the maple was next in value to the citron wood. The scholiast remarks that the circumstance of his having a maple-wood table is another proof of the sordid habits of Nasidienus, since a man of his riches should have had a table of citron-wood, with which, too, the gausape purpureum, mentioned immediately after, would have much better comported.—11. Gausape purpureum. The Gausape (gausape, or gausapum,) was a kind of towel or cloth, having on one side a long nap: those used by the rich were made of wool, and dyed of some bright colour.—Et alter sublegit quodcumque jacet et inutilis, &c. The allusion is to the fragments of the feast, the crumbs, bones, &c. The slave, whose duty it was to collect these, was styled analecta.

13—19. 13. Ut Atica virgo cum sacris Cereri. The allusion is to the Carnephori, or young Athenian females, who bore, at the mystic festival of Ceres and Proserpine, certain sacred symbols belonging to the secret worship of these deities, covered over in baskets. Their pace was always slow and solemn. Horace, in expressing the comparison between the gait of Hydaspes and that of the females just alluded to, means, of course, to turn into ridicule the stately march of the slave.—14. Hydaspes. A slave, as his name proves, from India. The wealthy Romans were fond of having in their household establishments slaves of various nations.—15. Chium maris expers. Horace is generally supposed to mean, that this wine, served up by Nasidienus, was of inferior quality, from the want of salt water: it is more probable, however, that by expers maris he intends to insinuate, that the wine in question was a factitious or home-made kind, "which had never crossed the sea."—18. Divitia miserar. Not uttered by Nasidienus, as some commentators pretend, but by Horace. The poet makes use of this expression as a kind of apposition with utrumque in the preceding line. Fundanius states,
that he has both Alban and Falernian wine, and yet he is prevented by his avarice from offering them to his guests. Horace justly calls these "divitias miserar."—Una. Understand lecum.—19. Nosse laboro. "I am impatient to know."—20. Summus ego. "I was first on the highest couch." In the absence of a diagram, the same mode of explanation will be here adopted, which has already been resorted to. Consult note on Sat. 1. 4. 87. If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right hand was called summus lectus, the one placed along the side supposed to correspond with the top of the page, was called medius lectus, while the remaining couch on the left, was termed imus lectus. Each of these couches held three persons, and the post of honour on each was the central place, the guests who occupied the middle of each of the three couches being styled respectively, primus summi lecti, primus medi lecti, primus imi lecti. The most honourable of these three places, and consequently of the whole entertainment, was the primus medi lecti, and here, on the present occasion, was the post of Mæcenas. The arrangement of the whole party then will be as follows: On the summus lectus will be placed Vicius Thurinus, Fundanius, and Varrius, the first of these occupying the part of the couch nearest the bottom of the table, (i. e. the bottom of the page), the second the centre, which makes him primus summi lecti, or, as it is expressed in the text, summus, and the third the part nearest the top of the table (i. e. the top of the page.) On the medius lectus, the individual nearest the lower extremity of the summus lectus will be Servilius Balatro, in the middle will recline Mæcenas, and below him (i. e. nearest the imus lectus, or left side of the present page) will be Vibidius. On the imus lectus the arrangement will be Nomentanus, Nasidienus, and Porcius, the first of these reclining on the upper part of the couch, Nasidienus occupying the middle, and Porcius being the lowest guest of all. It must be borne in mind, that those who recline on the summus lectus have their bodies extended upwards along the couch in a diagonal direction, and those on the imus lectus downwards, while the guests on the medius lectus recline with their heads towards the summus lectus.

22—30. 23. Umbras. "As uninvited guests." Among the Romans, persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled umbrae. The umbrae brought on this occasion by Mæcenas were two buffoons (scurræ.)—24. Ridiculis totas simul, &c. "Who made himself ridiculous by swallowing whole cakes at once." Porcius was a parasite of his entertainer. —25. Nomentanus ad hoc, &c. "Nomentanus was present for this purpose, in order that if anything should chance to escape the observation of the guests, he might point it out with his fore-finger." An individual who performed such a duty as this, at an entertainment, was styled a nomenclator.—Cetera turba. "The rest of the company."—29. Longe dissimilem note, &c. "Which concealed in them a juice far different from the known one." Hence the office of Nomentanus in pointing out these hidden excellences of the viands. There is much malice, as Dacier well observes, in the ambiguous wording of the text. The food not being over-excellent in its kind, was disguised by sauces and seasoning. Nomentanus declares its taste to be very peculiar and delicate, while Fundanius ironically confesses he had never eaten any thing like it before.—29. Passeris. "Of a flounder." Understand marini. The fish here meant is the Pleuro-necies Flectus, of ichthyologists.—30. In gustata. "Such as I had never before tasted."
31—38. 31 Melimela. “Honey-apples.” These properly belonged to the second course, or dessert, and their presence in this part of the entertainment, serves only to show how unaccustomed their host was to the rules and proprieties of an entertainment.—Minorem ad lunam. “At the waning moon.”—32. Quid hoc intetis. “What difference this makes,” i. e. whether they are gathered when the moon is in her wane, or at any other time.—34. Nos nisi damnosc bibimus, &c. “If we do not drink to his cost, we shall die unrevened,” i. e. let us drink hard, and punish by so doing the foolish vanity, and sordid and ridiculous avarice, of our host.—35. Vertere. Understand caput.—36. Parochii. “Of our entertainer.”—38. Subite essurdant palatum. “Blunt the nice perception of the palate.” The true reason, the fear which Nasidius entertained for his wine, is ironically withheld.

39—46. 39. Invertunt Allifanus vinaria tota. “Empty whole wine-jars into Allifanian cups,” i. e. drain, by means of Allifanian cups, the contents of entire wine-jars. With vinaria understand vasa, and poculae with Allifanus. The Allifanian cups, made at Alife, a city of Samnium, were of a larger size than usual. Hence the figurative language of the text.—40. Imo convivis lecti. The allusion is to Nomentanus and Porcius. These, together with Nasidius, occupied the imus lectus, and being desirous, as parasites, of pleasing the avaricious entertainer, “did no harm to the flagons,” i. e. drank sparingly of his wine.—42. Squillas. Consult note on Sat. 2. 4. 58.—Muranus. “A lamprey.” This fish was held in high estimation by the Romans. The best were caught in the Sicilian straits.—Nucantes. “That were swimming in the sauce.”—43. Porrecta. Alluding to the length of the fish. —Sub hoc. “Upon this,” i. e. upon the lamprey’s being brought in.—44. Deterior post partum carne futura. The ablative carne is here equivalent to quod altinat ad ejus carnem, and the passage may be rendered: “since, after having spawned, it would have been less delicate in its flesh.”—45. Prima. “The best.”—Venafri. Consult note on Sat. 2. 4. 69.—46. Garo de succis piscis Iberi. “With pickle from the juices of the mackarel.” Garum was a species of pickle made originally from a fish of small size, called by the Greeks υδρος, and afterwards from the mackarel. It resembled the modern anchovy-sauce in nature and use. The intestines of the mackarel were principally used.—Piscis Iberi. The mackarel was so called because found in abundance on the coast of Spain.

47—53. 47. Citra mare nat. Alluding to Italian wine. Compare Sat. 1. 10. 31.—50. Quod Methymnanae vitio mutacerit uva. “Which by its sharpness has soured the Methymnæan grape.” By the Methymnæan grape is meant Lesbian wine, of which the vinegar in question was made. Methymnus was a city in the island of Lesbos.—51. Erucos. “Rockets.”—52. Illotis. “Unwashed,” i. e. without having the pickle, in which they had been lying, washed off.—Curtillos. An epicure of the day.—53. Ut melius mutra, &c. “As being better than the pickle which the sea shell-fish yield,” i. e. the brine adhering to the illoti echini superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose.

54—56. 54. Aulæa. The aulæa were “hangings” suspended in banqueting-rooms for the purpose of intercepting the dust. As regards the accident itself, most commentators suppose, that the hangings, of which mention is made in the text, fell on the very table and dishes. Fus, however, maintains, and we think correctly, that they merely fell from
the side-walls, bringing with them in their descent a large quantity of
dust, and covering, of course, the dishes and table with it. Had the
hangings themselves fallen on the table and the guests, there would
have been an end of the entertainment. Hence the expression nihil pe-
ricli which follows.—55. Pulceris atri. Supply tantum.—57. Majus.
The surname of Nasidienus.—59. Immaturus. "By an untimely death."
—Esset. For fusset, and so tolleret, a little after, for sustulisset.—60.
Sapiens Nomentanus. Ironical.—63. Mappa. "With his napkin."
—64. Suspendens omnia nasso. "Making a joke of every thing that passed."
—65. Hae est conditione vivendi. "This is the condition of human life;"
i. e. such is the lot of life.—Eoque. "And therefore."—66. Tuo labori.
This is addressed to Nasidienus.

67—78. Tene. Understand aquum est, or some equivalent expres-
sion.—70. Praecincti. Compare note on verse 10.—72. Hae casus.
"Such accidents as the following."—72. Pede lapsus aquis. All this
comfortable speech, observes Francis, is mere irony. The bread was
burnt; the sauce ill made; the servants awkwardly dressed, and some
of them brought from the stable to wait at supper, (agasso denoting, in
fact, a groom, or person to take care of horses, &c.)—Poor Nasidienus,
however, takes it all in good part, and thanks his guest for his good
nature.—74. Mudare. "To disclose."—77. Et soleas poscit. That he
might rise from table. The guests laid their slippers on the floor, at
the end of the couch, when they took their places for their supper.
This was done in order not to soil the rich covering or furniture of the
couches on which they reclined.—Videres. "Might one see."—78.
Stridere secretas divisos aure susurras. "Divided whispers buzzing
in each secret ear." An elegant verse. The expression secretas aure has
reference to the ear's being the confidential depository of secrets, while
by divisos susurras are meant whispers on the part of each to his compa-
nion.

82—94. 82. Non dantur poca la. Alluding to the slowness of the at-
tendants in furnishing the wine.—Dumque rideatur fictis rerum. "And
while we give vent to our laughter under various pretences." Fictis re
rum is a Græcism for fictis rebus. The guests laugh in reality at the
avarice and folly of Nasidienus, but pretend to have their mirth excited
by other causes.—83. Balatrone secundo. "Balatro seconding us."—
84. Nasidiene redi musa frontis. A burlesque imitation of the epic
style.—86. Maxonomo. The maxonomus, (μαξανομος, μαξανομος,) was a
kind of large dish, or "charger." The name was first applied to a large
dish used for the purpose of holding the species of food termed masa,
(μαςα,) but was afterwards extended so as to become a general term.
87. Gruis. As regards the estimation in which cranes were held by
the Roman epicures, compare the remarks of Pliny, H. N. 10. 30.
"Cornelius Nepos, qui Divi Augusti principatu obit, cum scriberet turbos
pauno ante caplos saginari, addidit, ciconias magis placere quam gruas : cum
hac nunc ales inter primas expetatur, illam nemo velit attigisse."—Non
sine foro. "Together with grated bread."—88 Pinguibus. "Fatten-
ing."—Fictis pastum. The livers of geese were esteemed by the Roman,
as they still are by modern, epicures, a great delicacy, and these birds
were purposely fattened on various kinds of food, among the rest on
figs, with the view of increasing the size of their livers.—89. Leporum
armos. Nasidienus should have kept these away from his guests, and
have served up the other parts that are ironically condemned in the text.
---90. Edit. The old form of the subjunctive, from edum. Compare Epode 3. 3.—Adust. "Burnt."—91. Merulas. "Blackbird."—Sins clave palumbes. Our host, observes Francis, had probably bought these birds at a cheap price, since the rumps, which are the most delicious part, were so tainted as not to be brought on table.—92. Sueæs res. Ironic.——Causes et naturæ. "Their causes and natures," i.e. the causes, by reason of which a particular part was sometimes to be preferred to all the rest of the body, and one part to another, as well as the peculiar natures of these several parts. In other words, their talkativeness host became more insupportable than the entertainment itself, and they were glad to escape from him.—94. Velut illis Canidia affasset, &c. "As if Canidia, more venomous than African serpents, had poisoned them with her breath." With affasset supply venenum.

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**EPISTLES.**

It has been frequently discussed, whether the Epistles of Horace should be considered as a continuation of his satires? or, if they be not a sequel to them, what forms the difference between these two sorts of composition? Casaubon has maintained, that the satires and epistles were originally comprised under the general name of Sermones; but that, in the poems to which critics subsequently gave the name of satires, Horace has attempted to extirpate prejudices, and, in the epistles, to inculcate lessons of virtue, so that the two works, united, form a complete course of morals. This opinion has been adopted by Dacier, Wieland, and many other critics. Some commentators, however, have found, that the satires and epistles have so many other distinctive characteristics that they cannot be classed together. An epistle, they maintain, is necessarily addressed to an individual, not merely in the form of a dedication, but in such a manner that his character, and the circumstances under which it is inscribed to him, essentially affect the subject of the poem. The legitimate object of satire is to brand vice or chastise folly; but the epistle has no fixed or determinate scope. It may be satirical, but it may, with equal propriety, be complimentary or critical. Add to this, that the satire may, and in the hands of Horace frequently does, assume a dramatic shape; but the epistle cannot receive it, the epistolary form being essential to its existence.

The epistles of Horace were written by him at a more advanced period of life than his satires, and were the last fruits of his long experience. Accordingly, we find in them more matured wisdom, more sound judgment, mildness and philosophy, more of his own internal feelings, and greater skill and perfection in the versification. The chief merit, however, of the epistles depends on the variety in the characters of the persons to whom they are addressed; and, in conformity with which, the poet changes his tone and diversifies his colouring. They have not the generality of some modern epistles, which are merely inscribed with the name of a friend, and may have been composed for the whole human race; nor of some ancient Idyls, where we are solely reminded of an individual by superfluous invocations of his name. Each epistle is written expressly for the entertainment, instruction, or reformation of him to whom it is addressed. The poet enters into his situation with
wonderful facility, and every word has a reference, more or less remote, to his circumstances, feelings, or prejudices. In his satires, the object of Horace was to expose vice and folly; but in his epistles he has also an eye to the amendment of a friend, on whose failings he gently touches, and hints perhaps at their correction.

That infinite variety of Roman character, which was of so much service to Horace in the composition of his satires, was also of advantage to the epistles, by affording opportunities of light and agreeable compliment, or of gentle rebuke, to those friends to whom they were addressed. "The knowledge of these characters," says Blackwall, enables us to judge with certainty of the capital productions of the Roman genius, and the conduct of their most admired writers, and thus observe the address of Horace in adjusting his compliments to the various tempers of his friends. One was proud of his high descent, but ashamed to own that he was so; another valued himself on the honours and offices he had borne; and a third, despising these honours, hugged himself in the elegance of his table, and the pleasures of his private life. A hint to the first of these, of the nobleness of his blood, would make it flush in his face. Consulships, and triumphs, and provinces, would be the welcome subject to the ears of the second; and the vanity of these pageants, a smile at a lictor, or a jest on the fasces, would steal a smile from the last."

The first book contains twenty epistles of a very miscellaneous nature. Our poet asks news from Julius Florus, enquires concerning the health and occupations of Tibullus, invites Manlius Torquatus to supper, recommends a friend to Tiberius, and explains himself to Maecenas, with regard to some want of deference or attention, of which his patron had complained. On such ordinary and even trivial topics, he bestows novelty, variety, and interest, by the charm of language and expression. Other epistles treat of his favourite subject, the happiness and tranquillity of a country life; and we know that these were actually penned, while enjoying, during the autumn heats, the shady groves and the cool streams of his Sabine retreat. In a few, he rises to the higher tone of moral instruction, explaining his own philosophy, and inveighing, as in the satires, against the inconsistency of men, and their false desires for wealth and honours. From his early youth, Horace had collected maxims from all the sects of Greece, searching for truth with an eclectic spirit, alike in the shades of the Academy and the Gardens of Epicurus. In these philosophic epistles, he sometimes rises to the moral grandeur and majesty of Juvenal; while other lines possess all the shrewdness, good sense, and brevity of the maxims of Publius Syrus.

The great principle of his moral philosophy is, that happiness depends on the frame of the mind, and not on the adventitious circumstances of wealth or power. This is the precept which he endeavours to instil into Aristius, this is his warning to Bulatius, who sought by roaming to other lands to heal his distempered spirit. What disposition of mind is most conducive to tranquillity and happiness, and how these are best to be obtained, form the constant subject of his moral enquiries.

The epistles of the first book are chiefly ethical or familiar. Those of the second are almost wholly critical. The critical works of Horace have generally been considered, especially by critics themselves, as the most valuable part of his productions. Hurd has pronounced them "the
best and most exquisite of all his writings," and of the Epistle to the Piso, in particular, he says, "that the learned have long since considered it as a kind of summary of the rules of good writing, to be gotten by heart by every student, and to whose decisive authority the greatest masters in taste and composition must finally submit." Mr. Gifford, in the introduction to his translation of Juvenal, remarks, that, "as an ethical writer, Horace has not many claims to the esteem of posterity; but, as a critic, he is entitled to all our veneration. Such is the soundness of his judgment, the correctness of his taste, and the extent and variety of his knowledge, that a body of criticism might be selected from his works, more perfect in its kind than any thing which antiquity has bequeathed us." Of course, no person can dispute the correctness or soundness of Horace's judgment; but he was somewhat of a cold critic, and from his habits as a satirist, had acquired the Pannassian sneer. He evidently attached more importance to regularity of plan, to correctness and terseness of style, than to originality of genius or fertility of invention. He admitted no deviation from the strictest propriety. He held in abhorrence every thing incongruous or misplaced, he allowed no pageantry on the stage, and tolerated nothing approaching to the horrible in tragedy or the farcical in comedy. I am satisfied that he would not have admired Shakespeare; he would have considered Addison and Pope as much finer poets, and would have included Falstaff, Autolycus, Sir Toby Belch, and all the clowns and boasters of the great dramatist, in the same censure which he bestows on the Plautinos sales, and the Mimes of Laberius. Of poetry he talks with no great enthusiasm, at least in his critical works; of poets in general he speaks at best with compassion and indulgence; of his illustrious predecessors in particular, with disparagement and contempt. In his ethical verses, on the other hand, connected as they are with his love of a rural life of tranquility, freedom and retirement, there is always something heartfelt and glowing. A few of his speculative notions in morals may be erroneous, but his practical results are full of truth and wisdom. His philosophy, it has been said, gives too much dignity and grace to indolence; places too much happiness in a passive existence, and is altogether destructive of lofty views. But in the age of Horace, the Roman world had got enough of lofty views, and his sentiments must be estimated not abstractly, but in reference to what was expedient or salutary at the time. After the experience which mankind had suffered, it was not the duty of a moralist to sharpen the dagger of a second Brutus; and maxims which might have flourished in the age of Scipio or Epaminondas, would have been misplaced and injurious now. Such virtues, however, as it was yet permitted to exercise, and such as could be practised without danger to the state, are warmly and assiduously inculcated.

"Horace," says Dryden, "instructs us how to combat our vices, to regulate our passions, to follow nature, to give bounds to our desires, to distinguish betwixt truth and falsehood, and betwixt our conceptions of things, and things themselves; to come back from our prejudicate opinions, to understand exactly the principles and motives of all our actions, and to avoid the ridicule into which all men necessarily fall, who are intoxicated with those notions which they have received from their masters; and which they obstinately retain, without examining whether or not they be founded on right reason. In a word, he labours to render us nappy in relation to ourselves, agreeable and faithful to our friends, and discreet, serviceable, and well bred, in relation to those with whom we are obliged to live and to converse." And though perhaps we may no.
very highly estimate the moral character of the poet himself, yet it cannot be doubted, that, when many of his epistles were penned, his moral sense and feelings must have been of a highly elevated description; for, where shall we find remonstrances more just and beautiful, against luxury, envy, and ambition; against all the pampered pleasures of the body, and all the turbulent passions of the mind? In his satires and epistles to his friends, he successively inculcates cheerfulness in prosperity, and contentment in adversity, independence at court, indifference to wealth, moderation in pleasure, constant preparation for death, and dignity and resignation in life’s closing scene.

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EPISTLE 1. This epistle, addressed to Mæcenas, contains the poet’s excuse for the inactivity into which he had fallen since the publication of his third book of odes. Three years had elapsed without any new work of the bard’s having made its appearance, an interval which had been spent by him in the calm enjoyment of existence. The contrast that presents itself between his own mode of thinking, and the folly of those who run on in the pursuit of the gifts of fortune and the favours of the great, constitutes the principal charm of the piece.

1—3. 1. Prima dicta mihi, &c. "Mæcenas, subject of my earliest, that hast a right to be the subject of my latest, Muse, dost thou seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and when now gifted with the rod?" The name of his patron stands at the head of the Odes, Epodes, and Satires, as it does here at the commencement of the Epistles.—2. Spectatum satis. The poet compares himself to a gladiator, who has been sufficiently tried in exhibitions of skill, and has at last received his dismissal by the favour of the people.—Donatum rude. Gladiators, when discharged from fighting, received a rod, or wooden sword, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted by the person who exhibited them, (editor), at the desire of the people, to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it (rude donati) were called Rudarii, and suspended their arms, as an offering, at the entrance of the temple of Hercules. They could not again be compelled to fight, but were sometimes induced by great hire once more to appear in public and engage.—3. Antiquo ludo. The reference is to the school, or place where the gladiators were exercised and trained (tudus gladiatorius), and hence those who were dismissed on account of age or any other cause, were said delubris. Horace began to write about twenty-six years of age, and he is now forty-six, so that the expression antiquo ludo is used with great propriety, as also non eadem est atas in the succeeding line.

4—6. 4. Non eadem est atas, non mens. "My age is not the same, my habits of thinking are changed."—Veiarius. A celebrated gladiator of the day, who, having obtained his dismissal, retired into the country, in order to avoid all risk of again engaging in the combats of the arena. —5. Herculis ad postem. "At the gate of the temple of Hercules." Literally, "at the door-post," &c. It was customary with the ancients, when they discontinued any art or calling, to offer up the instruments connected with it to the deity under whose auspices that art or calling had been pursued. Gladiators, therefore, when they ceased from the
profession of arms, offered up their instruments of combat to Hercules, who was regarded as the tutelary deity of this class of men.—6. Ne populum extremis latexis essaret arena. "That he may not so often entertain the favour of the people from the extremity of the arena." The Rudi-
serti, as has already been remarked in a previous note, were not again compelled to fight, but were sometimes, however, induced by great hire to appear once more in public and engage in combats. When they re-
sumed their profession in this way, and wished, after having served a second time, to be again dismissed, the same formality of receiving the rudi had to be observed. When a gladiator requested the favour of dismissal from the people, he came to the edge or extremity of the arena to prefer his supplication. By the arena is meant the place in the am-
phitheatre where the gladiators fought. It received its name from being covered with sand, in order to prevent the combatants from slipping, and to absorb the blood. Saw-dust was sometimes employed in place of sand.

7—12. 7. Est mihi purgatum, &c. "I have a monitor that keeps continually ringing in my cleansed ear," i.e. in my ear that hears disti-
inctly what is said. The connection in the train of ideas is as follows: In order that I may do what Veianus did, a monitor is not wanting unto me, who fills my ear with these words, &c. The poet's monitor on this occasion is his own better judgment.—8. Sulpice senescentem mature, &c. "Wisely, in time, release from the chariot the steed now advancing in years, lest he fail at last, only to be exposed to the laughter of the spec-
tators, and become broken-winged." Ilsa ducat, literally, "draw his flanks together."—10. Nunc itaque, &c. "Wherefore, now," yielding obedience to this monitor.—Et cetera ludicra. "And other things of a sportive nature."—11. Et omnes in hac sum. "And am wholly engaged in this."—12. Condo et compono, qua max depromere possim. "I treasure up and digest what I may at some future period draw forth into action." The reference here is to the precepts of philosophy.

13—15. 13. Quo me duce, quo lare tuter. "Under what guide, under what sect I take shelter." Lar is here equivalent to familia, a term frequently applied by the Roman writers to denote a philosophical sect.—14. Nul-
lus addictus jure in verba magistri. "Bound to swear to the tenets of no particular master," i.e. blindly addicted to the tenets of no particular sect. The addici were properly those debtors whom the prætor adjugured to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called addici, in al-
lusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word, an idea arising probably from duce in the preceding verse. The expression addictus jure is a Graecism for addictus ut jurem.—15. Quo me cunque rapit tempestas, defensor opes. A pleasing image, borrowed from the sea. "Whithersoever the tempest buries me, thither am I borne a guest," i.e. to the writings of whatsoever philosopher, the inclination of the moment, or the course of events, shall drive me, with them do I take up my abode, but only as a guest, and as one who intends, when circumstances shall demand it, to retire to some other quarter. The poet here describes himself as a species of Eclectic philosopher, culling from the doctrines of different sects whatever appears to approach nearest to the truth, but blindly following the general autho-
ritv of none.

16—18. 16. Munc agitis sic, &c. "Now I become an active man, and
plunge amid the waves of public life,” i.e., now I follow the precepts of the 
esto sect, and lead an active life amid the bustle of public affairs. The 
Stoics directly inculcated the propriety of their wise man’s exerting his 
best endeavours for the general welfare of those around him, and the 
common good of mankind. Attention to civil, or public affairs would be a 
necessary consequence of this rule.—18. Nunc in Aristippi sultim, &c. 
“Now I glide back insensibly into the precepts of Aristippus.” Aristeus, 
the founder of the Cyrenaic sect, made the summum bonum consist in 
pleasure. Consult note on Sat. 2. 2. 99.

21—24. 21. Opus debentibus. The allusion is a general one to all who 
owe the performance of any daily task or labour, either for actual hire, or 
from situation and circumstances.—Ut piger annus pupillus, &c. “As the 
year moves slowly to minors, whom the strict watchfulness of mothers res 
trains.” Since minors were not under the guardianship of their mothers, 
the reference here must of course be to that watchful care which a parent 
exercises over her young offpring, in restraining them from the paths of 
dissipation, and teaching them the lessons of frugality and virtue.—23. Sic 
miti tarda: sunt ingrataque tempora, &c. The poet, ardently desirous of 
making a rapid advance in the pursuit of true wisdom, and perceiving, at 
the same time, how little the actual progress he had made accorded with 
his own wishes, well describes, by the comparisons here employed, the 
impatience under which he labours, at being withheld from a speedy con 
sumption of what he so earnestly covets.—24. Quod aque pauperibus pro 
dest, locupletibus aque, &c. These lines contain a true and well-merited 
eulogium on wisdom. For, as it is what equally concerns rich and poor, 
and what, when neglected, proves equally injurious to young and old, it 
naturally follows that the study of it ought to be our first care, as being es 
sential to our happiness.

27—34. 27. Restat, ut his ego me, &c. The connection in the train of 
ideas is as follows: Since I cannot then embrace in its full extent that 
wisdom which I so earnestly desire, “it remains for me to govern and 
console myself by these first principles of philosophy.” The maxim which 
the poet proceeds to inculcate is this: Never aim at any thing beyond the 
powers which nature has bestowed on thee, but use care and diligence in 
their preservation and improvement. This position is illustrated by two 
examples: Who is so wanting in judgment as, because he has not the 
keeness of sight which Lyceus is fabled to have possessed, to neglect 
the care of his eyes? or who, because he cannot boast of a frame like that 
of Glycon, will take no pains to remove or avert diseases from the one that 
he has?—39. Glyconis. Glycon was a famous gladiator in the time of 
Horace.—39. Est quodam prudire tenus, &c. “It is always in our power to 
advance to a certain point, if it is not permitted us to go farther.” Est is 
here equivalent to icet, as, in Greek, ἐκεί for ἐκεί—33. Miseroque cupid 
dine. “And with a wretched desire for more.” The difference between 
avarice and a desire of increasing our wealth is here strongly marked. 
The former daros not enjoy what it possesses, the latter ardently wishes 
for whatever seems to gratify its desires.—34. Sunt verba et voces. “There 
are words and charms.” The precepts of philosophy, by which we are 
commanded to drive from our breasts every avaricious and covetous feel 
ing, are here beautifully compared to the incantations and charms by 
which, according to the popular belief, diseases were thought to be expel 
led from the human frame.

36—40. 36. Laudis amore tuncus? “Dost thou swell with the love of
praise?" i.e. art thou influenced by an eager desire for praise? **Praeclusa** is frequently thus applied to denote any strong affection or desire, under the influence of which the mind, as it were, swells forth.—**Sunt certa praecula, quae te, &c.** There are sure and cleansing remedies, which will restore thee to moral health, if some treatise of philosophy be thrice read over with purity of mind.—**Piacula.** Compare the remark of Cruquius: "**Piacula: Medicamenta purgentia, sibiרפונדנש, i.e. praecpta philosophica.** —37. **Ter pures lucto.** The number three, as here employed, appears to contain some allusion to the religious customs of antiquity, in accordance with which, they who purified themselves were compelled to sprinkle their persons thrice with lustral water, or thrice to plunge the head in some running stream.—38. **Amator.** "**Libidinosus."—40. **Cultura.** "To the lessons of wisdom." Compare the explanation of Döring; "**Cultura: praecptis, quibus animus excolatur.**" Philosophy, says Cicero, is the culture of the mind (cultura animi philosophia est;) it tears up our vices by the roots; it prepares the soul to receive the seeds of virtue, and sows whatever will produce the most plentiful harvest.

41—47. 41. **Sapiencia prima.** "The beginning of wisdom."—43. **Exiguum censum.** "A small fortune."—44. **Capitisque labore.** "And risk of life."—45. **Currens mercator ad Indos.** Before the reduction of Egypt, as Sanador remarks, the passage to India was unknown to the Romans. Strabo tells us, that while Ælius Gallus governed Egypt, A. U. C. 727, a fleet of twenty-six merchantmen set sail from Myos hormus, on the Sinus Arabicus, for India. It was then that the Roman navigation between Egypt and India began to be regulated. As regards the term *mercator*, consult note on Ode 1. 1. 16.—46. **Per ignes.** A proverbial form of expression, equivalent in effect to *per summam quaescque pericula.**—47. **Ne cives ea, quae stulte miraris, &c.** "Art thou unwilling to learn, and to hear, and to trust thyself to the guidance of some wiser friend, that thou mayest no longer care for those things which thou foolishly admirest and wishest for?" *Discere* here applies to instruction obtained by perusing the works of philosophers, and *audire* to that which is received by listening to their oral teaching.

49—51. 49. **Quis pugnax.** "What petty champion." The idea intended to be conveyed is as follows: Who would not rather be crowned at the Olympic games, especially if he could obtain the palm there without the necessity of exertion, than roam about, a village champion, and spend his days in ignoble conflicts? Or, in more general language: Who is there that would prefer things of a low and humble nature, such as riches and the world's honours, to the pursuit of true wisdom, which no danger accompanies, and which carries with it no cares or anxieties to embitter our existence?—50. **Magna coronari centennat Olympia.** "Will scorn being crowned at the great Olympic games." **Magna coronari Olympia is in imitation of the Greek idiom, ἡ τετελεσθέντα Ὀλυμπία, in place of the regular Latin form, coronari in magnis Olympiis.**—51. **Cum sit conditio dulcis sine puissere palmae.** "Who shall have the condition proposed to him, of gaining without toil the glorious palm." As regards the rewards bestowed at the Olympic and other games, as well as respecting the nature of these games themselves, consult note on Ode 1. 1. 3. and 1. 1. 5.—**Sine puissere.** As to the possibility of a victor's obtaining the prize at the Olympic, or any other, games, without toil or exertion, it may be remarked, that this could easily happen, if no antagonist came forward to meet the champion.
52—60. 52. *Filius argutum est auro, &c.* The poet now enters on a general train of reasoning, in order to show the superiority of virtue over all that the world prizes, and makes the object of its pursuit. If what is more valuable, argues he, is to be preferred to what is less so, then is virtue to be preferred to gold, as gold is to silver. The maxims of the day, it is true, teach that money is first to be acquired, and virtue after money; but be it thine to obtain that before all other things, which brings with it a conscience unstained by guilt, and a countenance that never changes from a sense of crime.—54. *Hae Janus summis ab ino prodecer.* "These precepts the highest Janus from the lowest openly inculcates," i. e. this is the language openly held by the money-dealers of the day. Consult note on Sat. 2. 3. 18.—55. *Prodecer.* *Pro* has here the same force in composition, as in *produere, preferre, prodirae, &c.* —*Hae dictata.* "These maxims."—55. "**Lavo suspensi loculos, &c.* Compare Sat. 1. 6. 74.—58. *Sed quadringentis sex septem milia desint.* "But to complete the four hundred thousand sesterces, six or seven thousand may be wanting." Four hundred thousand sesterces was the fortune which a person must possess before he could be enrolled among the Equestrian order. It is on this rule that the remark of the poet turns. Thou hast spirit, good morals, eloquence, and unshaken fidelity, but it may so happen that thy fortune is not exactly equal to the equestrian standard: well then, a Plebeian wilt thou remain, and all thy good qualities will be as dust in the balance.—59. *At puerti iudices, Rex eris, aient, &c.* The play to which the poet here alludes, is supposed to have been a kind of game at ball, in which the one who made the fewest failures received the appellation of king.—60. *Hic murus atheus esto, &c.* This noble passage is introduced by the poet as a species of parenthesis, and springs naturally as it were from the cry of the boys in their game. After having given it utterance, he returns, in the 62d verse, to the regular course of his subject.

62—69. 63. *Roscia lex.* Alluding to the law of L. Roscius Otho, which assigned to the Equites, at the public spectacles, fourteen rows of seats, separate from the rest, and next the orchestra, or place where the senators sat. 63. *Nenia.* "The song." The common import of the term in question is, a funeral song, or dirge.—64. *Et marcibus Curis et decantata Camili.* "Sung even in manhood both by the Curii and the Camilli." Literally: "sung both by the manly Curii and Camilli." The idea intended to be conveyed is this, that the song of the boys, offering the kingdom to those that do right, was not merely sung by Curius and Camillus in the days of their boyhood, but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given not to the rich but to the virtuous and the good.—65. *Qui, rem factas.* "Who advises thee, to make money; money, if thou canst, by fair means; if not, money in any way." With *qui* understand *suadet.*—67. *Ut propius spectes lacrymosa poëmata Pupi.* That thou mayest view from a nearer bench the moving tragedies of Pupius," i. e. may witness the representation as an Eques, seated on one of the fourteen rows assigned to that order by the law of Otho: in other words, that thou mayest attain to Equestrian rank. Compare note on verse 62.—67. *Pupi.* Pupius, a dramatic writer, famed for the effect produced by his tragedies in moving an audience to tears.—68. *Responsac.* "To resist." Compare Serm. 2. 7. 85.—69. *Presens.* "Standing by," i. e. adding weight to his precepts by his presence.

70—79. 70. *Cur non ut porticibus, &c.* "Why I do not hold to the
same sentiments with them, as I enjoy the same porticoes, and do not pursue or shun whatever they themselves admire or dislike." Consult note on Sat. 1. 4. 134.—74. Quis me vestigia terrrent, &c. The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace. —76. Bellus multorum est caputum. "It is a many-headed monster." The people, ever prone to error, and constantly changing from one species of vice to another, are here not unaptly compared to the Lernean Hydra, (Σπιθων κολυμβάλον) —77. Conducere publica. "In farming the public revenues." Understand vestigia. Hence the farmers of the revenue, who were principally of Equestrian rank, were styled Publicani. The office was much more honourable at Rome, than in the provinces, where the inferior agents practised every kind of extortion. —79. Excipiantquee senes, quos in vicaria mittunt. "And catch old men, whom they may send to their ponds." Old men are here compared to fish, as in Sat. 2. 5. 44. "Plures annabitum thani, et cestaria crescent." Excipere is the proper term to be used here. Compare the Greek ἑδύγεσθαι. Both are here used to denote the securing of any prey or game. —Vicaria. A general term to express places where living animals are kept for future use. We have rendered it by the word "ponds," as the reference here appears to be to the same idea which has already been expressed in Sat. 2. 5. 44. Compare note on verse 79.

90—96. 90. Verum est, altis altos rebus studisque teneri, &c. "But grant, that different men are engaged in different employments and pursuits: can the same persons continue for a single hour praising the same things?" It was of little consequence that mankind differed from each other, if they could agree with themselves. We might believe they had found the way to happiness, if they would always continue in it. But how can they direct us with certainty, who are not determined themselves?—83. Nulius in orbe sinuus Bais præcuctem amans. "No bay in the world surpasses in beauty the delightful Bais."—84. Locus et mare sentit amorem, &c. "The lake and the sea experience the eagerness of the impatient master," i.e. buildings immediately rise along the margin of the Lucrine lake, and the shores of the sea. Consult note on Ode 2. 15. 3. —85. Cui sit vitiosa libido fecerit auspiciam, &c. "To whom, if sickly caprice shall give the omen, he will cry, to-morrow, workmen, you will convey your tools to Teanum," i.e. if the sickly fancy once come across his brain, receiving it as an auspicious omen he will immediately abandon his plans at Bais, and will leave the vicinity of the sea for the interior of the country. The force and spirit of the passage consists in the opposition between Bais, situate on the coast, and Teanum, an inland town.—86. Teanum. There were two towns of this name in Italy, one in Apulia, on the right bank of the river Fresno, (now Fortore,) and called for distinction's sake Appulum; and the other in Campania, about fifteen miles north-west of Capua. This last is the one here alluded to. It was famed for the beauty of the surrounding country, and became one of the favourite places of resort for the Roman nobility and men of wealth, who erected splendid villas in its neighbourhood. Some cold acidulous springs are noticed in its vicinity by the ancient writers; they are now called Acqua delle Caldarette. The Teanum of which we are here speaking, received the epithet of Sidicinum, from its being situate among the Sidicini, and as contradistinguished from the first one mentioned.

87—92 87. Lectus genialis in aula est. "The nuptial couch stands
EXPLANATORY NOTES.—BOOK I. EPISTLE I. 535

in his hall,” i. e. is he a married man? The nuptial couch was placed in the hall, opposite the door, and covered with flowers.—89. Si non est, "If it does not stand there," i. e. if he is not married.—90. Protea. Al luding to the rich man, full of capricious fancies, and whose opinions undergo as many changes as Proteus was capable of assuming forms. 91. Quid pauper? ride, ut mutat, &c. It might well seem that this inconsistency, this wandering of spirit, was peculiar to the rich alone, but it is the folly of human nature, to which the poor are equally liable, although they are guilty of it only in miniature.—Coenacula, lectos, balnea, tonsores. “His lodgings, couches, baths, barbers.” By coenacula are meant the highest chambers or apartments in a house, those immediately under the roof, which at Rome, in consequence of the great population of the city, and the want of other accommodations, were filled by the poorer sort of people. Compare Vitruvius, 2. 8. ad fin. The term lectos is meant to refer to the place of supping, some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. As to the balnea, or baths, it may be remarked, that these were the public ones, which the poor were accustomed to use; for the rich had private baths of their own: while, as the number of tonstrinac, or barber’s shops, was far from small, a person might easily consult variety in changing from one to another at pleasure.—92 Conducro navigio aequae nauseat, &c. “He is as fastidious in a hired boat, as the rich man whom his own galley conveys.” Nauseat is here equivalent to oppletur fastidio. Some commentators give it a much plainer signification.

94—104. 94. Curatus inaequalls tonsor capillos. “With my hair cut by an uneven barber,” i. e. in an uneven manner. By the expression inaequallis tonsor is meant, in fact, a barber who cuts in an uneven manner. Horace, in this as well as in what follows, applies to himself, not what properly belongs to him, but to any individual who comes forth into public in the state here described.—95. Si forte subacula peze, &c. “If I chance to have a threadbare shirt under a new tunic.” The subacula was a woollen garment, worn next the skin, like the modern shirt. It was also called Indavium, and by later writers, Interula and Camisia. Linen cloths were not used by the ancient Romans, and are seldom mentioned in the classicæ.—Peza. Literally, “with the nap on,” i. e. new. —96. Impro. “Too much on one side.”—97. Pugnat secum. “Contradicts itself.”—98. Aesuut. “Fluctuates.”—Disconsolat. “Is at variance with.”—101. Insanire putus solennis me? “Dost thou think me affected with the current madness?” i. e. with a madness common to all the world.—102. Nec curatores egere a prætore dati. Consult note on Sat. 2. 3. 217.—104. Et præce sectum stomacheris ob unguem. Compare the explanation of Bothe: "Cum latem met curam geris, ut vel in levissimi meis pecceare me notis.”

106—108. 106. Ad summam. “To conclude.”—Sapiens uno minor est Jove, &c. The idea with which the poet intends to conclude his epistle, is this, that he alone is happy who regulates his life by the maxims of wisdom. In order to express this, he adopts the language which the Stoics of the day were fond of using in reference to the superior privileges of their wise man. As the Stoics, however, carried their notions of their wise man to a ridiculous length, it is easy to perceive that Horace, though he embraced what was good in the philosophical tenets of this sect, could not give into their ridiculous paradoxes. Hence the piece of railery with which the epistle terminates.—108. Precise sumus,
&c. The Stoics regarded a sound and healthy frame as among the many advantages which their discipline conferred. But, after alluding to this, the poet sarcastically adds, nisi quum pituita molestia est, meaning to imply, that there were occasions when the wise man of the stoics was brought down to the level of the common herd. In order to comprehend the full force of the raillery here employed, we must bear in mind, that they who labour under any defluxion of phlegm, experience at the same time a dulness in the senses of smell and taste, and that this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. Hence it will be perceived, that sanaus in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind. —Pituia. To be pronounced, in metrical reading as a trisyllable, pitoita.

EPISTLE 2. Horace, having retired for some time into the country, had taken the opportunity of that solitude to read over Homer again with particular attention, and, writing to his friend Lollius at Rome, sends him his remarks upon that poet, and an explanation of what he takes to be the main design of his two poems. He finds that the works of this admirable poet are one continued lesson of wisdom and virtue, and that he gives the strongest picture of the miseries of vice, and the fatal consequences of ungoverned passion. From this he takes occasion to launch forth in praise of wisdom and moderation, and shows, that, to be really happy, we must learn to have the command of ourselves. The passions are headstrong, unwilling to listen to advice, and always push us on to extremities. To yield to them is to engage in a series of rash and inconsiderate steps, and create matter of deep regret to ourselves in time to come. A present gratification, thus obtained, is a dear purchase, and what no wise man will covet.

1.—3. 1. Maxime Lolli. "Eldest Lollius." Understand natus. The individual here addressed would appear to have been the son of M. Lollius Palicanus, who was consul with Q. Emilius Lepidus.—2. Dum in decimas Roma. "Whilst thou art exercising thyself at Rome, in the art of public speaking." Young persons of distinction at Rome, whose views were directed towards a public life, were accustomed to exercise themselves in oratory, by declamations in private on set themes, and it is to this practice that the text alludes.—Praeaste relegi. "I have read over again at Preaste." Consult note on Ode 3. 4. 23.—3. Putschram. "Becoming." Analogous to the ἐξ αἰσθήσεως of the Greeks.—Quid non. "What injurious." The poet does not merely mean what is simply useless, but what also brings injury along with it.

4.—8. 4. Plantius. "More clearly."—Chrysippo. Consult note on Sat. 1. 3. 127.—Crantor. Crantor was a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato. —6. Fabula, qua Faridis proprie, &c. The poet now proceeds to substantiate his position, that Homer, by various examples of folly, crime, unlawful passion, and anger, on the one hand, and wisdom, piety, virtue, and moderation, on the other, accurately delineated, and forcibly placed before the eyes of his readers, conveys the lessons of philosophy with greaterlearnness and better success than either Chrysippus or Crantor. Fabula
most here be rendered, "the story."—7. Barbaria lento collisa duello. "To have been engaged in conflict, during a long protracted war, with a barbarian land." Literally, "to have been dashed against." This line is thought, both from the use of collisa and the presence of duellum, to have been either taken or imitated from Ennius.—8. Stullorum regum et populorum continent astus. "Contains a narrative of the effects produced by the excited passions of foolish princes and their people." Astus is here equivalent to affectus concitato. Compare verse 15.

9—14. 9. Antenor censet, &c. Antenor, one of the most prudent of the Trojans, and adding the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off" in this way "the whole cause of the war."—10. Quod Paris, ut salus regnat, &c. "Paris declares, that he cannot be induced to take this step, even though it be in order that he may reign in safety, and enjoy a happy life."—12. Festinat. "Is anxious."—13. Hunc. Hunc refers to Agamemnon. Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins quidem, with the view of showing that both the chiefs were equally without the influence of resentment. Agamemnon, therefore, compelled to surrender Chryseis, whom he passionately loved, to her father, and inflamed with anger toward Achilles, the chief instigator to this step, deprived the latter of his prize Briseis.—14. Quidquid delirant reges, plectuntur Achiel. "The Greeks suffer for whatever folly their princes commit." The intransitive verb deaño obtains here a transitive force, because an action exerted upon an object is implied, though not described, in it.

17—27. 17. Rursum. The allusion is now to the Odyssey.—19. Providus. "Carefully."—22. Immensabilis. "Not to be sunk."—24. Stultus cupidusque. "Like a fool, and a man enslaved by his passions." Ulysses did not taste the contents of the cup, until he had made use of the plant given him by Mercury, as of sovereign power against enchantments.—25. Turpis et exorsa. "A debased and senseless slave."—26. Vixisset canis immundus. Supply sicui before canis.—27. Nos numerus sumus, &c. "We are a mere number." Numerus is here a word of contempt, and spoken of men as mere cyphers, who served no other end but to fill up places. The connection in the train of ideas is as follows: We, therefore, who do not follow the example of virtue and of wisdom, which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and to add to the bulk of mankind. We are no better than the suitors of Penelope; we are no better than the effeminate and luxurious Phaeacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until mid-day, and in dispelling their cares with wine, dancing, and song.

28—30. 28. Sponsi Penelopa, nebulones Alcinoisque. "Mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous." The term nebulones is here used in a somewhat softened sense, though still full of reproach, and the allusion is to the Phaeacians, over whom Alcinous ruled, and who were famed for their soft and effeminate mode of life, as well as their luxurious indulgence. The Phaeacia of Homer was the Corcyra of later geography, now Corfu.—29. In cute curanda plur aquo operata jusvatus. "A race occupied, more than was proper, in pampering their bodies," i.e. in feasting and the pleasures of the table. The allusion is still to the subjects of Alcinous, and this is continued to the end of the 31st verse.—
30. *Et ad strepetum citharae cessatum ducere curam.* "And to lull their cares to rest by the tones of the lyre." *Cessatum* is the supine.

32—37. 32. *Ut jugulent homines,* &c. The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.—33. *Ut te ipsum servis.* "To save thyself," i. e. from the evils attendant on slothful indolence.—33. *Aliqu a ni nolent samus, curres hydropicus.* "Well then, if thou wilt not use exercise when in health, thou wilt have to run when dropsical." People in the dropsy were ordered by their physicians to use active exercise. Horace, it will be observed, intends the allusion to the dropsy in a metaphorical sense, and the idea which he means to convey is simply this: If thou wilt not exert thy power when thou canst, thou shalt be made to do so when no alternative is left.—34. *Et ni poeses ante dictum librum cum humine.* According to the old Roman custom, every individual arose at the break of day to attend to his particular avocations. To prolong one's slumbers into the day, as the luxurious Phisicians did, would have been as dishonourable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day for the purposes of mental improvement, was not requiring too much of a young man of family like Lolliaus, who was desirous of acting a distinguished part on the theatre of life, and who would therefore feel the strongest inducement to put in operation this good old rule of former days. —37. *Vigil.* "In thy waking moments," i. e. after thou shalt have extended thy slumbers into the middle of the day. The allusion in the words *invidis ut amore* is not merely to these passions in particular, but to all the depraved desires and affections which mental culture, and the pursuits of philosophy, can alone drive away.

39—43. 39. *Est animus.* "Prey upon the mind."—40. *Dimidium facti, qui capit, habet.* Compare the Greek proverb, ἡ καθήμενος ἐφράζει;—42. *Rusticus expectat dum defluat annus,* &c. *With rusticus supply ut or siculi.* The leading idea in the comparison here instituted is as follows: He who neglects the present season for self-improvement, and keeps waiting for some more favourable opportunity to arrive, waits in vain, like the rustic on the river's bank, who foolishly thought that the stream would flow by and become exhausted: for time, like that stream, glides along in rapid course, and the hour which has once passed will never return.—43. *Volubilis.* "Rolling on."

44—54. 44. *Queritur argentum, puerisque,* &c. The connection in the train of ideas is as follows: The bulk of mankind, however, pay little if any attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth.—*Puerisque beata creanda uxor.* "And a rich and fruitful spouse." It may be doubted whether *pueris creanda*, as here employed, should be at all translated, and whether it is not rather a mere formal expression, borrowed from the language of the Roman nuptials.—45. *Pacantur.* "Are subdued." The poet, by the use of this term, would seem to ridicule the excessive desire on the part of the Romans of extending their cultivated grounds, so as to strive to subject to the plough the most stubborn soils, and even to bend the forests to its sway.—48. *Deduxit.* "Can remove." Equivalent to *Jepellere valet.*—49. *Valeat possessor oportet.* "Their possessor must enjoy health both of body and of mind." That *valeat* here refers not merely to bodily, but also to mental, health, is evident from the
51st verse and what follows:—51. Quis cupit aut metuit. "Who is a slave to desire or to fear," i. e. who is continually desiring more, or else fears to touch what he at present has, as if it were something sacred. Metuit, however, may also refer to the fear of being robbed of one’s dainty treasuries.—52. Ut lippum pictæ tabula. That strength of colouring, which gives greater pleasure to a good eye, affects a weak one with greater pain.—Fomenta podagrum. Fomentations are spoken of by the ancient physicians, among the remedies for the gout, though but little real good was effected by them. The disorder in question proceeds from such an inward sharpness of humours, as no outward remedies can correct. We must regulate our whole course of life in hopes of a cure.—53. Auriculas citharae collecta sorde dolentes. "The tones of the lyre, ears that labour with collected filth." Dolentes is here equivalent to Male se habentes.—54. Sincerum est nisi vas, &c. The idea intended to be conveyed is this; unless the mind is pure, and free from the contamination of vice, whatever enters will become in like manner vitiated. As regards the term sincerum, consult note on Sat. I. 3. 55.

55—70. 55. Emota dolore. "When purchased with pain," i. e. when so purchased that pain follows after it.—56. Certum volo pete finem. "Seek a certain limit for thy wishes," i. e. set a fixed limit to thy wishes. 58. Siculi tyrann. Alluding to Phalaris and Dionysius the elder in particular.—60. Dolor quod suaserit amens. "Which mad resentment shall have prompted."—61. Dum penas odio per vim festinat invito. "While he is impatient to satiate his unappeased anger."—64. Fingit equum tenera docilem, &c. The idea intended to be conveyed is this: As steeds and hounds are trained when young, so should our earlier years be given to the lessons of wisdom and virtue, for the mind, at that period of life, easily receives impressions, and what is then learnt is seldom forgotten.—66. Cervinam pellem latravit in aula. Alluding to the custom of training up young hounds by placing before them the skin of a stag, stuffed with straw or other materials, so as to resemble the living animal.—In aula. "In the court-yard." Aula is here a court-yard, or area generally, enclosed on all sides, and in which young dogs were trained to the hunt. 67. Nunc adbibe puro pectore verba, &c. "Now, in the days of thy youth, drink deep into thy pure breast the language of instruction; now give thyself up to those who are wiser." Verba may also be here rendered, "these my words," but with less propriety and force.—69. Quo semel est imbula recens, &c. "A jar will long retain the odour of the liquor, with which, when new, it was once impregnated."—70. Quod si cessas, &c. The idea intended to be here conveyed is thus expressed by Francis, from Torrentius and Dacier. If thou wilt run the race of wisdom with me, let us run together; for if thou stoppest or endeavourest to get before me, I shall neither wait for thee, nor strive to overtake thee. When we enter the lists of virtue, to wait for those behind us is indolence, too earnestly to pursue those before us as envy.

Epistle 3. In the year of the city 731, Tiberius was sent at the head of an army into Dalmatia. Julius Florus, to whom this epistle is addressed, was in his train. He continued visiting and regulating the provinces until the year 734, when he received orders from Augustus to march to Armenia, and replace Tigranes on the throne. It is at this time that Horace writes to Florus. Our poet here marks the route of Tiberius through Thrace, and across the Hellespont, into Asia Minor,
thus making his epistle a kind of public historical monument. Florus had reproached the bard for never writing to him, and the latter, in a pleasant kind of revenge, reckons a large number of particulars of public and private news which he expected in answer to his letter. It would seem, however, that Horace had also another object in view, and this was, to make his friend sensible, how prejudicial to him his ambition and his love of riches were, which he does in the softest and most friendly manner.

1—4. 1. *Juli Flore.* This is the same with the one to whom the second epistle of the second book is inscribed. He is there called the faithful friend of Nero, whence it has been conjectured that he was a person of consideration at court.—2. *Claudius Augusti privignus.* The reference is to Tiberius Claudius Nero, son of Tiberius Nero and Livia. He is here styled “the step-son of Augustus,” from his mother’s having married that emperor. The expedition, on which the prince was sent, has been already alluded to in the Introductory Remarks. As the expedition to which we are referring was made with great despatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet.—3. *Thracica.* As regards the Greek form *Thracia,* here employed for *Thracia,* compare the remark of the scholiast: “*Gracce protulit Opisem pro Thracia.*” Tiberius directed his course through Macedonia into Thrace.—*Hebrusque nivali compeede vinctus.* The expedition was made in the winter-season. As regards the Hebrus itself, consult note on Ode 3. 25. 10.—4. *An freta victimas inter currentia turres.* A description of the Hellespont.—*Morantur.* Equivalent to *deinent.*

6—14. 6. *Studiosa cohors.* "The studious train." The young Romans who attended Tiberius in this expedition, at once to form his court and to guard his person, were men of letters and genius; whence they are here styled *studiosa cohors.* To the number of these belonged Titius, Celsus, and Munatius, mentioned in the course of the epistle.—*Operum.* Governed by *quid,* and alluding to the literary labours of the individuals composing the *studiosa cohors.*—8. *Bella quis et poesce longum diffundit in aevum?* “Who transmits his wars and treaties of peace to distant ages?” i.e. the martial and peaceful glories of his reign.—9. *Titius.* The same with the Titius Septimius to whom the sixth ode of the second book is inscribed. This individual appears to have been a young man, devoted to poetical studies, and who intended in a short time to publish his works. *(Romana brevi venturus in ora.)*—10. *Pindarici fontis qui non expellas haustus,* &c. “Who, having dared to contemn the lakes and streams open to the use of all, has not feared to drink of the Pindaric spring,” i.e. who has separated himself from the herd of common poets, and, aiming at higher efforts, has boldly taken the Grecian Pindar for his model.—12. *Ut valet?* “How is he?”—*Futibusne Latinis Thebaeae,* &c. Alluding to his imitation of Pindar, a native of Thebes, in Latin verse.——13. *Auspicie Musa.* "Under the favouring auspices of the Muse."—14. *An tragica desavit et ampullatur in arte?* “Or does he rage and swell in tragic strains?” Horace, while he praises his friend Titius, appears at the same time, from the language of the text, especially from the irony implied in *ampullatur,* to designate him as a turgid poet.

15—20. 15. *Quid mihi Celsus agit?* "What is my Celsus doing?" The pronouns *mihi, tibi, sibi, nobis, vobis,* are often used in this way, with the force of possessives, and in imitation of the Greek idiom. *This is*
often done for the purpose of gentle sarcasm, as in the present instance. The individual here alluded to is generally supposed to have been the same with Celsus Albinovanus, to whom the eighth epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism. —16. Privatas opes. “Treasures of his own.” Opes here applies to the literary resources of individuals.—17. Palatinus Apollo. An allusion to the Palatine library, where the writings of the day, if useful or valuable, were treasured up along with the productions of other nations and times. The Palatine library was founded by Augustus A. U. C. 726. It was connected with the temple of Apollo on the Palatine hill, and was filled with the works of the best Greek and Latin authors.—19. Cornicula. Supply sicuti. The allusion is to the well-known fable of Æsop, excepting that, for the more common term graculus, we have here cornicula.—20. Puritis nudata coloribus. “Stripped of its stolen colours,” i. e. stripped of the feathers of the peacock, which it had assumed for its own.


30—36. 30. Si tibi cura quanta conveniit Munatius. “Whether thou hast still that regard for Munatius which becomes thee,” i.e. whether thou art still on the same terms of friendship with one, between whom and thee there never ought to have been the least variance. The individual here styled Munatius is thought to have been the son of that Munatius Plancus, who was consul A. U. C. 712, and to whom the 7th Ode of the first book is addressed. The son himself obtained the consulship, A. U. C. 766. There would seem to have been a difference between the latter and Florus, which their common friends had united themselves to heal. Such forced reconciliations, however, are generally as little durable as sincere, and the poet therefore is afraid lest this one may soon be interrupted.—31. An male sorta gratia nequidquam coit et rescindetur? “Or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?” We have translated the expression male sorta literally, in order to preserve more effectually the force of the allusion. The reference is to a wound, badly sewn up, and which begins to bleed afresh.—33. Callidus sanguis. “The hot blood of youth.”—Inscita rerum. “Want of experience.”—34. Indomita cervice. “With untamed neck.”—35. Indigni. “Too worthy.”—Fraternum rumpere fides. Ducier thinks that Florus and Munatius were brothers by the mother’s side, and sees no reason, from the difference of names, why they might not also be brothers by the father’s side, as Murena and Proculeius. Sanadon, however, makes them entirely different families; and says, that the expressions employed in the
text mean no more than that Florus and Munatius had formerly loved one another as brothers. This is certainly the more correct opinion.—36. *In vestrum reditum.* "Against your return." The use of *vestrum* here implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given.

**Epistle IV.** Horace enquires of the poet Tibullus whether he is occupied, at his villa, with writing verses, or roams about in its vicinity and muses on the best way of spending existence. After passing some eulogiums on the mental and personal accomplishments of his friend, our poet invites him to his abode.

1—3. 1. *Nostrorum sermonum.* "Of our satires." It needs hardly to be remarked, that the term *sermo*, as applied to the satirical productions of Horace, has reference to their unambitious and almost proseic style. Compare Satire, 1. 1. 42.—2. *In regione Pedanea.* "In the country about Pedum." Pedum was a town of Latium, often named in the early wars of Rome, and which must be placed in the vicinity of Praeneste. Tibullus possessed a villa in the *regio Pedanea*, which was all that remained of his property, the rest having been confiscated in the proscriptions of 711 and 712.—3. *Cassius Parmensis.* "Cassius of Parm," here mentioned, appears to have been a distinct person from the Etrurian Cassius, spoken of in Sat. 1. 10. 61. He is described by one of the scholiasts, as having tried his strength in various kinds of poetry, and to have succeeded best in elegiac and epigrammatic writing.

4—10. 4. *An tacitum silvas inter, &c.* "Or that thou art sauntering silently amid the healthful woods."—5. *Quidquid dignum sepiente beneque est.* The subject of meditation here indicated is, the best means of attaining to happiness, and enjoying, in a proper manner, the favours of the gods.—6. *Non tu corpus eras sine pector.* "Thou wast not a mere body without a mind." The reference is to the hour of his birth, and the passage may therefore be paraphrased as follows: "Nature did not form thee a mere body," &c.—7. *Artemque frusi.* "And the true art of enjoying them."—8. *Vocet.* In the sense of optet.—9. *Nutricula.* "An affectionate nurse."—10. *Alumno, qui sapere et fari possit, &c.* The connecting link in the chain of construction is as follows: *Alumno, tali qualis tu es, Qui, &c.*—11. *Fari qua sentiat.* "To express his thoughts" with propriety and elegance. The allusion is to ability in public speaking.—10. *Gratia.* "Influence." We have no single term in our language capable of expressing the full force of *gratia* as here employed. It is used, in the present instance, in what grammarians term both a passive and an active sense, denoting as well the favour of the powerful towards Tibullus, as that peculiar deportment on his own part, by which he had conciliated the esteem and confidence of others.

12—16. 12. *Inter sem permucameque, &c.* The advice here given is that by which Horace regulated his own course of conduct. An Epicurean, observes Sanadon, who considers every day as his last, will enjoy the pleasure that day brings. He bounds all his hopes, fears, cares and projects in this little compass, without disquieting himself about what may happen on the morrow, which neither depends upon him nor be upon it. Such is the doctrine to which Horace attributes his own joyous...
pleit of body, his good humour, and easy carelessness of life.—15. Pinguem et nihilum bene curata cute. "Fat and sleek with good keeping."—16. Epicuri de gregi porcum. This serves to keep up and render more definite the allusion contained in the preceding lines. The Epicureans, in consequence of the corrupt and degenerate maxims of some of their number relative to pleasure, were stigmatised, in the popular language of the day, as mere sensualists, though many of them were most undeserving of this obloquy. Horace, therefore, playfully applies to himself one of the well-known phrases that were wont to be used by their enemies, as a sweeping denunciation of all the followers of Epicurus.

Epistle 5. The poet invites Torquatus to come and sup with him on the morrow, the festival of Julius Caesar's nativity. He promises him a homely entertainment, but a welcome reception, and that what is wanting in magnificence shall be made up in neatness and cleanliness. We have in this epistle some strokes of morality, for which Torquatus might possibly have occasion. They are enlivened by a panegyric on wine, short, but spirited, as if it were a declaration of the good humour with which he proposed to receive his guest.

1—4. 1. St poes Archias coniunx, &c. "If thou canst prevail on thyself to recline as a guest upon short couches made by Archias." The short couches made by Archias, a mechanic of the day, were plain and common ones, used only by persons in moderate circumstances.—2. Ne modica coenare times, &c. "And art not afraid to sup on all kinds of herbs from a dish of moderate size."—3. Supremo sole. "Towards sunset."—Torquate. The individual here addressed is supposed to be the same with the Torquatus to whom the seventh ode of the fourth book is inscribed. —Manebo. "I shall expect thee."—4. Iterum Taurum. Understand consule. The second consulship of T. Statilius Taurus was A. U. C. 727, whence Bentley, reckoning to the time when this epistle is supposed to have been written, makes the wine in question between six and seven years of age.—Diffusa. "Made." The term properly alludes to the pouring of the wine into the vessels intended to receive it, when the fermentation in the vat had ceased.—Palustres inter Minturnas, &c. "Between marshy Minturnae and Petrinum in the territory of Sinuessa."

6—11. 6. Melius. "Better than what I have mentioned." Referring not only to the wine, but also to the vegetables of which the poet has spoken.—Arcesse, vel imperium fer. "Order it to be brought hither, or else obey the commands that I impose," i. e. or else submit to me, Arcesse, according to the best commentators, is equivalent here to "afferti jube."—Imperium fer. Compare the explanation of Gesner: "Pare tibi a me imperari, lanquam domino consule."—7. Tibi. "In honour of thee."—8. Leves spee. "Thy vain hopes." The reference here is unknown. Some suppose that Torquatus entertained at this time the hope of arriving at some public office.—Certamina dictaturum. An elegant expression, to denote the striving to be richer than others.—9. Et Moschi causam. The scholiast informs us, that Moschus was a rhetorician of Pergamus, whose defence Torquatus and Asinius Pollio undertook when he was accused of poisoning.—Cras nato Caeeare festus, &c. The festival here alluded to was the nativity of Julius Caesar.—10. Dei veniam somnunquie. "Allows of indulgence and repose." With veniam supply atiandi, or else hitendi. The term somnun refers to the mid-day
19—20. 18. Quo nisi, fortuna si non conceditur uti? The order of construction is as follows: Si non conceditur uti fortuna, quo nisi illa prodesst? The term fortuna is here equivalent to iactandi occasione, and the passage may be rendered as follows: “If it is not permitted me to enjoy an opportunity for festive indulgence, of what advantage is it to me when it comes?”—13. Parsus ob heredis curam, &c. “He that lives sparingly, and pinches himself too much out of regard to his heir, is next-door-neighbour to a madman.” Literally, “sits by the side of the madman.” The use of assidet is here extremely elegant. Compare the opposite expression, “Disidere ab insano.”—15. Patiarque tui inconstantus haberi. “And I will be content to be regarded even as inconsiderate and foolish.” We have no single epithet that appears to convey the full force of inconstantus in this passage.—16. Quid non ebris deditus designat. “What does not wine effect?” or, more freely, “to what lengths does not wine proceed?”—18. Addocet artes. Many of the commentators strangely err, in making this expression mean that wine has power to teach the arts! The poet intends merely to convey the idea, that wine warms and animates the breast for the accomplishment of its plans. Hence the clause may be rendered: “teaches new means for the accomplishment of what we desire.” The force of the proposition in addocet must be carefully marked.—19. Fecundis calices quem non fecere disertum? “Whom have not the soul-inspiring cupes made eloquent?” The epithet fecundis, as here employed, is made by some to signify, “full,” or “overflowing,” but with much less propriety. It is precisely equivalent to animus fecundum reddentes.—20. Solutum. Understand curat.

21—31. 21. Haec ego procurare et iacensus imperator, &c. “I, who am both the proper person, and not unwilling, am charged to take care of the following particulare,” i.e. the task that best suits me, and which I willingly undertake, is as follows:—22. Ne turpe toral. “That no dirty covering on the couch.”—Ne sordida mappa. “No foul napkin.”—23. Corrugat nare. “May wrinkle the nose,” i.e. may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb corrugo.—Ne non et canthus et lance, &c. “That both the bowl and the dish may show thee to thyself,” i.e. may be so bright and clean, that thou mayest see thyself in them. As regards the canthus, consult note on Ode 1. 20. 2.—25. Eliminet. Elegantly used for evulget. “Ut societ par jungiturque pari.” “That equal may meet and be joined with equal.” Par is here taken in a very extensive sense, and denotes not only equality of age, but also congeniality of feeling and sentiment.—26. Buhrum Septuagimque. The names of two of the guests.—27. Canis prior. “A prior engagement.”—28. Umbris. “Attendant friends.”—29. Sed animis arctus premunt olida, &c. “But a strong scent renders too crowded an entertainment disagreeable.” An allusion to the strong scent from the arm-pits.—Premunt. Equivalent to molestia afficiunt.—30. Tu quosque esse velit describere. “Do thou write me back word, of what number thou mayest wish to be one,” i.e. how large a party thou mayest wish to meet.—31. Atres servandum. “Who keeps guard in thy hall,” i.e. who watches for thee there, either to prefer some suit, or else to show his respect by becoming one of thy retainers.—Postico. Understand esto.
Epistle 6. The poet, with philosophical gravity, teaches his friend Numicius, that human happiness springs from the mind when the latter is accustomed to view every thing with a cool and dispassionate eye, and, neither in prosperity nor adversity, wonders at any thing, but goes on undisturbed in the acquisition of wisdom and virtue.

1—5. 1. Noli admirari. “To wonder at nothing,” i.e. to be astonished at nothing that we see around us, or that occurs to us in the path of our existence, to look on every thing with a cool and undisturbed eye, to judge of every thing dispassionately, to value or estimate nothing above itself. Hence results the general idea of the phrase to covet nothing immoderately, to be too intent on nothing, and, on the other hand, to think nothing more alarming or adverse than it really is.—Numici. The gens Numicia at Rome was one of the ancient houses. The individual here addressed, however, is not known. He would seem to have been some person that was too intent on the acquisition of riches, and the attaining to public office.—3. Et decedentia certa tempora momentis. “And the seasons retiring at fixed periods.”—5. Imbuit. “Agitated.” The idea intended to be conveyed by this clause is well expressed by Gesner: “Sapiens est, non metueri sibi quidquam ab eclipsi solis, a Saturni et Martis conjunctiones et simulibus, quae genethliaca supersitis timet.” Thus, the wise man contemplates the heavens, and the bodies that move in them, as well as the several changes of the seasons, without any feeling of astonishment or alarm, for he knows them to be governed by regular and stated laws, under the direction of a wise and benevolent providence.

6—14. 6. Maria. Understand munera. The reference is to the pearls, &c. of the East.—7. Ludicra. “The public shows.”—Amici satis Quiritis. An allusion to the offices conferred by the people on the candidates to whom they are well disposed.—8. Quo sensu et ore? “With what sentiments and look?”—9. Fere miratur sedem quo cupissem pecto. “Rates them by the same high standard almost as he who actually desires them.” Horace, after speaking of those who set a high value on riches, public shows, popular applause, and elevation to office, turns his discourse upon men of a less declared ambition, who do not so much desire these things, as fear their contraries, poverty, solitude, disgrace. He states that both proceed on the same wrong principle, and that both rate things too highly, the former directly, the latter indirectly; for he who dreads poverty, solitude, and disgrace, thinks as highly, in fact, of their opposites, although he does not positively seek after them, as he who makes them the objects of his pursuit.—10. Pecor. “An unpleasant disturbance of mind.”—11. Improvisa simul species, &c. The idea intended to be conveyed is, that the moment any thing unexpectedly adverse happens, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. Neither of them gazes with calmness on misfortune.—12. Quid ad rem. “What matters it.”—14. Tarpea. “He stupidly gazes.”

16—23. 16. Ultra quam satis est. “Beyond proper bounds.” To show that there is no exception to the rule which he has laid down, and that the feeling which produces fear or desire, is equally vicious and hurtful, the poet observes, that were even virtue its object, it would not cease to be blameable, if it raises too violent desires even after virtue itself. For virtue can never consist in excess of any kind.—17. I nunc, arguentum et marmor vetus, &c. Ironical. The connection in the train of ideas appears to be as follows. If we ought to fix our minds too intently upon
nothing, and if even virtue itself forms no exception to this rule, but may become blamable, like other things, when carried to excess, how little should our attention be turned to the acquisition of riches, of popular favour, and of other objects equally fleeting and transient. Go, now, and seek these riches, strive to become conspicuous before the eyes of all for the splendours of affluence, present thyself as a candidate for public honours, and fix upon thee the gaze of admiring thousands, while thou art haranguing them from the rostra; and when all this is done, and the object of thy wishes is attained, then sink into the grave, that leveller of all distinctions, and be forgotten.—argentum. "Vases of silver." Understand factum.—Marmor vetus. "Ancient statues."—Hera. "Bronze vessels."—Artes. "Works of art."—18. Suspice. Compare the scholiast: "Cum admirat[e]s adspice."—19. Loquentem. "While haranguing in public."—20. Gnarus mane forum, &c. The allusion here is either to the pleading of causes, and the gain as well as popularity resulting therefrom, or else, and what appears more probable, to the money-matters transacted in the forum, the laying out money at interest, the collecting it in, &c. —21. Dolibus. "Gained by marriage," i.e. forming a part or the whole of a wife's dowry.—23. Nusus. Some individual is here meant, of ignoble birth, but enriched by marriage.—Indignum, quod sit pejoribus ortus. "What would be shameful indeed, since he is sprung from meager parents."—Mirabilis. Equivalent to invidendus.

24—27. 24. Quidquid sub terra est, &c. We have here the apodosis of the sentence which began at the 17th verse. It is continued on to the end of the 27th verse. The idea intended to be conveyed is, that as whatever is concealed in the bosom of the earth, will one day or other see the light, so whatever now shines above the surface of the ground will one day or other descend into it. Though thou art now conspicuous for wealth and public honours, yet sooner or later shalt thou go to that abiding-place, whither Numa and Ancus have gone before.—25. Quam. Equivalent to quosvis.—Bene notum. Compare the explanation of Döring: "Et honoribus et magnificentia nobilium."—26. Porticus Agrippae. The portico here alluded to was in the vicinity of the Pantheon, another of the splendid works for which the capital was indebted to the public spirit and magnificence of Agrippa. In this the upper classes and the rich were accustomed to take exercise by walking.—Vide Appi. The Appian way was another general place of resort for the wealthy and the great, especially in their chariots. Compare Epode 4. 14.—27. Numa, quo venieinit et Ancus. Compare Ode 4. 7. 15. seqq.

28—33. 28. Si laetus aut renes, &c. The train of ideas is as follows: If thou art labouring under any acute disease, drive it off by using proper remedies; if thou art desirous of living happily, come, despise the allurements of pleasure, and follow the footsteps of virtue, for she alone can teach thee the true course which thou art to pursue. If, however, thou art of opinion, that virtue consists merely in words, not in actual practice, as a grove appears to thee to be merely a parcel of trees, and to derive no part of its venerable character from the worship of the gods celebrated within its precincts; well then, prefer riches to virtue, use all thy speed in their acquisition, see that no one enter the harbour before thee, take care that no loss be incurred, let the round sum of a thousand talents be made up, and others at the back of that. In fine, take from sovereign money whatever she bestows, and shine with these before the eyes of men.—Tentator. "Are attacked."—29. Fugam morbi. "Some remedy that
may put the disorder to flight."—30. Fortis omissis hoc age deliciis. "Do thou, abandoning pleasures, attend strenuously to this," i. e. the pursuit of virtue.—32. Cave ne portus occupet alter. "Take care that no one gain the harbour before thee."—33. Ne Cibyratica, ne Bithynia neglegias perdas. "That thou lose not the profits of thy trade with Cibyra, with Bithynia," i. e. by the cargoes being brought too late into the harbour, and after the favourable moment for realising a profit on them has gone by.—Cibyratica. Cibyra was a flourishing commercial city, in the south-west angle of Phrygia, between Lycia and Caria.—Bithynia. As regards the commerce carried on between Bithynia and Italy, consult note on Ode, 1. 35. 7.—34. Mille talenta rotundentur. "Let the round sum of a thousand talents be made up."—Altera. Understand mille talenta, for a literal translation.—35. Et quam pars quadrat acervum. "And the part that may render the heap fourfold," i. e. may complete the sum of four thousand talents.—36. Sic ilicet. "For."—Fidem. "Credit."—37. Regina Pucinia. "Sovereign Money."—38. Ac bene nummatum decorat, &c. "And Persuasion and Venus adorn the well-moneyed man," i. e. the rich man easily finds flatterers, to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c.

39—46. 39. Mancipis locuples eget aris, &c. The connection in the train of ideas is as follows: Heap up riches; not such, however, as the king of the Cappadocians has, who possesses many slaves indeed, but is poor in money; but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches. For, being asked on one occasion, &c.—Cappadocum rex. The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves, and the nation would seem to have been so completely wedded to servitude, that when the Romans offered them their liberty, they refused, and chose Ariobarzanes for their king. On the other hand, money was so scarce that they paid their tribute in mules and horses.—40. Ne fueris hic tu. "Be not thou like him," i. e. do not want money as he does, but get plenty of it! The final syllable of fueris is lengthened by the arsis. —Chlamydes. The chlamys was a military cloak, generally of a purple colour.—Lucullus. The famous Roman commander against Mithridates and Tigranes. The story here told is no doubt a little exaggerated, yet it is well known that Lucullus lived with a magnificence almost surpassing belief. His immense riches were acquired in his Eastern campaigns.—44. Tolleret. Referring to the person who made the request, either the individual that had charge of the scenic arrangements for the occasion, or else one of the ediles.—45. Exitis domus est. "That house is but poorly furnished."—46. Fallunt. "Escape the notice of."—Ergo si res sola potest facere, &c. The idea intended to be conveyed is as follows: If then thou thinkest virtue a mere name, and if riches alone (res sola) can make and keep a man happy, make the acquisition of them thy first and last work.

49—50. 49. Si fortunatum species et gratia præstat. "If splendour and popularity make a man fortunate." Species has here a general reference to external splendour, external dignity, &c.—50. Mercemur ser- vum, qui dicit nominà, &c. "Come, let us purchase a slave to tell us the names of the citizens, to jog us every now and then on the left side, and make us stretch out our hand over all intervening obstacles." What pondera actually refers to here, remains a matter of mere conjecture.—The general allusion in this passage is to the office of nomenclator. The Romans, when they set candidate for any office, and wanted to in-
gratiate themselves with the people, went always accompanied by a slave, whose sole business it was to learn the names and conditions of the citizens, and secretly inform his master, that the latter might know how to salute them by their proper names.

59—57. *Hic multum in Fabia velat, &c.* The slave now whispers into his master's ear: "This man has great influence in the Fabian tribe, that one in the Veine." With Fabia and Velina respectively understand *tribu.*—53, *Cui libet is fasces dabit, &c.* The allusion is now to a third person. By the term *fasces* is meant either the consulship or praetorship.—*Curule obr.* "The curule chair." The allusion appears, from what precedes, to be to the *sedile* office, or office of curule *sedile*, although the *sella curulis* was common, in fact, to all the higher *magistrates.*—54, *Importunus.* "Indefatigable in his efforts."—*Frater, Pater, adde.* "Add the titles of Brother, Father." *Frater and Pater* are here taken, as the grammarians term it, materially. They stand for accusatives, but being supposed to be quoted, as it were, from the speech of another, where they are used as vocatives, they remain unaltered in form.—55, *Ut cuique est ates &c.* The direction here given is as follows: If the individual addressed be one of thy own age, or somewhat under, address him, in a familiar and friendly way, with the title of 'Brother'; if, however, he be an older man than thyself, approach him respectfully, and salute him with the name of 'Father.'—*Facielus.* "Courteously."—*Adopita.* "Adopt him," i.e. adopt him into thy family by this salutation, address him as a relation.

56—67. 56, *Lucet.* "'Tis light," i.e. the day is now breaking.—57, *Gula.* "Our appetite." The idea intended to be conveyed by the whole clause is as follows: As soon as the day breaks, let us attend to the calls of appetite.—*Pisciemur; venemur.* Instead of merely saying, let us procure the materials for the banquet, the poet employs the common expressions in the text, "let us go a fishing, let us go a hunting," that he may bring in with more effect the mention of Gargilius.—58, *Gargilius.* Who the individual here alluded to was, is unknown. The picture, however, which the poet draws of him as a pleasing one, and might very easily be made to apply to more modern times.—60, *Unus ut e multis, &c.* "To the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money."—61, *Crudi tuncidique levenmur.* "Let us bathe with our food undigested, and a full-stomached." Bathing so soon after a meal was decidedly injurious, but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.—62, *Carrice cera digni.* "Deserving of being enrolled among the Caerites." The term *cera* has reference to the Roman mode of writing on tablets covered with wax, and hence the expression in the text, when more literally rendered, will mean, being enrolled in the same registers, or on the same tablets, that contain the names of the Caerites. According to the common account, the Caerites, or inhabitants of Cerc, having received the Vestal virgins and tutelary gods of Rome, when it was sacked by the Gauls, the Romans, out of gratitude, gave them the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honour, would prove to a Roman citizen an actual degradation; and therefore when any one of the latter was guilty of any disgraceful or infamous conduct, and lost in consequence his right of suffrage, by the decree of the censors, he was said to be enrolled among the Caerites, (in tabulas Caeritum referri.)—63, *Remium vitiosum Itacensis Ulluxi.* Supply *seuili.*—64, *Interidia voluptas.* "Forbidden pleasure." Ulysses had
warned his companions not to touch the cups of Circes if they wished to revisit their country. The advice proved fruitless.—65. Minnermus. A poet of Colophon in Ionia, who flourished about 590 B.C. He composed elegiac strains, and is regarded as the first that applied the alternating hexameter and pentameter measures to such subjects.—67. Istis. Referring to the maxims which the poet has here laid down respecting the felicity that virtue alone can bestow.

Epistle 7. Horace, upon retiring into the country, had given his promise to Maccenas that he would return in five days; but, after continuing there the whole month of August, he writes this epistle to excuse his absence. He tells him, that the care of his health had obliged him to remain in the country during the dog-days; and that, when winter comes on, the same care would render it necessary for him to go to Tarentum, but that he intended to be with him early in the spring. As Horace, however, was under the strongest ties to Maccenas, and did not wish to be thought unmindful of what he owed him, he takes pains to show, that the present refusal did not proceed from want of gratitude, but from that sense of liberty which all mankind ought to have, and which no favour, however great, could counteract. He acknowledges his patron's liberality, and the agreeable manner he had of evincing it. He acknowledges, too, that he had been a close attendant upon him in his younger years, but assures him, at the same time, that, if he was less assiduous now, it did not proceed from want of affection and friendship, but from those infirmities of age, which, as they were sensibly growing upon him, rendered it inconsistent with the care which his health demanded of him.

2—9. 2. Sextilem totum mendax desideror. “False to my word, I am expected by thee during the whole month of August.” The Romans, at first, began their year at March, whence the sixth month was called Sextilis, even after January and February were added by Numa to the calendar of Romulus. It afterwards took the name of Augustus, mensis Augustus, as the month before it was called mensis Julius from Julius Caesar.—4. Alqui. “And yet.”—3. Recteque videre valentem. “And to see me enjoying sound health.”—5. Veniam. “The indulgence.” The poet alludes to the liberty of remaining in his villa, apart from his patron’s presence.—Dum ficas prima, &c. An elegant and brief description of the season of autumn, when the fig first reaches its maturity, and the heat of the sun proves injurious to the human frame. The dog-days, and in general all the autumnal season, were sickly at Rome. At this time the poet chose to retire to his Sabine farm, and breathe the pure mountain-atmosphere.—6. Designatores decorosictoribus abris. “Adorn the undertaker with all his gloomy train.” By the designator is here meant the individual, whose business it was to regulate the order of funerals, and assign to every person his rank and place. He was one of the principal officers of the goddess Libitina, and resembled, in his general duties, the modern undertakers. When called to take charge of a funeral solemnity, the designator usually came attended by a troop of inferior officers, called by Seneca libitinarii, such as the polliniores, vespillones, usores, sandaplarti, &c. These attendants were all arrayed in black, and, beside their other duties, served to keep off the crowd like the lictors of the magistrates, with whom they are compared by the language of the text.—7. Matricula. “Tender mother.”—9.
10—13. 10. Quod si. Referring here to time. "When, however."
—Albanus. Equivalent to Latinis.—11. Ad mare. Lambinus thinks the reference is here to the sinus Tarentinus, an opinion which derives support from verse 45, and also from Ode 2. 6. 10.—Sibi parcat. "Be careful of himself." i. e. will guard himself against whatever might prove injurious to health.—12. Contractusque legi. "And will amuse himself with reading in some snug little apartment." With contractus supply locam angustam. There are other explanations, however, of this clause.
—13. Hirundine prima. "With the first swallow," i. e. in the very beginning of the spring. Swallows denote the spring, and to come back with the first swallow was to return ver e prima.

14—23. 14. Non, quo mare pirts vesti, &c. The idea intended to be conveyed is this: Thou hast not gifted me with what thou thyself despised, as the Calabrian rustic gave away his pears, or as a foolish prodigal squanders upon others what he regards as contemptible and valueless, but thou hast bestowed such things upon thy poet, as a good and wise man is always prepared to give to those whom he deems worthy of them.
—16. Benigne. "I thank thee kindly." Bene and benigne were terms of politeness among the Romans, as χαίρε and ἱστάνε among the Greeks, when they refused any thing offered to them.—21. Hae seges ingrato tuli, &c. "This soil has produced, and ever will produce, ungrateful men," i. e. this liberality has had, and in all ages will have, ingratitude for its certain crop. A foolish and unmeaning prodigality deserves no better return; for acknowledgment ought always to be in proportion to the benefit received, and what is given in this manner is not worthy the name of a benefit.—22. Vir bonus et sapiens dignis om esse paratus. "A good and wise man says that he is ready for the deserving," i. e. professes himself ready to confer favours on those who deserve them. The allusion in vir bonus et sapiens is to Mæcenas. We have here an elegant imitation, in paratus, of the Greek construction, by which a nòminative is joined with the infinitive whenever the reference is to the same person. Thus the expression in the text, if converted into Greek, would be, ὁ ἀριστοκράτης τοῖς ἐξ ὑμᾶς γονίων τῶν φιλῶν μου τὸν προτέρους. The common Latin structure requires se paratum esse.—23. Nec tamen ignorant, quid distant aera lupinias. "And yet is not ignorant how true money differs from lupines." The players upon the stage were accustomed to make use of lupines instead of real coin, (compare Muretus, ad Plaut. Poen. 3. 2. 20.), and so also boys at their games. Hence, when the poet states, that the good and wise man can distinguish well between true coin and that which players use upon the stage, or boys at their games, he means to convey the idea, that such a man knows what he gives, that he can tell whether it be of value or otherwise, whether it be suitable or unsuitable to him on whom it is conferred.—24. Dignum praebibo me etiam pro laude meritis. "I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received," i. e. I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favours on a deserving object.—25. Usquam disseedere. "To go any where from thee," i. e. to leave thy society and
Rome.—26. *Fortis latum.* "My former vigour." *Latus* and *latum* are frequently used in the Latin writers to indicate strength of body, as both corporeal vigour and decay show themselves most clearly in that part of the human frame.—26. *Nigras angusta fronte capillos.* "The black locks that once shaded my narrow forehead." As regards the estimation in which low foreheads were held among the Greeks and Romans as a mark of beauty, consult note on Ode 1. 33. 5. In the present case the reference would seem to be to the hair's being worn so low down as almost to cover the forehead.—27. *Duces loqui.* "My former powers of pleasing converse."—Ridere decorum. "The becoming laugh that once was mine."—28. *Fugam Cinara proterva.* Horace, elsewhere, (Ode 4. 1. 3.), tells us that he was a young man when he surrendered his heart to the charms of Cinara.

29—34. 29. *Fortis per angustam,* &c. The construction in the train of ideas is as follows: I am not one, *Mæcenas,* that wishes merely to feed and fatten in thy abode; I have not crept into thy dwelling as the field-mouse did into the basket of corn: for if I am indeed like the field-mouse in the fable, and if my only object in coming nigh thee, has had reference to self, then am I willing to surrender all the favours that thy kindness has bestowed upon me.—29. *Tenuis nitedula.* "A lean field-mouse."—30. *Cumerum frumenti.* "A basket of corn."—31. *Pleno corpore.* "Being grown fat."—34. *Hac ego st compeller imagine,* &c. "If I be addressed by this similitude, I am ready to resign all that thy favour has bestowed," i. e. if this fable of the field-mouse be applicable to me, if I have crept into thy friendship merely to enjoy thy munificent kindness and benefit myself, &c.—Resigno. Consult note on Ode 3. 29. 54.

35—37. 35. *Nec somnum plebis laudo,* &c. "Neither do I, satiated with delicacies, applaud the slumbers of the poor, nor am I willing to exchange my present repose, and the perfect freedom that accompanies it, for all the riches of the Arabians." The poet means to convey the idea, that he is not one of those who first surfeit themselves, and then extol the frugal tables and the easy slumbers of the poor, but that he has always loved a life of repose and freedom, and will always prefer such an one to the splendours of the highest affluence. Hence the same idea is involved in this sentence, as in the passages which immediately precede, namely, that the poet has never sought the friendship of his patron merely for the sake of indulging in a life of luxury.—*Altitum.* The epithet *altitum,* in its general import, denotes any thing fattened for human food; when taken in a special sense, however, as in the present instance, it refers to birds, particularly those of the rarer kind, reared for this purpose in an aviary.—37. *Saepe verecundum laudasti; Rexque Patruque,* &c. "Thou hast often commended my moderation; when present thou hast heard thyself saluted by me as King, and Father; nor have I been more sparing in thy praise, when thou wert absent, by a single word." For a literal translation, understand *audasti* with *sec verbo parcius absens,* and, as regards the peculiar meaning in which the verb is here employed ("thou hast heard thyself called," i. e. thou hast been called or saluted,) consult note on *Sat.* 2. 7. 101. and 3. 6. 20. Horace is not afraid to call Mæcenas himself as a witness of his disinterestedness and gratitude. Thou hast often, says he, commended me for a moderation, which could alone set bounds to thy liberality. Thou knowest that I ever spoke of thee in the language of tenderness and respect, as my friend and benefactor.—*Verecundum.* It will be perceived from the foregoing
note, that we have, with Lambinus, referred this term to the moderation
of the poet, amid the favours of his patron. Most commentators, how-
ever, make it allude merely to his modesty of deportment.—Exequie Pe-
terque. The first of these appellations refers to the liberality, the second
to the kind and friendly feelings, of Maseneus toward the bard.

39—45. 39. Inspexi ei possum donata reponere lectus. “See whether
I can cheerfully restore what thou hast given me.” The connection in
the train of ideas is as follows: I said just now, that if the fable of
the field-mouse were applicable to my own case, I was perfectly willing
to resign all the favours which thy kindness had conferred upon me. Try
me then, my patron, and see whether I am sincere in what I have said.
—40. Haud male Telemachus, &c. “Well did Telemachus answer, the
offspring of the patient Ulysses.” This answer of Telemachus is taken
from the 4th book of the Odyssey, and was made to Menelaus, who urged
him to accept a present of horses. The application is obvious: Tibur,
or Tarentum, was our poet’s Ithaca, where Maseneus’s gifts could be of
no more use to him than the present of Menelaus to Telemachus.—41
Non est apus Ithaca locus, &c. Horace has here expressed Hom. Od. 4.
601. seq.—Ut necque planta perroctus spatius, &c. “As it is neither ex-
tended in plains nor abounds with much grass.”—45. Vacuum Tibur.
“The calm retreat of Tibur.” The epithet vacuum is here equivalent
in some respect to oitum, and designates Tibur as a place of calm re-
treat for the poet, and of literary leisure.—Imbellis Tarentum. “The
peaceful Tarentum.”

46—48. 46. Strenueus et fortis. “Active and brave.” The allusion
in the text is to Lucius Marcius Philippus, of whom Cicero makes fre-
quently mention. He was equally distinguished for eloquence and cour-
age, which raised him to the censorship and consulship. The little tale
here introduced, is the longest, but not the least agreeable, of the three
with which Horace has enlivened his letter. It is told with that natural
ease and vivacity, which can only make these kind of stories pleasing.
The object of the poet is to show how foolishly those persons act, who
abandon a situation in life which suits them, and to which they have
been long accustomed, for one of a higher character and altogether for-
reign to their habits.—47. Ab officiis. “From the duties of his profes-
sion.”—Octavum circiter horam. “About the eighth hour,” i. e. about
two o’clock. The first hour of the day, among the Romans, commenced
at six o’clock. The courts opened at nine o’clock.—48. Carinas. By
“the Carinae” is meant a quarter of the city, so called, as Nardini not
improbably supposes, from its being placed in a hollow between the Ce-
lian, Esquiline, and Palatine hills. The greater part of it was situate
in the fourth region. From the epithet of laeta, which Virgil applies to
it, we may infer, that the houses which stood in this quarter of ancient
Rome were distinguished by an air of superior elegance and grandeur.
From the same passage of Virgil it appears that the Carinae did not
stand very far from the Forum. To Philip, however, who was now ad-
vanced in years, the distance appeared too great.

“In a barber’s shop, that resort of idlers.” Vacua is here equivalent to
oitum. With regard to the term umbra, it may be remarked, that through
rendered by the word “shop,” in order to suit modern ideas, it properly
denotes a shed or awning open to the street.—51. Cultello proprius pur-
gentium latiter unguas. “Paring his own nails with a careless air.” Pre-
prius here denotes his doing for himself what was commonly done by the barber.—52. Non tene juassa Philippi spectiebat. "Was very smart at taking Philip's commands."—53. Quare et refer. Philip's object in sending his slave on this errand was as follows: Returning home from the fatiguing avocations of the bar, and complaining of the distance to his own abode, which, though short in itself, the growing infirmities of age caused to appear long to him, Philip espied, on a sudden, a person seated at his ease in a barber's shop, and paring his nails with an air of the utmost composure. Touched with a feeling somewhat like envy, on beholding a man so much happier to all appearances than himself, he sends his slave to ascertain who the individual was, and to learn all about him. —53. Unde domo. "Of what country."—56. Tenui censu. "Of small fortune."—56. Sine crimine natum. "Born without a stain," i. e. of respectable parents.—57. Et properare loco et cessare, &c. "That he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." Loco is here equivalent to tempore opportune.—58. Gaudientem parvis sodalibus et lare certo, &c. "Delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius."

60—65. 60. Scitari libet ex ipso, &c. "I would know from the man himself all that thou reportest."—62. Benigne. "I thank thy master kindly." Menas expresses his thanks for the honour of the invitation, but at the same time declines accepting it.—63. Improbus. "The rascal."—Et te noctiget aut horret. "And either slights, or is afraid of, thee." Horrire and horror are properly meant of that awe and respect, which we feel when approaching any thing sacred; and as the vulgar are apt to look upon great men as somewhat above the ordinary rank of mortals, the same words have been used to express the respect they feel when admitted to their presence, as well as the dread they have of coming into it. —64. Vulteium mane Philippus, &c. "Next morning Philip comes upon Vulteius, as he was selling old second-hand trumpery to the poorer sort of people, and salutes him first." The verb occupare, as here employed, means to surprise, to come upon another before he is aware of our approach.—65. Tunicato popello. This expression literally refers to the poorer part of the citizens as clad merely in tunicas, their poverty preventing them from purchasing a toga in which to appear abroad. Foreigners at Rome seem also to have had the same dress, whence homo tunicatus is put for a Carthaginian, Plaut. Pencul. 5. 3. 2.—Scruta. By this term is meant any kind of old second-hand furniture, moveables, clothes, &c. and they who vended them were called scrutarii. Menas was spoken of in a preceding line (56th) as a praceo, or cryer, and among the duties of this class of persons was that of attending at auctions, and calling out the price bidden for the articles put up. This would allow Menas many opportunities of making bargains for himself, and, when not otherwise employed, of becoming a scrutarius.

66—72. 66. Ille Philippo excusare laborem, &c. "He began to plead to Philip his laborious vocation and the fetters of hire, as an excuse for not having waited upon him that morning; in fine, for not having seen him first." The expression mercenaria vincula refers to his employment as praceo, and his labouring in it for regular hire.—68. Quad non mane domum venisset. Clients and others waited upon distinguished men early in the morning for the purpose of paying their respects. Menas apologises for not having called upon Philip at this time, both to salute him and excuse
himself for not having accepted his invitation.—69. Sic. “On this condition.”—70. Ut libit. A form of assenting.—71. Post nonam. “After the ninth hour.” Or, to adopt our own phraseology, “after three o’clock.” —72. Dicenda tacenda. “Whatever came into his head.” Literally: things to be mentioned, and things about which silence should have been kept. The poet evidently intends this as an allusion to the effects of Philip’s good old wine upon his new guest.

73—98. 73. Hie ubi sapes occultum, &c. “He, when he had often been seen to repair, like a fish to the concealed hook, in the morning a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city.”—75. Nec atimos. Compare note on verse 68.—76. Indicis. Understand a conside. The Ferias Latinae, or Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban mountain. The epithet indicis marks them as moveable, and appointed at the pleasure of the consul, a circumstance which places them in direct opposition to the State Feriae, or fixed festivals of the Romans. Philip could go into the country during these holidays, as the courts were then shut.—79. Et sibi dum requiem, &c. “And while he seeks diversion for himself, while he endeavours to draw amusement from every thing.”—80. Mutus septem promittit. “Promises to lend him seven thousand more.”—83. Ex nitido. “From a spruce cit.” —Aique sucos et vineta crepat mera. “And talks of nothing but furrows and vineyards.” Mera is here literally, “solely,” “only,” being the neuter of the adjective used adverbially.—84. Preparat uimos. “Prepares his elms,” i.e. for the vines to grow around.—85. Immortitur studiis, &c. “He almost kills himself with eager application to his labours, and grows old before his time through a desire of possessing more,” i.e. of increasing his wealth.—87. Spem mentita seges. “His harvest: deceived his hopes.”—89. Iraus. Angry with himself for having ever left his former peaceful and happy life.—90. Scabrum. “Rough.”—92. Menas had turned farmer, he ceased to be nitidus, and neglected his person.—91. Durus nimis attentusque. “Too laborious and earnest.”—92. Pol. “Faith. —93. Ponere. Used for imponere, i.e. dare.—96. Qui semel aspexit, &c. “Let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time.” &c.—98. Suo modulo ac pede. “By his own last and foot,” i.e. by the measure of his own foot, by his own proper standard.

EPISTLE 8. Horace gives us in this epistle a picture of himself; as made up of contradictions and chagrin, miserable without any apparent cause, and dissatisfied he could not tell why; in fine, a complete hypochondriac. If the poet really intended this for his own portrait, it must be confessed to be very unlike the joyous carelessness of his life in general. In almost perfect health, possessed of an easy fortune, and supported by a good understanding, he makes himself wretched with causeless disgusts, and an unaccountable waywardness of temper. May we not suppose that the Epicurean principles of Horace forbid any such application to himself, and that he merely assumes these infirmities, that he may with more politeness reproach Albinovanus, who was actually subject to them? Such at least is the opinion of Torrentius and others of the commentators.
EXPLANATORY NOTES.—BOOK I. EPISTLE II.

1—10. 1. Celso gaude et bene rem gerere Albinovano, &c. The order of construction is as follows: Musa, rogata, refer Celso Albinovano, comitib. scribaque Neronis, gaude et gerere rem bene.—Gaudere et bene rem gerere refer. "Bear joy and prosperity," i. e. give joy and wish success. In place of using the common Latin form of salutation, Salutem, Horace here imitates the Greek mode of expression, καλὸς καὶ ἄνθρωπος.—2. Consiti scribaque Neronis. Cæsarus Albinovano has already been mentioned as forming part of the retinue of Tiberius, (Epist. 1. 3. 15.) who was at that time occupied with the affairs of Armenia.—3. Dict. multa et pulchra minantem, &c. "Tell him, that, though promising many fine things, I live neither well nor agreeably." The distinction here made, is one, observes Francis, of pure Epicurean morality. Recte visere is to live according to the rules of virtue; and visere suaviter to have no other guidance for our actions but pleasure and our passions. As regards the force of minantem, in this same passage, consult note on Sat. 2. 3. 9.—4. Haud qua grando, &c. "Not because the hail has bruised my vines, or the heat blasted the olive," &c. i. e. my disquiet arises not from the cares of wealth. It is not produced by the feelings that break the repose of the rich, when their vineyards have been lashed by the hail, or their olive-grounds have suffered from the immoderate heats, &c.—5. Monorderit. The verb mordeo (here equivalent to ur) is applied by the Latin writers to denote the effects as well of cold as of heat.—6. Longinquis in aerys. Consult note on Epode 1. 37.—7. Minus validus. "Lees sound." The poet describes himself (if indeed he refers to his own case) as labouring under that peculiar mala- dy, which is now termed hypochondria, and which has its seat far more in the mind than in any part of the body. The picture that he draws admirably delineates the condition of one who is suffering under the morbid in- fluence of hypochondriac feelings.—9. Fiis offender medici. "Because I am displeased with my faithful physicians." With trascari, sequar, fugiam, and amem respectively, quia must be supplied in translating.—10. Cur me funeste propperent arcere vetero. "For being eager to rouse me from this fatal lethargy." Cur is here equivalent to ido, quod.

12—17. 12. Ventosus. "Changeable as the wind." Compare Epist. 1. 9. 37. "Plebs ventosaa."—13. Quo pacto rem gerat et sc. "How he manages his official duties, and himself," i. e. how he is coming on in his office of secretary, and what he is doing with himself.—14. Juvent. "The young prince." Alluding to Tiberius, who was then about twenty-two years of age.—Cohorti. Consult note on Epist. 1. 3. 6.—17. Ut tu fortunam, &c. "As thou, Cæsus, bearest thy fortune, so will we bear ourselves unto thee," i. e. if, amid thy present good fortune, and the favour of thy prince, thou still continuost to remember and love thy former friend, so will he in turn love thee.

EPISTLE 9. A letter of introduction to Tiberius Claudius Nero, given by the poet to his friend Titus Septimius. Horace seems to have been very sensible of the care and nicety that were requisite on such occasions, especially in addressing the Great, and he has left the epistle now before us as an undoubted proof of this. He stood high in favour with Tiberius, and the regard Augustus had for him gave him a farther privilege. Moreover, Septimius was one of his dearest friends, a man of birth and known merit; yet with what modesty, diffidence, and seeming reluctance, does the poet recommend him to the notice of the prince? The epistle appears
to have been written a short time previous to the departure of Tiberius for the Eastern provinces.

1—6. 1. Septimius, Claudi, nimirum inteligit unus, &c. "O Claudius, Septimius alone knows forsooth how highly thou esteepest me." The poet modestly seeks to excuse his own boldness in addressing an epistle like the present to the young Tiberius, on the ground that his friend Septimius would have that he stood high in favour with the prince, whereas, he himself knew no such thing.—3. Scilicet ut, tibi se laudare, &c. "To undertake namely to recommend and introduce him to you."—4. Dignum mente domoque, &c. "As one worthy the esteem and confidence of Nero, who always selects deserving objects," i. e. one whose habits of thinking and acting are in unison with those of the individual addressed, and who is worthy of being numbered among his intimate friends, and becoming a member of his household. This verse does equal honour both to Tiberius and Septimius, since it shows the one a discerning prince, and the other a deserving man. We are not to consider these as words of mere compliment on the part of the poet. Tiberius, in his early days, was indeed the person he is here represented to be, a good judge of merit, and ready to reward it.—5. Munere fungi propriis amicit. "That I fill the station of an intimate friend."—6. Quid possum videt, &c. "He sees and knows what I can effect with thee better than I do myself," i. e. he sees and knows the extent of my influence with thee, &c. This explains the nimirum inteligit unus of the first line.

9—13. 8. Sed timui, mea ne, &c. "But I was afraid lest I might be thought to have pretended that my interest with thee was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone."—10. Majoris culpa. The major culpa, here alluded to, is the unwillingness to serve a friend.—11. Frontis ad urbana descendis praemia. "I have descended into the arena to contend for the rewards of town-bred assurance," i. e. I have resolved at last to put in for a share of those rewards which a little city-assurance is pretty certain of obtaining. The frontis urbana is sportively but truly applied to that open and unshrinking assurance so generally found in the population of cities.—13. Scribe tui gregis hunc. "Enrol this person among thy retinue." Grex is here taken in a good sense to denote a society of friends and followers.

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EPISTLE 10. The poet loved to retire into the country, and indulge, amid rural scenes, in reading, and in wooing his muse. Fuscus, on the other hand, gave the preference to a city life, though in every thing else his views and feelings were in unison with those of his friend. In the present epistle, therefore, Horace states to his old companion the grounds of his choice; and paints, in masterly colours, the innocent pleasures, the simplicity, and the calm repose of a country-life.

1—10. 1. Urbis amatorem. Beautifully opposed to rustis amatorem in the following line.—Fuscum salvum jubemus. "Bid Fuscus hail." Fuscus Aristius, who is here addressed, was a distinguished grammarian and rhetorician of the day, a man of probity, but too much influenced by the desire of accumulating riches, the common vice of the times, and preferring therefore a city-life to the repose of the country. He is the same individual to whom the 22d ode of the first book is addressed.
EXPLANATORY NOTES.—BOOK I. EPISTLE X.

3. Paeae gemelli. “Almost twins.” Compare Serm. 1. 3. 44.—4. Et alter. “Supply negat.”—5. Annuimus pariter vetuli notisque columbi. “We nod assent to each other, like old and constant doves.” Supply vetuli, or sicuti, and compare the explanatory remark of Döring: “Si alter ait, alter quoque ait, alteri in omni re pari modo annuit.”—Not! Alluding literally to long acquaintance, and to constancy of attachment resulting therefrom.—6. Nidum. The comparison is still kept up, and the city to which Fuscus clings, and in which all his desires appear to centre, is beautifully styled the nest, which he is said to keep, while the poet roams abroad.—7. Musco circumferta saxa. “The moss-grown rocks.”—8. Quid quiseris? “In a word.” Literally, “what wouldst thou have me say?” This was a form of expression used when they wanted, in few words, to give a reason for, or an explanation of, any thing, and answers somewhat to our phrase “what can I say more?”—9. Rumore secundis. “With favouring acclaim.”—10. Utrique sacerdotis fugitivus, &c. “And, like a priest’s runaway slave, I reject the sweet wafers; I want plain bread, which is more agreeable to me now than honied cheese-cakes.” By iba are meant a kind of consecrated cake or wafer, made of flour, honey, and oil, which were offered up, during the performance of sacred rites, to Bacchus (Ovid. Fast. 3. 735.), Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great, that the latter gave them, as an article of food, to their slaves. The placenta were cheese-cakes, composed of fine wheat-flour, cheese, honey, &c. Compare Cato, R. R. 76.—The idea intended to be conveyed by this passage is this: As the priest’s slave, who is tired of living on the delicacies offered to his master’s god, runs away from his service, that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12—17. 12. Vivere natura si conveniuntur oporiet, &c. “If we ought to live conformably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it,” i. e. if we would lead an easy life, and one agreeable to nature, and if, for this end, we make it our first care to find out some fit place whereon to build us a house.—The poet begins here the first part of his epistle, and assigns, as the first reason for his preferring the country to the city, that we can live there more conformably to the laws of nature, and with greater ease provide whatever she demands, or disengage ourselves from the desire of what she does not really want.—14. Pothorem reus beato. “Preferable to the blissful country.”—15. Est ubi plus tepectant hiemis? “Is there a spot where the winters are milder.”—16. Rabiem Canis. Consult note on Ode 1. 17. 17.—Momena Leontis. “The season of the Lion.” Alluding to the period when the sun is in the sign of Leo, (part of July and August), and to the heat which marks that portion of the year.—17. Solem acutum. “The scorching sun.”

18—25. 18. Divellit. “Interruption.”—19. Deterius Libycis et, &c. “Is the grass inferior in smell or beauty to the tesselated pavements o. Numidian marble?” By Lybici lapilli are here literally meant, small square pieces of Numidian marble forming tesselated or mosaic pavements. The idea intended to be conveyed by the question of the bard is strikingly beautiful. Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf, or the enamel of the fields. Does it send forth, like the wild-flower, a sweet perfume on the air?—20. In vicis tendit rumpere plumum. “Strives to burst the lead in
the streets." i. e. the leaden pipes that convey it through the streets of the city. Water was brought to Rome both in aqueducts and lead pipes. The latter, however, were principally employed in distributing it throughout the city, after it had been conveyed thither by the former: for, in truth, no pipe could have supported the weight of water brought to the city in the aqueducts.—21. Quam qua per prunum, &c. "Than that which runs murmuring along its sloping channel."—22. Nempe inter varias, &c. The connection in the train of ideas is as follows: They who dwell in cities endeavour, it is true, to procure for themselves, by means of art, the beauty and the enjoyment of rural scenes. "For example, a wood is reared amid columnas of variegated marble, and that abode is praised which commands a prospect of distant fields, yet nature, though men strive to expel her by violence, will as often return, and will insensibly triumph over all their unreasonable disgusts. As regards the expression inter varias nutritur silvis columnas, consult note on Ode 3. 10. 5.—24. Naturam expelles furca. By natura is here meant, that relish for the pleasures of a rural life which has been implanted by nature in the breast of all, though weakened in many by the force of habit or education. This natural feeling, says the poet, can never entirely be eradicated, but must eventually triumph over every obstacle. The expression expelles furca is metaphorical, and refers to the driving away by violence. It appears to be a mode of speaking derived from the manner of rustics, who arm and defend themselves with forks, or remove, by means of the same instrument, whatever opposes them.—25. Mala fastidia. Alluding to those unreasonable disgusts which keep away the rich and luxurious from the calm and simple enjoyments of a country life.

26, 27. 26. Non, qui Sidonia, &c. Horace compares the taste of Nature to the true purple, and that of the passions to an adulterated and counterfeit purple. The man, he observes, who cannot distinguish between what is true and what is false, will as surely injure himself, as the merchant who knows not the difference between the genuine purple and that which is the reverse.—Sidonia. Sidon was a famous commercial city, the capital of Phœnicia, about 24 miles north of Tyre, which was one of its colonies.—Contendere callidus. "Skillfully to compare." People who compare pieces of stuff together, stretch them out near each other, the better to discern the difference.—27. Aquinatem potositio villera fucum. "The fleeces that drink the dye of Aquinum." According to the scholiast, a purple was manufactured at Aquinum in imitation of the Phœnician. Aquinum was a city of the Volsci, in new Latium, situate a little beyond the place where the Latin way crossed the rivers Liris and Meliss.—Fucum. Consult note on Ode 3. 5. 28.

30—38. 30. Quem res plus nimir, &c. The idea intended to be conveyed is this: They who bound their desires by the wants of nature, (and such is usually the temper of a country life) are independent of Fortune's favours and resentments, her anger and inconstancy.—31. Si quid mirabere, penes invitum. "If thou shalt admire anything greatly, thou wilt be unwilling to resign it."—32. Licet sub pouvere tecta, &c. "One may live more happily beneath an humble roof, than the powerful and the friends of the powerful." Reges is here equivalent to potentiores or ditiores.—34. Cerreus equum, &c. The fable here told is imitated from Stesichorus, who repeated it to the inhabitants of Himera, in Sicily, when the latter were about to assign a body-guard to Phalaris, tyrant of Agrigentum, whom they had called to their aid, and made commander of
their forces. Stesichorus, as Aristotle informs us, (Rhet. 2. 39.) undertook by this apologue to show the Himereans of what folly they would be guilty, if they thus delivered themselves up into the hands of a powerful individual.—Communitus herbis. "From their common pasture." 35. Minor. "Worsted." Proving inferior.—37. Victor violens. "A proud victor."—38. Deput. Equivalent to depellere potuit.

39—50. 39. Sic, qui pauperiem veritus, &c. "In like manner, he, who, from a dread of narrow circumstances, parts with his liberty, more precious than any metals, shall shamefully bear a master, and be forever a slave, because he shall not know how to be contented with a little," i. e. he, who, not content with a little, regards the precious boon of freedom as of inferior moment when compared with the acquisition of riches, shall become the slave of wealth and live in eternal bondage.—Metallis. Used contemptuously for divitiis.—42. Cui non conveniet suavem, &c. The idea intended to be conveyed is simply this: When a man's fortune does not suit his condition, it will be like a shoe, which is apt to cause us to trip if too large, and which pinches when too small.—Ötim. "Oftentimes."—45. Nec me dimittes incastigatum, &c. The poet makes use of this corrective to soften the advice which he has given to his friend. He desires to be treated with the same frankness, whenever he shall appear enslaved by the same passions.—46. Cogere. Equivalent to congerere.—47. Imperat, haud servit, &c. The sense evidently requires haud, not aut as the common editions read. Money rules theavaricious man, as the rider rules the steed: it yields no obedience, but on the contrary chains him in continual bondage.—48. Tortum digna sequi, &c. "Though deserving rather to follow, than to lead, the twisted rope," i. e. deserving rather to be held in subjection, than itself to subject others. The metaphor here employed is taken from beasts that are led with a cord.—49. Dictabam. "I dictated," i. e. to my amanuensis. In writing letters, the Romans used the imperfect tense, to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to his hands.—Post famum putre Vacuna. "Behind the mouldering sate of Vacuna." Vacuna was a Sabine goddess, analogous, according to some authorities, to the Roman Victoria, but, if we follow Varro, the same with Minerva. The temple of the goddess, in the Sabine territory, not far from a grove likewise consecrated to her, would seem to have been in the vicinity of the poet's villa. Behind its mouldering remains, seated on the grassy turf, Horace dictated the present epistle.—50. Excepto, quod non simul esse, &c. "In all other respects happy, except that thou wert not with me." With excepto supply eo.

Epistle 11. The poet instructs his friend Bullatus, who was roaming abroad for the purpose of dispelling the cares which disturbed his repose, that happiness does not depend upon climate or place, but upon the state of our own minds.

1—3. 1. Quid tibi visa Chio, &c. "How does Chios appear to thee, Bullatus, and famed Lesbos? How, neat Samos?"—Chios. An island in the Ægean sea, off the coast of Lydia, and one of the twelve states established by the Ionians, who emigrated to Asia from Attica and Achaia. It is now Scio.—Lesbos. An island of the Ægean, south of Tenedos. Its modern name is Mityla, derived from Mitylene, the
ancient capital. Lesbos was colonised by the Æolians in the first great emigration. The epithet nota, which is here given it, applies so much to the excellent wine produced there, as to the distinguished persons who were natives of the island, and among whom may be mentioned Sappho, Alcaeus, Theophrastus, &c.—2. Concinna Samos. Samos lies south-east of Chios. It is about six hundred stadia in circumference, and full of mountains. This also was one of the twelve Ionian states of Asia. The epithet concinna, here bestowed on it, would seem to refer to the neatness and elegance of its buildings.—Quid Crasi regia Sardis? Sardis was the ancient capital of the Lydian king, and stood on the river Pactolus. It was afterwards the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs when they visited western Asia.—3. Smyrna. This city stood on the coast of Lydia, and was one of the old Æolian colonies; but the period of its splendour belongs to the Macedonian era. Antigonus and Lysimachus made it one of the most beautiful towns in Asia. The modern town Ismir, or Smyrna, is the chief trading-place of the Levant. —Colophon. A city of Ionia, north-west of Ephesus, famed for its excellent cavalry.—Fama? "Than fame represents them to be?"

4—11. 4. Cunctane praecampus, &c. "Are they all contemptible in comparison with the Campus Martius and the river Tiber?" Sordece is here equivalent to contemnor, viris estima, nihilis pendor, &c.—5. An venit in vatum, &c. "Or does one of the cities of Attalus become the object of thy wish?" Literally, "enter into thy wish," i.e. dost thou wish to dwell in one of the cities of Attalus? Among the flourishing cities ruled over in earlier days by Attalus, were Pergamus, the capital, Myndus, Apollonia, Tralles, Thyatira, &c.—6. Lebedum. Lebedus was a maritime city of Ionia, north-west of Colophon. It was at one time a large and flourishing city; but upon the removal of the greater part of its inhabitants to Ephesus, by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins.—Gabii. There were two cities of the name of Gabii in Italy, one among the Sabines and the other in Latium. The latter was the more celebrated of the two, and is the place here referred to. Strabo makes it to have been on the Via Praenestina, and about 100 stadia from Rome. The Itineraries reckon twelve miles from Rome to this city.—8. Fidenae. Fidenes was a small town of the Sabines, about four or five miles from Rome, and is well known as a brave though unsuccessful antagonist of the latter city.—11. Sed neque qui Capua, &c. The idea intended to be conveyed, from this line to the close of the epistle, is as follows: But, whatever city or region may have pleased thee, my friend, return now, I entreat thee, to Rome. For, as he who journeys to the latter place from Capua, does not feel inclined to pass the rest of his days in an inn by the way, because, when bespattered with rain and mire, he has been able to dry and cleanse himself there; and as he who, when labouring under the chill of a fever, has obtained relief from the stove and the warm-bath, does not therefore regard these as sufficient to complete the happiness of life; so do thou linger no more in the places which at present may delight thee, nor, if a tempest shall have tossed thee on the deep, sell in consequence thy vessel, and revisit not for the time to come thy native country and thy friends. Rhodes and the fair Mitylene are to him who visits them when in sound health, precisely the same as other things, which, though good in themselves, prove, if not used at the proper period, injurious rather than beneficial. Return, therefore, and, far removed from them, praise foreign cities and countries from
Rome. Enjoy the good things which fortune now auspiciously offers, in order that, wherever thou mayest be, thou mayest be able to say that thy life has been passed happily. For if the cares of the mind are removed, not by pleasing scenery, but by reason and reflection, they surely who run beyond the sea change climate only, not the mind. Yet such is human nature: we are borne afar in ships and chariots, to seek for that which lies at our very doors.

13—19. 13. Frigus. Consult note on Sat. 1. 1. 80.—14. Ut fortumatem plene, &c. “As completely furnishing the means of a happy life.”—17. Incolumi Rhodos et Mitylene, &c. “Rhodes and fair Mitylene are to a man in good health, the same as a great-coat at the summer solstice, a pair of drawers alone in the snowy season.” As regards Mitylene, compare note on verse 1. “nota quae Lesbos.” The paenula was a kind of great-coat or wrapper, worn above the tunic, used chiefly on journeys and in the army. It was sometimes covered with a rough pile or hair for the sake of warmth, at other times made of skins, &c. By the campospera is properly meant a sort of linen covering, used by those who exercised naked in the Campus Martius, that nothing indecent might be seen. We have rendered the term, “a pair of drawers,” merely for the sake of making the general meaning more intelligible to “modern ears.”—19. Tiberis. The allusion is to bathing.—Sextili mensae. Consult note on Epist. 1. 7. 2.

21—30. 21. Romanae laudetur Samos, &c. “Let Samos, and Chios, and Rhodes, far away, be praised by thee at Rome.”—22. Fortunaverit. Equivalent to benedictit.—24. Libenter. Equivalent to feliciter or jucunda.—26. Non locus effusi late maris arbiter. “Not a place that commands a prospect of the wide-extended sea.”—28. Strenua nos exercet ineraria. “A laborious idleness occupies us.” A pleasing oxymoron. The indolent often show themselves active in those very things which they ought to avoid. So here, all these pursuits of happiness are mere idleness, and turn to no account. We are at incredible pains in pursuit of happiness, and yet after all cannot find it; whereas, did we understand ourselves well, it is to be had at our very doors.—29. Petimus bene vivere. “We seek for a spot in which to live happily.”—30. Ulubris. Ulubrae was a small town of Latium, and appears to have stood in a plain at a great distance from Velitrae. Its marby situation is plainly alluded to by Cicero, (Ep. ad Fam. 7. 18.) who calls the inhabitants little frogs. —Juvenal also gives us but a wretched idea of the place. And yet even here, according to Horace, may happiness be found, if he who seeks for it possesses a calm and equal mind, one that is not the sport of ever-varying resolves, but is contented with its lot.

EPISTLE 12. The poet advises Iclius, a querulous man, and not contented with his present wealth, to cast aside all desire of possessing more, and remain satisfied with what he has thus far accumulated. The epistle concludes with recommending Pompeius Grosphus, and with a short account of the most important news at Rome.—The individual here addressed is the same with the one to whom the twenty-ninth ode of the first book is inscribed, and from that piece it would appear, that, in pursuit of his darling object, he had at one time taken up the profession of a soldier. Disappointed, however, in this expectation, he looked around for other means of accomplishing his views; and not in vain:
for Agrippa appointed him superintendent of his estates in Sicily, a station occupied by him when this epistle was written. It should be further remarked, that the individual addressed had pretensions also to the character of a philosopher. In the ode just referred to, Horace describes him as a philosophical soldier, and here as a philosophical miser, but he becomes equally ridiculous in either character.

1—4. 1. Fructibus Agrippae Siculis. "The Sicilian produce of Agrippa," i.e. the produce of Agrippa's Sicilian estates. After the defeat of Sextus Pompeius off the coast of Sicily, near Messana, and the subjection of the whole island which followed this event, Augustus, in return for so important a service, bestowed on Agrippa very extensive and valuable lands in Sicily. Icicius was agent or farmer over these.—2. Non est ut. "It is not possible that." An imitation of the Greek idiom oμη θερέτ τό αυτόν or βρεγ. So that non est ut possit is equivalent in effect to the simple non potest.—3. Tolle quereles. We may suppose Icicius, like other avaricious men, to have indulged in frequent complaints respecting the state of his affairs.—4. Cui rerum suppetit urus. "Who has a sufficiency for all his wants."—Si ventri bene, &c. The whole clause, from si to suis inclusive, is equivalent in effect to si vales.

7—8. 7. Si forte. Icicius very probably lived in the way here described: the poet, however, in order to soften down his remark, adds the term forte, as if he were merely stating an imaginary case.—In media positurum. "In the midst of abundance." Literally, "in the midst of the things placed before thee." The reference is to the rich produce of Agrippa's estates.—8. Urtica. The reference is not to nettles, but to the shell-fish, urtica marina. From the last verse of the epistle it is apparent that it was written in autumn; whereas nettles were only eaten by the poorer classes in the spring, when they were tender. Besides, the poet mentions fish in the twenty-first line.—Sic vives protonus ut. Compare the explanation of Hunter; "Sic vives protonus est, sic porro vives, sic pergæ virete, ut (etiamsi) te confestim liquidus fortunae rives insuet, i. e etiamsi repente divers factus sis." The allusion in the words liquidus fortuna rives insuet, is thought by some commentators to be to the story of Midas and the river Pactolus. We should have great doubts respecting the accuracy of this remark. The phrase in question would rather seem to be one of a mere proverbial character.

10—13. 10. Vel quis naturam, &c. The poet here amuses himself with the philosophic pretensions of Icicius, and involves him in a ludicrous and awkward dilemma. The train of ideas is as follows: What art thou a philosopher, and dost thou complain of not being richer? Suppose that wealth were to come suddenly into thy possession, what wouldst thou gain from such a state of things? evidently nothing. For thy present mode of life is either the result of thy natural feelings, or of thy philosophy: Is it of the former? Gold cannot change thy nature. Is it of the latter? Thy philosophy teaches thee that virtue alone contributes to true happiness. The whole argument is keenly ironical.—12. Miaramur, si Democriti, &c. The train of ideas is as follows: We wonder at the mental abstraction of Democritus, who was so wrapped up in his philosophical studies as to neglect entirely the care of his domestic concerns, and allow the neighbouring flock to feed upon his fields and cultivated grounds; but how much more ought we to wonder at thee, Icicius, who canst attend at the same time to thy pecuniary affairs and the investigations of philosophy, and not, like Democritus, sacrifice the
tomer to the latter. Ironical!—Democrit. Democritus was a native of Abdera in Thrace, and the successor of Leucippus in the Eleatic school. He was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras. The story here told of him deserves little credit, as well as the other, which states that he gave up his patrimony to his country. He is commonly known as the laughing philosopher.—13. Dum peregre est animus sine corpore velox. Horace in this follows the Platonic notion, that the soul, when employed in contemplation, was in a manner detached from the body, that it might the more easily mount above earthly things, and approach nearer the objects it desired to contemplate.


20—24. 20. Empedocles, an Stertinium deliret acumen. "Whether Empedocles, or the acuteness of Stertinus be in the wrong." Empedocles was a native of Agrigentum, in Sicily, and flourished about 444 B.C. His system of physics, which was substantially that of the Pythagorean school, to which he belonged, is here opposed to that maintained by Stertinus, the stoic.—21. Verum seu piscis, &c. An ironical allusion to the doctrines of Pythagoras, respecting the metempsychosis, according to which the souls of men passed not only into animals, but also into plants, &c. Hence to feed on these becomes actual murder.—22. Uter Pompeio Grospho. "Give a kind reception to my friend Pompeius Grosphus." The individual here meant is the same to whom the poet addresses the sixteenth ode of the second book, according to the opinion of some commen. tators. (Compare Introductory Remarks, Ode 2. 7.)—Uter defer. "Readily grant it."—24. Viis amicorum est annone, &c. "Tis a good harvest for procuring friends when worthy men want anything." The expression here employed is one of peculiar felicity, and the meaning of the poet is this: If a good man, like Grosphus, shall be aided by thee in any thing of which he is in want, thou wilt be able to make him thy friend by a very trifling expenditure of thy resources, for he will only ask what is moderate and reasonable.

25—27. 25. Romana res. "The Roman affairs." The poet here proceeds to communicate four pieces of intelligence to Lucius: 1st. The reduction of the Cantabri by Agrippa. 2d. The pacification of Armenia by Tiberius. 3. The acknowledgment of the Roman power by the Parthians. 4th. The abundant harvests of the year.—26. Cantabrum Agrippae Consult note on Ode 3. 8. 22.—Claudii virtute Nerontis Armeniam occidit. Horace, it will be perceived, does not here follow that account which makes Artaxias, the Armenian king, to have fallen by the treachery of his relations, but enumerates his death among the exploits of Tiberius. This, of course, is done to flatter the young prince, and is in accordance with the popular belief of the day.—27. Jus imperiosissime
Phraates Caesaris accepti, &c. "Phraates, on bended knee, has acknowledged the supremacy of Caesar." *Ius imperiumque,* as here employed, includes the idea of both civil and military power, i. e. full and unlimited authority. The allusion is to the event already mentioned in the note on Ode 1. 26. 3. when Phraates, through dread of the Roman power, surrendered the Roman standards and captives.

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EPISTLE 13. The poet, having entrusted Vinius with several rolls of his writings (*volumina*) that were to be delivered to Augustus, amuses himself with giving him directions about the mode of carrying them, and the form to be observed in presenting them to the emperor.

1—7. 1. *Ut profectuscentem ducerit.* &c. "Vinius, thou wilt present these sealed rolls to Augustus, in the way that I repeatedly and long taught thee when setting out," i. e. in handing these rolls to the emperor, remember the many and long instructions which I gave thee at thy departure.—2. *Signata volumina.* Horace is supposed by the commentators to have sent on this occasion not only the epistle to Augustus (the first of the second book), but also the last odes and epistles he had written. He calls these pieces *volumina,* because they were separately rolled up, and they are sealed, in order that they may not be exposed to the prying curiosity of the courtiers.—3. *Vest.* Vinius is thought to have been one of our poet's neighbours, and a man evidently of low birth. The family, however, rose into importance under the succeeding emperors, and we find Titus Vinius filling the consulship under Galba.—4. *Si validus, si lustus erit,* &c. "If he shall be in health, if in spirits, if, in fine, he shall ask for them." *Validus* stands opposed to *male validus.* With *poste* we may supply *tradi sibi volumina.*—4. *No studia nostri pecessa,* &c. "Lost, through eagerness to serve me, thou give offence, and industriously bring odium on my productions, by appearing in the character of an over-officious agent."—6. *Uret.* Equivalent to *premit* or *vexabit.*—7. *Quam quo perferre juberas,* &c. "Than roughly throw down thy pannier where thou art directed to carry it, and turn into ridicule thy paternal cognomen of Asella," i. e. thy family name of Asella. Horace puns upon the name of his neighbour, and tells him that he should beware of blundering in the presence of the courtiers, who would most certainly rally him, in such an event, upon his surname of *Asella,* (i. e. a little ass.) The poet prepares us for this Witticism, such as it is, by the use of *citellas* in the commencement of the line, under which term the rolls above-mentioned are figuratively referred to.

10—15. 10. *Lamas.* "Fens." Compare the Vet Gloss. "Lama.* *πολύκολα τίνος.*"—11. *Victor propositi simul ac,* &c. "As soon as thou shalt have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella.*—12. *Sub ala.* "Under thy arm."—14. *Ut vinosa glomus,* &c. "As the tippling Pyrrhia the clew of pilfered yarn." The allusion is to a comedy written by Titinius, in which a slave, named Pyrrhia, who was addicted to drinking, stole a clew or ball of yarn, and carried it away under her arm. As Vinius had, without doubt, been several times present at the representation of this piece, Horace reminds him of that image which we may suppose had produced the strongest impression upon him. As regards the term *glomus* (which we
have adopted after Bentley, instead of the common *gloriosus* it may be remarked, that the neuter form is decidedly preferable to the masculine, and that the meaning also is improved by its being here employed.—15. *Ut cum pilocolo soleas convivus tribulus.* “As a tribe-guest his slippers and cap.” By *convivus tribulus* is meant one of the poorer members of a tribe, and in particular a native of the country, invited to an entertainment given by some richer individual of the same tribe. The guest, in the true country-fashion, proceeds barefoot to the abode of his entertainer, with his slippers and cap under his arm. The former are to be put on when he reaches the entrance, that he may appear with them in a clean state before the master of the house. The cap was to be worn when they returned; for as they sometimes went on such occasions to sup at a considerable distance from home, and returned late, the cap was necessary to defend them from the injuries of the air.

18—19. 18. *Ne numer party,* &c. *It is dangerous, observes Sane-
don, to prejudice the public in favour of a work.* If it has beauties, perhaps the reader would be better pleased to have had the liberty of discovering them himself. If it has not, he cannot be long deceived, and we shall only be rewarded with some of the reproach due to the author. —18. *Niteo porro.* “Do thy best to succeed.” Literally “strive on-
ward,” i.e. to the mark or object thou hast in view.—19. *Cave ne titubeas,
mandateque frangat.* “Take care lest thou stumble, and injure the things entrusted to thy care.” *Mandata* refers either to *carmina* or *volu-
mina* understood, unless we suppose the allusion to be either to the cases in which the rolls were put, or the *umbilici* around which they were folded.

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**Epistle 14.** The poet, in this epistle, gives us the picture of an un-
steady mind. His farm was commonly managed by a master-servant, who was a kind of overseer or steward, and as such had the whole care of it entrusted to him in his master’s absence. The office was at this time filled by one who had formerly been in the lowest station of his slaves at Rome, and, weary of that bondage, had earnestly desired to be sent to his employment in the country. Now, however, that he had obtained his wish, he was disgusted with a life so laborious and solitary, and wanted to be restored to his former condition. The poet, in the mean time, who was detained at Rome by his concern for a friend who mourned the loss of his brother, and had no less impatience to get into the country than his steward to be in town, writes him this epistle to correct his inconstancy, and to make him ashamed of complaining that he was unhappy in a place which afforded so much delight to his master, who thought he never had any real enjoyment as long as he was absent from it.

1—9. 1. *Vilicis silvarum,* &c. “Steward of my woods, and of the little farm that always restores me to myself.” The *vilicis* was usually of servile condition.—2. *Habitatum quinque focis,* &c. “Though occupied by five dwellings, and accustomed to send five honest heads of families to Varia.” The poet merely wishes by the expression *quinque bonos solitum,* &c. to add still more precision to the phrase *habitatum quinque focis* in the second verse. His farm contained on it five families, and the fathers or heads of these families were accustomed, as often as their private affairs or a wish to dispose of their commodities, called them thither, to go to the
neighbouring town of Vania. In this way he strives to remind the individual whom he addresses, that the farm in question, though small in itself, was yet, as far as regarded the living happily upon it, sufficiently extensive.——Spinas animo. A metaphorical allusion to the eradicating of cares and anxieties from the mind.——5. Et melior sit Horatius an res. "And whether Horace or his farm be in the better condition."——6. Lamia: piezas et cura. "My affection and concern for Lamia." The reference is to Q. Ælius Lamia, an intimate friend of the poet's. Compare Ode 1. 26.—Memoratur. "Detain me here," i. e. at Rome.—9. Mens animaque. "Equivalent to lotus meus animus. When the Latin writers use meus animus, they would express all the faculties of the soul. Mens regards the superior and intelligent part; animus, the sensible and inferior, the source of the passions.—9. Et annat spatio obstatia rumpere claustra. "And long to break through the barriers that oppose my way." A figurative allusion to the carceres, or barriers in the circus, (here called claustra,) where the chariots were restrained until the signal given for starting; as well as to the spatio, or course itself. The plural form spatia is more frequently employed than the singular, in order to denote that it was run over several times in one race.

10—30. 10. Viventem. "Him who lives."—In urbe. Supply viven-
tem.—11. Sua nimium est odio sors. "His own lot evidently is an un-
pleasing one." The idea intended to be expressed by the whole line is this: 'Tis a sure sign when we envy another's lot, that we are discon-
tented with our own.—12. Locum immittendum. Referring to the place in
which each one is either stationed at the time, or else passes his days.—
13. Qui se non effugit unquam. Compare Ode, 2. 16. 20. "Patricia quis
exul se quoque fugit?"—14. Mediatinus. "While a mere drudge, at
every one's beck." Mediatinus denotes a slave of the lowest rank, one
who was attached to no particular department of the household, but was
accustomed to perform the lowest offices, and to execute not only any
commands which the master might impose, but even those which the
other slaves belonging to particular stations might see fit to give. Hence
the derivation of the name from mediatus, as indicating one who stands in
the midst exposed to the orders of all.—15. Villicus. Supply factus.—16.
Me constare mihi scis. It is very apparent from the satires, and one in
particular, (2. 7. 28.) that Horace was not always entitled to the praise
which he here bestows upon himself for consistency of character. As
he advanced in years the resolutions of the poet became more fixed and
cook-shop." Uncia is here sometimes rendered "dirty," or "greasy."—23.
Angulus iste. "That little spot of mine." The poet's steward dislikes his
Sabine farm because it is less productive in the grape.—26. Gravis. Al-
luding to the heavy and uncouth movements of rustics in the dance, es-
specially when under the influence of wine.—Et tanem urges. As regards
the peculiar force of urges in this passage, compare Virgil's insequi arae,
terram insectari, &c.—28. Disjunctum. "When loosened from the yoke,"
i. e. when in the stall.—29. Addit opus pigro rivus. "The brook gives
other employment to thee when released from heavier toil." Pigro is
here equivalent to cessanti, or otianti. By the rivus is meant the Digen-
tia.—30. Multa mole. "By many a mound." The banks of the brook
must be dammed up lest it may overflow the pasture-grounds.

31—44. 31. Quid nostrum concentum dividat. "What prevents our
agreeing on these points."—32. Tenues tageae. "Fine garments." Ten-
ues is here equivalent to delicatiores, or minimae crasseae.—Nihilque capiell.
"And locks shining with unguents."—33. Immune. "Without a present." Consult note on Ode 4. 1. 3.—34. Bibulum liquidi, &c. Compare Epist. 1. 18. 91. "Potiores bibuit media de nocte Federni."—36. Ne lasisse pudet, &c. "Nor is it a shame to have been a little wild, but it is a shame not to put an end to such follies," i.e. by calling maturer judgment to our aid.—37. Non istio oblitu quo ocule, &c. "There no one with envious eye takes aught away from my enjoyments." Limitat as here equivalent to deterit. It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon.—38. Venenat. "Seeks to poison them."—39. Moventem. Supply me. —40. Cum servis urbanae diei, &c. "Wouldst thou rather gnaw with my other slaves thy daily allowance?" Diaria was the allowance granted to slaves by the day. This was less in town than in the country, for their allowance was always proportioned to their labour. Hence the term rodere is employed in the text, not only to mark the small quantity, but also the bad kind, of food that was given to slaves in the city.—41. Invocet usum lignorum, &c. "The cunning city-slave, on the other hand, envies thee the use of the fuel, the flocks, and the garden." The term calo is here taken in a general sense.—43. Optat epippeia bos, &c. "The lazy ox wishes for the horse's trappings, the horse wishes to plough." The epippeia were, properly speaking, a kind of covering (vestis strangula) with which the horse was said to be constratus.—44. Quam seii uterque, libens, &c. "My opinion will be, that each of you ply contentedly that business which he best understands."—Uterque. Referring to the villicus and the calo.

**Epistle 15.** Augustus having recovered from a dangerous illness by the use of the cold bath, which his physician Antonius Musa had prescribed, this new remedy came into great vogue, and the warm baths, which had hitherto been principally resorted to, began to lose their credit. Antonius Musa, who was strongly attached to the system of treatment that had saved the life of his imperial patient, advised Horace among others to make trial of it. The poet therefore writes to his friend Numonius Vaia, who had been using for some time the baths of Velia, and Salernum, in order to obtain information respecting the climate of these places, the manners of the inhabitants, &c.

1—3. 1. Quae sit hyems Veliae, &c. In the natural order of construction, we ought to begin with the 26th verse, "Scribere te nobis, &c. The confusion produced by the double parenthesis is far from imparting any beauty to the epistle.—Velia. Velia was a city of Lucania, situated about three miles from the left bank of the river Heles or Eles, which is said to have given name to the place.—Salerni. Salernum was a city of Campania, on the Sinus Paestanus. It is said to have been built by the Romans as a check upon the Picentini. It was not therefore situated, like the modern town of Salerno, close to the sea, but on the height above, where considerable remains have been observed.—2. Quorum dominum regio. "With what kind of inhabitants the country is peopled."—Nam mihi Baiae, &c. Understand censet. "For Antonius Musa thinks, that Baiae is of no service to me," i.e. that I can derive no benefit from the warm baths at Baiae.—3. Musa Antonius. As regards the celebrated cure performed by this physician on Augustus, which proved the foundation of his fame, compare the account of the scholiast. He recommended the cold bath to Horace also for the weakness
In his eyes.—Et tamen illis me facit inuisum, &c. “And yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter,” i. e. and yet makes the people of that place highly incensed against me, when they see me about to use the cold bath in midwinter. Periur, as here employed, does not suppose that the poet had already used the cold bath, but that he was on the point of doing so. It is equivalent therefore to sum in eo sum ut periur. The supposed anger of the people of Baiae arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5-9. 5. Myrteta. Referring to the myrtle-groves of Baiae.—6. Casament morbum. This morbus crescent (“lingering disease”) is caused, observes Senecan, by a phlegmatic humour, which, obstructing the nerves, produces a languid heaviness, and sometimes deprives the part affected of all sensation and action, as in palsies and apoplexies.—6. Eldere. “To drive away.” Literally, “to dash out.” The term strikingly depicts the rapidity of the cure.—7. Sulphura. “Their sulphur-baths.” The allusion is to the vapour-baths of Baiae—Invidius agris. “Bearing no good will to those invalids.”—8. Qui caput et stomachum, &c. The allusion here would seem to be to a species of shower-baths.—9. Clusinias. Clusium was a city of Etruria, nearly on a line with Perusia, and to the west of it. It is now Chiusi.—Gabiosque. Consult note on Epist. 1. 11. 7.—Frigida. Cold because mountainous.

10-25. 10. Mutandus locus est, &c. The idea intended to be conveyed is this: I must obey my physician, I must change my baths, and go no more to Baiae. The poet now humorously supposes himself on the point of setting out. If perchance, observes he, my horse shall refuse to turn away from the road leading to Cumæ or to Baiae, and to leave his usual stages, I, his rider, will chide him for his obstinacy, angrily pulling in the left-hand rein: but horses hear not words, their ear is in the bit.—Deteriora nota prateragensis. An anastrophe, for agendus prater decersoria nota.—11. Cumæa. Cumæa was an ancient city of Campania, placed on a rocky hill washed by the sea, and situate some distance below the mouth of the Vulturnus.—12. Lava stomachous habens. At the entrance into Campania the road divides: the right leads to Cumæa and Baiae; the left to Capua, Salernum, and Velia. The horse is going to his usual stage at Baiae, but Horace turns him to the left, to the Lucanian road. Compare Torrenius, ad loc.—13. Equus. Referring to himself.—14. Major utrum populum, &c. To be referred back to the second line of the epistle, so as to stand in connection with it, as a continuation of the poet’s enquiries.—15. Jugis aqua. Our poet was obliged to drink more water than wine for fear of inflaming his eyes, and he was therefore more curious about it.—Nam vina nihil moror illius ora. “For I stop not to enquire about the wines of that region,” i. e. I need not make enquiries about the wines of that part of the country; I know them to be excellent.—17. Quiquis. A general reference to plain and homely fare, but particularly to wine.—18. More. Alluding to the lower or Tuscan sea.—Generosum et teneo requiro. “I want generous and mellow wine.”—21. Iunenum. “Made young again by its influence.”—22. Tractus uter. “Which tract of country.” Alluding to the respective territories of Velia and Salernum.—23. Ecinamos. Consult note on Epode 5. 27.—24. Phæasque. “And a true Phæacian,” i. e. as sleek as one of the subjects of Alcinous. Consult note on Epist. 1. 2. 25.—25. Scribere te nobis, &c. Compare note on verse 1.

26-31. 26 Manius. This individual has already made his appear-
anoe before us in Sat. 1. 1. 101, and 1. 3. 2. Our poet assures us, that he knew how to reconcile himself equally to a frugal or a sumptuous table; and, to justify his conduct, he cites, with a bitter spirit of satire, the example of Mænius, with whose character he finishes the epistle.—

Rebus maternis atque paternis. "His maternal and paternal estates," i. e. the whole of his patrimony.—27. Urbano. "A merry fellow."—

28. Scura vagus, non qui certum, &c. "A wandering buffoon, who had no fixed eating-place; who, when in want of a dinner, could not tell a citizen from an enemy." As regards the expression scura vagus, it may be remarked, that there were two kinds of buffoons: some who kept entirely to one master; and others who changed about from one to another, according as they met with the best entertainment.—

Presepe. A happy term, marking out Mænius as a species of glutinous animal, and serving to introduce the rest of the description.—30. Qualibet in quemvis opprobria fingere sævus. "Merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food.—

Pernicies et tempestas barbarorumque macelli. "The very destruction, hurricane, and gulf of the market." Horace calls Mænius the ruin and destruction of the market, in the same sense as Parmeno, in Terence, (Eunuch. 1. 1. 34.) styles Thais, "Fundi nostri calamitas," i. e. "the storm that ravages our farm."—

31. Barathrum. Consult note on Sat. 2. 3. 186. —

Quaequid quaesierat. "Whatever he had been able to obtain."

33—45. 33. Nequitiae fautoribus et timidis. "From the favourers of his scurrility, or from those who dreaded it." Two sources of support for the scura are here alluded to, those who directly favoured and encouraged his abuse of others, and those, who, through the dread of suffering from it, purchased an escape by entertainments, &c.—

34. Patinas canebat omari, &c. "Would devour for supper whole dishes of tripe, and wretched lamb." With agminae supply carnis.—

36. Scilicet ut ventres, &c. "Forsooth, in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron," i. e. protesting loudly all the while, to be sure, that the bellies of gluttons ought to be branded with a red-hot iron, just as if he had been another Bestius. The individual here alluded to under the name of Bestius appears to have been a close, avaricious man, and a sworn foe, of course, to the luxurious and glutinous spendthrifts of the day.—

38. Ubi omne veriterat in fumum et cinerem. A figurative mode of expression to denote the entire wasting and consuming of a thing.—

Si qui comedunt bona. "If some persons eat up their estates."—

39. Nulius pulchrius ampla. "Nothing fairer than a large sow's pannick." This was esteemed a great dainty among the Romans.—

42. Namirum hic ego sum: &c. "Just such an one am I; for, when I have nothing better, I commend my quiet and frugal repast; resolve enough amid humble fare." The poet now refers to himself. Quum res deflectunt may be more literally rendered, "when better means fail." Hic is by an elegant usage equivalent to tuis.—

44. Verum ubi quid melius contingit et uneius. "When, however, any thing better and more delicate offers," or, more literally, "falls to my lot."—

45. Quorum conspicius nitidis, &c. "Whose money is seen well and safely laid out, in villas conspicuous for their elegance and beauty." Fundae is here equivalent to bene et tuto e loco; and nitidis, to pulchritudine et nitore conspicuis.
EPITHELE 16. Quinctius Hirpinus is thought to have written to Horace, reproaching him with his long stay in the country, and desiring a description of that little retirement where the poet professed to find so much happiness, and which he was so unwilling to exchange for the society of the capital. Horace yields to his request, and, after a short account of his retreat, and the manner in which he enjoyed himself there, falls into a digression concerning virtue; where, after rejecting several false accounts and definitions, he endeavours to teach its true nature and properties. As this discussion is of a serious character, the poet seeks to enliven it by adopting the dialogue form.

1—8. 1. Quiincti. The individual here addressed is generally supposed to be the same with the one to whom the eleventh ode of the second book is inscribed. Both, however, maintain, that the person meant is T. Quinctius Crispinus, who was consul A. U. C. 745, and one of those driven into exile in the affair of Julia, the daughter of Augustus.—2. Auro. “By its harvests.” Or, more literally, “by tillage.”—3. An amicta vitibus ulmo. “Or with what the vine-clad elm bestows,” i. e. with wine. An elegant allusion to the Roman practice of training the vine along the trunk and branches of the elm.—4. Loquaciter. “In loquacious strain,” i. e. at large. Compare the Greek λαλητι. The description, after all, is only ten lines; but the poet perhaps felt, that some indirect apology was required for again turning to his favourite theme, although he intended to be brief in what he said.—Continui montes, &c. “A continued range of mountains, except where they are parted by a shady vale,” i. e. Imagine to thyself a continued chain of mountains, divided only by a shady vale. For the grammatical construction, we may supply hic sunt with montes, though the translation is far nearer if no verb be expressed. The poet is pointing, as it were, to the surrounding scenery, and his friend is supposed to be stationed by his side.—Sed ut veniens dextrum latus, &c. “So situated, however, that the approaching sun views its right side, and warms its left when departing in his rapid car.”—8. Temperiem. Understand aeri. Si rubicunda benigni cornu, &c. “If the very briers produce in abundance the ruddy cornels and sloes.”

10—17. 10. Multa fruge. “With plenty of acorns.”—Pecus. Equivalent here to sues.—11. Dicas adductum proprius frondere Tarentum. “Thou wilt say that Tarentum blooms here, brought nearer to Rome,” i. e. that the delicious shades of Tarentum have changed their situation and drawn nearer to Rome.—12. Fons citam rivo dare nomen idoneus. “A fountain, too, fit to give name to a stream,” i. e. large enough to form, and give name to, a stream. The stream here meant is the Digenia, now Licenza; the other name for the fountain is the Fons Bondustica, now probably Fonte Bello. Compare Ode 3. 13.—Idoneus dare. A Grecism for idoneus qui det.—14. Utilis. In the sense of salvus.—16. Incolumum tibi me praebant. “Preserve me in health and safety for thee amid September hours,” i. e. during the sickly season of September.—17. Tu recte vivis, si curas esse quod auditis. “Thou leadest a happy life, if it is thy care to be what thou art reputed.” Audis is here equivalent to dicere. Horace, observes Francis, is here very careless of the connection. After having described his farm, he would insinuate to Quinctius, that the tranquil and innocent pleasures he found there were infinitely preferable to the dangerous and tumultuous pursuits of ambition. He would inform him, that happiness, founded upon the opinion of others, is weak and uncertain; that the praises which we receive
from a mistaken applause, are really paid to virtue, not to us; and that, while we are outwardly honoured, esteemed, and applauded, we are inwardly contemnible and miserable. Such was probably the situation of Quinctius, who disguised, under a seeming severity of manners, the most irregular indulgences of ambition and sensuality. Some years afterwards he broke through all restraint, and his incontinence plunged him into the last distresses.

18—24. 18. Omnis Roma. Equivalent to nos omnes Romani.—19. Sed vereor, ne cui de te plus, &c. "But I am under great apprehensions, lest thou mayest give more credit concerning thyself to any other than thyself, or lest thou mayest imagine that one may be happy who is other than wise and good," i.e. I am afraid lest, in a thing that so intimately concerns thee as thy own happiness, thou mayest trust more to the testimony of others than to the suggestions of thine own mind, and mayest fancy that happiness can subsist without wisdom and virtue. As regards the construction of the sentence, it may be remarked, that the ablative sapiens and bonus follow alium, because this last implies a comparison. —21. Ntu, si te populus, &c. The continuation of ideas is as follows: I am afraid also lest, though all pronounce thee well and in perfect health, thou mayest in reality be the prey of disease, and resemble him who conceals the lurking fever, at the hour for eating, lest food be denied him, until his malady too plainly shows itself by the trembling of his hands while busied with the contents of the dish. The degree of intimacy that subsisted between Horace and Quinctius may easily be inferred from the present passage and the lines which immediately precede it; for who but a very intimate friend would hold such language to another?—23. Manibus uinctis. The Romans did not use knives and forks in eating, but employed their fingers.—24. Pudor matutus. "The false shame."

25—30. 25. Tibi pugnata. "Fought by thee."—26. Dicat. Equivalent here to cum ait.—Vacuas. "Open to his strains."—27. Tene magis saltem populus velit, &c. The careless manner of introducing the praises and name of Augustus, is not the least beautiful part of this passage. That his glories are inseparable from those of the state, and that his happiness consists in loving and being beloved by his people, are the highest praises which can possibly be given to a great and good prince.—28. Servet in ambitu. The wish expressed in the text is this, that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment.—30. Quum patris sapiens eruditusque vocari, &c. "When thou sufferest thyself to be styled a wise and virtuous man, tell me, I entreat, dost thou answer to these appellations in thy own name?" i.e. dost thou answer to this character as thy own? The connection in the train of ideas is as follows: No private man, that has the least glimpse of reason, can take for his own the praises that belong only to a great prince famed for his victories and success. And yet wherein is it less ridiculous to imagine ourselves wise and virtuous, without any real perception of these qualities within ourselves, only because the people ignorantly ascribe them to us?

31—44. 31. Nempe vir bonus et prudent, &c. "To be sure; I love to be called a good and wise man as well as thou." The poet here supposes his friend Quinctius to reply to his question. Every one would willingly pass for a good and wise man, but the folly of it is placed in a strong light by bringing in the word dicit.—33. Qui dedit hoc hodie, cres si voleat.
This is the answer which Horace makes to Quinctius. Were the populace steady in their approbation, there would be less reason to find fault with those who are at so much pains to acquire it; because it would procure them the same advantages, at least with regard to the populace, as real virtue. But as there is nothing more changeable, it is mere madness to build our hopes on a foundation so chimerical and uncertain.—36. Idem si clamet furem, &c. The construction is, si idem clamet me esse furem, &c.—39. Falsus honor. "Undeserved honour."—Mendra ta in fiuma. "Lying calumny."—40. Mendo sua sunt medicandum. "The vicious man, and him that stands in need of a cure."—41. Servat. "Observes." We are here supposed to have Quinctius’s definition of a vir bonus.—42. Secentur. "Are decided." Compare Sat. 1. 10. 15.—43. Quo res sponsore, et quo causae teste tenentur. "By whose surety property is retained, and by whose testimony causes are won."—44. Sed videt humo omnis domus, &c. "Yet all his family and neighbours see this man to be polluted within, though imposing to the view with a fair exterior." Vanity, observes Sanadon, point of honour, sense of decency, or some other motive of interest, disguise mankind when they appear abroad; but at home they throw off the mask, and show their natural face. A magistrate appears in public with dignity, circumspection and integrity. A courtier puts on an air of gaiety, politeness and complaisance; but let them enter into themselves and all is changed. A man may be a very bad man with all the good qualities given him by our poet’s definition, as that slave may be a bad one who is neither a thief, murderer, nor fugitive.

48—61. 48. Non pasces in curre corvos. The capital punishment of slaves was crucifixion. The connection in the train of ideas, which has already been hinted at, is as follows: The man who aims only at obeying the laws, is no more than exempt from the penalties annexed to them; as a slave, who is no fugitive nor thief, escapes punishment. But neither the one nor the other can on that account claim the character of virtue, because they may act only from a vicious motive, and, notwithstanding their strict adherence to the law, be still ready to break it when they can do so, with impunity.—49. Renuit negotiisque Sabelli. Horace here styles himself Sabellus, i.e. "the Sabine farmer," in imitation of the plain and simple mode of speaking prevalent among the inhabitants of the country.—51. Mitius. The poet alludes to a species of fish, living on prey, and sometimes, for the sake of obtaining food, darting up from the water like the flying-fish when pursued by its foe.—56. Domum est, non fascinus ubi pacto lenius isto. "My loss, it is true, is in this case less, but not thy villany." The poet here touches, as it would appear, upon the doctrine of the Stoics, respecting the essential nature of crime.—57. Vir bonus omnia forum, &c. Horace here introduces another vice, common to those who falsely affect a character of virtue; they want also to deceive the world by putting on an exterior of devotion. They go to the temple, offer sacrifices, and pray so as to be heard by all. When they have prayed to gain the good opinion of the public, they mutter their secret wishes for the success of their villanies and hypocrisy. It is not the poet’s design to censure either private or public prayer, but the abuse of it, and the vir bonus, here introduced to our notice, is, like the one that has preceded him, merely entitled to this appellation in the opinion of the vulgar, who are governed entirely by external circumstances.—59. Jane pater. To Janus not only the opening of the year was consecrated, but also that of the day, and he was of course invoked to aid the various undertakings in which men engaged.—60. Pulchra Laverna. Laverna, in the strange mythology of the Ro-
mans, was the goddess of fraudulent men and of thieves.—61. Da justa sanctoque videt. A Graecism.

63—72. 63. Qui meiur servo, &c. In this latter part of his epistle the poet shows, that there is no servitude equal to that which our passions impose upon us. Men of a covetous temper stoop to the meanest arts of acquiring wealth. Horace justly compares them to that sordid class of beings, who descended so low as to stoop to take up a piece of false money, nailed to the ground by children on purpose to deceive those who passed by.—67. Perdidit arma, locum virtutis decenti, &c. "The man who is perpetually busy, and immersed, in the increasing of his wealth, has thrown away his arms, has abandoned the post of virtue." By arma are here meant the precepts of virtue and wisdom. The poet draws a noble and beautiful idea of life. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms and abandoned the post it was his duty to preserve.—69. Captivum. "This captive." The avaricious and sordid man is here ironically styled a captive, because a complete slave to his covetous feelings. Captives might either be put to death or sold, and the poet humourously recommends the latter course, or else that he be retained and made useful in some way.—70. Sine pastas durus, arciue. "Let him lead the hard life of a shepherd or a ploughman."—72. Annona pro sit. "Let him contribute to the cheapness of grain," i.e. by his labour.—Penusque "And other provisions."

73—79. 73. Vir bonus et sapiens, &c. After rejecting the several false notions of virtue which have just passed in review, the poet now lays down the position, that the truly good and wise man is he whom the loss of fortune, liberty and life cannot intimidate. With unexpected spirit and address he brings a god upon the stage, in the character of this good man, instead of giving a formal definition. The whole passage is imitated from the Bacchus of Euripides, (484. seqq.) where Pentheus, king of Thebes, threatens Bacchus with rough usage and with chains.—Pentheus, rector Thebarum, &c. Bacchus speaks.—75. Nempe pecus, rem, lectos, &c. "My cattle, I suppose, my lands, my furniture, my money; thou mayest take them."—78. Ipsa deus simulatique volat, &c. "A god will come in person to deliver me, as soon as I shall desire it."—Opinor, hoc sentit : &c. "In my opinion, he means this: I will die. Death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace, therefore, in his imitation of the Greek poet, abandons the idea just alluded to, and explains the words conformably to his own design, of showing that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.—79. Mors ultima linea rerum est. A figurative allusion to chariot races. Linea was a white rope drawn across the circus, and serving to mark both the beginning and the end of the race.

Epistle 17. Horace, in this epistle, gives his young friend some instructions for his conduct at court, that he may not only support his own character there, but proceed with happiness in that dangerous and slippery road. He shows, that an active life, the life of a man who attempts to gain and preserve the favours of the great by honourable means, is far
more reputable than an idle life without emulation and ambition. He then assures him that nothing can more probably ruin him at court, than a mean and sordid design of amusing money by asking favours.

1—5. 1. Scriba. As this and the next epistle are written upon the same subject, the抄ists would seem to have joined them together. Baxter and Gesner incline to the opinion that they were both written to the same person. We do not find, however, as Gesner himself acknowledges, that the house of Lollion ever took the cognomen of Scriba, which appears in the Junian and Cassian families only. It is probable, that the individual here meant was the son of that Scriba whose valour is so highly spoken of by Caesar, (B. C. 3. 53.) —Per te. Equivalent to tua specius prudentia. —Ets ets, quo tandem pacto deceat majoribus uti. "And knowest well how to conduct thyself towards thy superiors," i.e. and art no way at a loss as to the manner of living with the great.—3. Diace, decem dus adhuc quae cesset amicitia. "Yet hear what are the sentiments of thy old friend upon the subject, who himself still requires to be taught."
—Ut si excus iter monstrare velit. "As if a blind guide should wish to show thee the way." The poet, here, in allusion to the decem dus adhuc, which has gone before, styles himself excus, a blind guide.—5. Quod curas proprium fecisse. "Which thou mayest deem it worth thy while to make thine own." Proprium fecisse is here equivalent to in usum tuum convertisse.

6—11. 6. Primam somnus in koram. "Sleep until the first hour," i.e. until seven o'clock.—8. Cauponsa. "The noise of the tavern."—Ferentina. A city of Etruria, south-east of the Lacus Vulsiniensis. It was almost deserted in the days of Augustus.—10. Nec vivit male qui natus moriensque fessit. "Nor has he lived ill, who, at his birth and death, has escaped the observation of the world," i.e. nor has he made an ill choice of existence who has passed all his days in the bosom of obscurity.—11. Si prodesse tuis pauloque benignius, &c. "If, however, thou shalt feel disposed to be of service to thy friends, and to treat thyself with a little more indulgence than ordinary, thou wilt go a poor man to the rich," i.e. if thou shalt want to be useful to thy friends, and indulge thyself more freely in the pleasures of life, then make thy court to the great. Sceus, when the reference is to drinking, is opposed to usitus, but, in the case of eating, to usitus. The term usiti therefore is used in speaking of those who fare sumptuously, while by stci are meant such as are confined, from scanty resources, to a spare and frugal diet.

13—22. 13. Si pranderet oves patrinent, &c. "If he could dine contentedly on herbs, Aristippus would not feel inclined to seek the society of kings." Horace, after laying it down as a maxim that every one ought to live according to his taste and liking, suddenly introduces Diogenes, the well-known founder of the Cynic sect, opposing this decision, and condemning every species of indulgence.—14. Si sciet regibus uti, &c. The reply of Aristippus.—15. Quis me notat. "He who censures my conduct." Alluding to Diogenes.—18. Mardem Cynicum sic eludebat. "He thus baffled the snarling Cynic," i.e. He thus avoided the Cynic's tooth.—19. Scurreregoips mihi, populo tu. "I play the buffoon for my own advantage, thou to please the populace." Aristippus, observes Sanon, does not in fact acknowledge he was a buffoon, but rather makes use of the term to insult Diogenes, and dexterously puts other words of more civil import in the place of it, when he again speaks of himself. (Officiim facio.) My buffoonery, says he, if it deserve the
name, procures me profit and honour; thine leaves thee in meanness, indigence, filth, and contempt. My dependance is on kings, to whom we are born in subjection: thou art a slave to the people, whom a wise man should despise. —Hoc. "This line of conduct that I pursue."

21. Officio fació. "I do not my duty." Aristippus, remarks Dacier, pays his court to Dionysius without making any request. Diogenes, on the other hand, asks even the vilest of things (vilia rerum) from the vilest of people. He would excuse himself by saying, that he asks, only because what he asks is of little value; but if the person who receives an obligation is inferior at that time to the person who bestows it, he is inferior in proportion to the meanness of the favour he receives. —22. Quamvis femi te nullius ego dem. "Though thou pretendst to be in want of nothing."

23—25. 23. Omnis Aristippum decuit color, &c. "Every complexion, and situation, and circumstance of life suited Aristippus." Aristippus possessed a versatility of disposition, and politeness of manners, which, while they enabled him to accommodate himself to every situation, eminently qualified him for the easy gaiety of a court. Perfectly free from the reserve and haughtiness of the preceptorial chair, he ridiculed the singularities which were affected by other philosophers, particularly the stately gravity of Plato, and the rigid abstinence of Diogenes. —24. Tentament majora, fere praeantibus a quum. "Aspiring to greater things, yet in his general conduct equal to the present," i. e. losing no opportunity to better his fortune, but still easy in his present situation. —25. Contra, quem duplici panno, &c. "On the other hand, I shall be much surprised, if an opposite mode of life should prove becoming to him, whom obstinacy clothes with a thick, coarse mantle." Literally, "with a double piece of cloth." i. e. with a mantle as thick as two; a coarse, heavy gown, in opposition to the purpureus amicitus mentioned immediately after. The allusion is here to Diogenes.


28. Celeberrima per loca. "Through the most frequented places." —29. Personamque feret non inconcinnum virumque. "And will support either character without the least admixture of awkwardness," i. e. will acquit himself equally well, whether he appears in a fine or a coarse garment, in a costly or a mean one. —30. Alter Miletus textum, &c. "The other will shun a cloak wrought at Miletus, as something more dreadful than a rabid dog or a snake." Miletus, an Ionian city, on the western coast of Asia Minor, was famed for the excellence of its woollen manufactures. —31. Morietur frigore, si non rectelis pantum. "He will die with cold, if one does not restore him his coarse cloak," i. e. he will rather perish with cold, than appear in any other but his coarse cloak. Compare the story related by the scholiast: "Aput Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes viri esset erogatorem, ipsiusque pallium induesit, utique purpureum reliquisse, quod Diogenes cum inductu notissit, quum repetit: sic Aristippus incerti- pult Cynicum, fama servientem, qui algere mallet quam conspicui in veste purpurea." —32. Refer, et sine vivat ineptus. "Restore it, and let the fool live."

33—36. 33. Res gerere et captus ostendere civibus hostes, &c. "To perform exploits, and to show the citizens their foes led captive, reaches the throne of Jove and aspires to celestial honours," i. e. is mounting up to the throne of Jupiter, and treading the paths of immortality. "The
expression capito estendere civibus hostes alludes to the solemnity of a Roman triumph. Horace continues his argument, to prove that an active life, the life of a man who aims at acquiring the favour of the great, is preferable to the indolent life of those who renounce all commerce with the world, and are actuated by no ambition. His reasoning is this: Princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown: in like manner, they whose merit recommends them to the favour of these true images of the deity, are by this raised above the rest of their species. The poet here both makes his court to Augustus, and defends the part he had himself chosen; for, in the first satire of the second book, he tells us, that envy itself must own he had lived in reputation with the great.—35. Principibus viris. "The Great." Principibus is here used in a more extensive signification than ordinary, and indicates the great, the powerful, the noble, &c.—36. Non cuius homini contingit adire Corinthum. A proverbial form of expression, and said of things that are arduous and perilous, and which it is not the fortune of every one to surmount. Horace, by using this adage, intends to show, that all people have not talents proper for succeeding in a court, while he seeks at the same time to raise the glory of those, who have courage to attempt and address to conquer the difficulties there.

37—40. 37. Sedis qui simus, &c. The idea intended to be conveyed is this: The man that doubts of success, sits still, and so far is well. Be it so. What then? He who has carried his point, has he not acted with the spirit of a man? Now, the things that we seek after are to be obtained by the exercise of moral courage and resolution, or not at all. This man dreads the burthen, as too great either for his strength or courage. Another attempts it, and happily succeeds, &c. In this way Horace seeks to impress upon Scaeva the importance of zealous and untiring effort in conciliating the favour of the great.—42. Aut decus et pretium recte petit experientia vir. "Or he who makes the attempt deservedly claims the honour and the reward." If there be difficulty or danger, he certainly deserves the highest praise, who tries to succeed: and if virtue be anything more than a mere idle name, he may with justice claim a reward proportional to his merit.—43. Corum regis suo, &c. "They, who say nothing about narrow means in the presence of their patron, will receive more than the importunate."—44. Distat, sumamne pudenter, as rapias. "There is a difference, whether one take with modesty what is offered, or eagerly snatch at it."—45. Alqui rerum caput hoc erat, hic fons. "For this is the capital point, this is the source of all." The imperfect, as here employed, does not accord with the usage of our own language, and must therefore be rendered by the present. In the original, however, it gives a very pleasing air to the clause, as marking a continuance of action in the two particular cases to which he refers. The poet intends to convey the following idea: The man who wishes to obtain a favour at the hands of the great and powerful, should, above all things, display a modest deportment, and one far removed from importunate solicitation.—46. Indolata mihi soror est, &c. "The man who tells his patron 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, 'Give me food.' "—48. Succinit alter, Et mihi dividuo, &c. "Another responds, 'A quarter shall be cut out for me too from the divided gift.' " An imitation of the cry of mendicants in asking charity. Quadrum is properly a piece of bread or cake cut in the form of a quarter.—40. Sed tacitus pasti si posset corpus, &c.
The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52—55. *Surrentum.* A city of Campania, on the Sinus Crater, or bay of Naples, and not far from the Promontorium Minervae, now Sorrento.—*Brandisium comes aut Surrentum ducius amoenum,* &c. "He, who, when taken as a companion by his patron, either to Brandisium or the delightful Surrentum, complains," &c.—55. *Nee semel irritus,* &c. "Nor will he who has once been imposed upon," &c.—59. *Fracto cruce planum.* "A vagabond with his leg actually broken." *Planus* is of Greek origin (πλανός). Decimus Laberius first Latinised, and Aulus Gallius blames the boldness of it. But Cicero and Horace refute the censure of the Grammarian.—60. *Osiris.* Osiris, the Egyptian deity, was principally worshipped at Rome by the lower orders; and hence the wandering beggar here swears by his name.—62. *Quaeque peregrinum.* An allusion to the common answer given in such cases. *Tolat te qui non sorit,* which passed into a proverb.—*Raucs.* "Hoarse with bawling."

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EPISTLE 18. As in the preceding epistle the poet has given advice to *Sceva,* on the line of conduct to be pursued in his intercourse with the Great, so here he lays down precepts to the same effect, for the guidance of *Lollius.* The individual to whom this epistle is addressed, appears, as Wetsel correctly supposes, to be the same person with the one to whom the second epistle of the present book is inscribed.

1—14. 1. *Liberrime Lollis.* "Frankest Lollius?" — 2. *Severantis speciem prebere,* &c. "To display the character of a sordid flatterer, when thou hast professed thyself a friend." As regards the peculiar force of *severantis,* in this passage, compare the explanation of the scholiast; "Severantis; turpiter adulantis." — 3. *Ut matrona meretrici dispar erit alius discolor,* &c. "As a matron will differ from a courtesan both in sentiment and in appearance, so will a friend be unlike a faithless flatterer." The particle *ita* is to be supplied in the latter clause of the sentence.—

5. *Hate vitio.* Alluding to base and sordid flattery.—6. *Averterat agrestis et inconcia gravisque.* "A clownish and unmannerly and offensive rudeness."—7. *Tona cutis.* "By being shorn to the skin." Compare *Epist. 1.* 7. 50.—8. *Libertas mera.* "Mere frankness."—9. *Virtus est medium viatorum,* &c. "Virtue holds a middle place between these opposite vices, and is equally removed from each."—10. *Alter in obsequium plus aequo pronus,* &c. "The one too prone to obsequious fawning, and a buffoon of the lowest couch," i.e. carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. "The expression int
derisor lector has been much misunderstood. In order to comprehend its true meaning, we must bear in mind that the buffoons or jesters at a Roman entertainment, were placed on the lowest couch along with the enter-tainer, (consult note on Sat. 2. 8. 40.) and hence derisor ini lector does not by any means imply, as some suppose, a raillery of those who recline on the lowest couch, but is merely intended as a general designation for the buffoon or jester of the party. Horace advances a general proposition, and, to make flatterers appear the more odious, he says very judiciously, that, in pushing their complaisance too far, they degenerate into mere buffoons.—11. Sic nutum dictis horret. "Is so carefully attentive to every nod of his patron."—14. Reddere. Equivalent to recitare. As regards the term Dictata, consult note on Sat. 1. 10. 75.—Minium. "A mime-player." Consult note on Sat. 1. 10. 6.

15—20. 15. Alter rixatur de lana sepe caprina. "The other often wrangles about things of no consequence whatever." Alter here refers to the man of rude and blunt manners. The expression de lana caprina rixari is a proverbial one, and is well explained by the scholiast: "De lana caprina: proverbium, h. e. de re vili et pene nulla; de nihil, quia capra nulla est lana, sed pili."—46. Propugnat nugis armatus. "Armed with trifles, stands forth a ready champion," i. e. armed with mere trifles and nonsense, he combats every thing that is advanced.—Scilicet. "For example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned.—17. Es cere quod placet ut non acrier claretum. "And that I should not boldly speak aloud what are my real sentiments."—18. Preitium atas altere sordet. "Another life is worthless, when purchased at such a price," i. e. I would reject with scorn another life upon such base conditions.—19. Ambiguit quid enim? "And pray what mighty matter is in dispute? Why, whether Castor or Dolichos knows more of his profession," i.e. whether Castor or Dolichos be the more expert gladiator. Compare the scholiast: "Castor et Dolichos erant ilius temporis nobiles gladiatores."—20. Minucia via. Compare the scholiast: "Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.

21—26. 21. Quem damnosa Venus, quem praecps ailes nudat. "The man whom ruinous licentiousness, whom the dice, fraught with rapid destruction, strips of what he has." The poet now enters upon an enumeration of those vices, from which he who seeks the favour of the great and powerful should be free.—24. Paspertatis pudor et fuga. "A shame of, and aversion for narrow means," i.e. a dread of narrow means, and an anxious care to avoid them.—25. Saepe decem vitiis instructior. "Though not unfrequently ten times more vicious." Equivalent in effect to saepe decies vitiator. This precept is of great importance, observes Sanadon. A prince or powerful person, however vicious himself, pays a secret homage to virtue, and treats with just contempt those faults in others, which render him really contemptible. He requires a regularity of conduct, which he breaks by his own example, as if he proposed to conceal his vices under their virtues.—26. Recto. "Gives him rules for his conduct."—Ac, veius pia mater, &c. "He intended to be conveyed this: And, as an affectionate mother wishes that her offspring may be wiser and better than herself, so the patron wishes that his dependant may be wiser and more virtuous than he is.

29—35. 29. Et ali probe vera: "And he says truly enough."—Mea statuendi patiuntur opes, &c. "My riches allow some indulgence in
fully." A pleasant way of reasoning indeed, as if power and wealth gave a man a privilege to be weak and wicked without control. As ridiculous, however, as this reasoning appears, the poet tells us, and tells us correctly, that it is, in one sense, true enough. The follies and vices of the rich and poor are equal in themselves, yet they are very unequal in their consequences. The former are better able to support them without ruining themselves and families, whereas, when a man of but moderate fortune indulges in such a line of conduct, ruin both to him and his is sure to ensue.—30. Arca decet sanum consilium toga. "A scanty gown becomes a prudent dependant." Comes is here employed to designate a man who attaches himself to some rich and powerful patron. The precept laid down is a general one, and does not merely apply to dress, but extends, in fact, to buildings, table, equipage, &c.—31. Eutrapelus, curvusque nocere volebat, &c. To the praise which the rich man has just bestowed upon his wealth, as forming a kind of shield for his follies, the poet, to show his contempt of riches, immediately subjoins the story of Eutrapelus, who was accustomed to bestow, on those he wished to injure, costly and magnificent garments, that by these allurements they might be gradually led away into habits of luxury and corruption. The individual here referred to had the appellation of Eutrapelus (εὐτραπέλος) "the rascal," given him for his wit and pleasantness. His real name was P. Volumnius. Having forgotten to put his surname of Eutrapelus to a letter he wrote to Cicero, the orator tells him, he fancied it came from Volumnius the senator, but was undeceived by the Eutrapelia (εὐτραπελία), the spirit and vivacity which it displayed.—32. Beatús enim jam, &c. "For now, (said he,) a happy fellow in his own eyes," &c. Supply, for a literal translation, dictat Eutrapelus.—35. Numinos alienas pascet. "He will feed on other men's money," i. e. he will borrow money, and squander it away in luxurious and notous living.—Threx erit. "He will turn gladiator." Consult note on Sat. 2. 6. 44.—Gust oitoris aget mercedem cabal lum. "Or he will drive a gardener's horse for hire."

37—41. 37. Acrenum neque tu scrutaberis, &c. "Thou wilt not at any time pry into a secret of his, and wilt keep close what is entrusted to thee, though tried by wine and by anger," i. e. and wilt let nothing be forced out of thee either by wine or by anger.—Illius. Referring to the wealthy patron.—39. Tus studios. "Thine own diversions."—41. Gratia sic fratrum geminorum, &c. "Thus the friendship of the twin-brothers Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and remarkable for their different tempers. Amphion was fond of music, and Zethus took delight in tending flocks. But as Zethus was naturally of a rugged disposition (compare Propertius, 3. 15. 20. and Statius, Theb. 10. 443) and hated the lyre, this produced continual disputes between them, until Amphion at length, for the sake of harmony with his brother, renounced music entirely.

46—57. 46. Ætoliæ plagis. The epithet Ætolis is here merely ornamental, and contains an allusion to the famous boar-hunt near Calydon, in Ætolia, on which occasion Meleager so greatly distinguished himself.—47. Et inhumana senium depone Canem. "And lay aside the peevishness of the unsocial muse," i. e. lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies.—Senium properly denotes the peevishness of age, though taken here in a general sense.—48. Pariter. "Along with him."—Pulmenta laboribus emis. "On the delicious fare purchased by your labours." As regards the term pulmenta,
consult note on Sat. 2. 2. 20.—52. *Adda, virilia quod speciosius arna, &c.* The order of construction is as follows: *Adda, quod non est situs qui tractat virilia arna speciosius te.* The term *speciosius* may be rendered "more gracefully," and has reference in some degree to the public exhibition made of one's skill.—53. *Quo clamore coronas.* "With what acclamations from the surrounding spectators."—54. *Campesria.* "In the Campus Martius."—56. *Duce.* Alluding to Augustus. —*Qui templis Partherum signa refigit munc.* "Who is now taking down the Roman standards from the temples of the Parthians." Consult note on Ode, 4. 15. 6. and 1. 26. 3. and also Introductory Remarks, Ode 3. 5. According to Bentley, this epistle was written at the time when Phraates restored the Roman standards, Augustus being in Bithynia, Tiberius in Armenia, and the consulship being filled by M. Appuleius and P. Silius Nerva. Horace would then be entering his 46th year.—57. *Et si quid abest, Italis adjudicet arma.* "And, if any thing is wanting to universal empire, adds it to the Romans by the power of his arms." Bentley thinks that Horace here alludes to the subjugation of Armenia, the same year in which the Parthians restored the Roman standards.

58—65. 59. *Ac as te retrahas, et inexcusabiles obits.* "And that thou mayest not withdraw thyself from such diversions, and stand aloof without the least excuse." The train of ideas is as follows: And that thou mayest not suffer thyself to be kept away from hunting with a powerful friend, nor be induced by some pretence, which can never excuse thee, to absent thyself on such occasions from his presence, recollect, I entreat, that thou thyself, though careful to observe all the rules and measures of a just behaviour, yet sometimes doest indulge in amusing sports on thy paternal estate.—59. *Extra numerum modusque.* "Out of number and measure," i. e. in violation of the rules and measures of a just behaviour. *Numerus* and *modus* are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet, of a verse. They are here figuratively applied to the harmony of behaviour and social intercourse which the poet is anxious to inculcate.—61. *Partitur lintres exercitus.* "Mock forces divide the little boats into two squadrons." The young Lollius was accustomed to celebrate the victory at Actium, by a mock conflict on a lake in his paternal grounds.—62. *Per pueros.* The mock forces are composed of "boys," not of "slaves," as some incorrectly render the term.—Refertur. "Is represented."—63. *Lacus Hatria.* "A lake serves for the Adriatic."—64. *Frondes.* Alluding to the laurel.—65. *Consentire suis studis qui crediderit te, &c.* "He, who shall believe that thou dost come into his particular taste, will as an applauder praise thine own without the least scruple." Literally, "with both his thumbs." The allusion in utroque pollice is borrowed from the gladiatorial sports. When a gladiator lowered his arms, as a sign of being vanquished, his fate depended on the pleasure of the people, who, if they wished him to be saved, pressed down their thumbs, (pollices premebant,) and if to be slain, turned them up, (pollices vertebant.) Hence *pollices premere,* "to favour," to "approve," &c. the populace only extended this indulgence to such gladiators as had conducted themselves bravely.

67—82. 67. *Proinus ut moneram.* "To proceed still farther in my admonitions."—72. *Iecur.* The liver was regarded as the seat of the passions.—75. *Munere te parvo beel.* "Gratify thee by the trifling present," i. e. lay thee under obligations by so trifling a present.—75 in commodus angat. "Or torment thee by not complying with thy wish." —76. *Etiam atque etiam adsipice.* "Consider again and again."—77. *Ati*
EXPLANATORY NOTES.—BOOK L EPISTLE XVIII.

86—95. Dulcis inexpertis cultura potentis amici. "To cultivate the friendship of the Great seems delightful to those who have never made the trial." The pomp and splendour by which great men are surrounded, makes us apt to think their friendship valuable; but a little experience soon convinces us that it is a most rigorous slavery.—87. Dum tua navis in alto est. "While thy vessel is on the deep," i. e. while thou art enjoying the favour and friendship of the Great.—88. Hoc age, ne mutata retrorsum, &c. "Look to this, lest the breeze may change, and bear thee back again," i. e. lest the favour of the Great may be withdrawn.—89. Oderunt hactenus tristes, &c. The idea intended to be conveyed is this: Men of unlike temper and characters never harmonise; do thou therefore accommodate thyself to thy patron's mode of thinking and acting, study well his character, and do all'in thy power to please.—90. Sedatum celeres. "Men of active minds hate him that is of a dilatory temper."—93. Nocturnos vapores. The reference is to the "heats" under which those labour, in sleep, who have indulged freely in wine.—94. Deme supercilio nubem. "Remove every cloud from thy brow," i. e. smooth thy forehead. The ancients called those wrinkles which appear upon the forehead, above the eye-brows, when any thing displeases us, Clouds. For as clouds obscure the face of heaven, so wrinkles obscure the forehead, and cause an appearance of sadness.—Plerumque. "Oftentimes."—95. Occupat obscuri speciem. "Wears the appearance of one that is reserved and close."—Acerbi. "Of one that is morose."

96—103. Inter cuncta. "Above all." Equivalent to praeceps or ante omnia. The epistle concludes with some excellent moral maxims and reflections. Horace, after giving Lollius precepts respecting the mode of life which he is to pursue with the great, lays down also some rules for his conduct towards himself. He endeavours chiefly to make him sensible, that happiness does not consist in the favour of princes, but must be the fruit of our own reflection and care, and a steady purpose of keeping our passions within the bounds of moderation.—97. Leniter. "In tranquillity."—98. Semper inops. "That can never be satiated."—99. Pavor. "Troublesome agitation of mind."—100. Virtutem doctrina pariet naturam donet. "Whether instruction procures virtue, or nature bestows it," i. e. whether virtue is the result of precept or the gift of nature. Horace here alludes to the question, et de debitis et aperit, discussed by Socrates, and considered at large by Eschines, Socrat. Dial. 1. and
by Plato, in his Menon.—101. Quid te tibi reddat amicum. "What may make thee a friend to thyself," i. e. what may give rise to such habits of thinking and of acting, as may make thee pleased with thyself. Compare Epist. 1. 14. 1. where Horace speaks of his farm as capable of restoring him to himself.—102. Quod pure tranquillet. "What may be stow pure and unalloyed tranquility."—103. Secretum iter, et fallentis se mita vitae. "A retired route, and the path of an humble life," i. e. of a life that passes unnoticed by the world. Fallentis is here equivalent to oculos hominum latentis. It is not the poet's design to create in Lollius a disgust of his present way of life, or make him quit the court to enjoy retirement. This would have been imprudent and unfair, and contrary also to his own sentiments of things. His true aim is, to persuade him, that, if happiness is to be found only in peaceful retirement, this ought to be his study, even in the exercise of his employment. In this way he tacitly advises him to moderate his ambition and avarice; because, in a retired life, riches and honours, are rather a troublesome burthen, than any needful help.

104—111. 104. Digesta. The Digesta, now the Licenza, was a stream formed by the Fons Bandusia, and running near the poet's abode through the territory of Mandela, a small Sabine village in the vicinity. —105. Rugosus frigore pagus. "A village wrinkled with cold." The consequence of its mountainous situation.—106. Quid sentire putas? quid credis amice precari? With sentire and precari, respectively, supply me.—107. Sit mihi, quod nunc est; etiam minus: We have here a fine picture of the manner in which Horace sought for tranquillity. He was so far from desiring more, that he could be even satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty.—109. Et provisio frugis in annum. "And of the productions of the earth laid up for the year," i. e. and of provisions for a year.—110. Nunc usuem dubia spe pendullus hora. "And let me not fluctuate in suspense as regards the hope of each uncertain hour," i. e. and let me not fluctuate between hope and fear, filled with anxious thoughts as regards the uncertain events of the future.—111. Sed satis est orare Jove, quae donat et auferit, &c. Horace distinguishes between the things we ought to hope for from the gods, and those we are to expect only from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions.

Epistle 19. This epistle is a satire on the poets of our author's time, who, under pretence that Bacchus was a god of poetry, and that the best ancient bards loved wine, imagined that by equaling them in this particular they equalled them in merit. Horace laughs at such ridiculous imitation.

1—7. 1. Prisco Cratino. For some account of Cratinus, consult the note on Satire 1. 4. 1. —2. Nulla placere diu nec viere carmina posunt, &c. This was probably one of Cratinus's verses, which Horace has translated.—3. Ut male sanos adscripsit Liber, &c. "Ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning," i. e. ever since genuine poets existed, they have, scarcely with a single exception, manifested an attachment to the juice of the
grape. With respect to the ranking of poets among Fauns and Satyrs, it may be observed, that the wild dances and gambols of these frolic beings were regarded as bearing no unapt resemblance to the enthusiasm of the children of song.—6. Laudabilis arguitur vini vinosus Homerus. "From his praises of wine, Homer is convicted of having been attached to that liquor." Compare II. 6. 261. Od. 14. 463. seqq.—7. Ennius pater. The term pater ia here applied to Ennius as one of the earliest of the Roman bards.—Potus. "Mellow with wine."—Ad arma dicenda. An allusion to the poem of Ennius on the second Punic war, in which the praises of the elder Africanus were celebrated.

8—10. 8. Forum putealique Libonis, &c. "The Forum and the puteal of Libo I will give over to the temperate; from the abstemious I will take away the power of song." The Forum was the great scene of Roman litigation, and the puteal Libonis the place where the usurers and bankers were accustomed to meet. When the Forum, and the puteal of Libo, therefore, are consigned to the temperate, the meaning is, that to their lot are to fall the cares and the anxieties of life, the vexations of the law, and the disquieting pursuits of gain. Consult, as regards the term puteal, the note on Sat. 2. 6. 35.—10. Hoc simul edixi. Torrentius first perceived, that the words which have just preceded (Forum putealique Libonis, &c.) could not be spoken either by Cratinus or by Ennius, who were both dead long before Libo was born; nor by Bacchus, who surely would not have waited so long to publish a decree, which the usage of so many poets had already established; nor by Maccenas, unless we read edixi and palleris, contrary to all the manuscripts. We must therefore consider Horace himself as giving forth his edict in the style and tone of a Roman preceptor.—Non cessasere poetae, nocturno certare mero, &c. Horace here laughs at the folly of those, who imagined that by indulging freely in wine they would be enabled to sustain the character of poets.

12—15. 12. Quid? si quis vultu torvo serus, &c. The idea intended to be conveyed is this: a person might just as soon think of attaining to the high reputation of Catu Uticensis, by apeing the peculiarities of dress and appearance which characterized that remarkable man, as of becoming a poet by the mere quaffing of wine.—15. Ruptit Iarbitam Timagenes amula linguæ. "The emulous tongue of Timagenes caused Iarbita to burst, while he desires to be thought a man of wit, and to be regarded as eloquent." Timagenes was a rhetorician of Alexandria, who, being taken captive by Gabinius, was brought to Rome, where Faustus, the son of Sylla, purchased him. He afterwards obtained his freedom, and was honoured with the favour of Augustus, but as he was much given to railley, and observed no measure with any person, he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum. It would appear, from the expression amula linguæ, that the wit and the declamatory powers of Timagenes carried with them more or less of mimicry and imitation. On the other hand, Iarbita was a native of Africa, whose true name was Cordus, but whom the poet pleasantly styles Iarbita ("the descendant of Iarbas," i.e. the Moor) from Iarbas, king of Mauretania, the sable rival of Ανακα, and perhaps with some satirical allusion to the history of that king. Now the meaning of Horace is this: that Iarbita burst by imitating Timagenes in what least deserved imitation; for he imitated what was ill about Timagenes, not what was good. He copied his personal sarcasm, and, in endeavouring to equal his powers of declama-
tion also, he confounded them with mere strength of lungs, and spoke so loud ut rumperet ita. Hence, both in relation to this case, as well as to those which have preceded it, the poet adds the remark: *Decipit exemplar vitis imitabilis.* "An example, easy to be imitated in its faults, is sure to deceive the ignorant."

18—31. 18. *Essangue cuminum.* "The pale-making cumin." Dioscorides assures us, that cumin will make people pale who drink it or wash themselves with it. Pliny says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, used it to imitate that paleness which he had contracted by his studies.—19. *Ut sede.* For *quam sepe.*—21. *Per vacuam.* "Along a hitherto untravelled route," Compare Ode 3. 30. 13. "Dier . . . . princeps *Eolium* carmen ad Italos deduxisse modos."—22. *Non aliena meo pressi pede.* Supply *vestigia.* "I trod not in the footsteps of others."—23. *Paros iambus.* "The Parian iambics," i.e. the iambics of Archilochus, who was a native of Paros, and the inventor of this species of verse.—24. *Numeros animosque seculum Archilochi,* &c. "Having imitated the numbers and spirit of Archilochus; not, however, his subjects, and his language that drove Lycambes to despair." Consult note on Epode 6. 13. —26. *Fatus brevioribus.* "With more fading bays." Literally, "with leaves of shorter duration." Horace, in this passage, means to convey the idea, that his imitation of Archilochus ought not to be regarded as detracting from his own fame, since both Sappho and Alcæus made the same poet the model of their respective imitation.—28. *Temporal Archilochi musaeum,* &c. "The masculine and vigorous Sappho tempers her own effusions by the numbers of Archilochus; Alcæus tempers his." *Temporal* is here equivalent to *moderans et composuit,* and the idea intended to be conveyed is, that both Sappho and Alcæus blend in some degree the measures of Archilochus with their own; or, as Bentley expresses it: "*Scias utrumque Archilochos numeros suis Lyricis immiscere.*" Sappho is styled *mascula* from the force and spirit of her poetry.—29. *Sed rebus et ordine disper.* "But he differs from him in his subjects, and in the arrangement of his measures." Alcæus employed, it is true, some of the measures used by Archilochus, but then he differed from him in arranging them with other means of verse. Compare the language of Bentley: "*Adaevit Alcæus metra quaedam Archilochi,* sed *ordine variavit,* sed altiss ac ille fercral metris aptavit ea et *connexit,* ut *dactylicum illud,* Arboribusque come, cum *Hexametro junxit Alcæus,* at cunctem *Iambos co-mitam dedit Archilochus.*"—30. *Nec sociorum quascum, &c.* Alluding to the story of Archilochus and Lycambes. Compare Epode 6. 13.—31. *Famoso carmine.* "By defamatory strains." The allusion in the term *sponsa* is to Neobule, the daughter of Lycambes.

39, 33. *Hunc ego, non a'io dictum prius ore,* &c. "This poet, never celebrated by any previous tongue, I the Roman lyrist first made known to my countrymen," i.e. I alone, of all our bards, have dared to make this Alcæus known to Roman ears, and my reward has been that I am the first in order among the lyric poets of my country. As regards the boast here uttered by the poet, compare Ode 4. 9. 3. *seqq.* and, with respect to the expression *Latinus fideis,* compare Ode 4. 3. 23. "*Romanæ fideis lyrae.*"—33. *Immemorata.* "A new species of poetry." Literally, "productions unmentioned before." i.e. by any Latin bard. The reference is to lyric verse. It is deserving of remark, however, that although Horace did not imitate Sappho less than Archilochus and Alcæus, yet he does not say he was the first of the Romans who imitated her, because Cato-
35-41. 35. Ingratus. "Ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private.—36. Premat. "Decrees them." Döring supposes an ellipse of issidia, or else that premat is here equivalent simply to contenmtai.—37. Non ego ventosa plebea suffragia venor, &c. As regards the epithet ventosa, consult note on Epist. 1. 8. 12. Horace ridicules, with great pleasantry, the foolish vanity of certain poets, his contemporaries, who, to gain the applause of the populace, courted them with entertainments and presents of cast-off clothing. Suffragia is here equivalent to gratiam or favorem.—39. Non ego, nobilium auctorum auditor et uttor, &c. "I do not design, as the auditor and defender of noble writers, to go around among the tribes and stages of the Grammarians." It was customary about this period, at Rome, for many who aspired to the reputation of superior learning, to open, as it were, a kind of school or auditory, in which the productions of living writers were read by their authors, and then criticised. Horace styles this class of persons Grammatici, and informs us that he never designed to approach such hot-beds of conceit, either for the purpose of listening to these distinguished effusions, or of defending them from the attacks of criticism, and hence the odium which he incurred among these impudent pretenders to literary merit. It is evident that nobilium is here ironical.—Utor. Compare the explanation of Döring: "Utor, qui aliquem a reprehensione, criminatione viti injustis alius defendit, est ejus est quasi uttor, vindex, patronus."—40. Pulpitia. The stages from which the recitations above referred to were made.—41. Hinc ila lacrimae. A proverbial expression, borrowed from the Andria of Terence, 1. 1. 91. and there used in its natural meaning, but to be rendered here in accordance with the spirit of the present passage "Hence all this spite and malice."

42-49. 42. Et nugis addere pondus. "And to give an air of importance to trifles."—43. Rides, &c. "Thou art laughing at us, says one of these same grammarians."—Jovis. Referring to Augustus.—44. Maure. This verb is here construed with the accusative, in the sense of emittere or essudare.—45. Tibi pulcher. "Wondrous fair in thine own eyes," i. e. extremely well pleased with thyself.—Ad hoc ego naribus ut formido. "At these words I am afraid to turn up my nose." Our poet, observes Dacier, was afraid of answering this insipid raillery with the contempt it deserved for fear of being beaten. He had not naturally too much courage, and bad poets are a choleric, testy generation.—47. Et dilutia passo. "And I ask for an intermission." The Latins used dilutia to denote an intermission of fighting given to the gladiators during the public games. Horace therefore pleasantly begs he may have time allowed him to correct his verses, before he mounts the stage and makes a public exhibition of his powers.—48. Genuit. The aorist: equivalent to gignere soleit.

Epistle 20. Addressed to his book. The poet, pretending that this, the first book of his epistles, was anxious to go forth into public, though against his will, proceeds to fortell, like another prophet, the fate that would inevitably accompany this rash design. It is evident, however, from what follows after the 17th verse, that all these gloomy forebodings
had no real existence whatever in the poet’s imagination, but that his eye rested on clear and distinct visions of future fame.

1—5. 1. Vortumnum Janumque, &c. Near the temples of Vortumnum and Janus were porticoes, around the columns of which the booksellers were accustomed to display their books for sale. Consult note on Sat. 1. 4. 71.—2. Sicicisset. Ironical.—Sotiorum pumice mundus. “Smoothed by the pumice of the Sosii.” A part of the process of preparing works for sale, consisted in smoothing the parchment with pumice-stone, in order to remove all excrescences from the surface. This operation was performed by the bookseller, who combined in himself the two employments of vendor and book-binder, if the latter term be here allowed us. (Consult note on Epode 14. 8.) The Sosii were a Plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers by the correctness of their publications, and the beauty of what we would term the binding.—3. Odisti claves, et gratas sigilla pudico. Most interpreters of the bard suppose, that the allusion here is to the Roman custom of not merely locking, but also of sealing, the doors of the apartments in which their children were kept, that no persons, who might be suspected of corrupting their innocence, should be allowed to enter. This interpretation is certainly favoured by the words Non ita nutritus in the fifth line, where Horace addresses his literary offspring as a father would a child.—4. Comunia. “Public places,” i. e. the public shops, or places of sale, where many would see and handle it.—5. Non ita nutritus. “Thou wast not reared with this view.”—Fuge quo descendere gestis. The allusion is to the going down into the Roman forum, which was situate between the Capitoline and Palatine hills. Hence the phrase in Forum descendere is one of frequent occurrence in Cicero and Seneca.


—8. In breve te cogi. “That thou art getting squeezed into a small compass,” i. e. art getting rolled up close, to be laid by. The poet threatens his book, that it shall be rolled up, as if condemned never to be read again. The books of the ancients were written on skins of parchment, which they were obliged to unfold and extend when they designed to read them.

—Plenus quum languet amator. The lover here signifies a passionate reader, who seizes a book with rapture; runs over it in haste; his curiosity begins to be satisfied; his appetite is cloyed; he throws it away, and never opens it again.—9. Quid si non odio peccantis desipit augur. “But if the augur, who now addresses thee, is not deprived of his better judgment by indignation at thy folly,” i. e. if the anger which I now feel at thy rash and foolish conduct, does not so influence my mind as to disqualify me from foreseeing and predicting the truth.—10. Donec te deserat aetas. “Until the season of youth shall have left thee,” i. e. as long as thou retainest the charms of novelty.—13. Tacturnus. Elegantly applied to a book, which, having no reader with whom, as it were, to converse, is compelled to remain silent.—13. Aut fugies Uticam, aut vincit nitteris Ilerdam. Manuscripts, remarks Sanadon, must have been of such value, that people of moderate fortune could not purchase them when they were first published, and when they came into their hands they had grown, generally speaking, far less valuable. They were then sent by the booksellers into the colonies for a better sale. Horace therefore tells his book, that when it has lost the charms of novelty and youth, it shall either feed moths at Rome, or willingly take its flight to Africa, or be sent by force to Spain. Utica and Ilerda are here put for the distant quarters in general. The former was situate in the vicinity of the spot where ancient Carthage had
stood; the latter was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees, and in the north-eastern section of the country. It is now Lerida. Those who read, with the common text, uinctus instead of uinctus, make the term equivalent to word pollius, "greasy," or dirty." But this is far inferior to the lection which we have given.—14. Ridebit mentis non executus, &c. The idea intended to be conveyed is this: Then will I, whose admonitions have been disregarded by thee, laugh at thy fate; as the man in the fable, who, unable to keep his ass from running upon the border of a precipice, pushed him down headlong himself. The poet here alludes to a fable, which, though evidently lost to us, was no doubt well known in his time. A man endeavoured to hinder his ass from running upon the brink of a precipice, but finding him obstinately bent on pursuing the same track, was resolved to lend a helping hand, and so pushed him over.

17—28. 17. Hoe quoque te manet, &c. What the poet here pretends to regard as a misfortune, he well knew would be in reality an honour. The works of eminent poets alone were read in the schools of the day, and, though Horace himself speaks rather slightly of this process in one part of his writings, (Sat. 1. 10. 75.) yet it is evident from another passage (Sat. 2. 1. 71.) that this distinction was conferred on the oldest bards of Rome.—18. Occupet. "Shall seize thee."—Extremis vis. "In the outskirts of the city." Here the teachers of the young resided from motives of economy.—19. Quum tibi sol tepidus plures admoveat ures. The reference is to the latter part of the afternoon, at which time of day parents and others were accustomed to visit the schools, and listen to the instructions which their children received. The school-hours were continued until evening.—Aures. Equivalent here to auditores.—20. Me liberrino natum patre, &c. Compare Sat. 1. 6. 45. and "Life of Horace," page 1. of this volume.—21. Majores pennas nido extensisse. A proverbial form of expression, to denote a man's having raised himself, by his own efforts, above his birth and condition.—22. Aidas. Supply tantum. —23. Primis urbis. Alluding particularly to Augustus and Maecenas.—Belli. The poet served as a military tribune, "Bruto militia ducem." (Ode 2. 7. 2.)—24. Præcanum. "Gray before my time."—Solitus aptum. "Fond of basking in the sun." We may remark, in many places of his works, that our poet was very sensible to cold; that in winter he went to the sea-coast, and was particularly fond of Tarentum, in that season, because it was milder there. —25. Irasce celerem, tamen ut placabilis esset. "Of a hasty temper, yet so as easy to be appeased."—26. Forte meum si quis te percontabitur avum, &c. Horace was born A. U. C. 689. in the consulship of A. Aurelius Cotta and L. Manlius Torquatus. From this period to the consulship of M. Lollius and Q. Æmilius Lepidus there was an interval of forty-four years.—29. Collegam Lepidum quo duxit Lollius anno. "In the year that Lollius received Lepidus as a colleague." The verb duxit, as here employed, has a particular reference to the fact of Lollius having been elected consul previous to Lepidus being chosen. According to Dio Cassius (54. 6.) Augustus being, in the year 733, in Sicily, the consulship was given to him and Lollius. Augustus, however, declined this office, and therefore Q. Æmilius Lepidus and L. Silanus became candidates for the vacant place. After much contention, the former obtained the appointment. In this sense, then, Lollius may be said to have received him into the consulship, i. e. to have led the way.
EPISODE 1. This is the celebrated epistle to Augustus, who, it seems, had, in a kind and friendly manner, chid our poet, for not having addressed to him any of his satiric or epistolary compositions. The chief object of Horace, in the verses which he in consequence inscribed to the emperor, was to propitiate his favour in behalf of the poets of the day. One great obstacle to their full enjoyment of imperial patronage, and to their success with the public in general, arose from that inordinate admiration which prevailed for the works of the older Roman poets. A taste, whether real or pretended, for the most antiquated productions, appears to have been almost universal, and Augustus himself showed manifest symptoms of this predilection. (Compare Suetonius, *vit. Aug. c. 99.*) In the age of Horace, poetry had, no doubt, been greatly improved: but, hitherto, criticism had been little cultivated, and, as yet, had scarcely been professed as an art among the Romans. Hence the public taste had not kept pace with the poetical improvements, and was scarcely fitted, or duly prepared, to relish them. Some, whose ears were not yet accustomed to the majesty of Virgil's numbers, or the softness of Ovid's versification, were still pleased with the harsh and rugged measure, not merely of the most ancient hexameter, but even of the Saturnian lines: while others, impenetrable to the refined wit and delicate irony of Horace himself, retained their preference for the coarse humour and quibbling jests, which disgraced the old comic drama. A few of these detractors may have affected, merely from feelings of political spleen, to prefer the unbridled scurrility, and the bold uncompromising satire of a republican age, to those courtly refinements, which they might wish to insinuate, were the badges of servitude: but the greater number obstinately maintained this partiality from malicious motives, and with a view, by invidious comparison, to disfigure and degrade their contemporaries, who laid claim to poetical renown. Accordingly, the first aim of Horace, in his epistle to Augustus, is to lessen this undue admiration, by a satirical representation of the faults of the ancient bards, and the absurdity of those, who, in spite of their manifold defects, were constantly extolling them as models of perfection. But it must be admitted, that, in pursuit of this object, which was in some degree selfish, Horace has too much depreciated the Fathers of Roman song. He is in no degree conciliated by their strong sense, their vigorous expression, or their lively and accurate representations of life and manners. The old Auruncan receives no favour, though he was the founder of that art in which Horace himself chiefly excelled, and had left it to his successor, only to polish and refine. While decrying the gross jests of Plautus, he has paid no tribute to the comic force of his Muse: nor, in the general odium thrown on his illustrious predecessors, has he consecrated a single line of panegyric to the native strength of Ennius, the simple majesty of Lucetius, or even the pure style and unsullied taste of Terence.

His epistle, however, is a master-piece of delicate flattery and critical art. The poet introduces his subject, by confessing that the Roman people had, with equal justice and wisdom, heaped divine honours on Augustus, while yet present among them; but that, in matters of taste,
they were by no means so equitable, since they treated the living hard, however high his merit, with contempt, and reserved their homage for those whom they dignified with the name of ancients. He confutes one argument by which this prepossession was supported: That the oldest Greek writers, being incontestably superior to those of modern date, it followed that the like preference should be given to the antiquated Roman masters.

Having obviated the popular and reigning prejudice against modern poets, he proceeds to conciliate the imperial favour in their behalf, by placing their pretensions in a just light. This leads him to give a sketch of the progress of Latin poetry, from its rude commencement in the service of a barbarous superstition, till his own time; and to point out the various causes which had impeded the attainment of perfection, particularly in the theatrical department; as the little attention paid to critical learning, the love of lucre which had infected Roman genius, and the preference given to illiberal sports and shows, over all the genuine beauties of the drama. He at length appropriately concludes his interesting subject, by applauding Augustus for the judicious patronage which he had already afforded to meritorious poets, and showing the importance of still farther extending his protection to those who have the power of bestowing immortality on princes. It is difficult to say what influence this epistle may have had on the taste of the age. That it contributed to conciliate the favour of the public for the writers of the day seems highly probable; but it does not appear to have eradicated the predilection for the oldest class of poets, which continued to be felt in full force as late as the reign of Nero. (Compare Persius, 1. 76.)

1—4. 1. Solutus. From A. U. C. 727, when he was by a public decree saluted with the title of Augustus, an appellation which all were directed for the future to bestow upon him, the distinguished individual here addressed may be said to have reigned alone, having then received, in addition to the consulsiphip, the tribunitian power, and the guardianship of public morals and of the laws.—2. Moribus orne. Augustus was invested with censorial power, repeatedly for five years, according to Dio Cassius, 53. 17, and according to Suetonius for life, (Suet. Oct. 27.) under the title of Prefectus Morum. It is to the exercise of the duties connected with this office, that the poet here alludes.—4. Longo sermone. Commentators are perplexed by this expression, since, with the exception of the epistle to the Pisos, the present is actually one of the longest that we have from the pen of Horace. Hurd takes sermone to signify here, not the body of the epistle, but the poem or introduction only: Parr's explanation, however, appears to us the fairest: "As to longo, the proper measure of it seems the length of the Epistle itself compared with the extent and magnitude of the subject." (Warb. Tr. p. 171. n. 2.)

5—9. 5. Romulus et Liber pater, &c. The subject now opens. The primary intention of the poet, observes Hurd, is to remove the force of prejudice arising from the superior veneration of the ancients. To accomplish this end, the first thing requisite was to demonstrate, by some striking instance, that it was, indeed, nothing but prejudice; which he does effectually, by taking that instance from the heroic, that is, the most revered, ages. For if those, whose acknowledged virtues and eminent services had raised them to the rank of heroes, that is, in the pagan conception of things, to the honours of divinity, could not secure their fame, in their own times, against the malevolence of slander, what would
that the race of wits, whose obscure merit is less likely to dazzle the
public eye, and yet, by a peculiar fatality, is more apt to awaken its jea-
ousy, should find themselves oppressed by its rudest censure? In the
former case, the honours which equal posterity paid to excelling worth,
declare all such censure to have been the calumny of malice only. What
reason then to conclude, it had any other original in the latter; This is
the poet’s argument.—Deorum in templo. Equivalent to in celatum.—
Compare the explanation of the scholiast: “Deorum in templo recepist:
divinis honoribus consecurt.”—7. Colunt. “They civilize.” Equivalent
culturum. “Assign fixed settlements.”

10—16. 10. Dirum qui contulit hydram. Hercules, the conqueror of
the Lernaean hydra.—11. Fatei labores. “By his fated labours,” i.e. the
labours imposed on him by fate.—12. Comportit insidiam suprema fine
domini. “Found that envy was to be overcome by death alone.” A beau-
tiful idea. Every other monster yielded to the prowess of Hercules.
Envy alone bade defiance to his arm, and was to be conquered only upon
the hero’s surrender of existence.—13. Urî enim fulgore suo, qui pra-
egrocat artes, &c. “For he, who bears down by superior merit the arts
placed beneath him, burns by his very splendour,” i.e. he, whose su-
periority is oppressive to infernal minds, excites envy by this very pre-em-
nence. Artes is here equivalent in effect to artifices.—14. Extinctus em-
biatur idem. When the less powerful splendid are withdrawn, our natural
veneration of it takes place.—15. Præsentis tibi maturos largimur honores,
&c. A happy stroke of flattery, and which the poet with great skill
makes to have a direct bearing on his subject. According to him, the
Roman people had, with equal justice and wisdom, heaped divine honours
on Augustus, while yet present among them, and yet this same people
were so unfair in matters of taste, as to treat the living bard, whatever
his merit, with contempt, and to reserve their homage for those whom
they dignified with the name of ancients. Thus the very exception to
the general rule of merit neglected while alive, which forms the striking
encomium in the case of Augustus, furnishes the poet with a powerful
argument for the support of his main proposition.—Maturos honores.
“And we raise altars where men are to swear by thy divinity.”

in effect, to ceteros.—Simili ratione modoque. “By the same rule
and in the same manner.”—21. Suisque temporibus desunta. “And to
have run out their allotted periods,” i.e. and already past.—23 Sic fæ-
ctor veterum. “Such favourers of antiquity,” i.e. such strenuous advoc-
cates for the productions of earlier days. The reference is still to the
Roman people.—Tabulas poccere vetantes. “The tables forbidding to
transgress.” Alluding to the twelve tables of the Roman law, the
foundation of all their jurisprudence. Horace would have done well to
have considered, if, amid the manifold improvements of the Augustan
poets, they had judged wisely in rejecting those rich and sonorous diph-
thongs of the tabula poccere vetantes, which still sound with such strength
and majesty in the lines of Lucretius.—24. Quas bis quisque viri sensi-
runt. “Which the Decemviri enacted,” i.e. which the Decemviri,
being authorised by the people, proclaimed as laws.—Vogera regum.
Alluding to the league of Romulus with the Sabines, and that of Tar-
quinius Superbus with the people of Gabii.—25. Vel Gabii vel cum riz-
grides equates Sabini. In construction, cum must be supplied with Ga-
biis. Consult note on Epist. 1. 11. 7.
26. 27. 26. Pontificum libros. According to a well-known custom, manifestly derived from very ancient times, the chief pontiff wrote on a whitened table the events of the year, prodigies, eclipses, a pestilence, a scarcity, campaigns, triumphs, the deaths of illustrious men; in a word, what Livy brings together at the end of the tenth book, and in such as remain of the following ones, mostly when closing the history of a year, in the plainest words, and with the utmost brevity; so dry that nothing could be more jejune. The table was then set up in the pontiff's house: the annals of the several years were afterwards collected in books. This custom obtained until the pontificate of P. Mucius, and the times of the Gracchi; when it ceased, because a literature had now been formed, and perhaps because the composing such chronicles seemed too much below the dignity of the chief pontiff. -Annosa columna valent. Alluding to the Sybiline oracles and other early predictions, but particularly the former.—27. Albano Musae in monte locutas. A keen sarcasm on the blind admiration with which the relics of earlier days were regarded, as if the very Musae themselves had abandoned Helicon and Parnassus, to come upon the Alban mount, and had there dictated the treaties and prophecies to which the poet refers. Under the terms Musae there is a particular reference to the nymph Egeria, with whom, as it is well known, Numa pretended to hold secret conferences on the Alban mountain. Egeria, besides, was ranked by some among the number of the Musae. Thus Dionysius of Halicarnassus remarks: ίδρος δι' ἐν Νέρφον (sicil. τὴν Νυξαίην μυθολογεῖ) ἀλλά τῶν Μουσῶν πλαν. (2. 60.)—Alban monte. The Alban mount, now called Monte Cavo, had the city of Alba Longa situated on its slope, and was about twenty miles from Rome.

28—33. 28. Si quis Graiorum sunt antiquissima, &c. “If, because the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject,” i.e. it is in vain to say anything farther.—31. Nil extra est olea, nil extra est in nuce duri. “There is nothing hard within in the olive, there is nothing hard without in the nut.” The idea intended to be conveyed by this line, and the two verses that immediately succeed, is as follows: To assert, that, because the oldest Greek writers are the best, the oldest Roman ones are also to be considered superior to those who have come after, is just as absurd as to say, that the olive has no pit, and the nut no shell, or to maintain that our countrymen excel the Greeks in music, painting, and the exercises of the palaestra.—Uncitis. Alluding to the custom of anointing the body, previous to engaging in gymnastic exercises.

34—49. 34. Si meliora dies, ut vinæ, poëmata reddit, &c. “If length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings.” The poet seems pleasantly to allow, that verses, like wine, may gain strength and spirit by a certain number of years. Then, under cover of this concession, he insensibly leads his adversary to his ruin. He proposes a term, of a reasonable distance, for separating ancients from moderns; and, this term being once received, he by degrees presses upon his disputant, who was not on his guard against surprise, and who neither knows how to advance or retreat.—36. Declait. Equivalent to mortuus est.—38. Excludat iuris ac fiosc. “Let some fixed period exclude all possibility of dispute.”—39. Est vetus etque probus, centum qui perfect annos. We have here the answer to Horace's question, supposed to be given by some admirer of the ancients.—40.
Minor. Supply nisi. "Later."—49. An quae. Complete the ellipsis as follows: An inter eos quae.—48. Honest. "Fairly."—45. Utor promise, cunctaque pilos ut equina, &c. "I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first, I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached by the steady principle of the sinking heap," i.e. the principle by which the heap keeps steadily diminishing. We have here a fair specimen of the argument in logic, termed Sortes, (Fragments, from epulae, "a heap.") It is composed of several propositions, very little different from each other, and closely connected together. The conceding of the first, which in general cannot be withheld, draws after it a concession of all the rest in their respective turns, until our antagonist finds himself driven into a situation from which there is no escape. As a heap of corn, for example, from which one grain after another is continually taken, at length sinks to the ground, so, in the present instance, a large number of years, from which a single one is constantly taken, is at last so diminished that we cannot tell when it ceased to be a large number. Chrysippus was remarkable for his frequent use of this syllogism, and is supposed to have been the inventor.—46. Pauletium vello, et demum unum, demo et item unum. With vello supply annos, and with each unum supply annum.—47. Cadat. As if he had been standing on the heap, in fancied security, until the removal of one of its component parts after another brings him eventually to the ground.—49. Nisi quod Libitina secravit. Alluding to the works of those who have been consigned to the tomb: the writings of former days. Consult, as regards Libitina, the note on Ode 3. 30. 7.

50—53. 50. Ennius, et sapiens, et fortis, &c. "Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams." Thus far the poet has been combating the general prejudice of his time in favour of antiquity. He now enters into the particulars of his charge, and, from line 50 to 59, gives us a detail of the judgments passed upon the most celebrated of the old Roman poets by the generality of his contemporaries. As these judgments are only a representation of the popular opinion, not of the writer's own, the commendations here bestowed are deserved or otherwise just as it chances. Horace commences with Ennius: the meaning, however, which he intends to convey has been in general not very clearly understood. Ennius particularly professed to have imitated Homer, and tried to persuade his countrymen, that the soul and genius of that great poet had revived in him, through the medium of a peacock, according to the process of Pythagorean transmigration: a fantastic genealogy to which Persius alludes (6. 10. seqq.) Hence the boastful promises (promissa) of the old bard, that he would pour forth strains worthy of the Father of Grecian song. The fame of Ennius, however, observes Horace, is now completely established among the critics of the day, and he appears to be perfectly at ease with regard to his promises and his dreams (leviter curare videtur, quae promissa cadent, &c.) Posterity, in their blind admiration, have made him all that he professed to be.—53. Naevius in manibus non est, &c. "Is not Naevius in every one's hands, and does he not adhere to our memories almost as if he had been a writer of but yesterday?" With recens supply ut. The idea intended to be conveyed is this: But why do I instance Ennius as a proof of the admiration entertained for antiquity? Is not Naevius, &
much older and harsher writer, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries.

55—58. 55. Ambitior quoties. "As often as a debate arises," i.e. among the critics of the day.—Acfrat Pacuvius docti samam senis, Accius alti. "Pacuvius bears away the character of a skilful veteran, Accius of a lofty writer." With alti supply poetar. The term senes characterises Pacuvius as a literary veteran; a title which he well deserved, since he published his last piece at the age of eighty, and died after having nearly completed his ninetieth year. As regards the epithet docti, it must be borne in mind, that the reference here is not to learning, as some pretend, but to skill in the dramatic conduct of the scene.—57. Dicitur Afrani toga convenisse Menandro. "The gown of Afranius is said to have fitted Menander." An expression of singular felicity, and indicating the closeness with which Afranius, according to the critics of the day, imitated the manner and spirit of the Attic Menander. The term toga is here employed in allusion to the subjects of Afranius's comedies, which were formed on the manners and customs of the Romans, and played in Roman dresses. His pieces therefore would receive the appellation of comœdïa (or fabula) togata; as those founded on Grecian manners, and played in Grecian dresses, would be styled palliata.—58. Plautus ad exemplar Siculi properare Epicharmi. "Plautus to hurry onward after the pattern of the Sicilian Epicarmus." The true meaning of properare, in this passage, has been misunderstood by some commentators. It refers to the particular genius of Plautus, whose pieces are full of action, movement, and spirit. The incidents never flag, but rapidly accelerate the catastrophe. At the same time, however, it cannot be denied, that if we regard his plays in the mass, there is a considerable, and perhaps too great, uniformity in their fables. This failing, of course, his admirers overlooked.

59—62. 59. Vincere Caecilius gravitatis, Terentius arte. "Caecilius to excel in what is grave and affecting; Terence in the artificial contexture of his plots."—60. Ediscit. "Gets by heart."—Arcto theatro. "In the too narrow theatre," i.e. though large in itself, yet too confined to be capable of holding the immense crowds that flock to the representation." 62. Lœct. Livius Andronicus, an old comic poet, and the freedman of Livius Salinator. He is said to have exhibited the first play A. U. C. 513 or 514, about a year after the termination of the first Punic war

63—75. 63. Interdum vulgus rectum videt, &c. From this to the 66th line, the poet admits the reasonable pretensions of the ancient writers to admiration. It is the degree of it alone to which he objects. "Si vetere ita miratur laudatique," &c. In the next place, he wished to draw off the applause of his contemporaries from the ancient to the modern poets. This required the superiority of the latter to be clearly shown, or, what amounts to the same thing, the comparative defects of the ancients to be pointed out. These were not to be dissembled, and are, as he openly insists (to line 69), obsolete language, rude and barbarous construction, and slovenly composition. "Si quassum nimis antiquæ." &c.—66. Nimis antiquæ. "In too obsolete a manner."—Dure. "In a rude and barbarous way."—67. Ignave. "With a slovenly air."—68. Et Jovi judicat aqua. "And judges with favouring Jove." A kind of proverbial expression, founded on the idea that men derive all their knowledge from the deity. Hence, when they judge fairly and well, we may say that the deity is favourable, and the contrary when they judge ill.—69. Non equidem te-
sector defended carmina Livil esse robor, &c. The connection in the train of ideas may be stated as follows: But what then? (an objector replies), these were venal faults surely, the deficiencies of the times, and not of the men; who, with such deviations from correctness as have just been noted, might still possess the greatest talents, and produce the noblest designs. This (from line 69 to 79.) is readily admitted. But, in the mean time, one thing was clear, that they were not almost finished models, "exactis minimum distantia," which was the main point in dispute. For the bigot's absurdity lay in this, "Non senium antiquit, sed honores et praemia posuī." — Livil. Alluding to Livius Andronicus. Compare note on verse 62.—71. Orbillum. Horace had been some time at the school of Orbilius Puppillus, a native of Beneventum, who in his fiftieth year, the same in which Cicero was consul, came to teach at Rome. He is here styled plagurus, from his great severity. Dicitare. Consult note on Sat. 1. 10. 75.—72. Exsimium distantia. "Very little removed from perfection."—73. Inter que. Referring to the carmina Livil. — Verbum emicuit si forte decorum. "If any happy expression has chanced to shine forth upon the view," i. e. has happened to arrest the attention. Emicere is properly applied to objects which, as in the present instance, are more conspicuous than those around, and therefore catch the eye more readily.—75. Injuste totum ducit venditique poema. "It unjustly carries along with it, and procures the sale of the whole poem." By the use of ducit the poet means to convey the idea, that a happy turn of expression, or a verse somewhat smoother and more elegant than ordinary, stamps a value on the whole production, and, under its protecting guidance, carries the poetical bark, heavily laden, though it be with all kinds of absurdities, safe into the harbour of public approbation.

79—85. 79. Recte necne cromum floresque perambulet, &c. "Were I to doubt, whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not," &c. The reference here is to Titus Quinctius, who received the surname of Att cables in his feet, which gave him the appearance of a man walking on tip-toe. It is to this personal deformity that Horace pleasantly alludes, when he supposes the plays of Atta limping over the stage like their lame author. The Roman stage was sprinkled with perfumed waters and strewn with flowers. We may easily infer from this passage the high reputation in which the dramas of Atta stood among the countrymen of Horace.—81. Patres. Equivalent to seniores.—82. Quae gravis Æsopus, quae doctus Roscius est. "Which the dignified Æsopus, which the skilful Roscius have performed." Æsopus and Roscius were two distinguished actors of the day. Cicero makes mention of them both, but more particularly of the latter, who attained to such eminence in the histrionic art, that his name became proverbial, and an individual that excelled, not merely in this profession but in any other, was styled a Roscius in that branch.—84. Minoribus. Equivalent to junioribus.—85. Perdenda. "Is deserving only of being destroyed."

86—88. 86. Jam Salisare Numa carmen qui laudat, &c. The carmen Salisare, here referred to, consisted of the strains sung by the Salii, or priests of Mars, in their solemn procession. This sacerdotal order was instituted by Numa, for the purpose of preserving the sacred anctilia. There remain only a few words of the song of the Salii, which have been cited by Varro. In the time of this writer, the carmen Salisare was little, if at all, understood.—87. Scire. "To understand."—88. Ingentes non Æsop me festinet, &c. The remark here made is perfectly just; for how can one, in
realty, cherish an admiration for that, the tenour and the meaning of
which he is unable to comprehend?

90—92. 90. Quod si tem Graei novitas invisa fuisse, &c. The poet,
having sufficiently exposed the unreasonable attachment of his country-
men to the fame of the earlier writers, now turns to examine the pernicious
influence which it is likely to exert on the rising literature of his country.
He commences by asking a pertinent question, to which it concerned his
antagonists to make a serious reply. They had magnified (line 88) the
perfection of the Grecian models. But what (from line 90 to 93) if the
Greeks had conceived the same aversion to novelties, as the Romans?
How then could these models have ever been furnished to the public use?
The question, it will be perceived, insinuates what was before affirmed to
be the truth of the case; that the unrivalled excellence of the Greek poets
proceeded only from long and vigorous exercise, and a painful, uninterrup-
ted application to the arts of verse. The liberal spirit of that people
led them to countenance every new attempt towards superior literary ex-
cellence; and so, by the public favour, their writings, from rude essays,
became at length the standard and the admiration of succeeding times.
The Romans had treated their adventurers quite otherwise, and the effect
was answerable. This is the purport of what to a common eye may look
like a digression (from line 93 to 105) in which is delineated the very dif-
ferent genius and practice of the two nations. For the Greeks (to line
102) had applied themselves, in the intervals of their leisure from the toils
of war, to the cultivation of literature and the elegant arts. The activity
of these restless spirits was incessantly attempting some new and untried
form of composition; and when that was brought to a due degree of per-
fection, it turned in good time to the cultivation of some other. So that
the very caprice of humour (line 101) assisted in this country to advance
and help forward the public taste. Such was the effect of peace and op-
portunity with them. Hoc pacis habuerunt bona venitque secundum. The
Romans, on the other hand, (to line 108) acting under the influence of a colder
temperament, had directed their principal efforts to the pursuit of domestic
utilities, and a more dexterous management of the arts of gain. The con-
sequence was, that when (to line 117) the old frugal spirit had in time de-
cayed, and they began to seek for the elegancies of life, a fit of versifying,
the first of all liberal amusements that usually seizes an idle people, came
upon them. But their ignorance of rules, and want of exercise in the art
of writing, rendered them wholly unfit to succeed in it. The root of the
mischief was the idolatrous regard paid to their ancient poets, which
checked the progress of true genius, and drew it aside into a vicious and
unprofitable mimicry of earlier times. Hence it came to pass, that, where-
ever, in other arts, the previous knowledge of rules is required to the prac-
tice of them, in this of versifying no such qualifications was deemed ne-
necessary. Scribimus in docti doctile poenata passim. —92. Quod legeret
sererisque, &c. "That would have been read and thumbed in common
by every body."

93—102. 93. Nagari. "To turn her attention to amusements."—
Bellis. Alluding particularly to the Persian war; for, from this period
more attention began to be paid to literature and the peaceful arts.—94.
—Et in vitium fortuna labier aqua. "And, from the influence of pros-
perity, to glide into corruption," i. e. to abandon the strict moral disci-
pline of earlier days.—Aqua. Equivalent to secunda.—95. Equorum.
Alluding to equestrian games.—96. Fabros. "Artists."—97. Suspendit
poeta vultum mentemque tabella. "She fixed her look and her whole mind
upon the painting,” i.e. she gazed with admiration on fine paintings. The elegant use of suspendere, in this passage, is deserving of particular attention.—98. Tibicinibus. The reference is to comedy, in allusion to the music of the flute which accompanied the performance of the actor—98. Sub nut-ice puella velut si iudiceri insana. “Like an infant girl sporting beneath her nurse’s care,” or, more literally: “as if, an infant girl, she sported under a nurse.” Nutric here embraces the idea of both nurse and attendant, but more particularly the latter.—100. Matura ple- na. “Soon cloyed.”—102. Hoc. “This effect.”—Paces bona ventique secund. “The happy times of peace, and the favouring gales of national prosperity.” Compare note on verse 90.

103—117. 103. Reclusa mans domo vigilare, &c. “To be up early in the morning with open doors, to explain the laws to clients, to put out money carefully guarded by good securities.” The terms rectis nonisib- bus have reference to the written obligation of repayment, as signed by the borrower, and having the name of witnesses also annexed.—106. Majores audire, minores dieire, &c. Compare the scholiast: “Majores, seses: minores, juniorut.”—108. Mutavit menem populus levius, &c. Compare note on verse 90.—109. Patresque severi. The epithet severi is ironical.—100. Dictant. “Dictate,” i.e. to their amanuenses.—112. Partibus mendacior. The Parthians were a false and lying nation. Their very mode of fighting proved this, by their appearing to fly while they actually fought; nor is the allusion a bad one in reference to a poet, who renounces rhyming and yet continues to write.—113. Scribat. A kind of case or port-folio to hold writing-materials.—114. Ignarus natus. Supply agendae.—Abrotanum. “Southernwood.” An odoriferous shrub, which grows spontaneously in the southern parts of Europe, and is cultivated elsewhere in gardens. It was used very generally in medicine before the introduction of camomile. (Plin. H. N. 21. 10.) Wine, in which southernwood had been put, (albo doperonum), was thought to possess very healthful properties.—116. Promitunti. In the sense of profimuntur.—117. Scribitur indociti doctique poema passim. Compare note on verse 90.

119—124. 118. Hec error tamen, et levis haec insanias, &c. Having sufficiently obviated the popular and reigning prejudices against the modern poets, Horace, as the advocate of their fame, now undertakes to set forth in a just light their real merits and pretensions. In furtherance of this view, and in order to impress the emperor with as advantageous an idea as possible of the worth and dignity of the poetic calling, he proceeds to draw the character of the true bard, in his civil, moral and religious virtues. For, the muse, as the poet contends, administers in this threefold capacity to the service of the state.—119. Vatis aevius non temere est animus. “The breast of the bard is not easily swayed by avaricious feelings.” In general, a powerful inclination for poetry mortifies and subdues all other passions. Engaged in an amusement, which is always innocent if not laudable, while it is only an amusement, a poet wishes to entertain the public, and usually does not give himself too much pain to raise his own fortune, or injure that of others.—122. Non fraudem socii, pueroe incogitat uilam pupillo. “He meditates nothing fraudulent against a partner, nor against the boy that is his ward.” As regards the term socii, consult note on Ode 3.24. 60. Incogitati is analogous to the Greek inutols or in thinking. Horace appears to have been the first, if not the only writer that has made use of this verb.—123. Vide siliquis et pane secundo. “He lives on carobs and brown bread.” By siliquis are here meant the

126—131. 126. Os tenerrum pueri balbunque poeta figurat. "The poet fashions the tender and lisping accents of the boy." Horace now begins to enumerate the positive advantages that flow from his art. It fashions the imperfect accents of the boy; for children are first made to read the works of the poets; they get their moral sentences by heart, and use in this way taught the mode of pronouncing with exactness and propriety.—127. Torquet ab obscansis jam nune sermonibus aurem. In a moral point of view, argues Horace, the services of poetry are not less considerable. It serves to turn the ear of youth from that early corrupter of its innocence, the seduction of loose and impure communication.—128. Maximam pecunia praeceptis formavit amiciis. Poetry next serves to form our riper age, which it does with all the address and tenderness of friendship (amicis praeceptis) by the sanctity and wisdom of the lessons which it inculcates, and by correcting rudeness of manners, and envy and anger.—130. Recte facta refert. "He records virtuous and noble actions."—Oriëntia tempora notis instruct exemplis. "He instructs the rising generation by well-known examples," i.e. he places before the eyes of the young, as models of imitation in after-life, well-known examples of illustrious men.—131. Inopem solatur et agrum. The poet can relieve even the languor of ill health, and sustain poverty herself under the scorn and insult of contumelious opulence.

132—137. 132. Castis cum puere ignara puella marit, &c An elegant expression for choros castorum puereorum et castarum virginum. We now enter upon an enumeration of the services which poetry renders to religion.—134. Et praesentia numina sentit. "And finds the gods propitious."—135. Celestes implorat aquas. In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter, called Aquilicis. The people walked bare-foot in procession, and hymns were sung by a chorus of boys and girls.—Docta prece blandus. "Sweethly soothing in instructed prayer," i.e. in the accents of prayer as taught them by the bard.—136. Avertit morbos. Phæbus, whose aid the chorus invokes, is a deus averruncus, avorpères.—137. Pacem. "National tranquillity."

139—144. 139. Agricola prisci, fortes, parvoque beat, &c. As regards the connection in the train of ideas, compare the remarks of Hurd. "But religion, which was its noblest end, was, besides, the first object of poetry. The dramatic muse in particular, had her birth, and derived her very character, from it. This circumstance then leads him, with advantage, to give an historical deduction of the rise and progress of Latin poetry, from its first rude workings in the days of barbarous superstition, through every successive period of its improvement, down to his own times." 141. Spes fatis. "Through the hope of their ending."—143. Tellurem porco, Silvanum lacte piabant. The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus.—144. Genium memorem brevis actu. "The Genius that reminds us of the shortness of our existence." Consult note on Ode 3. 17. 14. Flowers, cakes and wine were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god, who presided over life, and was worshipped as the grand enemy of death. The poet says, he taught his votaries to remember the shortness of life,
because, as he was born with them, entered into all their pleasures, and died with them, he pressed them for his own sake to make the best use of their time.

145—154. 154. Fescenninae per hume inventa licentia morem, &c. As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, in like manner the ancient Italians propitiated, as the poet has just informed us, their agricultural or rustic deities with appropriate offerings. But as they knew nothing of the Silenus, or Satyrs of the Greeks, who acted so conspicuously a part in the rural celebrations of this people, a chorus of peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. Such festivals had usually the double purpose of worship and recreation; and accordingly the verses often digressed from the praises of Bacchus to mutual taunts and railleries, like those in Virgil's third eclogue, on the various defects and vices of the speakers, "Versebus alterius approbria rustica juxitis." Such verses originally sung or recited in the Tuscan and Latin villages, at nuptials or religious festivals, were first introduced at Rome by Histrions, who were summoned from Etruria to Rome in order to allay a pestilence, which was depopulating the city. (Liv. 7. 2.) These Histrions, being mounted on a stage, like our mountebanks, performed a sort of ballet, by dancing and gesticulating to the sound of musical instruments. The Roman youth thus learned to imitate their gestures and music, which they accompanied with railing verses delivered in extemporary dialogue. Such verses were termed Fescennine, either because they were invented at Fescennia, a city of Etruria; or from Fassius, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained licence of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the Decemvir.—147. Recurrentes accepta per annos. "Received through returning years," i.e. handed down with each returning year.—149. Donee jam saevus opus est, &c. "Until now bitter jests began to be converted into open and virulent abuse."—151. Fuit inactis quoque cura, &c. "They too that were as yet unassailed felt a solicitude for the common condition of all."—153. Molo qua nolite carmine quemquam describi. "Which forbade any one being stigmatised in defamatory strains."—154. Vertere modum. Supply poetæ.—Frimédine juxitis. The punishment ordained by the law already referred to, against any one who should violate its provisions, was to be beaten to death with clubs. It was termed fustuarium, and formed also a part of the military discipline, in the case of deserters.

156, 157. 156. Gracia captus forum victor in cepit. "Conquered Greece made captive her savage conqueror." The noblest of all conquests, that of literature and the arts.—157. Sic horridus ille defixit numerum Saturnius. "In this way the rough Saturnian measure ceased to flow." Defixit is here equivalent to füere desit. The Saturnian measure was a sort of irregular iambic verse, said to have been originally employed by Faunus and the prophets, who delivered their oracles in this measure. This was the most ancient species of measure employed in Roman poetry, it was universally used before the melody of Greek verse was poured on the Roman ear, and, from ancient practice, the same strain continued to be
158—167. 158. *Et grave virus munditiae pepulere.* "And purer habits put the noisome poison to flight," i. e. a purer and more elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism. The force of *virus*, in this passage, is well explained by the remark of Cruquius, "*Doctas aures eneect oratio barbarae.*"—160. *Vestigia ruris.* "The traces of rusticity."—161. *Serus enim Graecis adnovit acuminas chartis.* Supply *Latinus.* "For the Roman was late in applying the edge of his intellect to the Grecian pages."—162. *Quietus.* "Enjoying repose."—163. *Quid Sophocles et Thespis et Eschylus utile ferrent.* "What useful matter, Sophocles and Thespis, and *Eschylus* afforded." The chronological order is *Thespis, *Eschylus, et Sophocles.*—164. *Tentavit quoque rem, si digne vertere posset.* "He made the experiment, too, whether he could translate their pieces in the way that they deserved."—165. *Et placavit sibi, natura sublimis et acer.* "And he felt pleased with himself at the result, being by nature of a lofty and high-toned character."—166. *Nam spirat tragicum satis et feliciet audi.* "For he breathes sufficient of the spirit of tragedy, and is happy in his flights." Literally: "and dares successfully."—167. *Ins...* Equivalent to *studile.*

168—170. 168. *Creditur, ex medio quid res accedit, &c.* "Comedy, because it takes its subjects from common life, is believed to carry with it the least degree of exertion, but comedy has so much more labour connected with itself, the less indulgence it meets with," i. e. many are apt to think that comedy, because it takes its characters from common life, is a matter of but little labour; it is in reality, however, a work of by so much the greater toil, as it has less reason to hope for pardon to be extended to its faults. Horace’s idea is this: In tragedy the grandeur of the subject not only supports and elevates the poet, but also attaches the spectator, and leaves him no time for malicious remarks. It is otherwise, however, in comedy, which engages only by the just delineation that is made of sentiments and characters.—170. *Adspice, Plautus quo pacto partes iuteor amantis epheli,* &c. "See, in what manner Plautus supports the character of the youthful lover; how, that of the covetous father; how, that of the cheating pimp." Horace, the better to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed.

175—177. 175. *Gestit enim nummum in loculos demittere,* &c. The allusion is still to Dossennus, who, according to the poet, was attentive only to the acquisition of gain, altogether unconcerned about the fate of his pieces after this object was accomplished.—177. *Quem tullit ad scenam ventoso gloria currus,* &c. Horace, as Hurd remarks, here ironically adopts the language of an objector, who, as the poet has very satirically contrived, is left to expose himself in the very terms of his objection. He has just been urging the love of money as another cause that contributed to the prostitution of the Roman comic muse, and has been blaming the venality of the Roman dramatic writers, in the person of Dossennus. They had shown themselves more solicitous about filling their pockets, than deserving the reputation of good poets. But, instead of insisting farther on the excellence of this latter motive, he stops short, and brings in a bad poet himself to laugh at it. "What? Is the mere love of praise to be our only object? Are we to drop all inferior considerations,
and drive away to the expecting stage in the puffed car of vain glory? And why? To be dispirited or inflated, as the capricious spectator shall think fit to withhold or bestow his applause. And is this the mighty benefit of thy vaunted passion for fame? No; farewell the stage, if the breath of others is that, on which the silly bard is made to depend for the contraction or enlargement of his dimensions." To all this convincing rhetoric the poet condescends to interpose no objection, well knowing that no truer service is, oftentimes, done to virtue or good sense, than when a knave or fool is left to himself to employ his idle raillery against either.

178—182. 178. Examinat lentus spectator, sedulus inlat. "A listless spectator dispirits, an attentive one puffs up."—180. Subruit or reficit. "Overthrows or raises up again."—Valeat res judiciar. "Farewell to the stage," i.e. to the task of dramatic composition.—181. Petra negata. The poet here borrows the language of the games. So also in redactum.—182. Saepè etiam audacem fugat hoc terretque poetae, &c. The poet has just shown, that the comic writers so little regarded fame and the praise of good writing, as to make it the ordinary topic of their ridicule, representing it as the mere illusion of vanity and the infirmity of weak minds, to be caught by so empty and unsubstantial a benefit. Though were any one, he now adds, in defiance of public ridicule, so daring as frankly to avow and submit himself to this generous motive, yet one thing remained to check the vigour of his emulation. This (from line 182 to 187) was the folly and ill taste of the undiscerning multitude. These, by their rude clamours, and the authority of their numbers, were enough to dishearten the most intrepid genius; when, after all his endeavours to reap the glory of a finished production, the action was almost sure to be broken in upon and mangled by the shows of wild beasts and gladiators; those dear delights, which the Romans, it seems, prized much above the highest pleasures of the drama. Nay, the poet's case was still more desperate. For it was not the untutored rabble alone that gave countenance to these illiberal sports: even rank and quality, at Rome, debased itself in showing the strongest predilection for these shows, and was as ready as the populace to prefer the uninstruction pleasures of the eye to those of the ear, "Equités quoque jam migrantis ab auro soluptas," &c. And because this barbarity of taste had contributed more than anything else to deprave the poetry of the stage, and discourage able writers from studying its perfection, what follows, from line 189 to 207, is intended as a satire upon this madness, this admiration of pomp and spectacle, this senseless applause bestowed upon the mere decorations of the scene, and the stage-tricks of the day: all which were more surely calculated to elicit the approbation of an audience, than the utmost regard, on the part of the poet, either to justness of design or beauty of execution.

183—192. 183. Quod numero phæres, virtute et honore minores, &c. In this and the succeeding line, the poet draws a brief but most faithful picture of the Roman plebs.—185. Eques. The Equites, as a better educated class, are here opposed to the plebeians.—186. Aut terram aut pugitates. This was before the erection of amphitheatres. The first amphitheatre was erected by Statilius Taurus, in the reign of Augustus.—187. Verum equitis quoque jam, &c. This corruption of taste now spreads even to the more educated classes.—188. Incertos oculos. "Eyes continually wandering from one object to another," i.e. attracted by the variety and splendour of the objects exhibited, so as to be uncertain on which to rest. —190. Quatuer aut phæres autitas in heras. "For four hours or more is
the curtain kept down." We have rendered this literally, and in accordance with the language of former days. In the ancient theatres, when the play began the curtain was drawn down under the stage. Thus the Romans said tollere aulae, "to raise the curtain," when the play was done; and premere aulae, when the play commenced and the performers appeared. Horace, therefore, here alludes to a piece, which, for four hours and upwards, exhibited one unbroken spectacle of troops of horse, companies of foot, &c. In other words, the piece in question is a mere show, calculated to please the eye, without at all improving the mind, of the spectator.—191. Regum fortuna. "The fortune of kings," i.e. unfortunate monarchs.—192. Petorrere. Consult note on Sat. 1. 6. 104.—Naves. The allusion is supposed to be to the beaks of ships placed on vehicles, and displayed as the ornaments of a triumphal pageant.—193. Captivum eburn. Either richly-wrought articles of ivory are here meant, or else tusks of elephants (dentes eburnei).—Captiva Corinthia. "A captive Corinth," i.e. a whole Corinth of precious and costly articles. Corinth, once so rich in every work of art, is here used as a general expression to denote whatever is rare and valuable.

194—207. 194. Democritus. Consult note on Epist. 1. 12. 12.—195. Diversum confusa genus panthera camelio. "A panther mixed with a camel, a distinct species," i.e. distinct from the common panther. The poet alludes to the Camelopard or Giraffe.—196. Elephas albius. White elephants are as great a rarity, almost, in our own days, and their possession is eagerly sought after, and highly prized, by some of the Eastern potentates.—Converteret. Supply in e. —197. Spectaret populum luidis attentius ipsi, &c. "He would gaze with more attention on the people than on the sports themselves, as affording him more strange sights than the very actor." Mino is here taken in the general signification of histrio.

—198. S:riptores autem narrare putaret, &c. "While he would think the writers told their story to a deaf ass," i.e. while, as for the poets, he would think them employed to about as much purpose as if they were telling their story to a deaf ass.—200. Nam quaem pervincere voces evalueres sonum, &c. "For what strength of lungs is able to surmount the din with which our theatres resound?" i.e. for what actor can make himself heard amid the uproar of our theatres?—202. Garganum mugire putrescere namus, &c. The chain of Mount Garganus was covered with forests, and exposed to the action of violent winds. Hence the roaring of the blast amid its woods forms no unapt comparison on the present occasion. Consult note on Ode 2. 9. 7.—203. Et artes, divitiaeque peregrina. "And the works of art, and the riches of foreign lands." "Artes here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns.—204. Quibus oblitus actor quam stitit in scena, &c. "As soon as the actor makes his appearance on the stage, profusely covered with which, the right hand runs to meet the left," i.e. applause is given. The allusion in quibus, that is in divitiae, is to purple, precious stones, costly apparel, &c. —207. Lana Tarrentina violas imitata veneno. "The wool of his robe, which imitates the hues of the violet by the aid of Tarentum, and not infec

206—214. 208. Ac ne forte petes. Here, observes Hurd, the poet should fence of the dramatic writers; having

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that could be urged plausibly, from the state of the Roman stage: the genius of the people: and the several prevailing practices of ill taste, which had brought them into disrepute with the best judges. But finding himself obliged, in the course of this vindication of the modern stage-poets, to censure, as sharply as their very enemies, the vices and defects of their poetry; and fearing lest this severity on a sort of writing, to which he himself had never pretended, might be misinterpreted as the effect of envy only, and a malignant disposition towards the art itself, under cover of pleasing for its professors, he therefore frankly avows (from line 208 to 214) his preference of the dramatic, to every other species of poetry; declaring the sovereignty of its passions over the affections, and the magic of its illusive scenery on the imagination, to be the highest argument of poetical excellence, the last and noblest exercise of human genius.—209. Laudare maligne. “Condemn by faint praise.”—210. Illa per extenuum funem mitt posse viditur et poetæ. “That poet appears to me able to walk upon the tight rope,” i.e. able to do any thing, to accomplish the most difficult undertakings in his art. The Romans, who were moderately addicted to spectacles of every kind, had in particular esteem the funambuli or rope-dancers. From the admiration excited by their feats, the expression ets per extenuum funem, came to denote, proverbially, an uncommon degree of excellence and perfection in any thing. The allusion is here made with much pleasantry, as the poet had just been rallying his countrymen on their fondness for these extraordinary achievements.—211. Mesum qui pectus inaniter angit. “Who tortures my bosom by his unreal creations.” i.e. by his fictions.—212. Falsis terroribus simplex. According to Hurd, the word inaniter, on which we have already remarked, as well as the epithet falsis applied to terroribus, would express that wondrous force of dramatic representation, which compels us to take part in feigned adventures and situations, as if they were real; and exercises the passions with the same violence in remote, fancied scenes, as in the present distresses of actual life.—214. Verum age et his, qui se lectori credere malunt, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: “One thing still remained. Horace had taken upon himself to apologise for the Roman poets in general; but, after an encomium on the office itself, he confines his defence to the writers for the stage only. In conclusion then, he was constrained, by the very purpose of his address, to say a word or two in behalf of the remainder of this neglected family: of those who, as the poet expresses it, had rather trust to the equity of the closet, than subject themselves to the caprices and insolence of the theatre. Now, as before in asserting the honour of the stage-poets, he every where supposes the emperor’s disgust to have sprung from the wrong conduct of the poets themselves, and then extenuates the blame of such conduct, by considering, still farther, the causes which gave rise to it; so he prudently observes the same method here. The politeness of his addresses concedes to Augustus the just offence he had taken to his brother-poets; whose honour, however, he contrives to save, by softening the occasions of it. This is the drift of what follows, (from line 214 to 229), where he pleasantly recounts the several foibles and indiscretions of the muse; but in a way that could only displease the emperor to smile at, or at most to pity, her infirmities, not provoke his serious censure and disesteem. They amount, on the whole, but to certain idlenesses of vanity, the almost inseparable attendants of wit, as well as beauty; and may be forgiven in each, as implying a strong desire to please, or rather as qualifying both to please. One of the most exceptional of these vanities was a fond persuasion, too readily taken up by men of parts and genius, that preferment is the constant pay of
merit; and that, from the moment their talents become known to the public, distinction and advancement are sure to follow."

215—227. 215. Spectatoris fastidio superbi. "The capricious humour of an arrogant spectator."—216. Curam reddis brevem. "Bestow in turn some little attention."—216. Minus Apolline ligiunt. Alluding to the Palatine library, established by the emperor. Consult note on Epist. 1. 3. 17.—219. Multa quidem nobis facimus, &c. Compare note on verse 214. —220. Ul vinea egomet cadam mea. "That I may prune my own vineyards," i. e. that I may be severe against myself as well as against others. 3:21. Quam laudimur, sumum si quis amicorum, &c. Horace now touches upon the vanity of the poetical tribe. Compare note on verse 214.—223. Quam loca jam recitata re-obsimus irrevocati. "When, unasked, we repeat passages already read." "The allusion is to the Roman custom of authors reading their productions to a circle of friends or critics, in order to ascertain their opinion respecting the merits of the work submitted to their notice." Irrevocati. Equivalent here to injuasti. The allusion is borrowed from the Roman stage, where an actor was said revocari, whose performance gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was encored.—224. Non apperce. "Do not appear," i. e. are not noticed.—225. Et tenuis deducta poema filo. "And our poems spun out in a fine thread," i. e. and our finely-wrought verses.—227. Commodus utro accecess. "Thou wilt kindly, of thine own accord, send for us."

229—233. 229. Sed tamen est operae pretium, &c. Horace now touches upon a new theme. Fond and presumptuous, observes he, as are the hopes of poets, it may well deserve a serious consideration, who of them are fit to be entrusted with the glory of princes; what ministers are worth retaining in the service of an illustrious virtue, whose honours demand to be solemnised with a religious reverence, and should not be left to the profanation of vile and unhallowed hands. And, to support this position, he alleges the example of a great monarch, who had disdained himself by a neglect of this care; of Alexander the Great, who, when master of a vast empire, perceived indeed the importance of gaining a poet to his service; but unluckily, chose so ill, that the encomiums of the bard whom he selected, only tarnished the native splendour of those virtues which should have been presented in their fairest hues to the admiration of the world. In his appointment of artists, on the other hand, this prince showed a much truer judgment. For he suffered none but an Apelles and a Lydippus to represent the form and fashion of his person. But his taste, which was thus exact and refined, in what concerned the mechanical execution of the fine arts, took up with a Charesius, to transmit an image of his mind to future ages; so grossly indiscerning was he in works of poetry, and the liberal offerings of the muse.—230. Editior. "Ministers," or "keepers." The editio were those who took charge of the temples as keepers or overseers.—233. Charales. A poet in the train of Alexander, who is mentioned also by Quintus Curtius, (5. 5. 8.) Ausonius, (Ep. 16.) and also by Acron and Porphyry. Alexander is said to have promised him a piece of gold for every good verse that he made in his praise. It is also stated, that this same poet, having, by a piece of presumption, consented to receive a blow for every line of the Panegyric on Alexander which should be rejected by the judges, suffered severely for his folly. There were several other poets of the same name.—Incultus qui versibus et male natu, &c. "Who owed to his rough and ill-formed verses the Philippi, royal coin, that he received." Acron, in his scholiast on the 357th verse of the Epistle
to the Fiscos, relates, that Alexander told Chorius he would rather be the Thersites of Homer, than the Achilles of Chorius. Some commentators have therefore supposed, that Horace has altered the story, in order the better to suit his argument, and that, if Alexander did bestow any sum of money upon Chorius, it was on condition that he should never write about him again.—Philippus. Gold pieces, with Philip's head upon them, thence called Philippus.

235—245. 335. Sed veluti tractata notam labemque remittunt, &c. "But as ink, when touched, leaves behind it a mark and a stain, so writers, generally speaking, soil by paltry verse distinguished actions."—240. Albus Lysippus. "Any other than Lysippus." Compare the Greek idiom ὁ λόγος ἀνιστρόφων, of which this is an imitation.—Ducere era fortis Alexandre etiam simulans. "Mould in brass the features of the valiant Alexander." Literally, "fashion the brass representing the features, &c. Ducere, when applied, as in the present instance, to metal, means to forge, mould, or fashion out, according to some proposed model.—241. Quod si judicium subtile videndis artibus ilius, &c. "But wert thou to call that acute perception, which he possessed in examining into other arts, to literary productions and to these gifts of the Muses, thou wouldst swear that he had been born in the thick air of the Boeotians," i. e. was as stupid as any Boeotian. Boeotian dulness was proverbial, but how justly, the names of Pinder, Epaminondas, Plutarch, and other natives of this country will sufficiently prove. Much of this sarcasm on the national character of the Boeotians is no doubt to be ascribed to the malignant wit of their Attic neighbours.—245. At necque dedecorant tua de se judicia, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: "The poet makes a double use of the ill judgment of Alexander. For nothing could better demonstrate the importance of poetry to the honour of greatness, than that this illustrious conqueror, without any particular knowledge or discernment in the art itself, should think himself concerned to court its assistance. And, then, what could be more likely to engage the emperor's farther protection and love of poetry, than the insinuation (which is made with infinite address) that, as he honoured it equally, so he understood its merits much better? For (from line 245 to 248, where, by a beautiful concurrence, the flattery of his prince falls in with the more honest purpose of doing justice to the memory of his friends) it was not the same unintelligent liberality, which had cherished Chorius, that poured the full stream of Caesar's bounty on such persons as Varus and Virgil. And, as if the spirit of these inimitable poets had, at once, seized him, he breaks away in a bold strain (from line 249 to 250) to sing the triumphs of an art, which expressed the manners and the mind in fuller and more durable relief, than painting or even sculpture had ever been able to give to the external figure: and (from line 250 to the end) apologises for himself in adopting the humbler epistolary species, when a warmth of inclination and the unrivalled glories of his prince were continually urging him on to the nobler, encomiastic poetry.

246—270. 246. Multa dantis cum laude. "With high encomiums on the part of him who bestowed them." Dantis is here elegantly substituted for tua. The clause may also be rendered, but with less spirit, "with great praise bestowed upon him who gave them," i. e. bestowed by those who have received the favours of their prince.—250. Apparent. Equivalent to exsplendescunt.—Sermone repetens per humum. The poet alludes to his Satires and Epistles.—251. Quam res componere gestas.
"Than tell of exploits."—252. _Arce montibus impositae._ The allusion appears to be to fortresses erected by Augustus to defend the borders of the empire.—253. _Barbara regna._ "Barbarian realms," i. e. the many barbarian kingdoms subdued by thee.—255. _Claustraque custodem pæcis cohibentia Janum._ Consult note on Ode 4. 15. 8.—258. _Recipit._ In the sense of _admitit._—260. _Seulitias autem stulte, quem diligit, urget._ "For officiousness foolishly disgusts the person whom it loves."—261. _Quam se commendat._ "When it strives to recommend itself."—262. _Discit._ Equivalent here to _assipit._ The allusion is to the individual flattered or courted.—264. _N'il moror officium._ "I value not that officious respect which causes me un easiness." Horace is generally supposed to introduce here Maccenas, or some other patron of the day, uttering these words, and expressing the annoyance occasioned by the officiousness of poetical flatterers.—_At neque facto in pejus vultus._ "And neither have I the wish to be displayed to the view in wax, with my countenance formed for the worse," i. e. with disfigured looks.—287. _Pinguin munere._ "With the stupid present," i. e. _carninque pingui Minerva facto._—288. _Cum scriptore meo._ "With my panegyrist."—_Capsa porrectus aperta._ "Stretched out to view in an open box."—269. _In vicum venenatem._ "Into the street where they sell." Literally: "into the street that sells." The _Vicus Thurarius_ is meant.—270. _Charis ineptис._ The allusion is to writings so foolish and unworthy of perusal, as soon to find their way to the grocers, and subserve the humbler but more useful employment of wrappers for small purchases.

**Epistle II.** This Epistle is also in some degree critical. Julius Florus, a friend of our poet's, on leaving Rome to attend Tiberius in one of his military expeditions, asked Horace to send him some lyric poems: and wrote to him afterwards, complaining of his neglect. The poet offers various excuses. One of these arose from the multitude of bad and conceited poets, with which the capital swarmed. Accordingly his justification is enlivened with much railery on the vanity of contemporary authors, and their insipid compliments to each other, while the whole is animated with a fine spirit of criticism, and with valuable precepts for our instruction in poetry.—This has been parodied by Pope in the same style as the preceding epistle.

1—9. **1. Floris.** To this same individual, who formed part of the retinue of Tiberius, the third Epistle of the first Book is inscribed.—_Neroni._ Alluding to Tiberius (Claudius Tiberius Nero,) the future emperor.—3. **Gabii.** Consult note on Epist. 1. 11. 7.—Et tecum sic agat._ "And should treat with thee as follows."—_Hic et candidus, et talos a vertice._ "This boy is both fair and handsome from head to foot." _Candidus_ does not here refer to the mind, as some commentators suppose, but to the complexion, and the allusion appears to be a general one, to the bright look of health which the slave is said to have, and which would form so important a feature in the enumeration of his good qualities.—5. **Fiet critique tuis._ "He shall become, and shall be, thine." An imitation of the technical language of a bargain.—_Nummorum millibus octo._ "For eight thousand sesterces."—6. _Verna ministeriis ad nutus aptus heriles._ "A slave ready in his services at his master's nod," i. e. prompt to understand and obey every nod of his master. _Verna_, which is here used in a general sense for _servus_, properly denotes a slave born beneath the roof of his master.—7. _Literulis Gracis imbutus._ "Having some little knowledge of Greek." This would enhance his value, as Greek was
EXPLANATORY NOTES.—BOOK II. EPISTLE II.

then much spoken at Rome. It would qualify him also for the office of ducewrr, or reader. —8. Argilla quidem imitaberis ude. “Thou wilt shape any thing out of him, as out of so much moist clay,” i. e. thou mayest mould him into any shape at pleasure, like soft clay. Horace here omits, according to a very frequent custom on his part, the term that indicates comparison, such as veluti, sicuti, or some other equivalent expression.—9. Quin sitam canem indoctum, sed dulce bibenti. “Besides, he will sing in a way devoid, it is true, of skill, yet pleasing enough to one who is engaged over his cup.”

10—16. 10. Fidem levant. “Diminish our confidence in a person.” —11. Estrudere. “To get them off his hands.” To palm them off on another.—12. Res urguit me nulla. “No necessity drives me to this step.”—Mec sum pauper in aere. “I am in narrow circumstances, I confess, yet owe no man any thing.” A proverbial expression most probably.—13. Mangonum. Mang is thought by some etymologists to be shortened from mangana, a derivative of μαγγανος, “jugglery,” “deception.” Perhaps the other meaning of μαγγανος, “a drug,” or “paint,” would answer better, as conveying the idea of an artifice resorted to by the slave-dealer in order to give a fresh and healthy appearance to the slave offered for sale.—Non temere a me quisvis ferret idem. “It is not every one that would readily get the same bargain at my hands.” The common language of knavish dealers in all ages.—14. Semel hic cessorvit, et, ut fit, &c. “Once, indeed, he was in fault, and hid himself behind the stairs, through fear of the pendent whip, as was natural enough.” We have adopted the arrangement of Döring, by which in sculis latuit are joined in construction, and pendens has a general reference to the whip’s hanging up in any part of the house. The place behind the stairs, in a Roman house, was dark and fit for concealment.—16. Excepta nihil te si fuga levis. “If his running away and hiding himself on that occasion, which I have just excepted, does not offend thee.” Absconding was regarded as so considerable a fault in the case of a slave, that a dealer was obliged to mention it particularly, or the sale was void.

17—25. 17. Ille ferat pretium, poena securus, opinor. “The slave-dealer may after this, I think, carry off the price, fearless of any legal punishment.” The poet now resumes. The law could not reach the slave-merchant in such a case, and compel him to pay damages or refund the purchase-money, for he had actually spoken of the slave’s having once been a fugitive, though he had endeavoured, by his language, to soften down the offence.—18. Prudens emissi vitium; dicta tibi est lex. “Thou hast purchased, with thine eyes open, a good-for-nothing slave; the condition of the bargain was expressly told thee,” i. e. his having once been a fugitive.—19. Hunc. Alluding to the slave-dealer.—20. Dixi me pigrum profiscisci tibi, &c. The connection in the train of ideas is as follows: Thou hast no better claim on me in the present instance than thou wouldst have on the slave-dealer in the case which I have just put. I told thee expressly, on thy departure from Rome, that I was one of indolent habits, and totally unfit for such tasks, and yet, notwithstanding this, thou complainest of my not writing to thee!—21. Talibus officiis prope mancam. “That I was altogether unfit for such tasks.” Literally, “that I was almost deprived of hands for such tasks.” A strong but pleasing expression.—23. Quid tum profeci, &c. “What did I gain then when I told thee this, if notwithstanding, thou assailst the very conditions that make for me?”—24. Super hoc. “Moreover.”—25. Vendar. “False to my promise.”
26—40. 26. Luculli miles, &c. We have here the second excuse that Horace assigns for not writing. A poet in easy circumstances should make poetry no more than an amusement.—Collecta vistic a multis avarum. “A little stock of money which he had got together by dint of many hardships.” The idea implied in vistics is, something which is to furnish the means of future support, as well as of present comfort, but more particularly the former.—27. Ad assem. “ Entirely,” or more literally, “to the last penny.”—30. Praecipium regale loco dejecti, ut ciam, &c. “He dislodged, as the story goes, a royal garrison, from a post very strongly fortified and rich in many things.” The allusion in regale, is either to Mithridates or Tigranes, with both of whom Lucullus carried on war.—32. Donis honestis. Alluding to the torques, phaleræ, &c.—33. Acerpit et bis dena super sextertia nummum. “He receives, besides, twenty thousand sesterces.”—34. Praetor. “The general.” The term praetor is here used in its earlier acceptance. It was originally applied to all who exercised either civil or military authority: (Praetor: qui pravit jure et exercitu.)—36. Tímido quoque. “Even to a coward.”—39. Post héc ille catus, quantumque rusticus inquit. “Upon this, the cunning fellow, a mere rustic though he was, replied.”—40. Zenam. “His purse.” The girdle or belt served sometimes for a purse. More commonly, however, the purse hung from the neck. Horace applies this story to his own case. The soldier fought bravely, as long as necessity drove him to the step; when, however, he made good his losses, he concerned himself no more about venturing on desperate enterprises. So the poet, while his means were contracted, wrote verses for a support. Now, however, that he has obtained a competency, the inclination for verse has departed.

41—45. 41. Roma nutriö mihi contiguit. Horace came to Rome with his father, at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus.—42. Iraus Gratia quantum necissit Achilles. The poet alludes to the Iliad of Homer, which he read at school with his preceptor, and with which the Roman youth began their studies.—43. Bona Athena. “Kind Athena.” The epithet here applied to this celebrated city is peculiarly pleasing. The poet speaks of it in the language of fond and grateful recollection, for the benefits which he there received in the more elevated departments of instruction.—Artis. The term ars is here used in the sense of doctrina, “learning,” and the reference is to the philosophical studies pursued by Horace in the capital of Attica.—44. Scibet ut posse curve dignoscere rectum. “That I might be able, namely, to distinguish a straight line from a curve.” The poet evidently alludes to the geometrical studies which were deemed absolutely necessary, by the followers of the Academy, to the understanding of the sublime doctrines that were taught within its precincts.—45. Silvas Academi. Alluding to the school of Plato. The place, which the philosopher made choice of for this purpose, was a public grove, called Academus, which received its appellation, according to some, from Hecademus, who left it to the citizens for the purpose of gymnastic exercises. Adorned with statues, temples, and sepulchres, planted with lofty plane-trees, and intersected by a gentle stream, it afforded a delightful retreat for philosophy and the muses. Within this enclosure Plato possessed, as a part of his humble patrimony, purchased at the price of three thousand drachmas, a small garden, in which he opened a school for the reception of those who might be inclined to attend his instructions. Hence the name Academy, given to the school of this philosopher, and which it retained long after his decease.
47—52. 47. Civiles estus. "The tide of civil commotion."—48. Cesaris Augusti non responsum laceris. "Destined to prove an unequal match for the strength of Augustus Caesar."—49. Simul. For simul ac.—Philippi. Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon, on the site of the old Thasian colony of Crenides, and in the vicinity of mount Pangeus. The valuable gold and silver mines in its immediate neighbourhood rendered it a place of great importance. Its ruins still retain the name of Philibah.—50. Decisit humilem pensis, impemptque, &c. "Brought low with clipped wings, and destitute of a paternal dwelling and estate," i.e. and stripped of my patrimony.—51. Paupertas impulit audax, &c. We must not understand these words literally, as if Horace never wrote verses before the battle of Philippi, but that he did not apply himself to poetry, as a profession, before that time.—52. Sed, quod non desit, habentem, quae poterunt unquam satis expurgare cervice, &c. "But, what doces of hemlock will ever sufficiently liberate me from my frenzy, now that I have all which is sufficient for my wants; if I do not think it better to rest than to write verses," i.e. but now, having a competency for all my wants, I should be a perfect madman to abandon a life of tranquillity, and set up again for a poet, and no hemlock would be able to expel my frenzy. Commentators are puzzled to know how a poison, like hemlock, could ever have been taken as a remedy. Taken in a large quantity it is undoubtedly fatal, and it was employed in this way by the Athenians for the purpose of despatching criminals, as the history of Socrates testifies; but when employed in small portions it was found to be a useful medicine. Horace speaks of it here as a frigoric.

55—64. 55. Singula de nobis anni prædantur event; "The years that go by rob us of one thing after another." Horace now brings forward his third reason for not continuing to write verses. He was at this time in his fifty-first year, and too old for the task.—57. Tendunt extorquere poemaete. "They are now striving to wrest from me poetry," i.e. to deprive me of my poetic powers.—Quid factiam vis? "What wouldst thou have me do?" i.e. on what kind of verse wouldst thou have me employ myself?—58. Denique non omnes eadem mirantur amantique. The difference of tastes among mankind furnishes Horace with a fourth excuse, such as it is, for not writing. The poet, however, knew his own powers too well to be much, if at all, in earnest here.—59. Carmine. "In Lyric strains."—60. Bioncis sermonibus et sale nigro. "With satires written in the manner of Bion, and with the keenest raillery." The individual here referred to under the name of Bion, is the same that was surnamed Borysthenites, from his native place Borysthenes. He was both a philosopher and a poet; but, as a poet, remarkable for his bitter and virulent satire. He belonged to the Cyrenaic sect.—Sali nigro. The epithet nigro is here used with a peculiar reference to the severity of the satire with which an individual is assailed. In the same sense the verses of Archilochus (Epist. 1. 19. 3.) are termed atri.—61. Tres mihi convivos prope dissentire videntur. "They appear to me to differ almost like three guests." The particle of comparison (veluti or siculi) is again omitted, in accordance with the frequent custom of Horace. Consult note on verse 8. The parties, who appear to the poet to differ in the way that he describes, are those whose respective tastes in matters of poetry he has just been describing.—64. Insimum. "Of unpleasant savour,"
65—74. 65. Præter cetera. "Above all." Equivalent to præce ex ætensi artis. The reason here assigned is not, like the last, a mere pretext. The noise and bustle of a great city, and the variety of business transacted there, occasion such distraction of spirit as must ever greatly disturb a poet's commerce with the muse.—67. Hic sponsum vocat. "This one calls me to go bail for him."—Audita scripta. "To hear him read his works." Alluding to the custom of an author's reading his productions before friends, and requesting their opinions upon the merits of the piece or pieces.—68. Cubat. "Lies sick." Compare Serm. 1. 9. 18.

—In colle Quirini hic extrema in Aventino. The Mons Quirinalis was at the northern extremity of the city: and the Mons Aventinus, at the southern. Hence the pious expression of the connection which follows: "intervalla humane commoda."—70. Intervalla humane commoda. "A comfortable distance for a man to walk."—Verum puræ sunt plateae, &c. The poet here supposes Florus, or some other person, to urge this in reply. "Tis true, it is a long way between the Quirinal and Aventine, "but then the streets are clear," and one can meditate uninterrupted by the way.—72. Festinat calidus multis geruisque redemptor. The poet rejoins: Aye, indeed, the streets are very clear: "A builder, for instance, in a great heat, hurries along with his mules and porters." Calidus may be rendered more familiarly; "puffing and blowing."—Redemptor. By this term is meant a contractor or master-builder. Compare Ode 3. 1. 35.—73. Torquet nunc lapidem, nunc ingens machina sigillum. "A machine rears at one moment a stone, at another a ponderous beam." Torquet does not here refer, as some commentators suppose, to the dragging along of the articles alluded to, but to their being raised on high, either by means of a windlass or a combination of pulleys.—74. Tristia robustis lactantur funere pluvioris. Horace elsewhere takes notice of the confusion and tumult occasioned at Rome by the meeting of funerals and waggons. Sal. 1. 6. 42.

78—85. 78. Rite cliens Bacchii. "Due worshippers of Bacchus." i.e. duly enrolled among the followers of Bacchus. This deity, as well as Apollo, was regarded as a tutelary divinity of the poets, and one of the summits of Parnassus was sacred to him.—80. Et contacta sequi vestitigia vatium? "And to tread close in the footsteps of genuine bards, until I succeed in coming up with them?"—81. Ingenium, sibi quod vacuus desumisit Athenas. "A man of genius, who has chosen for himself the calm retreat of Athens." Ingenium quod is here put for Ingeniosus qui. As regards the epithet vacuus, consult note on Epist. 1. 7. 45. The connection in the train of ideas should be here carefully noted. It had been objected to Horace, that he might very well make verses in walking along the streets. He is not satisfied with showing that this notion is false; he will also show it to be ridiculous. For, says he, at Athens itself, a city of but scanty population compared with Rome, a man of genius, who applies himself to study, who has run through a course of philosophy, and spent seven years among books, is yet sure to encounter the ridicule of the people, if he comes forth pensive and plunged in thought. How then can any one imagine that I should follow this line of conduct at Rome? Would they not have still more reason to deride me? Horace says ingenium, "a man of genius," in order to give his argument the more strength. For, if such a man could not escape ridicule even in Athens, a city accustomed to the ways and habits of philosophers, how could the poet hope to avoid it at Rome, a city in every respect so different?—84. Hic. Referring to Rome.—85. Et tempestibus urbis. "And the tempestuous hurry of the city."
87—94. 87. Auctor erat Romae consulto rhetor, &c. "A rhetorician, at Rome, proposed to a lawyer, that the one should hear, in whatever the other said, nothing but praises of himself," i. e. that they should be constantly praising one another. Horace here abruptly passes to another reason for not composing verses, the gross flattery, namely, which the poets of the day were wont to lavish upon one another. There were, says he, two persons at Rome, a rhetorician and a lawyer, who agreed to bespatter each other with praise whenever they had an opportunity. The lawyer was to call the rhetorician a most eloquent man, a second Graccus; the rhetorician was to speak of the profound learning of the lawyer, and was to style him a second Mucius. Just so, observes Horace, do the poets act at the present day.—89. Graccus. The allusion is to Tiberius Graccus, of whose powers, as a public speaker, Cicero makes distinguished mention in his Bratus, c. 27.—Mucius. Referring to Q. Mucius Scævola, the distinguished lawyer, who is called by Cicerr, "Jurisperitorum eloquentissimus et eloquentium jurisprudens." (Or. 1. 3.)—90. Quia minus argulos vexat furor iste poetarum? "In what respect does that madness exercise less influence upon the melodious poets of the day?" The epithet argulos is ironical. By furor is meant the desire of being lauded by others, amounting to a perfect madness.—91. Carmina compone, hic elegos. The poet, in order the better to laugh at them, here numbers himself among his brother bards, as one influenced by the same love of praise. If I, observes he, compose odes, and another one elegies, what wonders in their way, what masterpieces of skill, finished by the very hands of the muses themselves, do our respective productions appear to each other!—92. Celariumque novem Muses. "And polished by the hands of the nine Muses."—93. Quanto cum fastu, quanto cum modestia, &c. "With what a haughty look, with how important an air, do we survey the temple of Apollo, open to Roman bards?" A laughable description of poetic vanity.—94. Vacuum Romanis vaibus. Equivalent to patentem poetae Romaniae. The allusion is to the temple of Apollo, where the poets were accustomed to read their productions.

95—107. 95. Sequere. "Follow us within." Equivalent to sequere nos in templum.—96. Fereat. In the sense of profetet, i. e. recitet.—97. Cadimur, et totidem plagis consumimus hostem, &c. "Like Samnite gladiators, in slow conflict, at early candle light, we receive blows and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are pleasantly compared to gladiators fighting with foils. The battle is perfectly harmless, and the sport continues a long time, (lento duello.) These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites. Consult note on Ode 2. 13. 26.—Puncto itius. "By his vote," i. e. in his estimation. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points. Compare Epist. ad Pis. 343. "Omne tuü lpectum, qui nescit utile dulci."—101. Minuermus. Compare Epist. 1. 6. 65.—101. Et optime cognomine crescit. "And increases in importance through the wished-for appellation."—104. Finitis studiis et mente recepta. "Having finished my poetical studies, and recovered my reason."—105. Impune. "Boldly." Without fear of their resentment.—107. Gaudient scribentes, et se venerantur, &c. The pleasure of making verses, observes Sanadon, is a great temptation, but it is a dangerous pleasure. Every poet, in the moment of writing, fancies he performs wonders; but when the ardour of imagination has gone by, a good poet will examine his work in cool blood, and shall find it sink greatly in his own esteem. On the other hand, the more a bad poet reads
his productions over, the more he is charmed with them, as veneratur
analecta.

109—114. 109. At quid legitimum cupiet sceisse poëma. Horace, after
having described, in amusing colours, the vanity and conceit of bad poets,
now draws a picture of a good one, and lays down some excellent precepts
for the guidance of writers. This is a continuation of his reasoning. He
has shown that a poet, foolishly pleased with his own works, draws upon
himself ridicule and contempt, and he here speaks of the great exertion re-
quiseite to give value to a poem. Hence he concludes that poetry is a task
in which no wise and prudent man will ever engage.—Legitimum poëma.
“ A genuine poem,” i.e. one composed in accordance with all the rules
and precepts of art.—110. Cum tabulis antimum censoris honesti. The idea
intended to be conveyed is this, that such a writer as the one here described
will take his waxed tablets, on which he is going to compose his strains,
with the same feeling that an impartial critic will take up the tablets that
are to contain his criticisms. For, as a fair and honest critic will mark
whatever faults are deserving of being noted, so a good poet will correct
whatever things appear in his own productions worthy of correction.—111.
Audebit. “He will not hesitate.”—113. Movere loco. “To remove.”
We would say, in our modern phraseology, “to blot out.”—114. Intra
penetrales Vesta. “Within the inmost sanctuary of Vesta,” i.e. within
the recesses of his cabinet or closet. Penetrales Vesta is a figurative ex-
pression. None but the Pontifex Maximus was allowed to enter within
the inmost shrine of the temple of Vesta, and with this sacred place is the
poet’s cabinet compared. Here his works are in a privileged abode, inac-
cessible to the criticisms of the public, and it is here that the poet himself
should act the part of a rigid censor, retrench whatever is superfluous, and
give the finishing hand to his pieces.

115—124. 115. Obscurata diu populo bonus eruct, &c. The order of
construction is as follows: Bonus (poeta vel scriptor) eruct atque in lucrum
preferet populo, cui illa diu obscurata sunt, spectosa vocabula verum, que, memo-
rata priscis Catonis atque Cethegis, in formis situs et deserta vetustas mane
ivalent to usurpata.—Priscis Catonis atque Cethegis. Cato the censor is
here meant, and the epithet applied to him is intended to refer to his ob-
servance of the plain and austere manners of the ‘olden time.’ Compare
Ode 3. 21. 11. The other allusion is to M. Cethegus, who was consul A.
U. C. 548, and of whom Cicero makes mention, de Senect. 14.—118. Situs
informis, “Unsightly mould.”—119. Qua genitor producerrit usus.
“Which usage, the parent of language, shall have produced.” Compare
Epist. ad Pis. 71. seqq.—120. Vehemens. “To be pronounced, in metrical
reading, vehement.”—121. Fundet opes. “He will pour forth his treasures.”
By opes we must here understand a rich abundance of words and senti-
ments.—122. Luxuriantium compescet. “He will retrench every luxuri-
ance.”—123. Levebit. “He will polish.”—Virtute carentia. “Whatever
is devoid of elegance.”—Tollet. Equivalent to delebit. Consult note on
Sat. 1. 4. 11.—124. Ludentis speciem dabit, et torquedebitur, &c. “He will
exhibit the appearance of one sporting, and will keep turning about as he,
who one while dances the part of a satyr, at another that of a clownish
Cyclops.” A figurative allusion to the pantomimes of the day, in which
they expressed by dancing, and the movement of their bodies, the passions,
thoughts and actions of any character they assumed; as, for example, that
of a satyr, or of a cyclops. Consult note on Sat. 1. 5. 63. The idea in-
tended to be conveyed by the whole passage is this: that, as the actor who
dances the part of a satyr, or a cyclops, throws himself into different attitudes, and moves his limbs in various ways, so he who composes verses should transpose, vary, bring forward, draw back, and, in general, keep shifting, his words and expressions in every possible variety of way.

126—140. 126. Prætulcrim scripior delirus increque sideri, &c. "For my own part, I had rather be esteemed a foolish and dull writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation." The poet means, that he would rather be a bad poet, if he could only imagine himself the contrary, than a good one at the expense of so much toil and vexation. As regards the force of the subjective in prætulcrim, which we have endeavoured to express in the translation, compare Zumpt. L. G. p. 331. Kenrick's trans. 2d ed. —128. Ringi. The deponent ringor literally means, "to show the teeth like a dog," "to snarl." It is then taken in a figurative sense, and signifies, "to fret, chafe, or fume," &c.—Fuit haud ignobilis Argis, &c. The poet here gives an amusing illustration of what he has just been asserting. Aristotle (de Mirab. Auscult. init.) tells a similar story, but makes it to have happened at Abydos.—131. Servaret. "Discharged." In the sense of observaret, or essequearetur.—134. Et signo lessu non insinire legata. "And would not rave if the seal of a bottle were broken." The ancients generally sealed a full bottle or flask, to prevent their slaves from stealing the wine. —137. Etleboro. Consult note on Sat. 2. 3. 82.—Morbum. Alluding to his madness, which the addition of bitem serves more clearly to indicate. Hence the expression atra biles, so frequently used in the sense of insanitas.—140. In place of the common reading per vim, we have adopted the singularly elegant one which Zaro's edition presents, in behalf of which we will give the words of Gesner: "Pulcherrimam sententiam parit lectio Zaroti; qua prestitum mentis dicitur error graetissimus; g. d. facile aliquis sans mente carcat, ut tam jucundo errore frustratur."

141—156. 141. Namrum sapere est objectis utile mugis, &c. "Such being the case, it certainly is better for us to renounce trifles and turn to the precepts of wisdom, and to leave to youth those amusements which are more suited to their age." The poet now takes a more serious view of the subject, and this forms the seventh excuse. He has put it last that he might more naturally fall into the vein of morality which concludes his epistle. He would convince us, that good sense does not consist in making verses, and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue. "Sed vera numerosque modoque ediscere vita."—145. Quocircum mecum loquor haec, tacitusque recordor. "It is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of the epistle is a conversation which the poet holds with himself. This soliloquy is designed to make his reasons come with a better grace to his friend, and enable Horace the more easily to correct his ambition, avarice, and those other vices to which he was subject.—146. Si tibi nulla sitim finiret copia lympha, &c. This was a way of reasoning employed by the philosopher Aristippus, as Plutarch has preserved it for us in his Treatise against Avarice. He who eats and drinks a great deal, without allaying his appetite, has recourse to physicians, wants to know his malady, and what is to be done for a cure. But the man, who has already five rich beds, and thirsts after ten; who has large possessions and store of money, yet is never satisfied but still desires more, and spends day and night in heaping up: this man, I say, never
dreams of applying for relief, or of enquiring after the cause of his
lady.—151. Audieras, cui rem di donarent, &c. The stoics taught that
the wise man alone was rich. But there were others who overturned
this doctrine, and maintained the direct contrary. Horace, therefore,
reasons against this latter position, and endeavours to show its absurdity.
Thou hast been always told that riches banished folly, and that to be
rich and to be wise were the same; but thou hast satisfied thyself that
the increase of thy riches has added nothing to thy wisdom; and yet thou
art still hearkening to the same deceitful teachers.—152. Ili decedere.
Equivalent to ob eo fugere.—153. Et quum sis nihilo sapientior, ex que
plenior es. "And though thou art nothing wiser, since thou art become
richer."—156. Nempe. "Then indeed."

158, 159. Si proprium est, quod quis libera mercatus et are est,
&c. "If what one buys with all the requisite formality is his own pro-
erty; on the other hand, there are certain things, to which, if thou be-
lievest the lawyers, use gives a right." The expression quod quis libera
mercatus et are est (literally, "what one has purchased with the balance
and piece of money,"?) refers to the Roman mode of transferring the
property. In the reign of Servius Tullius money was first coined at Rome,
and that, too, only of brass. Previous to this every thing went by
weight. In the alienation therefore of property by sale, as well as in
other transactions where a sale, either real or imaginary, formed a part,
the old Roman custom was always retained, even as late as the days of
Horace, and later. A libripens, holding a brazen balance, was always
present at these formalties, and the purchaser, having a brazen coin in
his hand, struck the balance with this, and then gave it to the other
party by way of price.—159. Mancipal usus. To prevent the perpetual
vexation of law-suits, the laws wisely ordained, that possession and
enjoyment for a certain number of years, should confer a title to pro-
erty. This is what the lawyers term the right of prescription, usur-
copio.

160—166. 160. Qui te pascit ager, tuus est. The poet is here argu-
ing against the folly of heaping up money with a view to purchase
lands; and contends, that they who have not one foot of ground, are
yet, in fact, proprietors of whatever lands yield the productions which
they buy.—Ort. The individual here alluded to appears to have been
some wealthy person, whose steward sold annually for him large quan-
tities of grain and other things, the produce of his extensive posses-
sions.—161. Quam segetes occat. "When he harrows the fields." By
segetes is here meant the arable land, which is getting prepared by the
harrow for the reception of the grain.—162. Te dominiun sentit. "Feels
that thou art the true lord of the soil," i. e. well knows that the produce
is intended for thee, and that, thus far, thou art, to all intents and pur-
pose, the true owner.—165. Estum. Purchased originally by Orbius;
but to which thou also hast, in one sense, acquired the title of pro-
rietor, not indeed by a single large payment, like that of Orbius, but
by the constant purchase of the produce of the land.—166. Quod referat,
vivas numerato super an olim? &c. The idea intended to be conveyed
is this: What difference does it make, whether thou livest on money
laid out just now, or several years ago? (i. e. whether the articles on
which thou art feeding were purchased just now from the lands of an-
other, or whether they are the produce of lands bought by thee many
years since.) He who purchased, some time ago, possessions situated in
the neighbourhood either of Aricia or of Veii, pays, as well as thou, for
the plate of herbs he sups on, though perhaps he fancies quite otherwise; he boils his pot at night with wood that he has bought even as thou dost. And, though, when he surveys his possessions, he says, 'this land is mine,' yet the land, in fact, is not his, any more than it is thine; for how can that be called the property of any one, which in the short space of an hour, may change masters, and come into the possession of another by gift, by sale, by violence, or by death?—Vitruvius. Supply nummas.

167—172. 167. Aricini. For an account of Aricia, consult note on Sat. 1. 5. 1.—Venetus. The city of Veii was one of the most famous in ancient Etruria. It lay to the north-east of Rome, but its exact position was never clearly ascertained until Holstenius directed the attention of antiquaries to the spot known by the name of l'Isola Farnese, and situated about a mile and a half to the north-east of the modern post-house of la Storta.—170. Sed vocat usque sumum, qua populus adita, &c. "And yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbours, by means of the limit which it fixes." Usque must be joined in construction with qua, as if the poet had said usque eo quo.—171. Refugit. The peculiar force of the perfect here is worthy of notice. Literally, "has hitherto prevented, and still continues to prevent."—172. Sit proprium. "Can be a lasting possession."—Puncto mobilis hort. "In a fleeting hour's space," i.e. in the short space of a single hour.

175—182. 175. Et heres heredem alterius velut unda supervenit undam. "And one man's heir urges on another's, as wave impels wave." The Latinity of alterius, which Bentley and Cuming have both questioned, (the former reading alternis, and the latter ulterior,) is, notwithstanding the objections of these critics, perfectly correct. The poet does not refer to two heirs merely, but to a long succession of them, and in this line of descent, only two individuals are each time considered, namely, the last and the present possessor.—177. Vici. "Farms."—Quidve Calabris salibus adjuncti Lucani? "Or what, Lucanian joined to Calabrian pastures," i.e. so wide in extent as to join the pastures of Calabria.—179. Si metit Orcus grandia cum partis, &c. "If death, to be moved by no bribe, mows down alike the high and the lowly."—180. Marmor, ebur. The allusion is to works in marble and ivory.—Turrhenia sigilla. "Tuscan vases." The term sigilla properly denotes small statues or figures; the reference here, however, is to the small figures that appear on vases, or, in other words, to the vases themselves. The Etrurians excelled in the different branches of the plastic art.—Tabellas. "Paintings." Understand pictas.—181. Argentum. Vases, and other like articles, of silver are meant.—Vestes Gatulo murice tintas. "Coverings and tapestry stained with Geatulian purple." By vestes are here meant the coverings of couches, (vestes stra-gula,) and hangings for the walls of banqueting-rooms, &c. (peripetasmata) —Gatulo murice. Geatulia, a part of Africa, is here put for the whole country. Consult note on Ode 1. 23. 10, and, as regards the purple here spoken of, Ode 2. 16. 35.—182. Est qui non curat habere. To show how unnecessary these things are, the poet says there are many people who never give themselves any trouble or concern about them. The indicative after est qui is an imitation of the Greek idiom.

183—189. 183. Cur alter fratrum cessare, &c. The connection in the train of ideas is as follows: The dispositions of men are widely at variance with each other; and this discrepancy shows itself even in the case
EXPLANATORY NOTES.—BOOK II. EPISTLE II.

190—197. 190. Utar. "I will, therefore, enjoy what I at present have." Understand quasitia.—Ex modo acervo. "From my little heap."—191. Nee metuam, quid de me judicet hares, &c. "Nor will I care what opinion my heir may form of me, from his having found no more left to him than what is actually given," i. e. when he shall find the amount which is left him to be so small.—193. Scire volam. "Will ever wish to know," i. e. will never forget. Gesner makes this expression equivalent to ostendam me scire.—Quantum simplex hilarisque, &c. The poet's maxim was to pursue the golden mean, auream mediocritatem.—197. Festis quinquatribus. "During the holidays of Minerva." The quinquatribus were festal days in honour of Minerva's nativity, this goddess having, according to Mythological tradition, come into the world on the nineteenth day of March. They were five in number, being counted from the 19th and lasting until the 23d of the month. During this period there was a joyful vacation for the Roman school-boys.

199—215. 199. Pauperes immunda procul procul absit, &c. The poet, estimating happiness by the golden mean, wishes neither to glitter amid affluence, nor be depressed and humbled by poverty, but, as he himself beautifully expresses it, to be primorum extremus et prior extremis.—201. Non agimus tamidae velis aequidone secundo, &c. "We are not, it is true, wafted onward with sails swollen by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse."—203. Specie. "In external appearance."—Loco. "In station."—Re. "In fortune." Supply familiari.—204. Extremi primorum, &c. A metaphor borrowed from races.
EXPLANATORY NOTES.—EPITLE TO THE PISOS.

—205. Αἰτία. “Depart,” i.e. if this be true, depart; I acquit thee of the charge.—Isto cum vitio. Alluding to avarice.—208. Somnia. Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus was of a different way of thinking, and paid so great an attention to them as not to overlook even what others had dreamt concerning him.—Miracula. The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.—209. Nocturnos Lemures. “Nocturnal apparitions.”—Portentisque Thessula. Thessaly was famed for producing in abundance the various poisons and herbs that were deemed most efficacious in magic rites. Hence the reputed skill of the Thessalian sorcerers.—219. Spina de pluribus una. The term spina is by a beautiful figure applied to the vices and failings that bring with them compunction of conscience and disturb our repose.—213. Decede peritis. “Give place to those that do.” There is a time to retire, as well as to appear. An infirm and peevish old age is always the object either of compassion or of raillery. It is therefore the height of wisdom to seek only the society of those whose age and temper are congenial with our own. The poet wishes to make Florus both wiser and happier.—Vixer e recte means, to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.—215. Νέον potum largius aequo, &c. “Lest that age, on which mirth and festivity sit with a better grace, laugh at thee having drunk more than enough, and drive thee from the stage.”

EPITLE TO THE PISOS.

This celebrated work of Horace, commonly called the Ars Poetica, is usually considered as a separate and insulated composition, but may be more properly regarded as the third epistle of the present book; since, like the others, it is chiefly critical, and addressed to the Pisos in an epistolary form. These friends of the author were a father and two sons. The father was a senator, of considerable note and distinguished talents, who was consul in 739. He was a man of pleasure, who passed his evenings at table, and slept till noon; but he possessed such capacity for business, that the remainder of the day sufficed for the despatch of those important affairs with which he was successively entrusted by Augustus and Tiberius. Of the sons little is accurately known, and there seems no reason why a formal treatise on the art of poetry should have been addressed either to them or to the father. As the subjects of Horace’s epistles, however, have generally some reference to the situation and circumstances of the individuals with whose names they are inscribed, it has been conjectured that this work was composed at the desire of Piso, the father, in order to dissuade his elder son from indulging his inclination for writing poetry, for which he was probably but ill qualified, by exposing the ignominy of bad poets, and by pointing out the difficulties of the art; which our author, accordingly, has displayed under the semblance of instructing him in its precepts. This conjec-
It has been much disputed whether Horace, in writing the present work, intended to deliver instructions on the whole art of poetry, and criticisms on poets in general, or if his observations be applicable only to certain departments of poetry, and poets of a particular period. The opinion of the most ancient scholiasts on Horace, as Acron and Porphyrius, was, that it comprehended precepts on the art in general, but that these had been collected from the works of Aristotle, Neoptolemus of Paros, and other Greek critics, and had been strung together by the Latin poet in such a manner as to form a medley of rules without any systematic plan or arrangement. This notion was adopted by the commentators who flourished after the revival of literature, as Robortellus, Jason de Nores, and the elder Scaliger, who concurred in treating it as a loose, vague, and desultory composition; and this opinion continued to prevail in France as late as the time of Dacier. Others have conceived, that the epistle under consideration comprises a complete system of poetry, and flatter themselves they can trace in it, from beginning to end, a regular and connected plan. D. Heimius stands at the head of this class, and he maintains, that, wherever we meet with an apparent confusion or irregularity, it has been occasioned by the licentious transpositions of the copyists. The improbability, however, that such a writer would throw out his precepts at random, and the extreme difficulty, on the other hand, of reducing it to a regular and systematic treatment on poetry, with perfect coherence in all its parts, have induced other critics to believe, either that this piece contains but fragments of what Horace designed, which was Pope's opinion, or that the author had only an aim at one department of poetry, or class of poets. Of all the theories on this subject, the most celebrated in its day, though now supplanted by the theory of Wieland, is that which refers every thing to the history and progress of the Roman drama, and its actual condition in the author's time. Lambinus, and Baxter in his edition of Horace, had hinted at this notion, which has been fully developed by Hurd, in his excellent commentary and notes on the present epistle, where he undertakes to show, that not only the general tenour of the work, but every single precept, bears reference to the drama; and that, if examined in this point of view, it will be found to be a regular, well-conducted piece, uniformly tending to lay open the state and remedy the defects of the Roman stage. According to this critic, the subject is divided into three portions: Of these, the first (from verse 1 to 89) is preparatory to the main subject of the epistle, containing some general rules and reflections on poetry, but principally with a view to the succeeding parts, by which means it serves as an useful introduction to the poet's design, and opens it with that air of ease and negligence essential to the episodary form. 2d. The main body of the epistle (from verse 89 to 295) is laid out in regulating the Roman stage, and chiefly in giving rules for tragedy, not only as that was the sublimer species of the drama, but, as
it should seem, the least cultivated and understood. 3d. The last portion (from verse 295 to the end) exhorts to correctness in writing, and is occupied partly in explaining the causes that prevented it, and partly in directing to the use of such means as might serve to promote it. Such is the general plan of the epistle, according to Hurd, who maintains, that, in order to enter fully into its scope, it is necessary to trace the poet attentively through all the elegant connexions of his own method.

Sanadon, and a late German critic, M. Engel, have supposed, that the great purpose of Horace, in the present epistle, was to ridicule the pretending poets of his age. Such, however, it is conceived, does not appear to have been his primary object, which would in some degree have been in contradiction to the scope of his epistle to Augustus. (Dunlop's Roman Literature, vol. 3, p. 270. seqq.) The same remark will apply to the theory of Ast, which is in effect identical with that of Sanadon and Engel. Ast supposes that Horace, in composing this epistle, had in view the Phaedrus of Plato, and, that as in the Greek dialogue, the philosopher ridicules the rhetoricians, so Horace wishes to indulge his raillery at the worthless poets of his time. Döring maintains, that the object of Horace, in the present piece, is to guard against the pernicious influence of the bad poets of the day, and that he therefore gives a collection of precepts, unconnected it is true, yet having all a direct bearing on the object at which he aims, and describing, as well the excellencies in composition that should be sought after, as the errors and defects that ought to be carefully avoided. Finally, De Bosch, in his notes to the Greek Anthology, supposes that the poem was not actually addressed to any of the Pisoi, but that the poet made use of this name by way of prosopopoeia.

We have already remarked, that the theory of Wieland has supplanted Hurd's, and, as we have given an outline of the latter, it may not be amiss to subjoin a slight sketch of the former; the more especially as we intend to follow it in our Explanatory Notes on this piece. We will use the words of Colman. "The poet begins with general reflections addressed to his three friends. In these preliminary rules, equally necessary to be observed by poets of every denomination, he dwells on the importance of unity of design, the danger of being dazzled by the splendour of partial beauties, the choice of subjects, the beauty of order, the elegance and propriety of diction, and the use of a thorough knowledge of the nature of the several different species of poetry: summing up this introductory portion of his Epistle in a manner perfectly agreeable to the conclusion of it.

"Descriptas servare vices, operumque colores, Cur ego siti nec quo ignoroque, poeta salutus? Cur nascire, pudens praev, quam discere malo?"

From this general view of poetry, on the canvass of Aristotle, but entirely after his own manner, the writer proceeds to give the rules and the history of the drama, adverting principally to Tragedy, with all its constituents and appendages of diction, fable, character, incidents, chorus, measure, music, and decorations. In this part of the work, according to the interpretation of the best critics, and indeed (I think) according to the manifest tenor of the Epistle, he addresses himself entirely to the two young Pisoi, pointing out to them the difficulty, as well as the excellence, of the dramatic art, insisting on the avowed superiority of the Grecian writers, and ascribing the comparative failure of the Romans to negligence and
the love of gain. The poet, having exhausted this part of his subject, suddenly drops a second, or dismisses at once no less than two of the three persons, to whom he originally addressed his Epistle, and, turning short on the elder Piso, most earnestly conjures him to ponder on the danger of precipitate publication, and the ridicule to which the author of wretched poetry exposes himself. From the commencement of this partial address, O major juvenum, &c. (verse 366) to the end of the poem, almost a fourth part of the whole, the second person plural, Pisones!—Vos!—Vos, O Pompeius sanguis! &c. is discarded, and the second person singular, Tu, Te, Tibi, &c. invariably takes its place. The arguments, too, are equally relative and personal; not only showing the necessity of study, combined with natural genius, to constitute a poet; but dwelling on the peculiar danger and delusion of flattery, to a writer of rank and fortune; as well as the inestimable value of an honest friend, to rescue him from derision and contempt. The Poet, however, in reverence to the Muse, qualifies his exaggerated description of an infatuated scribbler, with a most noble encomium on the use of good poetry, vindicating the dignity of the Art, and proudly asserting, that the most exalted characters would not be disgraced by the cultivation of it.

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"Ne forte pudori
Sit tibi Musa, lyra solera, et cantor Apollo."

It is worthy of observation, that in the satirical picture of a frantic bard, with which Horace concludes his epistle, he not only runs counter to what might be expected as a corollary of an Essay on the Art of Poetry, but contradicts his own usual practice and sentiments. In his Epistle to Augustus, instead of stigmatising the love of verse as an abominable phrenzy, he calls it a slight madness (levis hac insania), and descants on its good effects, (quantas virtutes habeat, sic colige!) In another epistle, speaking of himself, and his attachment to poetry, he says,

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"ubi quid destur ost,
Illudo chartis: hoc est mediocribus illis
Ex vitis unum," &c.

All which, and several other passages in his works, almost demonstrate, that it was not without a particular purpose in view that he dwelt so forcibly on the description of a man resolved

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"in spite
Of nature and his star to write."

Various passages of this work of Horace have been imitated in Vida's Poeticorum; in the Duke of Buckingham's Essay on Poetry; in Roscommon's On Translated Verse; in Pope's Essay on Criticism; and in Boileau's Art Poétique. The plan, however, of this last production is more closely formed than any of the others on the model of Horace's Epistle. Like the first division of the Ars Poetica, it commences with some general rules and introductory principles. The second book touches on elegiac and lyric poetry, which are not only cursorily referred to by Horace, but are introduced by him in that part of his epistle which corresponds to this portion of the present work. The third, which is the most important, and by much the longest of the piece, chiefly treats, in the manner of Horace, of dramatic poetry; and the concluding book is formed on the last section of the Epistle to the Pisos; the author, however, omit-
tung the description of the frantic bard, and terminating his critical work with a panegyric on his sovereign. Of all the modern Arts of Poetry, Boileau's is the best. It is remarkable for the brevity of its precepts, the exactness of its method, the perspicacity of the remarks, the propriety of the metaphors; and it proved of the utmost utility to his own nation, in diffusing a just mode of thinking and writing, in banishing every species of false wit, and introducing a pure taste for the simplicity of the ancients. Boileau, at the conclusion of his last book, avows, and glories as it were in the charge, that his work is founded on that of Horace.

"Pour moi, qui jusqu'ici nourri dans la Satire,
N’ose encore manier la Trompette et la Lyre;
Vous me venez pourtant, dans ce champ glorieux;
Vous offrir ces leçons, que ma Muse au Parnasse,
Rapporta, jeune encore, du commerce d’Horace."

1—14. 1. *Humano capiti cervicem pictor equinum,* &c. The epistle begins with the general and fundamental precept of preserving an unity in the subject and disposition of every piece. A poet, who neglects this leading principle, and produces a work, the several parts of which have no just relation to each other or to one grand whole, is compared to a painter, who puts on canvas a form of heterogeneous character, its members taken from all kinds of animals. Both are equally deserving of ridicule. —2. *Variis inducere plumarum.* *Inducere* ("to spread") is well applied to the art of painting. —3. *Undique.* "From every quarter of creation," i. e. from every kind of animal. —4. *Multae formosae superne.* Explaining *humano capiti* in the first verse. —6. *Pisones.* Compare Introductory Remarks, near the commencement. —*Isti tabulae.* Referring to the picture which has just been described. *Isti* marks contempt. 7. *Cujus, velut aegri somnia, vanae fingesur species.* "The ideas in which, like a sick man’s dreams, shall be formed without any regard to sober reality." —9. *Pictoribus atque poetis quidlibet audendi,* &c. "This is supposed to come from the mouth of an objector; and the poet’s reply, which is immediately subjoined, defines the use, and fixes the character, of poetic license, which unskilful writers often plead in defence of their transgressions against the law of unity." —12. *Sed non ut placitis coeunt immittit,* &c. The meaning is, that poetical or any other license must never be carried so far as to unite things that are plainly and naturally repugnant to each other. —14. *Inceptas gravibus plicatumque et magna propeasis,* &c. "Oftentimes to lofty beginnings, and such as promise great things, are sewed one or two purple patches, in order to make a brilliant display," &c. i. e. Often, after exordiums of high attempt and lofty promise, we are amused with the description of a grove and altar of Diana, the menders of a stream gliding swiftly through pleasant fields, the river Rhine, or a rain-bow, like so many purple patches in a garment, that make, it is true, a great show, but then are not in their proper place. The poet here considers and exposes that particular violation of uniformity, into which young poets especially, under the influence of a warm imagination, are too apt to run, arising from frequent and ill-timed descriptions.

19, 20. 19. *Et fortasse cupressum acis simulare,* &c. Horace compares the poets, whom he has just been censuring, to a painter who had learned to draw nothing but a cypress-tree. As this painter, therefore, would represent the cypress in every picture he was engaged to execute, so these poets, altogether unequal to the management of any individual subject in a proper way and with a proper regard to unity of design, were accustomed
to indulge in insulated descriptions, and in common-place topics, which had no bearing whatever on the main subject. Hence the words et forlas- se cupressum scis simulare, &c. convey, in fact, the following meaning: Perhaps, too, thou art even skilful in these individual descriptions, as the painter who knew only how to draw a cypress. But what have such descriptions and common-place topics to do with the subject itself? Evidently, just as much as if the painter alluded to were to place his darling cypress on the canvas, when employed to draw a picture of shipwreck.—20. Quid hoc, si fractis enatal exapes, &c. “What is this to the purpose, if he, who is to be painted for a given price, is to be represented as swimming forth hopeless from the fragments of a wreck?” Persons who had lost their all by shipwreck, were accustomed to solicit charity by carrying around with them a painting in which the misfortune which had befallen them was depicted. In the present case, therefore, Horace supposes a shipwrecked mariner to have employed a painter for this purpose who knew only how to draw a cypress, and he asks of what value such an object would be in the intended picture, or how it could have any effect in exciting the compassion of others.

21—24. 21. Amphora capit institi; currente rota cur ucesus exit? A bad poet opens his poem with something great and magnificent, but amuses himself with trifles. A bad potter begins a large and beautiful vase, but produces only a worthless pitcher.—23. Denique sit quisvis, simplex duntaxat et unum. “In a word, be the object what it may, let it only be simple and uniform.”—24. Maxima pars vatun decipitur spectu recti. The caution already given, respecting the observance of unity, and the avoiding of ill-timed descriptions, is, observes Hurd, according to the idea of Horace, the more necessary, as the fault itself wears the appearance of a virtue, and so writers come to transgress the rule of right from their very ambition to observe it. There are two cases in which this ambition remarkably misleads. The first is, when it tempts us to push an acknowledged beauty too far. Great beauties are always on the confines of great faults; and therefore, by affecting superior excellence, we are easily carried into what is deserving only of censure. Thus (from line 25 to 30) brevity often becomes obscurity; sublimity, bombast; caution, coolessness; and a fondness for varying and diversifying a subject by means of episodes, and descriptions, such as are mentioned above (line 15.), will often betray a writer into the capital error of violating the unity of his piece. For, though variety be a real excellence under the conduct of true judgment, yet when affected beyond the bounds of probability, and brought in solely to strike and surprise, it becomes unseasonable and absurd. The second instance in which we are misled by an ambition of attaining to what is right, is, when, through an excessive fear of committing faults, we disqualify ourselves for the just execution of a whole, or of such particulars, as are susceptible of real beauty. For not the affectation of superior excellencies only, but even In villium ducit culpa fugae, si careat arte.

26—38. 26. Sectantem lenia nervi, &c. Horace is thought by some to mean himself here.—29. Prodigialiter. Happily chosen by Horace, to carry the mind to that fictitious monster, under which he had before allusively shadowed out the idea of absurd and inconsistent composition.—32. Emilium circa ludum faber unus, &c. “An artist, about the Æmilian school, shall, in a manner superior to all others, both express the nails, and imitate in brass the easy-flowing hair; yet will he fail in the completion of his work, because he will not know how to give a
just proportion to the whole.” The commencement of this sentence, when paraphrased, will run as follows: Among the artists who dwell around the Æmilian school, there will probably be some individual or other, who, &c. According to the scholiast, Æmilius Lepidus had a school of gladiators, where was subsequently the public bath of Polycletes. In the neighbourhood of this school many artists appear to have resided.—_Usus._ Equivalent to omnium optime; pra omnibus aliis; &c. —35. Hunc ego me, si quid componere cures, &c. “Were I about to bestow labour upon any work, I would no more wish to imitate such a one, than to appear in public remarkable for fine black eyes and hair, but disfigured by a hideous nose.”—38. Sumite materiam vestris, qui scribitis, aquam viribus, &c. The poet here lays down another important precept, which results directly from what has just preceded. If in the labour of literature, as well as in the works of art, it is all-important to produce a complete and finished whole, and not to confine ourselves merely to certain individual parts that are more within our reach than others, it becomes equally important for us to be well acquainted with the nature and extent of our own talents, and to be careful to select such a subject, as may, in all its parts, be proportioned to our strength and ability.

40—48. 40. Potenter. “In accordance with his abilities.”—41. _Nec facundia deseret hunc, nec lucidus ordo._ The poet here enumerates the advantages which result from our selecting a subject proportioned to our powers. In the first place, we will never be wanting in the proper fund of matter, wherewith to enlarge under every head; which is a main-spring of all eloquent writing, whether in prose or verse; and, in the second place, we cannot fail, by such a well-weighed choice, to dispose of our subject in the best and most lucid method.—42. _Ordinis hae virtus erit et Venus, &c._ “This will constitute the chief excellence and the beauty of method, (or I am much deceived), that the writer say, in the very commencement, those things which ought there to be said, that he put off most things and omit them for the present.” Horace explains here, in a few words, wherein consists the merit and beauty of that order which a poet ought to follow in the disposition of his subject; and he adds these words, _aut ego fallor_, from a principle of modesty, because he was going to establish a new precept, upon the practice of the greatest authors of antiquity, and one that had never been mentioned by any writer before him.—45. _In verbis etiam tenuis cautusque serendis._ “Nico and cautious too in the employment of words.” The same causes will equally affect the language, as the method, of poetry. To the general reflections, therefore, on poetic distribution, in which Horace has thus far indulged, are now properly subjoined some directions about the use of words.—46. _Hoc amet, hoc spernat promissi carminis auctor._ According to the arrangement in the common editions, this verse and the one immediately preceding are transposed. The propriety, however, of Bentley’s position of these lines, which we have followed in our text, all must allow. Gosner observes in its favour, that it was customary with the copyists when a line was misplaced by them, to denote such misplacing by very minute marks, which might easily become obliterated in the lapse of time. To the same effect are the words of Baste, (Comment. Paleogr. p. 588.) The expression in the text, _hoc amet, hoc spernat_, are equivalent to _alivum verbum amplexatur, alivum rejiciat._—47. _Callide junctura._ “Some skilful arrangement.” _Junctura_, observes Hurd, as here employed by the poet, is a word of large and general import, and the same in expression, as order or disposition in a subject. The poet
would say, "Instead of framing new words, I recommend to you any kind of artful management by which you may be able to give a new air and cast to old ones."

49—52. 49. Indicis monstrare recentibus abdita rerum. "To explain some abstruse subjects by newly-invented terms." The allusion in abdita rerum is to things hitherto lying concealed, and now for the first time brought to light, i.e. inventions and discoveries, which need of course newly-invented terms to enable others to comprehend them.—50. Fingers cinctuti non exaudita Cethegis contingit. "It will be allowed to coin words unheard of by the ancient Cethegi." The Cethegi are here put for the ancient Romans generally, and Horace, in full accordance with his subject, and the better to mark their antiquity, makes use of an old term cinctus. This epithet cinctus properly means "girded ready for acting," and marks the habits of the early Romans. It has a special reference to the Gabine cincture, which was so called when the lappet of the gown, that used to be thrown over the left shoulder, was passed around the back in such a manner as to come short to the breast and there fasten in a knot; this knot or cincture tucked up the gown, and made it shorter and straiter, and consequently better adapted for active employment.—51. Sumpta pudenter. "If used with moderation."—52. Habebunt fudem. "Will be well received." Literally: "Will enjoy authority."—53 Graecus fonte cadent parce detorta. "If they descend, with a slight deviation, from a Grecian source," i.e. if we derive them gently, and without too much violence, from their proper source, that is, from a language, as the Greek, already known and approved.

53—59. 53. Quid autem Caecilo Plautoque, &c. Caecilius and Plautus, observes Hurd, were allowed to coin, but not Virgil and Varus. The same indulgence our authors had at the restoration of letters; but it is denied to our present writers. The reason is plainly this. While arts are refining or reviving, the greater part are forced, and all are content, to be learners. When they are grown to their usual height, all affect to be teachers. Whereas men, under the first character of learners, are glad to encourage every thing that makes for their instruction.—59. Sigillum praesens nota procedere nomin. "To coin a word impressed with the current stamp." Words are here compared to coin, which bears the stamp of the reigning prince. Procedere is Bentley's felicitous emendation. The common text has producere.

60—63. 60. Ut sine, folius promis mutantis in annos, &c. With mutans supply sic; the order of the sentence will be, Ut prima folia sine, mutantis folis in promos annos, cadunt, ita, &c. Horace seems here to have had in view, that fine similitude of Homer, in the sixth book of the Iliad, (146 seqq.) comparing the generations of men to the annual succession of leaves: Ος η' προ φθολω γενε, τοιες και λάβειρεν κ. τ. λ.—63. Sive, recepta terra Neptune, &c. The allusion is to the Portus Julius, or Julian Harbour, constructed by Agrippa, under the orders of Augustus, and also to the draining of part of the Pontine Marshes, and the checking of the inundations of the Tiber. Agrippa made an opening in the dam which ran across the Sinus Puteolanus, from Baiae to the opposite shore. He also cut through, at the same time, the small neck of land which parted the Avernian from the Lucrine lake. The Portus Julius was in this way created, the name being given by Agrippa to the united waters of the Avernian and Lucrine lakes, together with the fortified entrance through the dam. This harbour was found large enough to hold a numerous fleet of vessels of war, and sufficed for the daily exercise of 20,000 seamen;
and it is to this practice of exercising his galleys and men that Augustus is said to have been indebted for his victory over Sextus Pompeius.

65—71. 65. Stertillicus duum palus optaque remis, &c. The reference is to the draining of a part of the Pontine Marshes (Pontine paludes), the second of the public works mentioned at the beginning of the previous note.—67. Seu currum mutavit iniquum frugibus amnis, &c. Alluding to the third public work, mentioned in the beginning of note on verse 63; the checking, namely, of the inundations of the Tiber.—68. Mortalia facta pertinui, &c. If, argues the poet, these splendid works of public utility cannot withstand the power of all-destroying time, how can the lighter and more evanescent graces of language ever hope to escape?—69. Neadum sermonum sit honos et grativa vivax. "Much less shall the bloom and elegance of language continue to flourish and endure." Vivax must be joined, in construction, with sit, and the expression sit vivax becomes equivalent to floreat, maneatque.—71. In honore. "In esteem."—Si volui usus, quem penes, &c. "If custom shall so will it; under whose full control is the decision, and right, and standard of language."

73—78. 73. Res gestae regumque ducumque, &c. From reflections on poetry, at large, Horace now proceeds to particulars: the most obvious of which being the different forms and measures of poetic composition, he considers, in this view, (from line 75 to 86) the four great species of poetry, to which all others may be reduced, the Epic, Elegiac, Dramatic and Lyric.—74. Quo numero. "In what numbers," i.e. in what kind of measure.—75. Versibus imperiter junctis. Referring to Elegiac verse, and the alternate succession, in its structure, of Hexameters and Pentameters.—Querimonia primum. Horace goes on the supposition that the term Elegy (Dreyer) was always applied to this species of verse, even from its very origin, and hence the derivation commonly assigned to the word in question (dvs rei ?? lyeus) leads him to make the assertion that the alternate succession of Hexameters and Pentameters was first of all made the vehicle of mournful themes. In this he is incorrect. Compare note on verse 75.—76. Vobi sententia compos. "Successful desires," i.e. pleasurable emotions.—77. Exiguis elegos. "The elegy's small song." (Colman.) Commentators differ concerning the proper import of exigus, as here employed. According to some, the epithet refers to the humble nature of the elegiac style and subject, compared with epic or lyric sublimity. Others, however, more correctly suppose, that Horace merely alludes to the form of this species of verse, both as consisting of unequal measures, and because elegiac poems are, generally speaking, shorter than others.—78. Grammatici certant, et adhuc sub iudice iis est. The Grammarians here alluded to were those of the Alexandrian school, and the point in controversy became with them a fertile theme of discussion, merely because they confounded both times and terms. The whole difficulty disappears the moment we assign to words their true signification. The first thing to be done, is to distinguish between the elegy, (so to call it) of Callinus, and the new Dreyer, the invention of which is ascribed to Simonides. The first was nothing more than a lyric poem, of a martial character, composed of distichs, that is, of alternate Hexameters and Pentameters. Its origin is attributed to Callinus, because he is the first poet known to have employed it. Neither was it called Elegy at first, but iex, a general term, which was subsequently confined to heroic verse. The word Elegy (Dreyer) was first applied to the alternating Hexameter and Pentameter in the
time of Simonides, whether it was that he himself introduced the name, or whether the mournful and plaintive nature of his subjects justified this appellation from others. It was only from the days of Simonides that the term Elegy was applied to a poem composed of distichs, and treating of some melancholy subject. Hence we see, 1. that Horace is incorrect in his querimonia primum (v. 75), and 2. that the Alexandrian grammarians were engaged in a mere controversy about words.

79—85. 69. Archilochum proprio rables armavit iambos. "Rage-armed Archilochus with his own iambus." Alluding to the satires of this poet, in which the Iambic measure was employed, and also to the story of Lycambes and Neobule. Horace, by the use of the term proprio, expressly ascribes to this poet the invention of iambics. The opinion entertained by some critics, that Archilochus merely improved this measure, and was not the actual inventor, may be seen urged in Schoell, Hist. Lit. Gr. vol. I. p. 199.—80. Hunc socii cepere pedem, grandusque coturni. "This foot the sock and the stately buskin adopted." The soccus, or low shoe of comedy, and the coturnus, or buskin of tragedy, are here figuratively used to denote these two departments of the drama respectively. 81. Alternis aequum sermonibus, et. "As suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage."—Populares vincitum strepitus. There are many reasons, observes Francis, given to explain this remark. The cadence of iambics is more sensible, and their measures are more strongly marked, than any other. ("Insignes percessiones corum numerorum." Cic. de Orat. 3. 47.) The pronunciation is more rapid, and this rapidity forms, according to Aristotle, a greater number of sharp sounds. Dacier adds, that the iambic, being less different from common conversation, more easily engaged the attention of an audience.—83. Fitiitus. "To the lyre."—84. Et pugilem victorem, et equum certamine primum. Alluding to the lyric flights of Pindar.—85. Et iuvemus curas et libera vina. "And the love-sick feelings of the young, and wine's unbounded joys." The reference is to Sappho and Anacreon.

86—92. 86. Descriptas servare vices operumque colores, et. "Why am I greeted with the name of poet, if I am unable, and in fact know not how, to observe the distinctions that have just been mentioned, and the different characters that productions should have in the different species of verse?" As regards the connection in the train of ideas, compare the remarks of Hurd: "But the distinction of the measures to be observed in the several species of poetry is so obvious that there can scarcely be any mistake about them. The difficulty is to know (from line 86 to 89) how far each may partake of the spirit of the other without destroying that natural and necessary difference, which ought to subsist between them all. To explain this, which is a point of great nicety, he considers (from line 89 to 99) the case of dramatic poetry; the two species of which are as distinct from each other as any two can be; and yet there are times, when the features of the one will be allowed to resemble those of the other. For, 1. Comedy, in the passionate parts, will admit of a tragic elevation; and 2. Tragedy, in its soft, distressful scenes, condescends to the ease of familiar conversation."—89. Res comica. "A comic subject."—90. Privatis. "Of a familiar cast," i.e. such as are used in describing the private life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of tragedy.—91. Cena Thyestea. "The banquet of Thyestes" is here put
for any tragic subject (res tragica.) Commentators, in general, suppose that this is done because the story of Thyestes is one of the most tragic nature. Hurst, however, assigns another and very ingenious explanation. "We may be sure," observes this critic, "that the subject in question was not taken up at random as the representative of the rest. The reason was, that the Thyestes of Ennius was peculiarly chargeable with the fault here censured. This allusion to a particular play, written by one of their best poets, and frequently exhibited on the Roman stage, gives great force and spirit to the precept, at the same time that it exemplifies it in the happiest manner."—92. Singula quaque locum teneant sortita deceter. "Let each particular species of writing, when once it has had its proper place allotted to it, hold that place in a becoming manner." The construction is, singula quaque, sortita locum, teneant eum locum deceter."

93—96. 93. Vocem tollit. "Raises its voice." Compare the scholiast; "Grandioribus verbis utitur," and note on verse 86, toward the close.—94. Iratusque Chremes, tumido deligit ore. "And angry Chremes rails in swelling strain." Alluding to the Heautontimorumenos of Terence (Act. 5. Sc. 4.) where the irritated Chremes breaks out against his son.—95. Et tragici pleurnique dolat sermone pedstri. "And sometimes the tragic poet grieves in humble style." The poet, by a common figure, is here made to do what he represents his characters as doing.—96. Telephus et Pелеus. The stories of each of these princes became the subjects of tragedies. The allusion in the case of Telephus, is to his wanderings in quest of his parents, and to the poverty in which he was involved at the time. Pелеus, as is well known, was driven into exile from the court of his father Aeacus, for having been accessory to the murder of his brother Phorbas.—Uterque profecti ampullas et sexquipedalia verba. "Cast each aside high-sounding expressions and words a-foot-and-a-half-long." The term ampulla properly denotes a species of phial or flask, for holding oil or vinegar, having a narrow neck but swelling out below. Hence the word is figuratively taken to signify, inflated diction, tumid language, bombast, rant, &c.

99, 100. 99. Non satis est pulchra esse poemata; dulcia sunt. "It is not enough that poems be beautiful, let them also be affecting." The reference in poemata is principally to dramatic compositions. The following outline will give a connected view of the remainder of this epistle. Horace’s discrimination of the several styles that belong to the different species of poetry, leads him, as has before been remarked, to consider the Diction of the drama, and its accommodation to the circumstances and character of the speaker. A recapitulation of these circumstances carries him on to treat of the due management of characters already known, as well as of sustaining those that are entirely original. To the first of these the poet gives the preference, recommending known characters, as well as known subjects; and, on the mention of this joint preference, the author leaves farther consideration of the Diction, and glides into discourse upon the Fable, which he continues down to the 152d verse. Having despatched the Fable, the poet proceeds to the consideration of the Characters; not in regard to suitable diction, for of that he has already spoken, but with reference to the manners; and in this branch of his subject, he has as judiciously borrowed from the Rhetoric of Aristotle, as in other parts of his epistle from the Poetics. He then directs, in its due place, the proper conduct of particular incidents of the fable; after which he treats of the Chorus; from which he naturally passes to the
History of theatrical Music; which is as naturally succeeded by an account of the origin of the Drama itself, commencing with the early dithyrambic song, and carried down to the establishment of the New Greek Comedy. From this he proceeds easily and gracefully to the Roman Stage, acknowledging the merits of the writers, but pointing out their defects, and assigning the causes. He then subjoins a few general observations, and concludes his long discourse on the drama, having extended it to 275 lines. This discourse, together with the result of all his reflections on poets and poetry, he then applies, in the most earnest and personal manner, to the elder Piso, and with a long peroration, to adopt an oratorical term, concludes the epistle.

103—112. 103. Laedent. "Will affect."—104. Male si mandata loquers. "If thou shalt speak the part assigned thee badly," i.e. if thou shalt not act up to thy true character. The reference, throughout the whole passage, is, as will be plainly perceived, to the actor on the stage. Hence the explanation given to mandata by Jason de Nores, "sibi a scriptore tradita."—107. Ludentem lasciva. "Sportive expressions a playful look."—108. Prius. "From our very birth." Equivalent to a primo ortu.—109. Juvat. "She delights."—111. Post. "In process of time," i.e. as we advance towards maturer years. Post is here opposed to prius in verse 108.—112. Si dicentis crunt fortunis absconsa dicta, &c. "If the word of the speaker shall be unsuited to his station in life the Roman knights and commons will raise a loud laugh at his expense." The expression equites pedestesque is meant to comprehend the whole audience, as well the educated and respectable, as the uneducated and common portion. In applying the term pedestes to the common people, the poet adopts a playful form of speech, borrowed from military language, and marking a sportive opposition to the word equites.

115—119. 115. Maturusse senex. Compare Ode 3. 15. 4. "Mature proprior funeris."—117. Mercatorne vagus, cultorne virantis agelli. The mercator vagus is one who has travelled much, has become acquainted with the manners and customs of various nations, and who is not only, in consequence of this, become more refined in his own habits, but also more shrewd, astute, and discerning. The cultor virantis agelli, on the other hand, is a plain, honest country-farmer; of rustic manners and simple mind.—118. Colchus an Assyrius; Thesbis nutritus an Argis. The Colchians were savage and inhospitable, the Assyrians refined, crafty, and voluptuous. The Thebans laboured under the imputation of dullness (Epist. 2. 1. 244), the Argives were high-spirited and proud.—119. Aut famam sequere, aut sibi convenientia finge, scriptor. "Thou that writest, either follow tradition, or invent such characters as are uniformly consistent with themselves." The connection, observes Hurd, lies thus: "Language must agree with character, character with fame, or at least with itself. Poets, therefore, have two kinds of characters to labour upon, either such as are already known, or such as are of their own invention. In the first they are not at liberty to change any thing; they must represent Achilles, Ajax, and Ulysses, in accordance with poetical tradition. And as to what they invent themselves, it must be uniform and of a piece.

120—128. 120. Honoratum si forte reponis Achilles. "If haply thou dost represent anew the honoured Achilles," i.e. dost represent anew, after Homer, Achilles honoured in the verses of that ancient bard.—121. Impiger, iracundus, inexorabilis, aser. "Let him be indefatigable, wrathful, in-
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exorable, impetuous." Supply sit, and compare the description given of this warrior in the Iliad, (20. 401.)—123. Si Medes ferox, invictaque. Horace, observes Hurd, took this instance from Euripides, where the unconquered fierceness of this character is preserved in that due mediocrity which nature and just writing demand.—Flebitis Ino, perfidus Ixion, &c. "Let I no sink in tears, Ixion be perfidious, Io wander, and Oreastes mourn."—125. Sii quid inexpertum scene committis. Having explained the famam sequere, Horace now proceeds to elucidate the latter part of the line, aut sibi convenientia finge.—128. Difficile est praprie communica dicere.

"It is difficult to handle common topics in such a way as to make them appear our own property." Many commentators regard communica, in this passage, as equivalent to ignota indiciaque, and as indicating new subjects, such namely as have never been handled by any previous writer, and are therefore common to all. This, however, is decidedly erroneous. The meaning of this axiom of Horace should be explained according to its most obvious sense; which is, as we have rendered the passage above, that it is difficult to enter on subjects which every man can handle, in such a way as to make them appear our own property, from the manner in which we alone are able to treat them. Boileau used to say that he found this explanation in Hermogenes, (de Gravit. apt. dictum. § 30.) and he laboured strenuously to support its correctness. In the British Critic, vol. 5. p. 356. the opinion of Gaudia, to the same effect, is cited by Dr. Parr.

129—131. 129. Rectius Ilacum carmen diducis in actus. The poet has just stated how difficult it is to handle a common subject in such a way as to make it appear like a new one, and our own private property. But, though he acknowledges the difficulty of the undertaking, he by no means dissuades from it. On the contrary, he recommends it as the more correct and becoming course. Compare the remark of Gaudius, cited in a part of the preceding note. "Difficile est his tractare communica . . . . ut tua propia, seu privata, seu nova fiant. Hunc tamen ego conatum tibi suadeo."—131. Publica materies privati juris erit. "A common theme will become thy private property." The poet now proceeds to explain, in what way we must act if we wish "propris communica dicere." The expression publica materies serves directly to elucidate the true meaning of the term communia in the 128th verse.—Si nec circa viorem patulumque moraberis orbem. "If thou shalt neither dwell upon a round of particulars, trite in their nature and open unto all." The poet lays down three rules for attaining the object in view, of which this is the first: and the meaning is, that, in handling a common topic, we must not spend our time on the system or circle of fables, in vogue among all poets in relation to it, but must strike out something new for ourselves.—133. Nec verbum verbe curabis reddere, &c. The second rule: not to be translators instead of imitators.—135. Nec desitis imitator in arctum, &c. The third rule: not to be slavish in our imitation, or advance so far as to involve ourselves in circumstances whence we cannot retreat with honour, or without violating the very laws we have established for the conduct of the poem. Hence the passage may be rendered as follows: "Nor shalt leap, as an imitator, into such straits, whence either a sense of shame or the rules of thy work may forbid thee to retreat," i.e., nor, like a servile imitator, shalt fetter thyself by such narrow rules, as to be entangled beyond the power of retreat, without violating what honour and the rules of our work demand.—Arctum. Understand locum. Some commentators suppose, that the reference is here to the fable of the goat in the well.
136—141. 136. Nec sic incipies, &c. Most of the critics observe, remarks Colman, that all these documents, deduced from the Epic, are intended, like the reduction of the Iliad into acts, as directions and admonitions to the dramatic writer.—Ut sciptor cyclicus abim. "Like the cyclic bard of old." By the cyclic poets, are meant a class of bards, who selected, for the subjects of their productions, things transacted as well during the Trojan war, as before and after; and who, in treating these subjects, confined themselves within a certain round or cycle of fable. From the hackneyed nature of these themes, the term cyclicus came at length to denote a poet of inferior rank, and, indeed, of little or no merit.

—137. Fortunam Priami cantabo et nobilis bellum. "Adevi Priapos te xrono xalax en te xaleuton.—139. Parturient montes, &c. Alluding to the well-known fable of the mountain and the mouse; and applied, as a proverbial expression, to all pompous and imposing beginnings which result in nothing.—140. Quanto rectius hic, qui nil mutitur inepte. "How much more correctly does he begin who attempts nothing injudiciously." The allusion is to Homer, and Horace opposes to the pompous and swelling exordium of the cyclic poet, the modesty and reserve of Homer in the beginning of the Odyssey.—141. Dic sibi, Musa, virum, &c. Horace here includes in two lines the three opening verses of the Odyssey. The Roman poet does not mean his lines as a translation of these, in the strict sense of the term, but merely wishes to convey, in his native tongue, some idea of the simplicity and modesty that mark the Homeric exordium.

143—151. 143. Non formum ex fulgore, &c. The meaning is, that Homer does not seek to begin with a flash and end in smoke, but out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.—144. Species miracula. "His brilliant wonders."—145. Cyclope. Alluding to Polyphemus.—146. Nec reditum Diomedis, &c. Horace does not mean by the "Return of Diomede," any particular production of Homer's, but only wishes to give us a general idea of his manner of writing, and to show, that he does not, like some droning cyclic poet, begin with events which happened long before the main action of his poem, and have no immediate or necessary connection with it. Antimachus, a cyclic bard, had made a poem on the Return of Diomede, and commenced the adventures of that hero from the death of his uncle Meleager, by which means he gave a ridiculous beginning to the action that formed the subject of his work. So also, another cyclic poet, (supposed by some to have been Stasinus of Cyprus) began an account of the Trojan war with the nativity of Helen, or the story of Leda and the eggs.—148. In medias res. Horace means that Homer, at the outset of the Iliad, does not delay us by a previous explanation of the causes which brought on the angry strife between Achilles and Agamemnon, but commences at once with an allusion to the wrath of Peleus, (Μαύρος δ' αὐτὸς Ἱδ !), as if the causes that led to it were already known to his hearer.—150. Tractata nitescere. A metaphor taken from things polished from the force of handling. History, and a poet's imagination, may furnish him with a great variety of incidents, but his own judgment must direct him in the choice of them.—151. Aleque ita mentitur, sic vera falsis remiscet, &c. "And moulds his fictions in such a way, so blends what is false with what is true," &c. The meaning is, that Homer so intermingles fiction with reality, throughout the whole of his poem, and so strictly connects all the parts, as to give the entire production an air of probability, and make the beginning, middle, and end, exactly correspond.
153—157. 153. Autae menintis. "Who will wait until the curtain rises," i.e. who will wait until the end of the play: who will listen with delight to the whole performance. Literally, "who waits for the curtain." We have rendered this phrase in accordance with Roman usage. If translated with reference to modern custom, it would be, "who will wait until the curtain falls." Consult note on Epist. 2. 1. 189.—155. Vos Plaudite. All the old tragedies and comedies acted at Rome concluded in this manner. The phrase is equivalent to our modern expression, "Your plaudita," or, "clap your hands." Who the cantor was, that addressed these words to the audience, is a matter of dispute. Dacier thinks it was the whole chorus; others suppose it to have been a single actor; some, the prompter; and some, the composer. The second of these opinions is probably the more correct one.—156. Etatis cujusque notandi sunt tibi mores, &c. The manners must be well distinguished and strongly marked, designandi, expressendi. The connection in the train of ideas is given by Hurd, as follows: "But though the strict observance of these rules will enable the poet to conduct his plot to the best advantage, yet this is not all that is required in a perfect tragedy. If he would seize the attention, and secure the applause of the audience, something further must be attempted. He must be particularly studious to express the manners. Besides the peculiarities of office, temper, condition, country, &c. before considered, all which require to be drawn with the utmost fidelity, a singular attention must be had to the characteristic differences of age."—157. Nobilibusque decor naturis tandus et annis. "And a suitable character assigned to varying dispositions and years." i.e. a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they vary with years.


166—173. Conversæ studiis. "Our inclinations having undergone a change."—Etas animusque virillis. "The age and spirit of manhood." Aristotle fixes the full vigour of the body, from thirty years to thirty-five, and of the mind until about forty-nine.—169. Circumventunt. "Encom-
pass."—170. Querer, et inuentus miser abstinet. Compare Aristotle, Rhet. 2. 13. Eστι οτι τετηφηνηκοι, οτι πρακτικοι, κατα τας επιθυμιας, αλλα κατα τας ερημος—δια συμφωνιας φαλνονται οι ηλικιωτες, αλ τα γαρ επιθυμια ανεικαν, και διωκοντων τα ερημος.—171. Φη ρωδ δε ομοιε τις μελοντες, &c. Compare Aristotle, ibid. και δειλω και παντα προθυμηκοι· ινατως γαρ διακυκτα των ενος· κατηφύγωνται γαρ εισιν· οι δε θεριοι· διετε προοδουχηειας τα γαρ τα δελα; και γαρ ο φθος καταψυχετι τα ετε—172. Spe longius. “Ever hoping for a more prolonged existence.”—Androaque futuri. “Greedy of the future.”—173. Difficulis. “Morose.”—Laudator temporis acti se puero. Compare Aristotle, Rhet. ibid. διατελειος γαρ τα γνωστα λεγοντη· αναμφοτερον γαρ δεινον—175. Anni venientes, &c. Aristotle, as already remarked (note on verse 166,) considers the powers of the body in a state of advancement till the 35th year, and the faculties of the mind as progressively improving till the 49th, from which periods they severally decline. This will serve to explain the anni venientes, and recedences, of Horace.—178. Semper in adjunctione aevoque morabimus apitis. “We are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age,” i. e. we must always pay particular attention to whatever is characteristic and proper in each stage of life.

179—186. 179. Aut agitur res in scenis aut acta reretur. “An action is either represented on the stage, or is there related as done elsewhere.” Hurd gives the connection as follows: The misapplication, just now mentioned (lines 176 and 177) destroys the credibility. This puts the poet in mind of another misconduct, which has the same effect, viz. intus digna seriora promere in scenam. But, before he makes this remark, it was proper to premise a concession to prevent mistakes, viz. Segnius irritant animos, &c.—182. Non tamen intus digna geri, &c. The idea intended to be conveyed is this, that, though what we see done affects us more strongly than what we merely hear related, still (tamen) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (intus.)—184. Qua nos narrat secundis prae- sors. “Which the animated narrative of some actor, appearing on the stage, may presently relate.” Some commentators make prae- sors refer to the circumstance of the actor’s having been present at the scene which he describes. The acceptance in which we have taken it, however, is much more simple and obvious.—185. Ne pueros carum populo Medea true- cidet. Seneca violates this rule also, and represents Medea butchering her children in the face of the spectators, and aggravates the cruelty of the execution with all the horrors of a lingering act.—186. Aut humana palam eoque exta, &c. An allusion to the cæna Thyestæ, mentioned at verse 91. —187. In aevm. According to Anacreon, Virgil, Propertius, and others, she was changed into a nightingale; but, according to Ovid, into a swallow.—188. Incredulus odi. “I view with feelings of incredulity and disgust.”

189—192. 189. Nove minor neu sit quinto productor actu fabula. Whether there be any thing of reality and truth in this precept, observes Francis, may be disputed, but the best poets, ancient and modern, have held it inviolable. They have considered it a just medium between a length which might grow languishing and tedious; and a shortness too much crowded with incidents.—191. Nee deus interst, nisi dignus vindice nodus. “Nor let any deity interfere, unless a difficulty present itself worthy a god’s unravelling.” As regards the peculiar force of the term vindex, compare the remark of Gesner: “Vindex est, qui summo in pe- ruundo versamentum subito liberet et eripit.” Horace intends this precept as a
censure upon a common fault among the ancient Tragic poets, that of having recourse to some deity for the unravelling of the plot, whenever they were at a loss in relation to it. He was made to descend in a species of machine; whence the expression, deus ex machina.—192. Nec quarta loqu quod persona laboret. // Horace here enjoins on the Roman dramatist the practice so strictly observed among the Greeks, of confining the number of actors to three. In the origin of the drama the members of the chorus were the only performers. Thespis was his own actor, c. In other words, he first introduced an actor distinct from the chorus. // Eschylus added a second, and Sophocles a third; and this continued to be ever after the legitimate number. Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any number of mules, as guards, attendants, &c.

193—200. 193. Actoris partes Chorus officiumque virile defendat. "Let the chorus supply the place of a performer, and sustain an active part in the representation." According to the rules of the ancient drama, the chorus was to be considered as one of the actors, and its corypheus, or head, spoke for the whole number composing it. As regards the expression officium virile, compare the explanatory comment of Hurd: "Officium virile means a strenuous, diligent office, as such becomes a person interested in the progress of the action. The precept is levelled against the practice of those poets, who, though they allot the part of a persona dramatica to the chorus, yet for the most part make it so idle and insignificant a one, as is of little consequence in the representation.—194. Nee quid medius intercinat actus, &c. "Nor let it sing any thing between the acts that does not in some way conduct to, and connect itself aptly with, the plot? How necessary this might be to the writers of the Augustan age, remarks Hurd, cannot certainly appear: but if the practice of Seneca may give room for any suspicion, it should seem to have been much wanted; in whom I scarcely believe there is a single instance of the chorus being employed in a manner consonant to its true end and character.—196. Ille bonis faucesque et consilietur amicis. "Let it both take the side of the good, and give them friendly advice."—197. Et amet pacare tumentes. The common text has pecescare timentes.—198. Mensae brevis. "Of a frugal table." Compare Epist. 1. 14. 35. "Cena brevia."—199. Et aperitis ovia partis. "And peace with open gates."—200. Iile tegat commissa. "Let it keep concealed whatever secrets are entrusted to it." The chorus being present throughout the whole representation, was often necessarily entrusted with the secrets of the persons of the drama.

202—209. 202. Tibia non, ut nunc, &c. Tragedy having been originally nothing more than a chorus or song, set to music, from which practice the harmony of the regular chorus in after times had its rise, the poet takes this occasion to pass to a history of theatrical music.—Orichalcum vincta. "Bound with orichalcum," i.e. brass-bound. The reference is either to rings of metal placed around the tibia by way of ornament, or to those which marked the joints of the instrument. The orichalcum of antiquity (called by the Greeks ἄμμελες, i.e. mountain-brass) seems to have been a fictitious substance not a natural metal. They made it on the same basis that we make brass at present: but they had several ways of doing it, and distinguished it into several kinds.—203. Tenuis simplexque. "Of slender note and simple form." Tenuis is here opposed to tibia semula, and simplex to orichalcum vincta.—204. Adspersæ et
ad esse Chorius erat utilis. "Was employed to accompany and aid the chorus." By the term chorus, in the present passage, all the actors are meant; for, in the origin of the drama, the members of the chorus were the only performers.—Atque nondum spissa nimis compleere sedilia fluit. "And to fill with its tones the seats of the theatre, that were not as yet too crowded," i. e. and was loud enough to be heard all over the theatre as yet of moderate size:—206. Numerabilitis, utique parvus. "Easily counted, as being few in number." Not like the immense crowds that flocked to the public spectacles in the poet's own day.—207. Frugi "Industrious." Frugi is generally rendered here by the term "frugal;" but improperly. It is equivalent, in the present instance, to in rem suam attenuis et diligentis.—208. Victor. Referring to populus in the 206th verse.—209. Latior murus. "A wider circuit of wall."—Vinoque placari Genus festis impune diebus. "And the Genius to be soothed on festal occasions with wine drunk freely by day," i. e. and to indulge themselves freely in mirth and wine on festal days. The expressions vino diurno and impune have an allusion to the early Roman custom which regarded it as improper to commence drinking, or entertainments, de medio die, (consult note on Ode 1. 1. 20.) as well as to the introduction of a more social spirit by reason of the intercourse with other nations, and the increase of wealth which conquer produced. As regards the phrase placari Genius, consult note on Ode 3. 17. 14.

212—214. Inductus quid enim sapiet, &c. "For what correct means of judging in such a case could an unlettered clown, and one just freed from labour, have, when mingled in motley groups with the citizen, the base-born with him of honourable birth?" There is some difference of opinion with regard to the application of these lines. Many critics imagine, that the poet refers to the rude and simple character of the early theatrical music, as taking its tone from the unpolished nature of the audience to whom it was addressed. Others, however, with more propriety make the passage under consideration have allusion to what immediately precedes, and to be intended as a species of explanatory comment on the licentia major, spoken of by Horace.—214. Sic priscis motumque et luxuriam, &c. "Thus the musician added both a quicker movement, and richer modulation to the ancient art." By priscis arit is meant the ancient music, the peculiar defects of which were, 1. That it moved too slowly, and 2. That it had no compass or variety of notes. It was the office of those who played on musical instruments in the performance both of tragedies and comedies, to give to the actors and audience the tone of feeling which the dramatic parts demanded. In tragedy the music invariably accompanied the chorus. It was not, however, confined to the chorus, but appears to have been also used in the dialogue, or at least the monologue of the scenes; for Cicero tells of Roscius, that he said he would make the music play slower when he grew older, that he might the more easily keep up with it. (de Orat. 1. 60.) It is not probable, however, as some think, that comedy was a musical performance throughout: Mr. Hawkins, after quoting a number of authorities to this purpose, concludes, that comedy had no music but between the acts, except perhaps, occasionally in the case of marriages and sacrifices, if any such were represented on the stage. (Hawkins' Enquiry into Greek and Latin Poetry, § 13.—Dunlop's Roman Literature, vol. 1. p. 578.)

215—218. Traxitque vagus per pulpita vestem. "And passing up and down drew a lengthened train along the stage." The pulpitu
was a wooden platform, raised on the proscenium to the height of five feet. This the actors ascended to perform their parts, and here all the dramatic representations of the Romans were exhibited, except the Mimes, which were acted on the lower floor of the proscenium.—Vestem. Alluding to the long theatrical robe, called στεφάνος by the Greeks, from στεφάνος, "to drag" upon the ground. The present passage expresses not only the improvement arising from the ornament of proper dresses, but also that resulting from the grace of motion: not only the actor, whose peculiar office it was, but the musician himself, conforming his gestures in some sort to the music.—216. Sic etiam fidibus voces crevere Severis, &c. "In this way, too, new notes were added to the severe lyre, and a vehemence and rapidity of language produced an unusual vehemence and rapidity of elocution in the declaimer." The poet is here speaking of the great improvement in the tragic chorus after the Roman conquests, when the Latin writers began to inquire Quid Sophocles et Thespis et Æschylus utile fuerant. This improvement consisted, observes Hurd, 1. In a more instructive moral sentiment: 2. In a more sublime and animated expression, which, of course, produced, 3. A greater vehemence in the declamation: to which conformed, 4. A more numerous and rapid music than that which had been produced by the severe and simple tones of the early lyre. All these particulars are here expressed, but, as the reason of the thing required, in an inverted order. The music of the lyre (that being his subject, and introducing the rest) being placed first; the declamation, as attending that, next; the language, factoria, that is, the subject of the declamation, next; and the sentiment, sententia, the ground and basis of the language, last.—218. Utiliumque sagax rerum, et divina futuri, &c. "While the sentiments expressed, displaying an accurate acquaintance with things of a useful character, and predicting the events of the future, differed not in value from the oracles delivered at Delphi." The poet here, with great exactness, declares the specific boast and excellence of the chorus; which lay, as Heinisius has well observed, 1. In inculcating moral lessons; and 2. In delivering useful pressages and monitions concerning future conduct with an almost oracular prudence and authority.

220, 221. 220. Carmine qui tragico vilem certavit ob hircum. Consult the Excursus, at the end of this volume, for an account of the origin and development of dramatic exhibitions among the Greeks.—221. Agrestes Satyros nudavit. "Brought the wild Satyrs naked on the stage," i.e. exhibited on the stage performers habitated in skins, and resembling in appearance the Satyrs of fable. The allusion is, not to the Satyric chorus mentioned in the preceding note, but to what is styled the Satyric Drama, the history of which is briefly this. The innovations of Theespis and Phrynichus had banished the Satyric chorus with its wild pranks and merriment. The bulk of the people, however, still retained a liking for their old amusement amidst the new and more refined exhibitions. Pratinas, a native of Philus, in accommodation to the popular feeling, invented a novel and mixed kind of play. The poet, borrowing from Tragedy its external form and mythological materials, added a chorus of Satyrs, with their lively songs, gestures and movements. This was called the Satyric Drama. It quickly attained great celebrity. The Tragic poets, in compliance with the humour of their auditors, deemed it advisable to combine this ludicrous exhibition with their graver pieces. One Satyric Drama was added to each tragic trilogy, as long as the custom of contending with a series of plays, and not with single pieces, continued. Æschylus, Sophocles, and Euripides, were all distinguished
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Satyric composers; and in the Cyclop of the latter we possess the only extant specimen of this singular exhibition. (Theatre of the Greeks, 2d. ed. p. 111, seqq.) — Et asper incolunt gravitate jocum teniavit. “And with rough sarcasm essayed the joke, though without abandoning the gravity of the subject.”

224—229. 224. Functusque sacris, et popus, et eslex. “Just come from festive rites, full of the fumes of wine, wild and ungovernable.”—225. Verum ita risores, &c. “It will be expedient, however, in such a way to recommend the bantering, in such a way the rallying Satyre, to the favour of the audience, in such a way to turn things of a serious nature into jest, that whatever god, whatever hero shall be introduced, he may not conspicuous a moment ago in regal gold and purple, descend, by means of the vulgar language he employs, to the low level of obscure taverna, nor, on the other hand, while he spurns the ground, grasp at clouds and empty space.”—229. Migrat in obscuras, &c. The former of these faults, observes Hurd, a low and vulgar expression in the comic parts, humili serum, would almost naturally adhere to the first essays of the Roman satyric drama, from the buffoon-genius of the Atellanae: and the latter, a language too sublime in the tragic part, nubes et inania caplet, would arise from not apprehending the true measure and degree of the tragick mixture. To correct both these, the poet gives the exactest idea of the Satyric Drama, in the image of a Roman matron sharing in the mirth of a religious festival. The occasion obliged to some freedoms, and yet the dignity of her character demanded a decent reserve.

231—235. 231. Indigna. “Disdaining.”—232. Ut festis matrona moveri jusse diebus. The verb moveri is here equivalent to saltare.—233. Interret. “Will mingle.”—Paulum pudibunda. “With some degree of modest reserve.”—234. Non ego honorata et dominantia nomina solum, &c. The common text has inornata, for which we have substituted honora, the emendation of Hurd. In support of his correction the critic remarks as follows:—I. The context, I think, requires this change. For the two faults observed above, (v. 229, 30.) were, first, a too low expression, and, secondly, a too lofty. Corresponding to this double charge, the poet, having fixed the idea of this species of composition, (v. 231, 2, 3.) should naturally be led to apply it to both points in question: first, to the comic part, in describing the true measure of its condescension; and, secondly, to the tragic, in settling the true bounds of its elevation. And this, according to the reading here offered, the poet does, only in an inverted order. The sense of the whole would be this,

1. Non ego honorata et dominantia nomina solum
   Verbaque, Pisones, satyrorum scriptor amabo.

2. Nec sic initor tragico differre colori
   Ut nihil interret, Deo una loquatur et sudas
   Pythias, emuncto lucrata Simone talentum,
   An custos famulosque dei Silenus alumi.

1. e. in the tragic scenes, I would not confine myself to such words only, as are in honour, and bear rule in tragic and the most serious subjects; this stateliness not agreeing with the condescending loveliness of the satire.

2. e. nor, on the contrary, in the comic scenes, would I incur the other extreme of a too plain and vulgar expression, this as little suiting its inhe-
rent matron-like dignity. But, II. this correction improves the expression as well as the sense. For, besides the opposition implied in the disjunctive nec, which is this way restored, dominantis has now its genuine sense, and not that strange and foreign one forced upon it out of the Greek language. As connected with honorata, it becomes a metaphor, elegantly pursued, and has, too, a singular propriety, the poet here speaking of figurative terms. And then, for honorata itself, it seems to have been a familiar mode of expression with Horace. Thus (Epist. 2. 2. 112) "honor indigna vocacula are such words as have parum splendoris and are sine pondera." And "qua sunt in honor vocacula" is spoken of the contrary ones, such as are fit to enter into a serious tragic composition, in this very epistle, line 71. (Hurd's Horace, vol. 1, p. 209, seqq.) The meaning given to dominantis from the Greek, and to which the learned bishop alludes, may be best explained in the words of Gesner. "Dominantis ex Graeco expressum est, stips, i.e., proprius, quibus contraria sunt drapa. Sic domicilium habere dictur verbum in ea re, de qua propría, sepulcrum, adhibetur. Cic. Fam. 16. 17."—235. Satyrorum scripctor. The term satyri is here taken, as in some of the preceding passages, for the Satyrical drama itself.

236—240. 236. Tragico differre colori. "To deviate from the tragic style." The dative is here used, by a Grecism, for the ablative with the preposition a.—237. Ut nihil interi, Davusme loquatur, &c. It should seem from this, that the common characters of Comedy, as well as the gods and heroes of Tragedy, had a place in the Satyrical Drama, as cultivated in the days of Horace. Davus is the name of a slave in Terence. Pythias is the name of a female slave in the Eunuchus of the same author, and also, as the scholar informs us, in one of the comedies of Lucilius.—238. Emuncto lucrata Simone talentum. "Having gained a talent from Simo whom she has wiped." The poet purposely employs the low comic word emuncto, as suited to, and in keeping with, the subject of which he treats.—239. Silenus. The poets make him the governor and foster-father of Bacchus, and represent him as borne upon an ass.—240. Ex note fictum carmen, sequar, &c. "From a well-known subject I will produce such a fiction, that," &c. Sequar is here equivalent to exsequar. This precept, observes Hurd, (from line 240 to 244.) is analogous to that before given (line 219) concerning tragedy. It directs to form the Satyrical Dramas out of a known subject. The reasons are, in general, the same for both. Only one seems peculiar to the Satyrical Drama. For the cast of it being necessarily romantic, and the persons, for the most part, those fantastic beings called Satyrs, the re seqvar, or probable, will require the subject to have gained a popular belief, without which the representation must appear unnatural. Now these subjects, which have gained a popular belief, in consequence of old tradition, and their frequent celebration in the poets, are what Horace calls nota; just as newly-invented subjects, or, which comes to the same thing, such as had not been employed by other writers, indita, he, on a like occasion, terms ignota. The connection therefore is as follows. Having mentioned Silenus in line 239, one of the commonest characters in this species of Drama, an objection immediately offers itself: "but what good poet will engage in subjects and characters so trite and hackneyed?" the answer is, ex noto fictum carmen sequar, i.e. however trite and well known this and some other characters, essential to the Satyrical Drama, are, and must be, yet will there be still room for fiction and genius to show themselves. The conduct and disposition of the play may be wholly new, and above the ability of common writers: tantum series juncturaque pollet.
242—244. 243. Tantum series junctorque pellet. "Such power do a proper arrangement and connection possess." Series denotes the train of incidents, which are mostly invented by the poet, but so blended with the known history, or with what tradition has already settled, as to make up the whole with every mark of probability by that happy connection which Horace here calls junctor.—243. Tantum de medio summis accedit honoris. "So much grace may be imparted to subjects taken from the common mass," i.e. so capable are the meanest and plainest things of ornament and grace.—244. Silvis educi caveant, me judice, Fauni, &c. "Fauns bred in the woods, should take care, in my opinion, never either to sport in too tender lays, like persons brought up within the precincts of the city, and almost as if accustomed to the harangues of the Forum, nor, on the other hand, to express themselves in obscene and abusive language." The poet, having before (line 232.) settled the true idea of the satyr style in general, now treats, observes Hurd, of the peculiar language of the satyrs themselves. This common sense demands to be in conformity with their sylvan character, neither affectedly tender and gallant, on the one hand; nor grossly and offensively obscene on the other. The first of these cautions seems levelled at a false improvement, which, on the introduction of the Roman Satyr Drama, was probably attempted on the simple, rude plan of the Greek, without considering the rustic extraction and manners of the Fauns and Satyrs. The latter obliquely glances at the impurities of the Attellane pieces, whose licentious ribaldry would of course infect the first essays of Roman Satyric composition.

245—249. 245. Forenses. The allusion appears to be to the forensic harangues and declamations in which the young Romans were accustomed to exercise themselves, and to the choice expressions which they aimed at employing in such performances.—246. Juvenentur. This is thought to be a word with which the poet himself enriched his native tongue, and is formed after the analogy of the Greek ρευστός.—248. Offendentur enim, quibus est quous, &c. "For they are offended at this, who have a steed, a father, or an estate." The allusion is to the Equites, the patricians, and the wealthier portion of the people; in other words to the more polite and educated classes. The poet, observes Hurd, in his endeavour to reclaim his countrymen from the taste obscene, very politely, by a common figure, represents that as being the fact, which he wished to be so.—249. Fricti ciceris et nucis emtor. "The purchasers of parched peas and nuts." Alluding to the lower orders, who purchased these articles for the purpose of consuming them during the representation of a piece. The pea-nut eaters of our own day form a similar fraternity.

251—260. 251. Sylla longa brevi subjecta, &c. The whole critique on the Satyrick Drama here concludes with some directions about the Iambic verse. Not that this metre was common to tragedy and the Satyrick Drama, for, accurately speaking, the proper measure of the latter was, as the grammarians teach, the iambic enlivened with the tribrach. "Gaudiens trisyllabo pede et maximo tribrachico." (Victor. 2. c. met. iam.) Yet there was resemblance enough to consider this whole affair of the metre under the same head.—252. Unde etiam Trinitatis accrescere iussit, &c. "Whence also it ordered the name Trimeters to be given to Iambics, when it yielded six beats, from first to last like itself." The meaning is, that though six beats were yielded, or, in other words, six iambs arranged in a verse, yet, owing to the rapidity of the foot, these six only
formed three metres, i.e. a trimeter iambic line.—254. Primus ab extremum situs ibi, &c. The import of these words is, that the feet originally employed were all iambi, forming what is called a pure iambic line. —255. Tardior ut paulo graviorque &c. The spondees were introduced to correct the swiftness of the iambic verse, and make it more consistent with the dignity and gravity of tragic composition. Compare page li. of this volume.—256. Spondeos stabiles. Spondees are here elegantly denominated stables, from the circumstance of their not running on rapidly like the iambus, but moving along, by reason of their greater heaviness, at a slow and steady pace.—In jura paterna. “Into a participation of its hereditary rights,” i.e. the right, hitherto exclusively its own, of appearing in iambic versification. Compare note on verse 254.—257. Commodus et patiens. “Obligingly and contentedly.”—Non ut de sede secunda, &c. “Not, however, so as to retire from the second or the fourth place, after the manner of friends to whom all things are in common.” The iambus yields only the odd places to the spondees, the first, third, and fifth; but preserves the second, fourth, and sixth for itself.—258. Hic et in Acct nobilissimus trismetros, &c. “This iambus, in the second and fourth places, rarely appears in the noble trimeters of Accius and Ennius.” Nobilissimus trismetros is ironical. Horace blames Accius and Ennius for not observing the strict rule respecting the position of the iambus in the even places of the trimeter, and for making their verses, in consequence, hard and heavy, by the presence of too many spondees.—260. In scenam missus magno cum ponderes versus, &c. According to our poet, a verse sent upon the stage, labouring beneath a heavy load of spondees, reflects discredit upon its author, and either shows that he has been too hasty, and has not given himself time to fashion this poem, or else proves him to be ignorant of the rules of his own art.

263—269. 263. Non quis visidem immundata poemata judex, &c. “It is not every judge who can discern the want of harmony in poems, and an improper indulgence is therefore extended in this case to the Roman poets.” Horace remarks, that it is not every one who is capable of marking the want of modulation and harmony in a poem, and that, by reason of this, an improper license has been extended to the Roman poets in matters of versification. He then asks whether, in consequence of such a privilege being allowed, he ought to fall in the common track and write in a careless, rambling manner? In other words, whether the negligence of other and earlier bards is deserving of imitation. The answer is concisely given, and amounts to this, that accuracy of versification can never be dispensed with, since it constitutes so small a portion of poetical merit, and if one be without it, he can hardly lay claim to the appellation of poet. For suppose I think all eyes will be turned to any faults that I may commit in the structure of my verses, and am therefore on my guard against errors of this kind; what have I gained by so doing? I have only avoided censure, not merited praise.—265. Ut omnes vivus peces una putem men. “Suppose I think that every one will see whatever faults I may commit.” Ut putem is equivalent here to fac me putare.—268. Exemplaria Graeca. “The Grecian models.”

271, 272. 271. Namim patienter utramque, &c. It has been thought strange, observes Hurd, that Horace should pass so severe a censure on the wit of Plautus, which yet appeared to Cicero so admirable, that he speaks of it (de Off. 1. 29.) as elegans, urbius, ingeniosum, fuscum. Nor can it be said, that this difference of judgment was owing to the improved delicacy of the taste for wit in the Augustan age, since it does not appear
that Horace’s own jokes, when he attempts to divert us in this way, are at all better than Cicero’s. The common answer, so far as it respects the poet, is, I believe, the true one: that, endeavouring to beat down the excessive veneration of the elder Roman poets and, among the rest, of Plautus, he censures, without reserve, every the least defect in his writings; though in general he agreed with Cicero in admiring him.—272. Si modo ego et vos, &c. “If you and I but know how to distinguish a coarse jest from a smart sally of wit, and understand the proper cadence of a verse by the aid of our fingers and ear.” The allusion in digitis is to the use made of the fingers in measuring the quantity of the verse.

275—279. 275. Ignoscit tragicus genus, &c. “Thespis is said to have invented a species of tragedy before unknown to the Greeks.” Horace does not mean to say, that Tragedy actually commenced with Thespis, but that he was the author of a new and important step in the progress of the Drama.—276. Et plautus verisse poema, &c. The order of construction is, et verisse plautus histriones, quis, peruicci ora facibus, concurret agere et poemata ejus.—277. Peruncit facibus ora. In the earlier age of tragedy, observes Blomfield, the actors smeared their faces either with the lees of wine, or with a kind of paint called barpaxion. Different actors invented different masks. Who first introduced them into comedy is unknown; but Æschylus first used them in tragedy.—278. Post hanc persona, &c. Consult the Excursus at the end of this volume.—279. Pulpit. Consult Excursus.

281—283. 281. Successit vetus his Comedia. With regard to the several changes in the Greek Comedy, and its division into the Old, the Middle, and the New, consult note on Sat. 1. 4. 2.—283. Choruseque turliper obticuit, &c. Evidently, observes Hurd, (alluding to the words turliper obticuit) because, though the jus nocendi was taken away, yet that was no good reason why the chorus should entirely cease. Properly speaking, the law only abolished the abuse of the chorus. The ignominy lay in dropping the entire use of it, on account of this restraint. Horace was of opinion that the chorus ought to have been retained, though the state had abridged it of the license, it so much delighted in, of an unlimited and intemperate satire.—288. Vel qui praetextas, vel qui docuere togatas. “Whether they have composed tragedies or comedies for the stage.” Docere fabulum is analogous to the Greek expression θαῦμα, and properly means, to “teach a play” (i.e. to the actors.) Since, from the state of writing materials, the performers could not enjoy the convenience of frequent transcription of their parts, they studied them by the poet’s repeatedly reading them out; and the chorus was exercised the same way. This was more particularly the case among the Greeks. Hence we obtain the primitive meaning of θαῦμα (docere fabulum,) and from this others of a more general nature result, such as, “to give a play to be acted,” “to exhibit a piece,” or, as in the present case, simply to “compose” one.—Praetextas. With this epithet, and also togatae, understand fabulae. The term togata (scil. fabulae) was used to denote all plays in which the habits, manners, and arguments were Roman; and palliatae, those of which the customs and subjects were Grecian. When, however, praetexta is set in opposition to togata, as in the present instance, the first means tragedies, and the second comedies; because the praetexta was a robe appropriated to the higher orders, whereas the toga was the common Roman habit.

291—294. 291. Lime labor et mora. “The labour and delay of cor-
reception." Literally, "of the file."—292. Pompilius sanguis. "Descendants of Pompilius." The family of the Pisos claimed descent from Numa Pompilius.—Carmen reprendit, quod non multa dies, &c. "Condemn that poem which many a day and many a blot have not corrected, and castigat ten times to perfect accuracy." Carrefit is here equivalent to emendando purgavit.—294. Praesertum ad unguint. Literally, "to the paired nail." A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them.

295, 296. 295. Ingenium misera quia fortunatius arte, &c. "Because Democritus believes genius more successful than wretched art, and therefore excludes same poets from Helicon." Compare note on verse 296. The epithet misera is to be taken ironically: and by arte is meant, learning, study, application, &c. The connection in what here succeeds is given as follows by Hurd. From line 295 to 323, the poet ridicules the false notion into which the Romans had fallen, that poetry and possession were nearly the same thing; that nothing more was required in a poet, than some extravagant starts and sallies of thought; that coolness and reflection were inconsistent with his character, and that poetry was not to be scanned by the rules of sober sense. This they carried so far as to effect the outward port and air of madness, and, upon the strength of that appearance, to set up for wits and poets. In opposition to this mistake, which was one great hinderance to critical correctness, he asserts wisdom and good sense to be the source and principle of good writing: for the attainment of which he prescribes, 1. (from line 310 to 312,) A careful study of the Socratic, that is, moral, wisdom: and 2. (from line 312 to 318,) A thorough acquaintance with human nature, that great exemplar of manners, as he finely calls it, or, in other words, a wide, extensive view of real, practical life. The joint direction of these two, as means of acquiring moral knowledge, was perfectly necessary. Both together furnish a thorough and complete comprehension of human life; which, manifesting itself in the just and affecting, forms that exquisite degree of perfection in the character of the dramatic poet, the want of which no warmth of genius can atone for or excuse. Nay, such is the force of this nice adjustment of manners, (from line 319 to 323,) that, where it has remarkably prevailed, the success of a play has sometimes been secured by it, without one single excellence or recommendation besides.—296. Et exclusit sanos Heliconem poetas. Consult note on Epist. 1. 19. 3. and compare the following remark of the scholiast: "Ingenium: at enim Democritus, poeticam nature magis quam arte consolare, et eos solos poetas esse veros, qui insaniunt; in qua persuasiones Plato est."

298—301. 299. Bainea. There was always more or less of a crowd at the public baths.—299. Nonsectetur enim pretium nomenque poetae, &c "For one will certainly obtain the recompense and the name of a poet, if he shall never submit to the barber Licinius a head not to be cured by the produce of three Anticyras," i. e. one will be a poet as long as he remains a madman, and allows no barber to meddle with his beard. Enim, like scilicet, nimirum, &c. on other occasions, is here made to answer the purposes of irony.—Pretium. Public applause, the recompense of a poet's exertions.—300. Tribus Anticyras. There were only two Anticyras in the ancient world, both famed for producing hellebore, the well-known remedy, in former days, for madness. (Consult note on Sat. 2. 3. 83.) The poet, however, here speaks of a head so very insane as not to be cured by the produce of three Anticyras, if there even were three places of the name,
and not merely two.—301. Tenuari Licina. In making mention of a barber, Horace indulges in a passing hit at Licinius, an individual of this class in the days of Julius Caesar, by whom, according to the scholar, he was made a senator for the hatred which he manifested towards Pompey.

301—308. 301. O ego laevus, qui purgor bilem, &c. "What an unlucky fellow am I, who am purged of bile at the approach of every Spring." If madness, pleasantly remarks Horace, is sufficient to make a man a poet, what an unlucky dog I am in purging away the bile every spring. For this might at least increase to the degree that would qualify me for making verses.—303. Verum nil tanti est. "However there is nothing in it of so much value as to be worth this price," i.e. the loss of my senses.—306. Munus et officium, nil scribens ipse, docabo. "Though I write nothing myself, I will notwithstanding teach the duty and office of one who does." By nil scribens ipse the poet refers to his not having composed any epic or dramatic poem.—307. Opes. "Proper materials."—Quo virtus, quo ferat error. "Whither an accurate knowledge of his art, whither an ignorance of it, leads."

309—314. 309. Scribendi recte sapere est et principium et finis. "Good sense is the first principle and the parent-source of good writing."—310. Socraticae chartae. —"The precepts of Socratic wisdom." The poet sends us to the precepts of Socrates, as contained in the moral writings of Plato and others of his disciples; for Socrates wrote nothing himself. Chrest is therefore taken here, as Döring well explains it, "pro eo quoae in charta scriptum est."—311. Provisam rem. "The subject after having been previously and carefully reflected upon," i.e. examined in all its various details, so that we are become full masters of it.—314. Quae partes in bello missi ducis. "What part a leader sent to war should act." With partes supply sint.

317—324. 317. Respicere exemplar vitae morumque jubebo, &c. "I will direct the skilful imitator to attend to the great pattern of life and manners which nature unfolds to the view, and to derive from this source the lineaments of truth."—318. Veras hinc ducere voces. Truth, in poetry, means such an expression as conforms to the general nature of things; falsehood, that, which, however suitable to the particular instance in view, does yet not correspond to such general nature. To attain to this truth of expression in dramatic poetry, two things are prescribed; 1. A diligent study of the Socratic philosophy; and 2. A masterly knowledge and comprehension of human life. The first, because it is the peculiar distinction of this school, ad veritatem vitae propius accedere. (Cic. de Or. 1. 51.): and the latter, as rendering the imitation more universally striking.—319. Speciosas locis moralique recte jubula. "A play striking in its moral topics, and marked by a just expression of the manners."—323. Grauis ingenium Grauis dedit, &c. The Greeks being eminent for philosophy, the last observation naturally gave rise to this. For the transition is easy from their superiority as philosophers, to their superiority as poets; and the more easy, as the latter is shown to be, in part the effect of the former. Now this superiority of the Greeks in genius and eloquence (which would immediately occur, on mentioning the Socraticas chartae) being seen and confessed, we are led to ask, whence this arises? The answer is, from their making glory, not gain, the object of their wishes.—Ore rotundo. The poet does not merely refer to roundness of expression, as if he were only praising the language of the Greeks but to a full and rich and
325—329. 325. Longis rationibus. "By long computations."—
326. Dicas, filius Albini. "Pray, tell me, thou that art the son of Albini." In illustration of what he has just asserted respecting the early studies of the Roman youth, the poet here gives us a short but amusing dialogue between an instructor and his pupil, in which the former examines the latter upon his proficiency in the art of calculation, and seeks to show him off to the by-standers. Albini was a well-known usurer of the day, and the expression filius Albini (i.e. tu qui es filius Albini) implies that the son must keep up the reputation of the family in money matters, and the mysteries of reckoning.—327. Si de quincuncem remota est uncia, quid superet? "If an uncius be taken from a quincunx, what remains?" The Roman As was divided into twelve unciae, of which the third was termed Triens, and consisted of four unciae; the half was Semis, or six unciae; and the Quincunx was five unciae.—328. Poteras dixisse: Triens. "Thou surely canst tell: a third of a pound." According to the lection we have adopted in our text, these words are supposed, like those which have just gone before, to proceed from the instructor. He pauses, for a moment, after his first question, (si de quincunce, &c.) in expectation of an answer from his pupil. But the poor boy, bewildered, no doubt, by the longa rationes to which he has been closely confined, remains silent. Full of eagerness, the sage instructor, in a half-chiding, half-encouraging tone, exclaims poteras dixisse ("why not answer? surely thou knowest it,") and prompts him to the true reply. (Triens.)—Eu i rem poteris servare tuam. "Well done, my boy, thou wilt be able to take care of thy own." The cry of the pedagogue, after the scholar has given the answer to which the former prompted him.—329. Redit uncia, quid fit? "An uncius is added, what's the result?" The teacher pursues his examination, but takes care to put an easier question, to which the boy gives the true answer: Semis; "Half-a-pound."

330—333. 330. An, hic animos arugo et cura peculant, &c. This love of gain, observes Hurd, to which Horace imputes the imperfect state of the Roman poetry, has been uniformly assigned by the wisdom of ancient times, as the specific bane of arts and letters. Longinus and Quintilian account, from hence, for the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts.—332. Linenda cedro, et levi servanda cupresso. The ancients, for the better preservation of their manuscripts, rubbed them with oil of cedar, and kept them in cases of cypress.—333. Aut prodesse volunt aut delectare poetae, &c. Horace here turns to notice another obstacle which lay in the path of his countrymen, and impeded their success in poetry. This was their inattention to the entire scope and purpose of the poetic art, while they contented themselves with the attainment of only one of the two great ends which are proposed by it. For the double design of poetry being to instruct and please, the full aim and glory of the art cannot be attained without uniting them both: that is, instructing so as to please, and pleasing so as to instruct. Under either head of instruction and entertainment the poet, with great address, insinuates the main art of each kind of writing, which consists, 1. in instructive or didactic poetry, (from 335 to 336), in conciseness of precept: and 2. in works of fancy and entertainment, (line 338 to 341), in probability of fiction. But both these (line 341 to 347) must concur in a just piece.
334—345. 334. Idonea. Equivalent to Utilia.—340. Nev pranes Lamiae vivum puerrum, &c. Alluding probably to some drama of the time, exhibiting so monstrous and horrible an incident.—341. Centuriae seniores agitant expertia frugis. "The centuries of the old drive off pieces that are devoid of instruction." By the "centuries of the old," are meant the old generally, centuriae being frequently used for an indefinite number. Agitant is equivalent here to abigunt, exsibulant.—342. Cest Romanes. "The lofty Equites." The term Romnse (or Rammnes) denotes, strictly speaking, one of the three centuries into which the equites were divided by Romulus. It is here, however, taken for the whole equestrian order.—343. Omne tulit punctum. "Gains universal applause." Literally, "carries off every point," i.e. vote. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points. (puncta.) Compare Epist. 2. 2. 99.—345. Hic liber. "Such a work as this," i.e. in which the author misculit utile dulci.—Sosites. The Sosii were well-known Roman booksellers. Compare Epist. 1. 20. 2.—Et longum nolite scriptori prorogat auxum. "And continues to the celebrated writer a long duration of fame," i.e. prolongs his fame to distant ages.

347—359. 347. Sunt delicta tamen, &c. The bad poet is supposed to object to the severity of the terms imposed by our author, and to urge, that if the critic looked for all these requisites, and exacted them with rigour, it would be impossible to satisfy him: at least, it was more likely to discourage, than animate, as he proposed, the diligence of writers. To this the reply is (from line 347 to 360.) that it was not intended to exact a faultless and perfect piece: that some inaccuracies and faults of less moment would escape the most cautious and guarded writer; and that as he, Horace, should condemn a piece that was generally bad, notwithstanding a few beauties, he could, on the other hand, admire a work, that was generally good, notwithstanding a few faults.—349. Gravem. "A flat."—Acutum. "A sharp."—359. Fudit. Equivalent to adpersit.—353. Quid ergo est? "What then is the conclusion that we are to draw?"—354. Scriptor librarius. "A transcriber."—357. Cessat. Equivalent to peccat.—Chorilus ille. "That well-known Chorilus," i.e. as stupid as another Chorilus. Consult note on Epist. 2. 1. 233.—358. Quem bis terce bonum cum risu miror. "Whom, when tolerable in two or three instances, I wonder at with laughter."—359. Quandoque. Put for quandocunque.

361—367. 361. Ut pictura, poësis, &c. Horace here goes on (from line 360 to 366,) to observe in favour of writers, against a too rigorous criticism of their productions, that, what were often called faults, were not so in reality: that some parts of a poem ought to be less shining, or less finished, than others, according to the light they were placed in, or the distance from which they were viewed; and that, serving only to connect and lead to others of greater consequence, it was sufficient if they pleased once, or did not displease, provided that those others would please on every review. All this is said agreeably to nature, which does not allow every part of a subject to be equally susceptible of ornament; and to the end of poetry, which cannot so well be attained without an inequality. The allusions to painting, which the poet uses, give this truth the happiest illustration.—366. O major jurenum, &c. Addressed to the elder of the young Pisoi. With major supply natu.—367. Et per te sapias. "And art able of thyself to form correct judgments of things." Equivalent to et per te sapienter judicas.—Hoc tibi dicitum toller memor.
"Yet receive the precept which I here give thee, and treasure it up in thy remembrance: that, in certain things, mediocrity and a passable degree of eminence are rightly enough allowed."

370—373. Abest virtute diversi Messala, &c. "Wants the talent of the eloquent Messala, and possesses not the legal erudition of Cæcilius Aulus." The poet, with great delicacy, throws in a compliment to two distinguished individuals of the day.—372. Mediocritas. A Græcism for mediocris the accusative.—373. Columna. "Booksellers' columns." Consult note on Sat. 1. 4. 71. Every thing, according to Horace, declares against a mediocrity in poetry. Men reject it. The gods, Apollo, Bacchus, and the Muses, disavow it. And the pillars of the booksellers, that is, booksellers' shops, refuse to receive it. The comment of Hurst is extremely apposite: "This judgment, however severe it may seem, is according to the practice of the best critics. We have a remarkable instance in the case of Apollonius Rhodius, who, though in the judgment of Quintilian, the author of no contemptible poem, yet, on account of that equal mediocrity which everywhere prevails in him, was struck out of the list of good writers by such sovereign judges of poetical merit as Aristophanes and Aristarchus, (Quintil. 10. 1.)"

374—376. Ut gratus inter mensae, &c. The poet here assigns very just and obvious reason for the decision which he has just made respecting mediocrity in the poetic art. As the main end of poetry is to please, if it does not reach that point (which it cannot do by stopping ever so little on this side of excellence,) it is like indifferent music, indifferent perfumes, or any other indifferent thing, which we can do without, and whose end should be to please, namely, offensive and disagreeable, and, for want of being very good, absolutely and insufferably bad.—375. Crassum. Compare the explanation of Döring: "Non liquido, sed coagulatum et rancidum."—Sardo cum mele papater. Sardinia was full of bitter herbs, (Virg. Eclog. 7. 441.) whence the honey of the island was bitter and in bad repute. The honey of Corsica was in equally low esteem, but whether it was owing to the yew-trees of the island, or to some other cause, has been made a matter of doubt. (Compare Martyn, ad Virg. Eclog. 9. 30.) White poppy-seed roasted was mingled with honey by the ancients.—376. Patera duci. "Could be prolonged."

379—393. Ludere qui nescit, campestribus abstinct armis, &c. The poet (from line 379 to 391) gives the general conclusion which he had in view, namely, that, as none but excellent poetry will be allowed, it should be a warning to writers how they engage in it without abilities; or publish without severe and frequent correction. But to stimulate, at the same time, the poet, who, notwithstanding the allowances already made, might be somewhat struck with this last reflection, he flings out (from line 391 to 408) a fine encomium on the dignity and excellence of the art itself, by recounting its ancient honours. This encomium, besides its great usefulness in invigorating the mind of the poet, has this farther view, to recommend and revive, together with its honours, the office of ancient poetry: which was employed about the noblest and most important subjects; the sacred source from which those honours were derived.—392. Quo nescit, versus tamen audet fingere. "He who knows not how, yet dares to compose verses."—Quidam? Liber et ingenuus, &c. "And why not pray? He is free, and of a good family, above all he is rated at an equestrian fortune, and is far removed from every vice." Horace is thought, as Banadon remarks, to have had in view some particular knight, who
clod he could write verses because he was well-born and rich.—383. Census equestrem summam summorum. The fortune necessary to become an eques was 400 sesterces, or about 3829 pounds sterling. Summum is here put in the accusative by a Graecism: secundum or quod ad being understood.

385—390. 385. Invita Minerva. "In opposition to the natural bent of thy genius." A proverbial form of expression. The mind can accomplish nothing, unless Minerva, the goddess of mind, lend her favouring aid.—390. Olim. "Ever."—387. Maci. The allusion is to Spurius Macius (or Metius) Tarpa, a celebrated critic at Rome in the days of Augustus, who was accustomed to sit in judgment on the dramatic productions that were offered for the stage. Consult note on Sat. 1. 10. 38. —388. Nonumque prematur in annum. This precept, observes Colman, which, like many others in the present epistle, is rather retained than invented by Horace, has been thought by some critics rather extravagant; but it acquires in this place, as addressed to the elder Piso, a concealed archness, very agreeable to the poet's style and manner.—389. Insum. Equivalent to in scrino.—390. Nescit vox missa reverti. Compare Epist. 1. 15. 71. "Et semel emissum volat irre vocabile verbum."

391—399. 391. Silvestres homines. "The savage race of men."—392. Sacer interpresque deorum. "The priest and the interpreter of the gods."—392. Viciu foeda. The early race of men are said to have lived on acorns, roots, &c.—393. Dictus ob hoc lentire tigres, &c. Horace here gives the generally-received explanation of the fable of Orpheus. The wild animals, &c. whom he is said to have swayed by the music of his lyre, were savage men.—394. Dictus et Amphion, &c. Consult note on Òde 3. 11. 2.—396. Fuit hae sapientia quondam. "For this, of old, was accounted wisdom."—399. Maritis. "To those in the married state," i.e. both to husbands and wives, who were equally obliged by the laws to preserve their chastity inviolable.—399. Leges incidere tigno. Laws were originally written in verse. Those of Solon were cut on tablets of wood. Brazen plates were afterwards employed both among the Greeks and Romans.

402—406. 402. Mares animos. "Manly spirits."—403. Dictae per carmina sortes. The oracles here spoken of, remarks Hurd, are such as respect not private persons (whom a natural curiosity, quickened by anxious superstition, has ever prompted to pry into their future fortunes) but entire communities; and for these there was little place, till ambition had inspired great and eventful designs, and, by involving the fate of nations, had rendered the knowledge of futurity important. Hence in marking the progress of ancient poetry, Horace judiciously postpones oracles, to the celebration of martial prowess, as being that which gave the principal eclat to them. This species of poetry then is rightfully placed; though it be true, as the commentators have objected, that oracles were much more common than Homer and the Trojan war.—404. Et vitæ monstrata via est. Alluding to the productions of Hesiod, Theogonis, and other poets, which, abounding in moral precepts, are elegantly said to lay open or discover the road of life.—405. Tentata. "Was sought."—406. Ludusque repertus, et longorum operum finis. "Sports were also introduced, and festive relaxation after long-continued toil." Alluding particularly to exhibitions of a scenic nature, the rude commencement of the drama. These ludi were the finis longorum operum, and succeeded to the labours of harvest.—406. Ne forte pudori sibi Musa, &c. "Let
not then the Muse, the mistress of the lyre, and Apollo, the god of song
duly bring the blush to thy checks,” i.e. blush not therefore, Piso, to
make court to Apollo and the Muse.

408—417. 408. Natura fieret laudabile carmen, &c. In writing pro-
ccepts for poetry to young persons this question could not be forgotten.
Horace, therefore, to prevent the Pisos falling into a fatal error, by too
much confidence in their genius, asserts most decidedly, that Nature
and Art must both conspire to form a poet.—410. Rude. “Equivalent to
insultum.” —411. Et conjurat amice. “And conspires amicably to the
same end.” —412. Qui studet optatem, &c. The connection in the train
of ideas is as follows: As the athlete, who aims at the prize, is com-
spelled to undergo a long and rigorous training; and as the musician,
who performs at the Pythian solemnities, has attained to excellence in
his art by the strict discipline of instruction; so must he, who seeks for
the name and the honour of a poet, undergo a long and rigorous course
of preparatory toil and exercise.—413. Pur. “From early life.” The
rigorous training of the ancient athlete is well known.—414. Pythia.
“The Pythian strains.” Supply cantica. The allusion is to the musi-
cal contests which took place at the celebration of the Pythian games.
416. Nec satis est dixisse, &c. Horace is thought to have here had in
view some ridiculous pretendor of the day, whose only claim to the
title of poet rested upon his own commendations of himself.—417. Oc-
cupet extremum scabies. “Plague take the hindmost.” A proverbial
form of expression, borrowed from the sports of the young.

419—425. 419. Ut praece ad merces, &c. The praecores were em-
ployed for various purposes, and, among others, for giving notice of
sales by auction. —As regards the connection in the train of ideas, com-
pare the remarks of Hurd. “But there is one thing still wanting. The
poet may be excellently formed by nature, and accomplished by art;
but will his own judgment be a sufficient guide, without assistance from
others? Will not the partiality of an author for his own works some-
times prevail over the united force of rules and genius, unless he call in
a fairer and less interested guide?” Doubtless it will: and therefore the
poet, with the utmost propriety, adds (from line 419 to 450) as a neces-
sary part of his instructive monitions, some directions concerning the
choice of a prudent and sincere friend, whose unbiassed sense might at
all times correct the prejudices, indiscretions, and oversights, of the au-
thor. And to impress this necessary care with greater force, on the in-
dividual whom he addresses, he closes the whole with showing the
dreadful consequences of being imposed upon in so nice an affair; re-
presenting, in all the strength of colouring, the picture of a bad poet,
infatuated, to a degree of madness, by a fond conceit of his own works,
and exposed thereby (so important had been the service of timely ad-
vice) to the contempt and scorn of the public. —420. Assentatores jujet
ad iucrum ire poeta, &c. Supply sic, or ida, before assentatores. Faithful
friends, as has already been stated in the preceding note, are necessary
in order to apprise poets of their errors. Such friends, however, are
difficult to be obtained by rich and powerful bards. Horace very justly
compares a wealthy poet to a public crier: the latter brings crowds to-
gether to buy up what is exposed for sale, the former is sure to collect
around him a set of base and venal flatterers. And if he is one who
gives good entertainments, and whose purse is open to the needy and
unfortunate, then farewell to any means, on his part, of telling a true
friend from a false one. —422. Unetum qui recte ponere possit. “Who
EXPLANATORY NOTES.—EPistle TO THE PISO.

inan entertain a guest well, i.e. who can give a good entertainment. Powers refers literally to the disposing of the guests on the couches in the banquetting-room. Unctum is equivalent here to convivium, and alludes to the custom of perfuming before lying down to an entertainment.—423. Et spondere levi pro puster. "And become security for a poor man, who has little credit of his own."—Alcis. "Vexatious." Equivalent to misere vexantibus.—425. Beatus. "Our wealthy bard."

426—432. 426. Donarlis. For donaveris. The poet advises the elder Piso never to read his verses to a person on whom he has bestowed any present, or who expects to receive one from him. A venal friend cannot be a good critic; he will not speak his mind freely to his patron, but, like a corrupt judge, will betray truth and justice for the sake of interest.—429. Super his. Equivalent to insuper, or praetera.—Etiam stillabit amicitex occis rorem. "He will even cause the dew to fall drop by drop from his friendly eyes." Korem is here put for lacrymas by a pleasing figure.—431. Ut qua conducte plorant in funere. "As the mourning-women, who, being hired, lament at funerals," i.e. who are hired to lament at funerals. These were the praeficae, who were hired to sing the funeral-song, or the praises of the deceased, and to lament their departure.—432. Dolentibus ex animo. "Than those who grieve from their hearts," i.e. who sincerely grieve.—Sic derisor vero plus laudatorem movetur. "So the flatterer, who laughs at us in his sleeve, is, to all appearance, more wroUGHT upon than he who praises in sincerity."

436—451. 436. Et torquere mero. "And to put to the rack with wine." A bold and beautiful expression. Wine racks the heart and draws forth all its hidden feelings, as the torture racks the frame of the sufferer, and forces from him the secret of his breast.—437. Animis sub vulpe latentes. "Minds lying hid beneath the fox's skin." Alluding to deceitful and crafty flatterers.—438. Quintilio. Quintilius Varus, to whom Horace addressed the 18th ode of the first book, and whose death he laments in the 94th ode of the same.—Sodes. Consult note on Sat. 1. 9. 41.—439. Negares. Supply et.—441. Male tormatos versus. "Thy badly-polished verse."—444. Sine rivali. The man who does what others are not willing to imitate, may well be said to be without a rival.—445. Vir bonus et prudens versus reprehendet inercie, &c. It particularly suited Horace's purpose to paint the severe and rigid judge of composition.—446. Incomitis alineat atrum, &c. "To those that are badly wrought he will affix a black mark, by drawing his pen across them."—447. Calamo. Consult note on Sat. 2. 3. 7.—450. Aristarchus. A celebrated grammarian of antiquity, famed for his critical power, and for his impartiality as a judge of literary merit: Hence every severe critic was styled an Aristarchus.—451. Ha satnas seria ducet in mala, &c. "These trifles will involve in serious mischief the man who has once been made the sport of the flatterer, and has met with a cold reception from the world."

writers.—Frigidas. "In cold blood," i. e. deliberately. Horace, by playing on the words ardentem frigidus, would show, remarks Francis, that he did not believe the story, and told it as one of the traditions which poets may use without being obliged to vouch for the truth of them. The pleasantries continues when he says, it is murder to bend a poet from killing himself.—467. Idem facit occidenti. "Does the same thing with one that kills him," i. e. does the same as kill him. Occidenti is put by a Grecian for cum occidente, or, more elegantly, ac occidens.—468. Nec semel hoc facit. "Neither is it the first time that he has acted thus," i. e. he has done this before and will do it again.—469. Homo. "A reasonable being," i. e. a person of sane mind.—470. Car versus factit. "Why he is all the time making verses."—Utrom minserit in patrio circires. "Whether he has defiled his father's ashes." The dead and their graves were ever held sacred and inviolable among all nations, especially those of near relations. The meaning then of the whole clause will be this: Whether he has been visited with madness from heaven for some great enormity, or not, one thing at least is certain, that he is quite beside himself and perfectly insane.—471. An triste bidental moverit incesus. "Or with unhallowed hands has disturbed some sad bidental." The bidental was a place that had been struck with lightning, and afterwards expiated by the erection of an altar, and the sacrifice of sheep, hostis bidentibus; from which last circumstance it took its name. The removal or disturbance of this sacred monument was deemed sacrilege, and the very attempt a supposed judgment from heaven, as a punishment for some heavy crime.

EXCURSUS.

HISTORY OF THE GREEK DRAMA.

For the origin of the Grecian Drama we must go back to the annual festivals, which, from very remote times, the village communities were wont to celebrate at the conclusion of harvest and vintage. (Aristot. Eth. Nic. 9. 9.—Horat. Epist. 1. 139. seqq.) On these occasions the peasantry enjoyed periodic relaxation from their labours, and offered grateful sacrifices to their gods. Among these deities Bacchus was a chief object of veneration, as the inventor of wine and the joint patron, with Ceres, of agriculture. He appears also to have been typical of the first generating principle. (Museum Criticum, vol. 2. p. 70.) At these meetings that fondness for poetry and poetic recitation, ever peculiarly strong among the Greeks, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions: the one, ῥήμα καὶ ἔρωτικα ἐπίστημα, consisted of hymns addressed immediately to Bacchus: the other, ψάλτηριον καὶ λαβίθον, was the offspring of wit and wine, ludicrous and satirical, interspersed with mutual jest and sarcasm. (Compare Epist. 2. 1. 146.) The lofter and more poetical song was afterwards called dithyrambos, (Mus. Crit. vol. 2. p. 70. seqq.) a term probably derived from some ancient title of Bacchus; as the Pean took its name from Παῖς, an early appellation of Apollo. From these rude compositions sprang the splendid Drama of the Greeks: the Dithyramb gave birth to Tragedy, the other to Comedy.
(Compare Aristotle, Poet. 4. 14.) In ascribing the origin of the Drama to these simple choruses, all scholars seem to agree. With respect to its subsequent progress and development, down to the time of AESchylus, considerable difference of opinion exists; as might reasonably be expected on a subject known only from a few obscure notices scattered throughout the extant works of the ancients, and those notices frequently varying and contradictory. After a careful collation of the several classic passages bearing on the question, and an examination of what has been advanced by modern critics, the following account seems to come nearest the truth, as being consistent and probable. (Theatre of the Greeks, 2d. ed. p. 161. seqq.) In the first rise of the Bacchic festivals, the peasants themselves used promiscuously to pour forth their own unpolished and extemporaneous strains. Afterwards, the more skilful performers were selected and formed into a chorus, which, with the accompaniment of the pipe, sang verses pre-composed by the Dithyrambic poets. These poets at the outset were, like the chorus, simple peasants, distinguished above their fellow-labourers by their natural and uncultivated talent for versifying; who, against these festive occasions, used to provide the chorus with a hymn. They in time became a numerous and peculiar body. Emulation was excited, contests between the choirs of neighbouring districts speedily arose, and an ox was assigned as the prize of superior skill. (Pindar, Ol. 13. 24. seqq. Compare the scholiast, ad loc.) The Dithyrambic chorus was also called Cyclian (Κυκλικός) from their dancing in a ring round the altar of Bacchus, whilst they sang the hymn. (Bentley, Phal. p. 80.—Schol. Pindar, Ol. 13. 26.—Schol. AESchin. vol. 3. p. 722. ed. Reiske.) This exhibition never suffered any material change, but always formed an important part of the Dionysian festival, and was performed by a chorus of fifty men. (Simonides, Epigr. 76.) In later ages, when a regular theatre was erected, a portion of it, called the ὑπωρεία, or dancing-space, was set apart for the performance of the song and dance, round the ῥωθός, or altar. (Mus. Crit. vol. 2. p. 74.)

The next advance in the development of the Drama was the invention of the Satyric chorus. (Schneider, de Orig. Trag. p. 7. seqq.) At what period and by whom this chorus was introduced are points of utter uncertainty. Wine and merriment probably first suggested the idea of imitating, in frolic, the supposed appearance of the Satyrs, by fixing horns on the head, and covering the body with a goat's skin. The manners of these sportive beings would of course be adopted along with the guise, while jest and sarcasm were bandied about. Be this as it may, a chorus of Satyrs was by some means formed, and thenceforth became an established accompaniment of the Bacchic festival. It is now that we first discover something of a dramatic nature. The singers of the dithyramb were mere choristers; they assumed no character, and exhibited no imitation. The performers in the new chorus had a part to sustain: they were to appear as Satyrs, and represent the character of those game-some deities. Hence the duties of this chorus were two-fold. As personating the attendants of Bacchus and in conformity with the custom at his festivals, they sang the praises of the god; and next they poured forth their ludicrous effusions, which, to a certain degree, were of a dramatic nature, but uttered without system or order, just as the ideas suggested themselves to each performer. These αὐτοεξειδισματα were accompanied with dancing, gesticulation and grimace; and the whole bore a closer resemblance to a wild kind of ballet, than to any other modern performance. This rude species of Drama was afterwards called ἴσαγολα (i.e. ἴσαγολα ἑατ), either from the goat-skin dress of the performers or; what is
more probable, from the goat which was assigned as the prize to the cleverest wit and nimbliest dancer in the chorus.

Thespis, a native of Icaria, an Athenian village, was the author of the third stage in the progress of the Drama, by adding an actor distinct from the chorus. When the performers, after singing the Bacchic hymn, were beginning to flag in the extemporal bursts of Satyrical jest and gambol which succeeded, Thespis himself used to come forward, and from an elevated stand exhibit, in gesticulated narration, some mythological story. When this was ended, the chorus again commenced their performance. (Diog. Laert. Vit. Plat. 66.) These dramatic recitations encroached upon the extemporal exhibitions of the chorus, and finally occupied their place. Besides the addition of an actor, Thespis first gave the character of a distinct profession to this species of entertainment. He organised a regular chorus, which he assiduously trained in all the niceties of the art, but especially in dancing. (Athen. 1. 22. — Aristoph. Vesp. 1470.) With this band of performers he is said to have strolled about from village to village directing his route by the succession of the several local festivals, and exhibiting his novel invention upon the waggon, which conveyed the members and apparatus of his corpus dramaticus. Thespis is generally considered to have been the inventor of the Drama. Of Tragedy, however, properly so-called, he does not appear to have had any idea. The dramatic recitations which he introduced were probably confined to Bacchus and his adventures; and the whole performance was little elevated above the levity of the Satyric extemporalia, which these monologues had superseded.

Up to this period, the performance called τριτέρης had more the semblance of Comedy than of its own subsequent and perfect form. The honour of introducing Tragedy, in its later acceptation, was reserved for Phrynicus, a scholar of Thespis, who began to exhibit B. C. 511. the year before the expulsion of the Pisastratai. Phrynicus dropped the light and ludicrous cast of the original Drama, and, dismissing Bacchus and the Satyr, formed his plays from the more grave and elevated events recorded in the mythology and history of the country. (Plutarch. Symp. Quest. 1. 1.) The change thus produced in the tone of the Drama constitutes its fourth form. Much, however, yet remained to be done. The choral odes, with the accompanying dances, still composed the principal part of the performance; and the loose, disjointed monologues of the single actor were far removed from that unity of plot and connection of dialogue which subsequent improvements produced.

The fifth form of Tragedy owed its origin to Æschylus. He added a second actor to the locutor of Thespis and Phrynicus, and thus introduced the dialogue. He abridged the immoderate length of the choral odes, making them subservient to the main interest of the plot, and expanded the short episodes into scenes of competent extent. To these improvements in the economy of the Drama, he added the decorations of art in its exhibition. A regular stage (Vitrum. praef. libr. 7.), with appropriate scenery, was erected; the performers were furnished with becoming dresses, and raised to the stature of the heroes represented, by the thick-soled cothurnus; whilst the face was brought to the heroic cast by a mask of proportionate size, and strongly marked character, which was also so contrived as to give power and distinctness to the voice. He paid great attention to the choral dances, and invented several figure-dances himself. Among his other improvements is mentioned
the introduction of a practice, which subsequently became established as a fixed and essential rule, the removal of all deeds of bloodshed and murder from public view. In short, so many and so important were the alterations and additions of Ἐschylus, that he was considered by the Athenians as the Father of Tragedy. (Philost. Vit. Apoll. 6. 11.) To Ἐschylus succeeded Sophocles, who put the finishing hand to the improvement of the Drama. He shortened the choral songs in proportion to the dialogue, improved the rhythm, introduced a third actor, a more laboured complication of the plot, a greater multiplicity of incidents, and a more complete unfolding of them, a more steady method of dwelling on all the points of an action, and of bringing out the more decisive ones with greater stage effect.
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Carm. denotes the Odes, and Serm. the Satires. The other abbreviations need no explanation.

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