ANTHON'S SERIES OF CLASSICAL WORKS

FOR SCHOOLS AND COLLEGES.

In presenting the volumes of this series, as far as it has been completed, to the notice of the public, the subscribers beg leave to say a few words respecting its general features, and the advantages that are to result from it both to students and instructors.

The plan proposed is to give editions of all the authors usually read in our schools and colleges, together with such elementary and subsidiary works as may be needed by the classical student either at the commencement, or at particular stages, of his career.

The editions of the Classical authors themselves will be based on the latest and most accurate texts, and will be accompanied by English commentaries, containing everything requisite for accurate preparation on the part of the student and a correct understanding of the author. The fear entertained by some instructors, lest too copious an array of notes may bribe the student into habits of intellectual sloth, will be found to be altogether visionary. That part of the series which contains the text-books for schools must, in order to be at all useful, have a more extensive supply of annotations than the volumes intended for college lectures; and when these last make their appearance, the system of commenting adopted in them will not fail to meet with the approbation of all.
Letters of Recommendation—continued.

From Jeremiah Day, D.D., LL.D., President of Yale College, at New-Haven, Conn.

... I estimate highly the importance of furnishing for our schools and colleges accurate and neat editions of the ancient Classics; and I am much pleased with the general appearance and typographical execution of the specimens which you have given us... It would be presumptuous in one so little conversant with the fair fields of elegant literature to undertake to pass sentence on the finely-wrought productions of so accomplished a scholar as Professor Anthon. ... His works have a reputation already too well established to need or to receive additional value from any recommendation which I can give. ... Jeremiah Day.

From the Rev. B. Hale, D.D., President of Geneva College, at Geneva, N. Y.

... Your object “to furnish accurate and uniform editions of Classical authors, read in colleges and schools, accompanied by a useful body of commentary, maps,” &c., is a very useful one, and highly deserving of the public patronage, and no one, in our country, is more competent to the editorial supervision of such an undertaking than Professor Anthon. It is fortunate for the cause of Classical learning in our country, that so learned and enterprising a scholar has been brought into co-operation with publishers so enterprising.

So far as I have examined the works above mentioned, they appear to me exceedingly well adapted to their end, and to do credit both to the editor and the publishers. We have specified these editions in the requirements for admission to this college. Benjamin Hale.

From the Rev. Joseph Penney, D.D., President of Hamilton College, at Clinton, N. Y.

I have examined with much interest and attention Dr. Anthon’s editions of the ancient classics so far as published by you. I think there can be but one opinion as to the merit of these works, and the advantage to our country of so noble an enterprise. It is not only honoured by the learning of the editor, and the ability and taste of the publishers, but directly and greatly benefited in the vital interest of the education of our youth.

We possess no means of sound mental discipline and cultivated taste that can supersede the relics of Greece and Rome; and thus to enrich them to the inquiring mind, and to adorn them to the eye of our studious youth, is a service not likely to be appreciated as it deserves except by those who have toiled through the crowded and careless page of former days. I earnestly hope that you may be encouraged greatly to extend these labours. Joseph Penney.


Professor Anthon has rendered an important service to the cause of learning in this country by his editions of the various Classics; and I am gratified to see that your valuable press is employed in furnishing them to the public. J. M. Mathews.

From the Rev. D. M’Conaughy, D.D., President of Washington College, at Washington, Penn.

... The typographical execution is correct and handsome; the binding substantial, the notes copious and valuable. All agree, that it is not much reading, but thorough reading, which secures knowledge and makes the scholar. To this purpose your edition of the classics is eminently adapted. If well employed by students and instructors, they cannot fail to make accurate and well-instructed scholars; and must render the study of Classic authors more interesting and more profitable than it has generally been. I hope that you will find extensive patronage. D. M’Conaughy.

From the Rev. Alonso Potter, D.D., of Union College, Schenectady, N. Y.

... I have had occasion to examine these editions with some care, and, it would be superfluous to add, with great pleasure. The reputation of Professor Anthon for learning and critical skill, and the singular success with which he adapts his labours to the wants of the student, are too well known and too generally appreciated to need any recommendation. It is proper, however, to add that these volumes will be used in our classes, and are held in the highest esteem. Alonso Potter.
Letters of Recommendation—continued.

From the Rev. E. Nott, D.D., President of Union College at Schenectady, N. Y.

The furnishing of our schools and colleges with accurate and uniform editions of the Classical authors in use, accompanied by a useful body of commentary, maps, illustrations, &c., is an undertaking worthy alike of commendation and of patronage. The competency of Professor Anthon for the editorial supervision assigned him, is well known to me. The whole design meets my entire approbation, and you are quite at liberty to make use of my name in the furtherance of its execution.

Very respectfully,

Eliphazet Nott.

From the Rev. F. Wayland, D.D., President of Brown University at Providence, R. I.

I have not been able, owing to the pressure of my engagements, to examine the above works in any degree of accuracy. I however beg leave to thank you for the volumes, and cheerfully bear testimony to the distinguished scholarship of their editor. No classical scholar of our country enjoys a higher reputation, and I know of no one in whose labours more decided confidence may be reposed.

Yours truly,

F. Wayland.

From the Rev. John P. Dubuisson, A.M., President of Dickinson College at Carlisle, Penn.

For some months past my attention has been directed to the series of Classical works now in the course of publication from your press, edited by Professor Anthon. I can with confidence recommend them as the best editions of the several works which have appeared in our country, perhaps in any country. The matter is select, and the notes are copious and clear.

Respectfully,

J. P. Dubuisson.

From Thomas R. Ingalls, Esq., President of Jefferson College at St. James, Louisiana.

I have examined them with attention, and have no hesitation in saying that I prefer them to any books I have seen for the schools for which they are intended. The editions by Dr. Anthon seem to me to supply, in a very judicious manner, what is wanting to the student, and cannot fail, I should think, to aid in restoring Classical studies from their unhappily languishing condition.

Your obedient servant,

Tho. R. Ingalls.

From C. L. Dubuisson, A.M., President of Jefferson College at Washington, Miss.

I have examined with some care the first five volumes of Anthon's Series of Classical Works. They are such as I should expect from the distinguished editor. The "Horace" and "Sallust" of this gentleman have long been known to me as the very best books to be placed in the hands of a student. As a commentator, Professor Anthon has, in my estimation, no equal. His works have excited a great and beneficial influence in the cause of Classical learning, and the present undertaking will infinitely extend the sphere of that influence. No one so well as a teacher can appreciate the value of uniform editions of the textbooks to be used by his classes. The undertaking of publishing a complete series of all those standard works which students must read is a noble one, and I sincerely hope it will be completed. With such a series as the present promises to be, there will be nothing left to desire. It is to be hoped that editor and publishers will meet with such encouragement as their truly valuable undertaking deserves.

Your obedient servant,

C. L. Dubuisson.

From the Rev. John Ludlow, President of the University of Pennsylvania at Philadelphia.

... The object is worthy your enterprising spirit, and you have been singularly fortunate in securing the services of Professor Anthon to direct it to its completion. The volumes which you have kindly sent me fully sustain the reputation of that distinguished scholar, and afford a sure pledge of what may be expected in those which are to follow. Most heartily do I recommend your undertaking, and sincerely hope it will meet with the encouragement which it richly deserves.

With great respect, yours, &c.,

John Ludlow.
From the Rev. B. P. Aydelott, President of the Woodward College, at Cincinnati, Ohio.

From some personal acquaintance, but much more from general reputation, I formed a very high opinion of Professor Anthon’s abilities to prepare a full series of Latin and Greek Classics for the use of schools, colleges, &c. Accordingly, as soon as I could obtain the various authors edited by him, I procured them, and, upon a careful examination, was so impressed with their superior character, as to introduce them as fast as possible into the different departments of the institution under my charge.

The various Delphic editions are very good, so far as ancient geography, mythology, usages, &c., are concerned; but in respect to critical remarks and grammatical illustrations they are of little worth; they were, in general, however, the best we had.

But besides being abundantly full and clear in everything archaeological, Professor Anthon has done more, in the editions of the classical authors prepared by him, to unfold the grammatical structure, and thus throw light upon the meaning and spirit of the original, than any other commentator whom I have consulted. It is a striking, and, I think, decisive, proof of their superiority, that the students show in their recitations that they have read his notes and profit by them, which they never seemed to me to have done when using other editions.

Some time ago I commenced a careful collation of the Greek Grammar of the same author with those of Buttmann, Valpy, &c., making full notes as I went along, with the design of preparing a review of it at the request of the editor of an extensively circulated periodical, and such was my conviction of its peculiar fitness for the use of schools, that I have since recommended no other to our pupils.

I would add that the neatness and taste with which Professor Anthon’s classics are got up (though they are far cheaper than the Delphic editions) ought to form no small recommendation of them. Our students purchase, study, and preserve them with manifest pleasure; and whatever has these effects upon the pupil, will certainly do much to promote the cause of sound and thorough classical learning.

B. P. Aydelott.

From the Rev. J. S. Tomlinson, D.D., President of Augusta College, Kentucky.

I take this opportunity to acknowledge the receipt (some time since) of four volumes of the Classical Series of Professor Anthon of New-York; and, after a careful examination of them, I can truly say that I am more than pleased; I am delighted with them. The avowed object of the publication, that of furnishing accurate and uniform editions of all the classical authors used in colleges and schools, is one that, in my judgment, has long been a desideratum in literature, and I am gratified to find is about to be accomplished, especially by one so entirely equal to the task as Professor Anthon has shown himself to be.

The biographical sketches, commentaries, and annotations with which the volumes are accompanied, while they reflect great credit upon the erudition and research of the author, cannot fail to enhance to the student, in a high degree, the attractions and value of classical reading. As an evidence of the estimate we place upon the series, we have hitherto used it as far as it was attainable, and shall, with great pleasure, avail ourselves of the opportunity now afforded to adopt the whole of it. Allow me to add, that the neat, tasteful, and, at the same time, substantial style of the mechanical execution of the work, fully sustains the well-earned reputation, in that respect, of the enterprising establishment whence it emanates. Respectfully,

Your obedient servant,

J. S. Tomlinson.

From Alonzo Church, D.D., President of the University of Georgia.

As far as time and a press of business would permit, I have examined these volumes, and am much pleased with them. They are, I think, well adapted to the wants of, particularly, young students, and will, I doubt not, furnish what has long been a desideratum in our preparatory schools, viz., cheap, yet correct editions of the common classics, accompanied with judicious English notes. I do not hesitate to say that, were I engaged in giving instruction to youth from these authors, I should prefer the editions of Professor Anthon to any which I have seen.

A. Church.
Letters of Recommendation—continued.

From the Rev. M. Hopkins, D.D., President of Williams' College, at Williamstown, Mass.

Professor Anthon has unquestionably done much service to the cause of classical learning in this country by his editions of the Latin classics, given to the public with unusual accuracy and elegance from your press. His Sallust, Cesar, and Cicero cannot fail to find their way into very extensive use, and to render the entrance upon classical studies much more inviting and profitable.

M. Hopkins.

From Wilbur Fisk, D.D., President of the Wesleyan University, at Middletown, Conn.

I am highly gratified to notice that you have commenced a series of the classics under the editorial supervision of that accomplished scholar, Professor Anthon of Columbia College. No man in our country is better qualified for this office than Professor Anthon. To show in what estimation he is held in England as a classical scholar, it need only be known that an edition of his "Horace" has been published in London, and the publishers informed me that the entire edition had met with a ready sale; showing that, notwithstanding the numerous editions of this standard work by the first scholars in England, the credit of the work by our American scholar had carried it successfully through the English market, and that, too, by virtue of its intrinsic merit. Your editions of his Cesar, Cicero, and Sallust are now before me, and show that there is no falling off from the reputation of the edition of Horace. The copious notes and commentaries cannot fail to shed a flood of light upon the mind of the young student, and will contribute much. I trust, to foster in the rising generation of scholars a taste for the ancient classics.

Wilbur Fisk.

From Silas Totten, D.D., President of Washington College.

The volumes which I have examined I entirely approve, and think them better adapted to the purposes of classical instruction than any edition of the same authors yet published in this country. The well-known ability of the learned editor admits no doubt of the excellence of the volumes yet to be published.

S. Totten.

From the President and Faculty of Miami University, at Oxford, Ohio.

These three volumes, enriched by a copious and valuable apparatus of critical notes, and judiciously arranged historical, geographical, archæological, and legal matters, furnished by so ripe a scholar as Dr. Anthon, are specimens well calculated to recommend the series of which they are the commencement. They are well adapted to promote thorough classical learning, and are entitled to a high grade of popular favour. By order of the Faculty,

R. H. Bishop, President.

From Rufus Babcock, Jr., D.D., late President of Waterville College, in Maine.

I have examined with considerable care, and with high and unmingled satisfaction, your recent edition of Professor Anthon's Latin Classics. The distinguished editor of Horace has rightly judged, that in order to elevate the range and standard of scholarship in this country, it is requisite to facilitate the thorough acquisition of those elementary text-books which are usually first put into the hands of pupils. By the beautiful volumes which you have now given to the public from his pen, more has been done to make the student thoroughly acquainted with those three prime authors, Cesar, Sallust, and Cicero, than by any other helps within my knowledge. I need not minutely specify the various points of excellence by which these books are distinguished. Their practical value will immediately be appreciated by teachers and learners.

Allow me, gentlemen, to tender, through you, my hearty thanks to Professor Anthon for the very valuable service he has performed in aid of the great cause of classical learning. May he continue his labours for the public good.

Rufus Babcock, Jr.

Highly complimentary letters have also been received from Jeremiah Day, D.D., President of Yale College; from Josiah Quincy, LL.D., President of Cambridge College; and from several other distinguished scholars, some of which will be published hereafter.
"Professor Anthon has been long favourably known by his publications; and their reproduction in this country is the best criterion of their merit. On no writings of antiquity has he laboured with such zeal and success as on those of Horace; and the publisher conceives that he has done a service to literature by presenting his masterly annotations to the British scholar in a form at once cheap and elegant. The great value of the professor's notes results from the skill with which he conveys to the pupil the connexion of the poet's thoughts, and develops the train of ideas which links each fresh image or new argument with its precursors. Next in importance to this ample illustration of the meaning of his author, are the numerous notices gleaned from recent travellers, to clear up the historical, geographical, and antiquarian minutiae, without a full understanding of which, the spirit of many of the finest ideas of the ancients becomes a dead letter. . . . The professor has sedulously incorporated all that is valuable in the notes of Döring and of preceding commentators; and it may be mentioned, as no mean praise, that his translations of numerous passages, apparently within the reach of the learner, will be found to impart an insight into the curiosa felicitas of the poet's excursions, unattainable by the mere aid of the dictionary."—From the preface to the second London edition of Anthon's Horace.

"A publication of greater merit, or of more information and utility in its class, we have never seen. It is, indeed, Sosivorum pumice mundus; and if Professor Anthon proposed in it ad umbilicum adducere in the best possible manner, we must accede to him that he has fairly accomplished his task."—London Literary Gazette.

"This is by far the best school edition of Horace that has yet been published in England. Professor Anthon has selected and condensed the works of the best previous commentators, removing those redundancies which rendered the study of the notes more difficult than that of the text, but preserving everything necessary to illustrate the author."—London Athenæum.

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"This is the most complete, as well as the most correct and the most elaborate edition of Horace extant. It would be needless for us to descant upon the merits of a publication which the world prizes so much as, in less than three months, to demand a second edition."—Metropolitan Magazine (London).

"The series of Classical works which Harper and Brothers are now publishing, under the editorial supervision of Professor Anthon, are precisely adapted to remove many of those obstructions which formerly impeded both the amplified understanding and the rapid progress of the student as a linguist in these tongues. The narrative by Cæsar, the select orations of Cicero, and the history by Sallust, which have already been issued, are prepared in that very style which will not only encourage the student to alacrity and perseverance, but the information which the annotations impart are directly fitted to allure him onward, by continually opening to him the vast universe of knowledge in which he is invited to expatiate; while they furnish that exact quantum of aid which sets aside otherwise insurmountable hindrances, and by its attractiveness encourages strenuous effort, by his own energies, to comprehend the authors whose works he is perusing."—Cincinnati Christian Journal.

"The enviable reputation that Professor Anthon has acquired as a profound scholar, a distinguished philologist, and an abstruse commentator; for critical acumen, untiring research, and redundancy of learning, is a sure guarantee that every task he sets himself to will be undertaken with zeal and executed with more than ordinary ability."—The Expositor.

"The author has proved himself completely master of his subject, certainly one of great difficulty. Not only is he deserving of the patronage of the community, but even of something like gratitude from our young men who are seeking a liberal education."—American Traveller (Boston).
"The great problem in the art of teaching is, that the teacher should forget that he knows himself what he is teaching to others; should remember that what is clear as day to him is all Cimmerian darkness to his pupil. This problem, long since proved, Professor Anthon has, in our opinion, been the first to put in practice; and, in consequence, his are, we may well believe, THE BEST CLASSBOOKS EXISTANT."—Knickerbocker Magazine.

..."To relieve the youthful mind from this bootless burden we count no small praise. We hold it, indeed, to be among the noblest ends to which true learning can ever devote itself. We are sure it never appears more pleasing than in such condescension; and, what is still better, we know no labour more useful to the community. This need of praise, whatever it be, belongs unquestionably to no scholar on this side of the Atlantic, and to few on the other, more truly than to Professor Anthon."—Church Quarterly Review.

..."In all these points Professor Anthon's schoolbooks—if it be not a sin to call those schoolbooks which clever men might study to advantage—are surpassingly excellent and able; while exercising the most painfully critical research, he has not disdained the lucidus ordo; he has remembered that he was writing for the education of the young unpractised mind, not for the cultivation of the ripe and ornate intellect; and hence, while his English notes, whether critical or explanatory, are as copious and comprehensive as the most abstruse commentary, they are, at the same time, so simple and so luminous as to be within the scope of the earliest and feeblest reason. We have only to say in conclusion, that every school ought at once to adopt this series of works, which may, in truth, be looked upon as introducing a new era into the education of our country, and as reflecting much honour on the talent of the learned professor by whom they were prepared."—American Monthly Magazine.

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"Teachers owe an incalculable debt of gratitude to this accomplished and patriotic scholar, for the masterly and successful effort that he has made to put them in possession of the means of raising themselves and pupils to a high standard of scholarship. He has laid a sure foundation, on which, with ordinary labour, they may rear a superstructure that will throw its shadow across the Atlantic waves, and win for America the veneration of those who have hitherto looked to us as moving sluggishly on in the paths of Grecian and Roman literature."—Family Magazine.

"Professor Anthon deserves the thanks of the country for the zeal with which he has undertaken, and the ability with which he has thus far executed, his task."—Rochester Republican.

"This is a beautiful edition, with very valuable notes, by a hand every way competent. It forms a most valuable addition to the stock of useful classics published by the Harpers."—N. Y. American.

"As a philologist and a classical scholar, Professor Anthon has no superior in the United States: and his schoolbooks are deservedly popular, both in England and in this country."—N. Y. Times.

"On this side of the Atlantic at least, and to some extent beyond it, Professor Anthon is equally known as admirably qualified to edit and enrich a version of the classics for our own times and the higher seminaries of learning now so thickly scattered through our country."—The New Yorker.
"To all classes—the maturest scholar and the merest tyro, the man of elegant and easy learning and the laborious student—these admirable works will prove a most invaluable acquisition."—Commercial Advertiser.

"The profound scholar under whose supervision these excellent works are put forth to the world is as well known on the Continent of Europe as he is on our own shores; and is, perhaps, the only son of America who has ever attained that degree of fame for classical attainments which should constitute him an authority second, if second, only to the great names of English or of German criticism—the Heynes and Brunks, the Elsmleys and the Porsons, and the Bentleys, who have devoted so much time and labour to minute investigation and clear exposition of the great works of old."—N. Y. Courier and Enquirer.

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"The production of a learned philologist, and one of the soundest classical scholars of the age, and one who, to his learned researches, adds the qualification of a most successful practical teacher. No student can listen to him without admiration and advantage. . . . To this high praise his editions of the classics bear ample testimony; and, judging from the experience and opinions of educated men in our country, and particularly in Europe, we have no fear that their claims will not be admitted and awarded to him when once clearly and thoroughly understood."—Oneida Whig.

"The series of classical school-books published under the superintendence of Professor Anthon has already obtained a celebrity to which our own commendation would add little extension. These works all appear to be collated and edited with unusual care, and they are published in a style of elegance too rarely characterizing our schoolbooks, in which it is important that the eye and the taste, as well as the understanding, should be allured."—N. Y. Mirror.

"There are few scholars in the civilized world, comparatively speaking, possessed of the critical acumen and deep insight into the minutiae of the Greek language, which alone could enable them to produce the matter with which the pages of these admirable works are stored; there are still fewer who, possessing the requisite degree of knowledge, are at the same time gifted with the tact and skill in the science of education which are so eminently visible in their manner."—N. Y. Express.

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"Professor Anthon's classics are too well known to require any commendation. His editions of Sallust, Cæsar, Cicero, Horace, &c., have gained him a reputation for deep erudition and correct criticism which has been by no means confined to this country."—Providence (R. I.) Journal.
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WITH TABULAR VALUES OF THE SAME.

BY CHARLES ANTHON, LL.D.

The publishers beg leave to state, that, in preparing this work for the press, the author has abridged and condensed all the matter added by him to the last edition of Lempriere, and has also collected other and still more important information from various sources not previously accessible to him. The author's object is, to present the student, as well as general reader, with an accurate guide into the extensive field of Classical antiquity, and to put them in possession of the most recent investigations that have been made by European scholars in this very attractive department of inquiry. He will give also his own views on numerous topics, and more especially on those connected with Classical Mythology, it being one of his professed objects to show the intimate connexion between this and the mythological systems of India, Egypt, Scandinavia, and the earlier nations of our own continent. No part of Lempriere's matter will be retained; on the contrary, the work will now assume the appearance of one entirely new, and will be designated as "Anthon's Classical Dictionary." It is to be in a single royal octavo volume, of about 1200 pages, and will appear in the early part of next fall, if not sooner. The publishers have not the least doubt, from their acquaintance with the plan intended to be pursued by the author, that the work will prove of the most acceptable character, not only to Classical students, but to readers of every description. It will be printed and bound in the best style; and as the publishers anticipate for it an extensive circulation, it will be sold at an unusually low price.
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TO

MY OLD AND VALUED FRIEND,

JAMES CAMPBELL, ESQ.,

WHO, AMID THE GRAVER DUTIES OF A JUDICIAL STATION,
CAN STILL FIND LEISURE TO GRATIFY A PURE AND
CULTIVATED TASTE, BY REVIVING THE
STUDIES OF EARLIER YEARS.
PREFACE.

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 instructors, 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, 1839.
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 unpropitious 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 Poetrica," "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. DACTYLC HEXAMETER.

Laudā|būnt ālī|ē clā|rām Rhōdōn | aūt Mītā|lēnēn.

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 express-
ing astonishment, consternation, vastness of size, &c. a spon-
de is admitted in the fifth foot, and the line is then denomi-
nated Spondaic.

The hexameters of Horace, in his Satires and Epistles,
are written in so negligent a manner as to lead to the op-
inion, that this style of composition was purposely adopted
by him to suit the nature of his subject. Whether this op-
inion 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 \textit{a posteriore}.\textsuperscript{1}

The Tetrameter \textit{a posteriore}, or Spondaic tetrameter, consists of the last four feet of an hexameter; as,

\texttt{Cērtūs ēnim \textdagger|misit \textdagger|pollo.}

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,

\texttt{Mēnsō|rem cūhi|bēnt \textdagger|chytā.}

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,

\texttt{Ārbōri|busque cū|mac.}

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.\textsuperscript{2}

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

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

\textsuperscript{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.
As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

Epod. Line.

1. 27. Pécūs vē Cālā∥bris āntē sī∥đūs fēr|vīdūm.
2. 23. Libēt | jācē|rē, mōdō | sūb ān∥līqua i|līcē.
3. 33. Aūt āmī|tē lē∥vī rā|rā tēn∥dit rē|tāā.
3. Aūt ā|mītelē∥vī rā|rā tēn∥dit rē|tāā. 1
35. Pāvidūn vē lēpō∥rem, ēt ād|vēnām || lāquēō | grūēm
39. Quōd sī | pūdī∥cā múlī|ēr in || pārēm | jūvēl.
57. Aūt hēr|bā lápā∥thī prā|ta āmān|tis, ēt | grāvī.
61. Hās īn|tēr īqu∥lās, īt | jūvāt || pātās | ōvēs.
65. Pōsitōs|quē vēr|nās, dī|tis ēx∥āmēn | dōmūs.
67. Haec ībī | lēcū∥lūs fo|nērā∥tōr Al|phiūs.
3. 17. Nēc mē|nūs hēmē∥rīs ē|ficā∥cīs Hēr|cūlis.

with this. Porson (Præf. ad Hec. 6.) has denied the admissibility of the anapaest into the third or fifth place of the Greek Tragic trimeter, except in the case of Proper Names with the anapaest 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. Vid. Carey's Latin Prosody, p. 256, ed. 1819.

(1) The quantity of the ā in āmite depends on that of the ē in ēvi. If we read ēvi, it is āmite, but if ēvi, āmite. This results from the principles of the Trimeter Iambic scale. We cannot say āmite ēvi, without admitting an anapaest into the second place, which would violate the measure; neither can we read āmite ēvi, without admitting a pyrrhich into the second place, which is unheard of.
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,

\[ Vōcā\textsuperscript{3}tūs \textsuperscript{1}ā\textsuperscript{1}t|\textsuperscript{2}quē \textsuperscript{2}nōn \textsuperscript{1}mōrā|\textsuperscript{2}tūs \textsuperscript{2}au|\textsuperscript{1}dit. \]

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

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(1) \textit{Ionius}, from the Greek \textit{'Iōnios}. Hence the remark of Maltby (Morell. Lex. Graec. Pros. ad. voc.) \textit{'Iōnios apud poetas mihi nondum occurrit; nam ad Pind. Nem. 4. 87. recte dedid Heynius 'Iōnion non metrum solum jubente, verum etiam hac Dammii regula. "Si de gente Graeca sermo est, semper hoc nomen scribi, per \textit{ω}; sed si de mari Ionio, semper per \textit{o μυκόν}"}
Terentianus Maurus, without any good reason, prefers scanning it as follows:

Trāhūnt|quē sīc|cās mā|chīnae || cārī|nas.
Nōnnūl|lā quēr|cū sūnt|cāvā||ta ēt úl|mo.

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

7. IAMBIC DIMETER.

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

Pērūn|xīt hōc || īā|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 dimeter. The following lines from the Epodes will illustrate the scale.

Epod. 2. line 62. *Vidērē prōpē||rāntēs'dōmūm.*
8. Iambic Dimeter Hypermeter.

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

\[ \text{Rēdē|gīt ād || vērōs | tīmō|rēs.} \]

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,

\[ \text{Disjēc|tā nōn || lēvi | rū∥nā,} \]

is more correctly read with lēni in place of lēvi.


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

\[ \text{Nōn | ēbūr || nēque aū|rēum.} \]

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

\[ \text{Nōn ē|būr nē∥que aūrē|ūm;} \]

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,

\[ \text{Déslū|īt sāx|is āgī|tātūs | hūmōr.} \]

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

\[ \Pi a \nu \Delta i \dot{o} \varsigma \delta \dot{o} \lambda \alpha \tau \lambda \omega \kappa e, \lambda \iota \sigma \sigma o \mu o \tau \tau e. \]

\[ Pauca \ | \ n\u{u}n\u{u}t\u{u}i|a\u{u}t \ m\u{u}eae \ p\u{u}e\u{u}l\u{u}ae. \]

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 Boëthius, 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,

\[ inte|ger \ v\e|lae \ || \ scel|e|risqu\e \ | \ pur\u{u}\u{u}\u{u}s \]
\[ N\o{n} \ e|gel \ Ma\u{u}|ri \ || \ j\u{u}c\u{u}\u{u}|lis \ n\e|c \ | \ arc\u{u}\u{u} \]
\[ N\e|cn\e|na|lis \ || \ gr\u{u}v\u{u}|d\u{u}a \ s\u{u}lg\u{u}t\u{u}sis \]
\[ F\u{u}sc\e \ ph\u{u}|ha|retr\u{u}\u{u}. \]

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

\[ Qui \ sedens \ adversus, \ || \ identidem \ te. \]
\[ Quindecim \ Diana \ || \ preces \ virorum. \]
\[ Liberum \ munivit \ iter \ || \ daturus. \]
\[ Haec \ Jovem \ sentire, \ || \ Deosque \ cunctos. \]

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,

*Tū nē | quaesīēris, | scīrē nēsūs, | quēm mihi, quēm | tībī.*

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

*Pindarum quisquis studet aemulari*

*Iule* —

furnishes no exception to this remark. A Synaeresis operates in *Iule*, which must be read as if written *Yule.*
Metres of Horace.

Jane pater, Jane tuens, dīvē bicēps, biformīs.
(Sept. Serenus.)

Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus, in the first measure, viz.

Τē dēōs đ̄rō Sybārin | 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 ātāvis || 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 ātā|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, pōtēns | Cyprī.

But the first foot was sometimes varied to an iambus or a trochee; as,
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 | divā, póltēns Cypri.

15. Choriambic Trimeter Catalectic, or Pherecratic.

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

Grātō | Pyrrhā sūb āntrō.

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

Grātō | Pyrrhā sūb āntrō.

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


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

Lydiā, dic, | pēr ōmnēs.

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 δοκουσέντ. 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 (Animad. 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:
Misérarum ēst | neque āmōrī | dārē lūdūm, | nēque dūlcī
Mala vīno | lavere, aut ex|animari, | metuentes
Pātrūae vēr|bērā linguae.

The arrangement, in other editions, is as follows:

Misérarum ēst | neque āmōrī | dārē lūdūm,
Neque dulci | mala vīno | lavere, aut ex-
-ānimārī | mētūēntēs | pātrūae vēr|bērā linguae.

Others again have the following scheme:

Miserarum est | neque amori | dare ludum,
Neque dulci | mala vino | lavere, 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 cân|dīdūm.

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 | sīlā| pū|chrīōr.

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

Vidēs | ūt āl|tā | stēt nīvē | cāndīdūm.
19. **Archilochian Heptameter.**

This species of verse consists of two members, the first a Dactylic Tetrameter *a priore* (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,

*Solvitur | acris hūjēms grā|lā vīcē || vēris | ēt Fa|vōnī.*

20. **Minor Alcaic.**

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

*Lēviā | pērsōnā|ērē | sāxā.*

21. **Dactylico-Iambic.**

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 | vērsicŭlōs || āmō|rē pēr|cūlsūn | 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.*
— 24. *Vincere mollitia, amor, &c.*
Hence, lines thus composed of independent metres are called ἄσωναρτήτοι, or inconnexi, on account of this medial license. Archilochus, according, to Hephæstion, was the first who employed them. (Bentley, ad Epod. II.) Many editions, however, prefer the simpler though less correct division into distinct measures; as,

*Scribērē | vērsicūōlōs
Āṃō|rē per||cūlsūm | grāvī.*

22. Iambic-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 de | diē : || dūmquē vī|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 ἄσωναρτήτοι, or, inconnexi. Many editions prefer the following arrangement, which has simplicity in its favour, but not strict accuracy:

Occā|siō||nēm de | diē :
*Dūmquē vī|rēnt gēnūlā.*
## METRICAL INDEX

### TO THE

### LYRIC COMPOSITIONS OF HORACE.*

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>æli, Vetusto,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>æquam memento,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Albi, ne doleas,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Altera jam teritur,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Angustam, amice,</td>
<td>-</td>
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<td>-</td>
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<tr>
<td>At, O Deorum,</td>
<td>-</td>
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<td>-</td>
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</tr>
<tr>
<td>Audivere, Lyce,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Bacchum in remotis,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Beatus ille,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Coelo supinas,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Coelo tonantem,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cum, tu, Lydia,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cur me querelis,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Delicta majorum,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Descende coelo,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Dianam, tenerae,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Diffugere nives,</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Dive, quem proles,</td>
<td>-</td>
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<td>-</td>
<td>-</td>
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<tr>
<td>Divis orte bonis,</td>
<td>-</td>
<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>Donarem pateras,</td>
<td>-</td>
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<td>-</td>
</tr>
</tbody>
</table>

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* 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 Alcaic (No. 20), and so of the rest.
Donec gratus eram tibi, - - - - 14, 13.
Eheu! fugaces, - - - - 18, 18, 8, 20.
Est mihi nonum, - - - - 10, 10, 10, 4.
Et thure et fidibus, - - - - 14, 13.
Exegi monumentum, - - - - 14.
Extremum Tanain, - - - - 13, 13, 13, 14.
Faune, Nympharum, - - - - 10, 10, 10, 4.
Festo quid potius die, - - - - 14, 13.
Herculis ritu, - - - - 10, 10, 10, 4.
Horrida tempestas, - - - - 1, 22.
Ibis Liburnis, - - - - 5, 7.
Icci, beatis, - - - - 18, 18, 8, 20.
Ille et nefasto, - - - - 18, 18, 8, 20.
Impios parrae, - - - - 10, 10, 10, 4.
Inclusam Danaën, - - - - 13, 13, 13, 14.
Intactis opulentior, - - - - 14, 13.
Integer vitae, - - - - 10, 10, 10, 4.
Intermissa, Venus, - - - - 14, 13.
Jam jam efficaci, - - - - 5.
Jam pauca aratro, - - - - 18, 18, 8, 20.
Jam satis terris, - - - - 10, 10, 10, 4.
Jam veris comites, - - - - 13, 13, 13, 14.
Justum et tenacem, - - - - 18, 18, 8, 20.
Laudabunt alii, - - - - 1, 2.
Lupis et agnis, - - - - 5, 7.
Lydia, die, per omnes, - - - - 16, 12.
Maecenas atavis, - - - - 13.
Mala soluta, - - - - 5, 7.
Martis coelebs, - - - - 10, 10, 10, 4.
Mater saeva Cupidinum, - - - - 14, 13.
Mercuri, facunde, - - - - 10, 10, 10, 4.
Mercuri, nam te, - - - - 10, 10, 10, 4.
Miserarum est, - - - - 17.
Mollis inertia, - - - - 1, 7.
Montium custos, - - - - 10, 10, 10, 4.
Motum ex Metello, - - - - 18, 18, 8, 20.
<table>
<thead>
<tr>
<th>Line</th>
<th>Metrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musis amicus,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Natis in usum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Ne forte credas,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Ne sit ancillae,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Nolis longa ferae,</td>
<td>13, 13, 13, 14.</td>
</tr>
<tr>
<td>Nondum subacta,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Non ebur, neque,</td>
<td>9, 6.</td>
</tr>
<tr>
<td>Non semper imbres,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Non usitata,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Non vides quanto,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Nox erat,</td>
<td>1, 7.</td>
</tr>
<tr>
<td>Nullam, Vare,</td>
<td>11.</td>
</tr>
<tr>
<td>Nullus argento,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Nunc est bibendum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>O crudelis adhuc,</td>
<td>11.</td>
</tr>
<tr>
<td>O Diva, gratum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>O fons Bandusiae,</td>
<td>13, 13, 15, 14.</td>
</tr>
<tr>
<td>O matre pulchra,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>O nata mecum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>O navis, referunt,</td>
<td>13, 13, 15, 14.</td>
</tr>
<tr>
<td>O saepem mecum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>O Venus, regina,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Odi profanum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Otium Divos,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Parcius junctas,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Parcus Deorum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Parentis olim,</td>
<td>5, 7.</td>
</tr>
<tr>
<td>Pastor quam trahere,</td>
<td>13, 13, 13, 14.</td>
</tr>
<tr>
<td>Persicos odi,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Pecti, nihil me,</td>
<td>5, 21.</td>
</tr>
<tr>
<td>Phoebe, sylvarumque,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Phoebus volentem,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Pindarum quisquis,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Poscimus: si quid,</td>
<td>10, 10, 10, 4.</td>
</tr>
<tr>
<td>Quae cura patrum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Qualem ministrum,</td>
<td>18, 18, 8, 20.</td>
</tr>
<tr>
<td>Metrical Index</td>
<td>Quanto postum,</td>
</tr>
<tr>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>5, 7</td>
<td>14, 13</td>
</tr>
</tbody>
</table>
Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

Carmen I.

AD MAECENATEM.

Maccenas atavis edite régibus,
O et praesidium et dulce decus meum,
Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Déos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horreo
Quidquid de Libycis verritum areis.
Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta sectet mare.
Luctantem Icaës fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui: mox reficit rates
Quassas, indocilis pauperiem pati.
Est, qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
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
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 nivis atque dirae
Grandinis misit Pater, et, rubente
Dextera sacras jaculatus arces,
Terruit urbem :

Terruit gentes, grave ne rediret
Saeculum 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,
Ire dejectum monimenta Regis,
Templaque Vestae,

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur 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
Imperi 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
   Respicis, auctor,

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

Sive mutata juvenem figura,
Ales, in terris imitatis, alae
Filius Maiae, patiens vocari
   Caesaris ultor:
Serus in coelum redeas, diuque
Lactus intersis populo Quirini,
Neve te, nostris vitiiis 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 aliis praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
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 abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
   Non tangenda rates transsiliunt vada.
Audax omnia perpeti
   Gens humana ruit per vetitum et nefas.
Atrox Iapeti genus
   Ignem fraude mala gentibus intulit:
Post ignem aetheria domo
   Subductum, Macies et nova Februm
Terris incubuit cohors:
   Semotique prius tarda necessitas
Leti corripuit gradum.
   Expertus vacuum Daedalus aëra
Pennis non homini datis.
   Perrupit Acheronta Herculeus labor.
Nil mortalibus 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 Favonî,
   Trahuntque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni;
   Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna:
   Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede; dum graves Cyclopum
   Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
   Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
   Seu poscat agna, sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sexti,
Vitae summa brevis spem nos vetat inchoaret longam.
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.

CARMEN V.

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 fruitur credulus aurea;
Qui semper vacuum, semper amabilem
Sperat, nescius auro
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.
CARMEN VI.

AD AGRIPPAM.

Scriberis Vario fortis et hostium
Victor, Maeonii carminis aliti,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.

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

Conamur, tenues grandia: dum pudor
Imbellisique lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingenî.

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

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

CARMEN VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Epheson, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.
Sunt, quibus unum opus est, intactae Palladis arces
Carmine perpetuo celebrare,
Indeque decrptam 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 obscuro 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 Teucro duce et auspice Teucro ;
Certus enim promisit Apollo
Ambigua tellure nova Salamina futuram.
O fortes, pejorque passi
Mecum saepe viri, nunc vino pellite curas : 
Cras ingens iterabimus aequor.
Carmen VIII.

AD LYDIAM.

Lydia dic, 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 Troiae
Funera, ne virilis
Cultus in caedem 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.
Permitte Divis caetera: qui simul
Stravere ventos aequore fervido
   Deproeliantes, nec cupressi
      . Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaeerere: 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 nocem susurri
      Composita repetantur hora:

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

CARMEN X.

AD MERCURII.

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 amotas, puerum minaci
Voce dum terret, viduus pharetra
   Risit Apollo.
Quin et Atridas, duce te, superbos,
Ilio dives Priamus relicko
Thessalosque ignes et iniqua Troiae
Castra sefellit.

Tu pias laetis animas reponis
Sedibus, virgaque levem coœrces
Aurea turbam, superis deorum
Gratus et imis.

CARMEN XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoe ; nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumici us mare
Tyrrenenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invidia
Aetas. Carpe diem, quam minimum credula postero.

CARMEN XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acri
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.

Proeliis 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,

Desfluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam sic voluere, ponto
Unda recumbit.

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

Regulum, et Scauros, animaeque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.
Hunc, et incomtis 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.

AD LYDIAM.

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.
Uror, seu tibi candidos
   Turparunt humeros immodicae mero 10
Rixae, sive puer furens
   Impressit memorem dente labris notam.
Non, si me satis audias,
   Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus 15
   Quinta parte sui nectaris imbuit.
Felices ter et amplius,
   Quos irrupta tenet copula, nec malis
Divulsus querimoniiis
   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 saucius Africo 5
   Antennaeque gemunt : ac sine funibus
          Vix durare carinae
          Possunt imperiosius

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

Jactes et genus et nomen inutile.
Nil pictis timidus navita puppibus 10
   Fidit.  Tu, nisi ventis
          Debes ludibrium, cave.

Et malus celeri saucius Africo
   Antennaeque gemunt : ac sine funibus
          Vix durare carinae
          Possunt imperiosius

Aequor.  Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo :
   Quamvis Pontica pinus,
   Silvae filia nobilis,
CARMINUM.  LIB. I. 1b.

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

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

Pastor quum 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 praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina dividès:
  Nequidquam thalamo graves

Hastas et calami spicula Gnossii
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

15
20
Pugnae, sive opus est imperitare equis,  
Non auriga piger. Merionen quoque  
Nosces. Ecce furit te reperire atrox  
Tydides, melior patre:

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

Iracunda diem proferet Ilio  
Matronisque Phrygum classis Achillei;  
Post certas hiemes uret 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 adytis quatit  
Mentem sacerdotum incola Pythius,  
Non Liber aequo, 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 urbibus ultimae
   Stetere causae, cur perirent
   Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce 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 reddas.

CARMEN XVII.

AD TYNDARIDEM.

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

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

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

D không tuentur: diis pietas mea
Et Musa cordi est. Hic tibi copia
   Manabit ad plenum benigno
   Ruris honorum opulenta cornu.
Hic in reducta valle Canicularae
Vitabis aestus: et fide Teia
Dices laborantes in uno
Penelope vitreamque Circen.

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

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

CARMEN XVIII.

AD VARUM.

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 transsiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguus fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitumquatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.
CARMEN XIX.

DE GLYCERA.

Mater saeva Cupidinum,
    Thebanaeque jubeit 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.
5*
Caecubam et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites, neque Formiani
Pocula colles.

Carmen XXI.

IN DIANAM ET APOLLINEM.

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

Vos laetam fluvii 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, principe 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 gravida sagittis,
Fusce, pharetra:
Sive per Syrtes iter aestuosas,
Sive facturus per in hospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

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

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae 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.

AD CHLOEN.

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

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

CARMEN XXIV.

AD VIRGILIIUM.

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 ullum 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 fit patientia,
    Quidquid corrigere est nefas.
CARMEN XXV.

A D L Y D I A M.

Parcius junctas quatiunt 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 pereunte 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 ulcerosum;  
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 Creticun  
Portare ventis: quis sub Arcto  
Rex gelidae metuatur orae,
Quid Teridaten terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
Pimplei dulcis; nil sine te mei
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

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? dicit 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 Charybdì,
Digne puer meliore flamma!
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 cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera: nec quidquam tibi prodest
Aërius tentasse domos, animoque rotundum
Percurrisse polum, morituro!

Archytae umbra.

Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,
Et Jovis arcantis Minos admissus, habentque
Tartara Panthoiden, iterum Orco
Demissum; quamvis, clypeo 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 senum ac juvemum densus funera: nullum
Saeva caput Proserpina fugit.

Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.

At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus Fluctibus Hesperiis, Venusinae Plectantur silvae, te sospite, multaque merces, Unde potest, tibi defluat aequo Ab Jove, Neptunoque sacri custode Tarenti. Negligis immeritis nocituram Postmodo te natis fraudem committere? Fors et Debita jura vicesque 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.

AD ICCIUM.

Icci, beatis nunc Arabum invides Gazis, et acream 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 Panaetì, Socraticam et domum, Mutare loricis Iberis, Pollicitus meliora, tendis?
Carmen XXX.

A D V E N E R E M.

O Venus, regina Gnidi Paphique,
Sperne dilectam Cyron, 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.

A D A P O L L I N E M.

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 exsiccet culullis
Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascant olivae,
Me cichorea, levesque malvae.
Frui paratis et valido mihi,  
Latoë, donec, et, precor, integra  
Cum mente; nec turpem senectam  
Degere, nec cithara carentem.

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 torretr amor, Cyrus in asperam
Declinat Pholoën: sed prius Appulis
   Jungentur caprae lupis,
Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
   Saevio mittere cum joco.

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

**CARMEN XXXIV.**

**A D S E I P S U M.**

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
   Consultus erro, nunc retrorsum
   Vela dare atque iterare cursus
Cogor relictos. Namque Diespiter,
   Igni corusco nubila dividens
   Plerumque, 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 promens. Hinc apicem rapax
   Fortuna cum stridore acuto
   Sustulit, hic posuisse gaudet.
Carmen XXXV.

AD FORTUNAM.

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

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

Te Dacus asper, te profugi Scythae,
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 faece siccatis amici
Ferre jugum pariter dolosi.
Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu! cicatricum et sceleris 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,
Quis nunc, Hesperia sospes ab ultima,
Caris multa sodalibus,
Nulli pluram tamen, dividit oscula,
Quam dulci Lamiae, memor
Actae non alio rege puertiae,
Mutataeque simul togae.
Cressa ne careat pulchra dies nota:
Neu promptae modus amphorae,
Neu morem in Saliúm sit requies pedum:
Neu multi Damalis meri
Bassum Threícia vincat amystide:
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.
Omnes 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 ense, 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;
Displicent 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

L I B E R S E C U N D U S.

Carmen I.

AD ASINIUM POLLIONEM.

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

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

Paulum severae Musa tragoediae
Desit theatris: mox, uni pudicas
Res ordinatis, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.
Jam nunc minaci murmur corruum
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 aevo
Notus in fratres animi paterni:
Illum aget penna metuente solvi
Fama superstes.

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

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

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

Vocibus; regnum et diadema tutum
Deferens 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 vixeres,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.
Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramus, et obliquo laborat
Lympha fugax trepidare rivo:

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

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

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

Omnes eodem cogimur: omnium
Versatur urna serius ocius
Sors exitura, et nos in aeternum
Exsilium impositura cymbae.

CARMEN IV.

AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
Movit Achillem:

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,
Barbarae postquam cecidere turmae
Thessalo victore, et ademptus Hector
Tradidit fessis leviora tolli
Pergama Grais.

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

Crede non illam tibi de scelesta
Plebe 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 fluvii gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos:
Distinguet Auctumnus racemos
Purpureo varius colore.
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 decadunt, viridique certat Bacca Venafro.
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
Dīs patriis Italoque coelo,
Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

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

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

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, nocuisset unquam;
Dente si nigro fieres vel uno
Turpior ungui:

Credem. 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.

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

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquant
Saepe minati.
Te suis matres metuunt juvencis,
Te senes parci, miseraeqne nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD VALGIUM.

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

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

Tu semper urgues flebilibus modis
Mysten ademtum; nec tibi vespero
Surgente decadunt amores,
Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Troilon, 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
Exiguis equitare campı.
Carmen X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urguen
dum procellas
Cautus horrescis, nimi
Litus ini

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus teci, caret invidenda

Sobrius aula.

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

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hieces reducit

Jupiter, idem

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

Rebus angustis animosus atque
Fortis appa:
sapi
tem

Contrahes vento nimi

Turgida vela.
Carmen XI.

AD QUINCTIUM.

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

Poscentis aevi pauca. 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 lympha?

Quis devium scortum elicet domo
Lyden? eburna, dic age, cum lyra
Maturet, in comum Lacaenae
More comam religata nodum.
Carmen XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Poeno 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 Licymniae
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 Licymniae,
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 immerentis.

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 Aeacum:
Sedesque discretas piorum; et
Aeoliis fidibus querentem

Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.
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 trencis, quotquot eunt dies,
Amice, places illacrimablem
Plutona tauris; qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terraen 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
Cocyos 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 pauca 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 laurea fervidos
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:
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,
Grosph, non gemmis neque purpura venale 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 cupidio
Sordidus aufert.

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

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

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

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

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

CARMEN XVII.

AD MAECENATEM.

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

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

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.
CARMINUM. LIB. II. 18.

Me nec Chimaerae spiritus igneae,
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 refulgens
Eripuit, volucrisque Fati

Tardavit alas, quem 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 agram.

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 lacesso: nec potentem amicum
Largiora flagito,
  Satis beatus unicus Sabinis.
Truditur dies die,
  Novaeque pergunt interire Lunae:
Tu secanda marmora
  Locas sub ipsum funus; et, sepulcri
Immemor, struis domos;
  Marisque Baiis obstrepentis urgues
Summòvere litora,
  Parum locuples continent 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 Orci fine destinata
Aula divitem manet
  Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
  Regumque pueris: nec satelles Orci
Callidum Promethea
  Revexit auro captus. Hic superbum
Tantalum, atque Tantali
  Genus coèrcet; hic levare functum
Pauperem laboribus
  Vocatus atque non moratus audit.
CARMINUM. LIB. II. 19.

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
Laetatur ! 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 beatae conjugis additum
Stellis honorem, tectaque Penthei
Disjecta non leni ruina,
Thracis 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
Ludoque dictus, non sat idoneus
Pugnae ferebaris ; sed idem
Pacis eras mediusque belli.
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 biformis 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
Pelles ; 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,
Luctusque turpes et querimoniae :
   Compesce clamorem, ac sepulcri
      Mitte supervacuos honores.
CARMINUM
LIBER TERTIUS.

CARMEN I.

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

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

Est ut vīro vir laitus 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.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeae cantus
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, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus : huc frequens
Caementa demittit redemtor
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 Falerna
Vitis, Achaemeniumve costum ;

Cur invidendis postibus et novo
Sublime ritu miliar atrium ?
Cur valle permute Sabina
Divitias operosiores ?
Carmen II.

Angustam amicè pauperiem pati
Robustus acri militia puer
Condiscat; et Parthos ferosces
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 lacesat regius asperum
Tactus leonem, quem cruenta
Per medias rapit ira caedes.

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

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

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

Est et fidei tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub idem
Sit trabibus, fragilemve mecum
Solvat phaselon. Saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestem
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.
Carminum. lib. iii. 3.

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 ferae
Celent inultae, 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 irrepertum, 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 debacchantur ignes,
Qua nebulae pluviiique rores.
Sed bellicosis fata Quiritibus
Hac lege dico; ne nimium pü
Rebusque fidentes avitae
Tecta velint reparare Trojae.

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

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis; ter uxor
Capta virum puerosque 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 abris corpore viperis
Dormirem et ursis; ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.

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

Vestris amicum fontibus et chorus
Non me Philippi versa acies retro,
Devota non exstinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et urentes arenas
Litoris Assyrii, 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
Gaudetis alme. Scimus, ut impios
Titanas immanemque turam
Fulmine sustulerit corusco,
Qui terram inertem, qui mare temperat
Ventosum; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.

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

Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrior statu,
Quid Rhoetus, evulsiisque 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 Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

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

Testis mearum centimanus Gyges
Sententiarum, 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 Aetnen;
Incontinentis nec Tityi jeur
Relinquit ales, nequitiae additus
Custos: amatorem et trecentae
Pirithoum cohibent catenae.

CARMEN V.

Coelo tonantem credidimus Jovem
Regnare: praezens divus habebitur
Augustus, adjunctis Britannis
Imperio gravibusque Persis.

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

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

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

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

"Derepta vidi: vidi ego civium
Retorta tergo brachia libero,
Portasque non clusas, et arva
Marte coli populata nostro.
Auro repensus scilicet acrior
Miles redibit! Flagitio additis
Damnum. Neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, quam 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! —

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus 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 propinquos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinquueret,
Tendens Venafranos in agros,
Aut Lacedaemonium Tarentum.
Carmen VI.

AD ROMANOS.

Delicta majorumimmeritus lues,
Romane, donec templarefeceris,
Aedesque labentes deorum, et
Foeda negro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.

Di multa neglecti dederunt
Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus

Nostras, et adjecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops;

Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere, et genus, et domos:

Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus:

Jam nunc et incestos amores
De tenero meditatur ungui.

Mox juniores quaerit adulteros
Inter mariti vina; neque eligit,

Cui donet impermissa raptim
Gaudia, luminibus remotis;
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, pejor avis, tulit
Nos nequiores, mox datus
Progeniem vitiosiorem.

CARMEN VII.

AD ASTERIEN.

Quid fles, 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 Proctum 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
Aequē conspicitur gramine Martio,
   Nec quisquam citus aeque
   Tusco denatat alveo.

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

CARMEN VIII.

AD MAECENATEM.

Martius caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
Cespīte vivō,
Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris iictu.
Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphorae fumum bibere instituatae
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,
Cantaber, sera domitus catena:
Jam Scythae laxo meditantur arcu
Cedere campis.
Negligens, ne qua populus laboret
Parte, privatim nimium cavere,
Dona praesentis cape lactus horae, et
Linque severa.

CARMEN IX.

CARMEN AMOEBAEUM.

Horatius.

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

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

Horatius.

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

Lydia.

Me torret face mutua
Thurini Calais filius Ornyti:
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,
Saevo 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,
Ne currente rota funis eat retro.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius
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
Movit Amphion lapides canendo,
Tuque, Testudo, resonare septem
Callida nervis,
Nec loquax olim neque grata, nunc et
Divitum 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 arma 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 aevum.
"Surge," quae dixit juveni marito,
"Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores;

Quae, velut nactae vitulos leaenae,
Singulos, cheu l lacerant. Ego, illis
Mollior, nec te feriam, neque intra
Claustria tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci:
Me vel extreos Numidarum in agros
Classe releget.

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

CARMEN XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere: aut examinari metuentes
Patruae verbera linguae. Tibi qualum Cytherae
Puer ales, tibi telas, operosaque Minervae
Studium aufert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso 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 Caniculæ
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 tuæ.

CARMEN XIV.

AD ROMANOS.

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 virum 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 quâ potuit vagantem
Fallere testa.

Die et argutae properet Neaerae
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervaee:
Non ego hoc ferrem, calidus juventa,
Consule Plano.

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: filia rectius
Expugnat juvenum domos,
    Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
    Lascivae similem ludere capreae:
Te lanae prope nobilem
    Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
    Nec poti, vetulam, faece tenuis cadi.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaēn turris aënea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
    Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavidum, 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 urmium
Portas vir Macedo, et subruit aemulos
Reges muneribus. Munera navium
    Saevos illaqueant duces.

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

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

Puræ rivus aquæ, 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 Alyattei
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
Parca, quod satis est, manu.

Carmen XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo!
[Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memores genus omne fastos
Auctore ab illo ducit originem,
Qui Formiarum moenia dicitur
Princeps 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

Annosa 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 herbosò 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 aquain temperet ignibus,
Quo prae bente domum et quota
Pelignis caream frigoribus, taces.
Da Lunae propere novae,
Da Noctis mediae, da, puer, auguris
Mureenae: tribus aut novem
Miscentor 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 Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
Odi: sparge rosas: audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
Melentus Glyceriae torret amor meae.
CARMINUM LIB. III. 20. 21.

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
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 nxam 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 jocos o
Consilium retegis Lyaeo:

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

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

Carmen XXII.

AD DIANAM.

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.

A D  P H I D Y L E N.

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
Pomifero 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 sumtuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

Carmen XXIV.

Intactis opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
    Summis verticibus dira Necessitas
Clavos, non animum metu
    Non mortis laqueis expedies caput.
Campestres melius Scythae,
    Quorum plaustra vagas rite trahunt domos,
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
    Subscribi statuis, indomitam audeat
Refrenare licentiam,
    Clarus postgenitis, quatenus, heu nefas!
Virtutem incolunem 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 nives,
    Mercatorem abigunt? horrida callidi
Vincunt aequora navitae?
   Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
   Virtutisque viam deserit arduae?
Vel nos in Capitolium,
   Quo clamor vocat et turba faventium,
Vel nos in mare proximum
   Gemmas, et lapides, aurum et inutile,
Summi materiem mali,
   Mittamus, scelerum si bene poenitet.
   Eradenda cupidinis,
   Pravi sunt elementa: et tenerae nimis
Mentes asperioribus
   Firmandae studii. Nescit equo rudis
Haerere ingenuus puer,
   Venari tres timet; ludere doctior,
Seu Graeco jubeas trocho,
   Seu malis vetita legibus alea:
Quum perjura patris fides
   Consortem, socium fallat, et hospitem,
   Indignoque pecuniam
   Haeredi properet. Scilicet improbae
Crescunt divitiae: tamen
   Curtae nescio quid semper abest rei.

Carmen XXV.

A D B A C C H U M.

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 Euias,
Hebrum prosptiens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos:
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenaee! sequi deum
Cingentem viridi tempora pampino.

CARmEN XXVI.

A D V E N E R E M.

Vixi puellis 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
Memphìn carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloën semel arrogantem.
CARMEN XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ab 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
Adriae, novi, sinus, et quid albus
   Peccet Iapyx.

Hostium uxoribus puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
   Verbere ripas.

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

Quae simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
Filiae nomen! pietasque," dixit.
"Victra furore!

Unde? quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum? an vitio carentem
Ludit imago

Vana, quam e porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
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, teneraeque succus
Defluat praedae, speciosa quacero
Pascere tigres.

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

(Regius sanguis!) dominaeque tradi
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."

CARMINUM LIB. III. 28.

Carmen XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum,
Munitaeque adhíbe 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
Latonam, et celeris spicula Cynthiae:
Carmen XXIX.

Ad Maecenatem.

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

Jam dudum apud 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,
Mundaque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

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

Jam pastor umbras cum grege languido
Rivumque fessus quaerit, et horridi
Dumeta Silvani: caretque
Ripa vagis taciturna ventis.
Tu civitatem quis debeat 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.
Non est meum, si mugiat Africis
Malus procellis, ad miserias precees
Decurrere; et votis pacisci,
Ne Cypriae Tyriaeae mercies

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

CARMEN XXX.

Exegi 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
Seandet 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 einge 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
Pauli, purpureis ales oloribus,
Comissabere Maximi,
Si torrere jecur quaeiris 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 munerebus riserit aemuli,
Albanos prope te lacus
Ponet marmoream, sub trabe citrea.
HORATII FLACCI

Illic plurima naribus
   Duces thura, lyracque et Berecynthiae
Delectabere tibiae
   Mixtis carminibus, non sine fistula.
Illic bis pueri die
   Numen cum teneris virginibus tuum
Laudantes, pede candido
   In morem Salium ter quatient humum.
Me nec femina, nec puer
   Jam, nec spes animi credula mutui,
Nec certare juvat mero,
   Nec vincire novis tempora florisbus.
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 daturus
   Nomina ponto.
Monte decurrens velut amnis, imbres
   Quem super notas aluere ripas,
Fervet immensusque ruit profundo
   Pindarus ore;
Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

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

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

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

Multa Dirceum levat aura cycumum,
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 poëta plectro
Caesarem, quandoque trahet feroce
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 reditu, forumque
Litibus orbum.


Tuque dum procedis, "Io triumphe!"
Non semel dicemus, "Io triumphe!"

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

CARMEN IV.

DRUSI LAUDES.

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

Olim juventus et patrius vigor
Nido laborum propulit insciunm:
   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

Dextrae obarmet, quaeerere distuli:
Nec scire fas est omnia:] sed diu
Lateque victrices catervae,
Consiliis juvenis revictae,

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

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

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

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

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceü flamma per taedas, vel Eurus
Per Siculas equitavit undas.
Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos:

Dixitque tandem perfidus Hannibal:
"Cervi, luporum praeda rapacium,
Sectamur ultro, quos opinus
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 bipennisub
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animunque ferro.

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

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

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

Nil Claudiae non perficient manus:
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli.
AD AUGUSTUM.

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

Lucem 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 omnibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideriiis icta fidelibus
Quaerit patria Caesarem.

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

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

Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet 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 mero
Defuso pateris: et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol oceano subest.

CARMEN VI.

AD APOLLINEM.

Dive, quem proles Niobeae magnae
Vindicem linguæ, Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles,

Caeteris major, tibi miles impar;
Filius quamquam Thetidos marinae
Dardanæ 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 Minervae
Sacra mentito, male feriatos
Troas et lactam Priami choreis
Falleret aulam;
Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flaminis, etiam latentem
Matris in alvo:

Ni, tuis flexus Venerisque gratae
Vocibus, divôm 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, fugaces
Lyncas et cervos cohistentis arcu,
Lesbium servate pcedem, meique
Pollicis ictum,

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

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

AD TORQUATUM

Diffugere nives; redeunt jam gramina campis,
Arboribusque comae:
Mutat terra vices: et decrescentia ripas
Flumina praeterente:
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,
   nteritura, simul
Pomifer Auctumnus fruges effuderit: et mox
   Bruma recurrat 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 di superi?
Cuncta manus avidas fugient haeredit, 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 munera
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.
Gaudes carminibus; carmina possimus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus; non celeres fugae,
Rejectaeque retrorsum Hannibalis minae,
[Non stipendia Carthaginis impiae,]
Ejus, qui domita nomen ab Africa
Lucratus reedit, clarius indicant
Laudes, quam Calabrae Pierides: neque,
Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Ilias
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeaicum
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:
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates:
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

AD LOLLIIUM.

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

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent,
Ceaeque, et Alcae mi ncaces,
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
Excepit ictus pro pudicis
Conjugibus puerisque primus.
Vixere fortes 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 patiari 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 etque fidus

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

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

Duramque callet paupertem 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 Vineta verbenis avet immolato Spargier agno:

Cuncta festinat manus: hue et illuc Cursitant mixtæ pueris puellæ: Sorlidum flammae trepidant rotantes Vertice fumum Ut tamen noris, quibus advoceris Gaudiis: Idus tibi sunt agendae, Qui dies mensem Veneris marinae

Findit Aprilem:
Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac
Luce Maccenas meus affluentes
Ordinat annos.

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

Terret ambustus Phaëthon avaras
Spes: et exemplum grave præbet ales
Pegasus, terrenum equitem gravatus
Bellerophontem:

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 linea 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 ulta libidines.
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 parvus 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 luci;  
Nigrorumque memor, dum licet, ignium,  
Misce sultitiam consiliis brevem:  
Dulce est desipere in loco.

CARMEN XIII.

AD LYCEN

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

Et cantu tremulo pota Cupidinem  
Lentum sollicitas. Ille virentis et  
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? decens
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 fervidi,
Multo non sine risu,
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum, quaevae 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:
Indomitas prope qualis undas

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

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluuit Appuli,
Quum saevit, horrendamque cultis
Diluviem meditatur agris:

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

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
Portus Alexandria supplex
Et vacuum patefecit aulam,

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
Italae dominaeque Romae:

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepet 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 Tyrhenum 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 clusit, 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 majestas 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 sacris.
Inter jocosī munera Liberi,
   Cum prole matronisque nostris,
   Rite deos prius apprecati,

Virtute functos, more patrum, duces,
Lydis remixtō carmine tibiis,
   Trojamque et Anchisen et almae
   Progeniem Veneris canemus.
Ibis Liburnis inter alta navium,
   Amice, propugnacula,
Paratus omne Caesari periculum
   Subiro, 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,
   Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
   Forti sequemur pectore.
Roges, tuum labore quid juvem meo
   Imbellis ac firmus parum?
Comes minore sum futurus in metu,
   Qui major absentes habet:
Ut assidens implunibus pullis avis
   Serpentium allapsus timet
Magis relictis; non, ut adsit, auxili
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae;
Non ut juvencis illigata pluribus
Atrata nitantur mea:
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis:
Nec ut superni villa candens Tusculi
Circia tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut, avarus ut Chremes, terra premam,
Discinctus aut perdam ut nepos.

Carminus II.

"Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni fenore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoros;
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;
Somnos 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,
Lassi sub adventum viri;
Claudensque textis cratibus laetum pecus,
Distenta siccet ubera;
Et horna dulci vina promens dolio,
Dapes inemtas appareat:
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
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 lupo.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fcssos vomerem inversum boves
Collo trahentes languido!
Positosque 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 cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga,
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.

13*
Nec tantus unquam siderum insedit vapor 15
Sitculosae Apuliac:
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At, si quid unquam tale concupiveris,
Jocose Maecenas, precor 20
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, 5
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, 10
Othone contemto, sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?"
IN CANIDIAM VENIFICAM.

"At, o deorum quicquid in coelo regit
Terras et hamanum genus!
Quid iste fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adfuit,
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 viperis
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 ossa ab ore rapta jejunaee canis,
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,
Horret capillis ut marinus asperis
Echimus, aut Laurens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum
HORATII FLACCI

Exauriebat, ingemens laboribus;
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo;
Quum promineret ore, quantum exstant aqua
Suspensa mento corpora:
Exsuca uti medulla et aridum jecur
Amoris esset pocusum,
Interminato quum semel fixae cibo
Intabuisse pupulce.
Non defuisse masculae libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis,
Et omne vicinum oppidum;
Quae sidera excantata voce Thessala
Lunamque coelo deripit.
Hic irresectum 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 numen vertite.
Formidolosae dum latent silvis ferae,
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborarint manus.—
Quid accidit? cur dira barbarae minus
Venena Medaeae valent,
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Quum palla, tabo manus imbutum, novam
Incendio nuptam abstulit?
Atqui nec herba, nec latens in asperis
Radix fefellit 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 recurre : nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum.
Priorque 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.
Dritis agam vos : dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurram Furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est Manium;
Et inquietis assidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus.
Post inseputa membra different lupi
Et Esquilinae alites.
Neque hoc parentes, heu mihi superstites!
Effugerit 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 praeceedet fera.
Tu, quum timenda voce complesti nemus,
   Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
   Parata tollo cornua;
Qualis Lycaemae spretus infido gener,
   Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
   Inultus ut flebo 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.
Furorne caecus, an rapit vis acrior?
An culpa? responsum date.—
Tacent; et ora pallor albus inficit,
Mentesque perculsae stupent.
Sic est; acerba fata Romanos agunt,
Scelusque fraterne 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;
Hietque 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 imagines
Ducant triumphales tuum;
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid? quod libelli Stoici inter sericos
Jacere pulvillo amant:
Illiterati num minus nervi rigent?
Minusve languet fascinum?
Quod ut superbo provokes ab inguine,
Ore allaborandum est tibi.
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 quum 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;  
Hostiliiumque navium portu latent  
Puppes sinistrorum citae.

Io Triumphe! tu moraris aureos  
Currus, et intactas boves;  
Io Triumphe! 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 affer 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 Euris, inverso mari,
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices;
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur aequore,
Quam Graia victorum manus,
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!

14
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 decutit.
Heu! me, per urbem, nam pudet tanti mali,
Fabula quanta fui! conviviorum et poenitet,
In queis amantem et languor et silentium
Arguit, et latere petitus imo spiritus.
Contrace lucrurn nil valere candidum
Pauperis ingeniurn! querebar applorans tibi;
Simul calentis invereundus deus
Fervidiore mero arcana promorat loco.
Quod si meis inaestuat praecordiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnere 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 obesae?
Namque sagacious unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Qui sudor vietus et quam malus undique membris
Crescit odor! quum, pene soluto,
Indomita 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: perceat 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 siluæ
Threöcio 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
Perfundit nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri fluæna, lubricus et Simoïs;
Unde tibi reditum curto subtemine Parcae
Rupere; nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrioniae 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 Teïum;
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 fulgebát Luna sereno
   Inter minora sidera,
Quum tu, magnorum numen laeñura deorum,
   In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex,
   Lentis adhaerens brachiis;
Dum pecori lupus, et nautis infestus Orion
   Turbarét hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
   Fore hunc amorem mutum.
O dolitura mea multum virtute Neaera,
   Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
   Et quaeret iratus porem,
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,
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 acer,
Novisque rebus infidelis Allobrox;
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 saxa renarint

Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
   Padus Matina laverit cacumina ;
In mare seu 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 abscindere 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.
Illic 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 secrevit litora genti,
Ut inquinavit aere tempus aureum:
Aerea dehinc ferro duravit saecula; quorum
Piis 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 Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï,
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 praecordia.
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 Colchicis.
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,
Ademtac vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulvers.
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 surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini Pontifex venefici
Impune ut Urbem nomine imple ris meo?
Quid proderat ditasse Pelignas anus
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis insidi pater,
Egens benignae Tantalus semper dapis;
Optat Prometheus obligatus aliti;
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,
Meaeque terra cedet insolentiae.
An, quae movere cereas imagin es,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderâque temperare poculum,
Plorem artis, in te nil agentis, exitum?
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
Dis, quibus septem placuere colles,
Dicere carmen.

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

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

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

Vosque veraces cecinisse, Parcae,
Quod semel dictum est, stabilisque rerum
Terminus 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, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
   Sospite cursu:

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

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

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

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

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

Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis
Qui salutari levat arte fessos
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.
Satira I.

IN AVAROS.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecrit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore.
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.
Ille, datis vadibus qui rure extractus in urbem est,
Solos gelices 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 discedite partibus. Eia,
Quid statis? — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut præbeat 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 cautor, miles, nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, quum 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 prorepit, et illis utitur ante
Quaesitis sapiens: quum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum;
    Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensus te argentii pondus et auri
Furtim defossa 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 viventi, jugera centum an
Mille aret? — At suave est ex magno tollere acervo.
    Dum ex parvo nobis tantundem haurire relinquas,
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 fонтiculo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer:
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam ammittit in undis. 60
At bona pars hominum, decepta cupidine falso,
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 plaudo
Ipse domi, simul ac nummos contempler in arca. —
Tantalus a labris sitiens fugientia captat
Plumina: Quid rides? mutato nomine de te
Fabula narratur: congestis undique saccis . 70
Indormis inhians, et tanquam parere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus? quem praebet usum?
Panis ematur, olus, vini sextarius: adde,
Quae humana sibi dolet natura negatis. 75
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Nec te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum. —
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum rogat, ut te
Suscitet, ac natis reddat carisque propinquus. —
Non uxor salvum te vult, non filius: omnes
Vicini oderunt, noti, pueri atque puellae. 85
Miraris, quum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An sic cognatos, nullo natura labore
Quos tibi dat, retincre velis, servareque amicos?
Infelix operam perdas, ut si quis asellum
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 pugnantia secum.
Frontibus adversis componere? Non ego, avarum
Quum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli:
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit 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, quum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum tempnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat, 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 MOECHOS.

Ambubaia rum collegia, pharmacopaeae, 
Mendici, minae, balatrones, hoc genus omne 
Moestum ac sollicitum est cantoris morte Tigellì.

Quippe benignus erat. Contra hic, ne prodigus esse 
Dicatur metuens, inopi dare nolit amico,

Frigus quo duramque famem propellere possit. 
Hunc si perconteris, avi cur atque parentis

Praeclaram ingrata stringat malus ingluvie rem,

Omnia conductis coëmens opsonia nummis:

Quas hic atque animi parvi quod nolit haberí,

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 perdítor quisque est, tanto acrius urguet;

Nomina sectatur, modo sumta veste virili,

Sub patribus duris, tironum. Maxime, quis non, 
Jupiter, exclaimat, simul atque audivit? — *At in se 
Pro quaestu sumtum facit hic.* — Vix credere possis,

Quam sibi non sit amicus: ita ut pater ille, Terentī 
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 

Inguen ad obscoenum subductis usque facetus:

Pastillos Rufillus olet, Gargonius hircum:

Nil medium est. Sunt qui nolint tetigisse nisi illas,

Quarum subsuta talos tegat instita veste:

Contra alius nullam, nisi olente in fornice stantem.
Quidam notus homo quum exiret fornic, *Macte* 
*Virtute esto*, inquit sententia dia Catonis:  
*Nam simul ac renas inflavit tetra libido,*  
*Huc juvenes aequum est descendere, non alienas*  
*Permolare uxores.* Nolim laudadier, inquit,  
Sic me, mirator cunni Cupiennius albi.

Audire est operae pretium, procedere recte  
Qui moochos non vultis, ut omni parte laborent;  
Uteque 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 acem  
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 modeste  
Munifico esse licet, vellet bonus atque benignus  
Esse; daret quantum satis esset, nec sibi damno  
Dedecorique foret: verum hoc se amplectitur uno;  
Hoc amat, hoc laudat: Matronam nullam ego tango.  
Ut quondam Marsaeus, amator Originis ille,  
Qui patrium mimae donat fundumque laremque,  
Nil fuerit mi, inquit, cum uxoribus unquam alienis.  
Verum est cum mimis, est cum meretricibus, unde  
Fama malum gravius, quam res, trahit. An tibi abunde  
Personam satis est, non illud, quidquid ubique  
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 cunnum,
Velatumque stola, mea quum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet, pugnantiaque ipsis,
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, quae rit quo turpia celet.

Regibus hic mos est, ubi equos mercantur, opertos
Inspiciunt; ne, si facies, ut saepe, decora
Molli fulta pede est, entorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaeia caecior illa
Quae mala sunt spectes.—O crus! O brachia! — Verum
Depygis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, (nam te
Hoc facit insanum), multae tibi tum efficient res:
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa, et circumdata palla; Plurima, quae invidiant 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 nolit, 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, Quaeerere plus prodest, et inane abscondere soldo? Num, tibi quam fauces urit sitis, aurea quaeris Pocula? num esuriens fastidis omnia praeter Pavonem rhombumque? tument tibi quam 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 supposuit dextro corpus mini laevum, Ilia et Egeria est; do nomen quodlibet illi, Nec vereor, ne, dum futuo, vir rure recurrat, Janua frangatur, latret canis, undique magno Pulsa domus strepitu resonet, vae! pallida lecto Desiliat mulier, miseram se conscia clamet; Cruibus haec metuat, doti deprensa, egomet mi. 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 proficeret: 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. Saeve velut qui
Currebat fugiens hostem, persaepe velut qui
Junois 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 quum 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 inculmen male lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? 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 meiōr vir
Non alius quisquam; at tibi amicus; at ingénium ingens
Inculto latet hoc sub corpore: denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala: namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur: amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus, et isti
Errori 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 fultum 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 acri
Invidia atque vigent ubi crimina:) pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis, et est, qualem me saepe liberenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus?
Communi sensu plane caret, inquimus. 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.

...
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus;
Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello,
Oppida coeperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima 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 nescisse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis:
Nec vincet ratio hoc, tantundem ut peccet 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, quum dicas esse pares res
Furta latrociniiis, 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. — Quī?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni
Abjuncto instrumento artis clausaque taberna,
Torsor erat: sapiens operis sic optimus omnis
Est opifex solus, sic rex. — Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coèrces,
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.

**Satirae 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 alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce 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 flueret 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 perpauca loquentis;
At tu conclusas 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 plures

16*
Culpari dignos. Quemvis media elige turba;
Aut ab avaritia aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puerorum;
Hunc caput argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala praeceps
Furtur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.

Fenum habet in cornu, longe fuge; dummodo risum
Excudiat sibi, non hic cuquam parcet amico;
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus. — Agedum, pauc a accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero. Neque enim concludere versum
Dixeris esse satis, neque, si qui scribat, uti nos,
Sermoni propriiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comoedia necne poëma
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
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus. — Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvatis, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est,
Posterius facias, praeponens ultima primis:
Non, ut si solvas, "Postquam discordia tetra
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 acei
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Birrioque, latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Queis manus insudet vulgi Hermogenisque Tigelli,
Nec recito cuiquam, nisi amicis, idque coactus,
Non ubivis, coramve quibuslibet. — In medio qui
Scripta foro recitent, sunt multi, quiunque lavantes;
Suave locus voci resonat conclusus. — Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. — Laedere gaudes,
Inquit, et hoc studio praevus facis. — Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus imus amet quavis adspergere cunctos,
Praeter eum, qui praebet aquam: post, hunc quoque potus,
Condita quum verax aperit praecordia Liber:
Hic tibi comis et urbanus liberque videtur
Infesto nigris: ego si risi, quod ineptus
Pastillos Rufillus olet, Gargoniis hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos: —
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolunmis laetor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit. — Sic nigrae 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 vtiqae 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 quam Venere uti
Possem: Depresi non bella est fama Treboni,
Aiebat. Sapiens, vitatu quiqque petitu
Sit melius, causas reddet tibi; mi satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolunmen possum; simul ac duraverit aetas
Membra animunque 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, addubites, flagret rumore malo quum
Hic atque ille? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi par cere cogit;
Sic teneros animos aliena opprobria saepe
Absterrent vitis. Ex hoc ego sanus ab illis,
Perniciem quae cunque ferunt; mediocribus, et quies
Ignoscas, vitiis teneor. Fortass et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium; neque enim, quum lectulus aut me
Poricus exceptit, desum mihi. Rectius hoc est;
_Hoc faciens vivam melius; sic dulcis amicis_

Occurram; hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur osi,
Illudo 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 exceptit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum linguae doctissimus. Inde Forum Appi
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum: 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. _Trecentos 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 nauta atque viator
Certatim: tandem fessus dormire 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
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego migra meus collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima, namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque quies 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 Caudi cauponas. Nunc mihi paucis
Sarmenti scrurae pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat. Ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: Equi te
[Qui locus a forti Diomede est conditus olim.]  
Flentibus hic Varius discedit moestus amicis.  
Inde Rubos fessi pervenimus, utpote longum  
Carpentes iter et factum corruptius imbri.  
Postera tempestas melior, via pejor ad usque  
Bari moenia piscosi. Dehinc Gnatia lymphis  
Iratis exstructa dedit risusque jocosque,  
Dum flamma sine thura liquecere limine sacro  
Persuadere cupit. Credat Judaeus Apella,  
Non ego; namque deos didici securum agere aevum,  
Nec, si quid miri faciat natura, deos id  
Tristes ex alto coeli demittere tecto.  
Brundisium longae finis chartaeque viaeque.  

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 quique 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, Valeri genus, unde Superbus  
Tarquinius regno pulsus fugit, unius assis  
Non unquam pretio pluris licuisse, notante  
Judice, quo nosti, populo, qui stultus honores  
Saepe dat indignis, et famae servit ineptus,  
Qui stupet in titulis et imaginibus. Quid oportet  
Vos facere, a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus;
Vel 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 accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impedit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic? et quo patre natus?
Ut si qui aegrotet, quo morbo Barrus, haberi
Ut cupiat formosus; eat quacunque, puellis
Injiciat 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 inhonestus,
Omnes mortales curare et quaerere cogit.
Tune Syri, Damae, aut Dionysì filius, audes,
Dejicere e saxo cives, aut tradere Cadmo?
At Novius collega gradu post me sedet uno:
Namque est ille, pater quod erat meas. — Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrante foro tria funera, magna sonabit
Cornu quod vincatque tubas: saltem 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 invideat 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 paucùs locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum 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 praeclarò, sed vita ct pectore puro.
Atqui si vitii mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi; purus et insons,
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,
Laevo 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 vereret olim,
Si praeco parvas, aut, ut fuit ipse, coactor
Mercedes sequeretur; neque ego essem questus. Ad hoc nunc
Laus illi debetur et ad gratia major.
Nil me poeniteat 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 ævum 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 fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaeconda foret res,
Atque salutandi plures: ducendus et unus
Et comes alter, uti ne solus rusve peregrevre
Exirem; plures calones atque caballi
Pascendi; ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Manitica cui lumbos onere ulceret atque eques armos.
Objiciet nemo sordes mihi, quas tibi, Tulli,
Quuum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praecclare senator,
Multis atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro
Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus 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.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si Quaestor avus, pater atque meus, patruusque fuisset.

Satira VII.

IN MALEDICOS ET INHUMANOS.

Proscripti Regis Rupilì pus atque venenum
Hybridâ quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas;
Durus homo, atque odio qui posset vincere Regem,
Confidens, timidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit: (hoc etenim sunt omnes jure molesti,
Quo fortés, 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 Lycio Glauco, discedat pigror, ultro
Muneribus missis.) Bruto Praetore tenente
Ditem Asiam, Rupilì et Persî 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,
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 excludat: Per magnos, Brute, deos te
Oro, qui reges consuesti tollere; cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est.

Satira VIII.

IN SUPERSTITIONES ET VENEFICAS.

Olim truncus eram ficulnus, 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 stabat commune sepulcrum,
Pantolabo scurræ Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat; heredes monumentum ne sequeretur.
Nunc licet Esquilis habitate salubribus, atque
Aggere in aprico spatìari, quà modo tristes
Albis informem spectabant ossibus agrum,
Quum mihi non tantum furesque feraeque, suetae
Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos. Has nullo perdere possum
Nec prohibere modo, simul ac vaga Luna decorum
Protulit os, quin essa legant herbasque nocentes.
Vidi egomet 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; cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies crat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecateu vocat altera, saevam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquirer alsib
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatria, furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae 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 voce Furiarum et facta duarum?
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus: at illae currere in urbem.
Canidiaent dentes, altum Saganae caliendrum
Excidere, atque herbas, atque incantata lacertis
Vincula, cum magno risuque jocoque videres.
Satira IX.

IN IMPUDENTES ET INEPTOS PARASITASTROS.

Ibam forte via Sacra, sicut meas 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.
Ire modo ocius, interdum consistere, in aures
Dicere nescio quid puero; quum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus, quum quidlibet ille
Garrulet, vicos, urbem laudaret. Ut illi
Nil respondebam, Misere cupis, inquit, abire,
Jamdum 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,
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
Mollus? invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat. — Est tibi mater?
Cognati, quis 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 adoleverit actas."

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. — Interea, si
Aut valeo stare, aut novi civilia jura;

Et propero quo scis. — Dubius sum quid faciam, inquit;
Tene reliquam an rem. — Me, sodes. — Non faciam, ille,
Et praeecedere coepit. Ego, ut contendere durum est
Cum victore, sequor. — Maecenas quomodo tecum?

Hic repetit. — Paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. — Haberes

Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnes. — Non isto vivitur illic,
Quo tu rere, modo; domus hac nec purior ulla est,
Nec magis his aliena malis; nil mi officit inquam,

Ditior hic aut est quia doctor; 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 vincit possit, eoque
Difficiles aditus primos habet. — Haud mihi deero;
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quae venam;
Occurrant in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus. — Haec duma agit, ecce,

Fuscus Aristius occurrir, mihi carus et illum
Qui pulchre nosset. 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 jeur urere bilis.

*Certe nescio quid secreto velle loqui te
Aiebas mecum. — Memini bene, sed meliori
Tempore dicam; Hodie tricesima sabbata; vin' tu
Curtis Judaeis oppedere? — Nulla mihi, inquam,
Relligio est. — At mi; sum paulo infirmior, unus
Multorum; ignosces, alias loquar. — Huncine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et, *Quo tu turpissime? magna
Inclamat voce, et, *Licet antestari? Ego vero
Appono auriculam. Rapit in jus. Clamor utrinque,
Undique concursus. Sic me servavit Apollo.

**Satira X.**

*IN INEPTOS LUCILII FAUTORES.*

* * *

*Lucili, quam sis mendosus, teste Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus. Hoc lenius ille,
Quo melior vir est; longe subtilior illo,
Qui multum puer est loris et funibus udis
Exoratus, ut esset, opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. 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
Urbem defricuit, charta laudatur eadem. 
Nec tamen hoc tribuens dederim quoque cetera; nam sic 
Et Laberii mimos ut pulchra poëmata mirer. 
Ergo non satis est risu diducere rictum 
Auditoris: et est quaedam tamen hic quoque virtus: 
Est brevitate opus, ut currat sententia, ne se 
Impediat verbis lassas onerantibus aures: 
Et sermone opus est modo tristi, saepe jocosò, 
Defendente vicem modo rhetoris atque poëtae, 
Interdum urbani, parcentis viribus, atque 
Extenuantis eas consulto. Ridiculum acri 
Fortius et melius magnas plerumque secat res. 

Illi, scripta quibus Comoedia prisca viris est, 
Hoc stabant, hoc sunt imitandi; quos neque pulcher 
Hermogenes unquam legit, neque simius iste, 
Nil praeter Calvum et doctus cantare Catullum. — 
At magnum fecit, quod verbis Graeca Latinis 

Miscuit. — O seri studiorum! quîne putetis 
Difficile et mirum, Rhodio quod Pitholeonti 
Contigit? — At sermo lingua concinnus utraque 
Suavior, ut Chio nota si commixa Falerni est. 
Quum versus facias, te ipsum percontor, an et quum 
Dura tibi peragenda rei sit causa Petilli 
Scilicet, oblitus patriaeque patrisque, Latine 
Quum Pedius causas exsudet Publicola, atque 
Corvinus; patriis intermiscere petita 
Verba foris malis, Canusini more bilinguis? 
Atqui ego quam Graecos facerem, natus mare citra, 
Versiculos, vetuit tali me voce Quirinus, 
Post mediam noctem visus, quem somnia vera: 
In silvam non ligna feras insanius, ac si 
Magnas Graecorum malis implere catervas. 

Turgidus Alpinus jugulat dum Memnona, dumque 
Defingit Rheni luteum caput: haec ego ludo, 
Quae neque in aede sonent certantia judice Tarpa, 
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes, Davoque Chremeta
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.

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 latententum, saepe ferentem
Plura quidem tollenda relinquentis. Age, quae so,
Tu nihil in magno doctus reprendis Homero?
Nil comis tragici mutat Lucilius Atti?
Non ridet versus Enni gravitate minores?
Quum de se loquitur, non ut majore repreensis?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scrisisse ducentos

Ante cibum versus, totidem coenatus? Etrusi
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Combustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus; fuerit limatior idem,
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 traferetur, et in versu faciendo

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?
Non ego; nam satis est equitem mihi plaudere, ut audax, Contemtis 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 alios, 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.
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. Trebatii, Quid faciam, praescribe.

Trebatius.

Quiescas.

Horatius.

Ne faciam, inquis,

Omnino versus?

Trebatius.

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 10
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. 15

Trebatius.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.

Horatius.

Haud mihi deero,
Quum res ipsa foret; nisi dextro tempore Flacci
Verba per attentam non ibunt Caesaris aurem;
Cui male si palpere, recalcitret undique tutus. 20

Trebatius.

Quanto rectius hoc, quam tristi laedere versu
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 codem  
Pugnus; 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  
Decurrens alio, neque, si bene: quo fit, ut omnis  
Votiva pateat veluti descripta tabella  
Vita senis. Sequor hunc, Lucanus an Appulus, anceps:  
Nam Venusinus 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  
Inciteret violenta. Sed hic stilus haud petet ultimo  
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,  
Qui me commórít, (meius non tangere, clamo)  
Flebit, et insignis tota cantabitur urbe.  
Cervius iratus legis minitatur et urnam:  
Canidia, Albuti, quibus est inimica, 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 tollet anum vitiato melle cicuta.  
Ne longum faciam, seu me tranquilla senectus  
Exspectat, seu mors abris circumvolat alis,  
Dives, inops, Romae, seu, fors ita jussi, exsul,  
Quisquis erit vitae, scribam, color.
Trebatius.

O puer, ut sis 60
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.

Horatius.

Quid ? quum 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 65
Duxit ad opprassa 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 amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laelë,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me 70
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens, illidere dentem
Offendet solido ; nisi quid tu, docte Trebati,
Dissentis.

Trebatius.

Equidem nihil hinc diffindere possum ;
Sed tamen ut monitus caveas, ne forte negoti 80
Incutiat tibi quid sanctorum insciüa legum : 
Si mala condiderit in quem quis carmina, jus est
Judiciumque.

Horatius.

Esto, si quis mala ; sed bona si quis
Judice condiderit laudatus Caesare ? si quis
Opprobiis dignum laceraverit, integer ipse ? 85
Trebatius.

Solventur risu tabulae; tu missus abibis.

SATIRA II.

IN VITAE URBANAE LUXURIAM ET INEPTIAS.

Quae virtus, et quanta, boni, sit vivere parvo,
(Nec meas hic sermo est, sed quem praecipit Ofellus
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 laborum,
Seu te discus agit; pete cedentem æra disco:
Quum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas? aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando: pinguem vitiis 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 vesceris 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 hiet? pontes inter jactatus an amnis
Ostia sub Tusci? laudas insane trilibrem
Mullum, in singula quem minus pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? quia scilicet illis
Majorem natura modum dedit, his breve pondus,
[Jej unus raro stomachus vulgaria temnit.]
Por rectum magno magnum spectare catino
Velem, ait Harpyiiis gula digna rapacibus: at vos
Praesentes Austri coquite horum opsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegr um sollicitat stomachum, quam rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pau peries epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Gallonis 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, aliosve dierum
Festos albatus celebret) cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur? et horum
Utrum imitatitur? Hac urguet lupus, hac canis, aiunt.

Mundus erit, qui non offendat sordidus, atque

In neutram partem cultus miser. Hic neque servis,

Albucī senis exemplo, dum munia didit,

Saevus erit; neque sic ut simplex Naevius unctam

Convivis praebebit aquam; vitium hoc quoque magnum.

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, stomachoquo tumultum

Lenta feret pituita. Vides, ut pallidus omnis

Coena desurgat dubia? Quin corpus onustum

Hesternis vitis animum quoque praegravat una,

Atque affigit humo divinae particulam auriæ.

Alter, ubi dicto citius curata sopori

Membra dedit, vegetus praescripta ad munia surgit.

Hic tamen ad melius poterit transcurrere quondam,

Sive diem festum reidiens 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 inciderit seu tarda senectus?

Rancidum aprum antiqui laudabant, non quia nasus

Illis nullus erat, sed, credo, hac mente, quod hospes

Tardius adveniens vitiatum commodius, quam

Integrum edax dominus consumeret. Hos utinam inter

Heroas 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, quam deerit egenti

As, laquei pretium. Jure, inquit, Traius istis
Jurgatur verbis; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur egent indignus quisquam, te divite? quare
Templa ruunt antiqua deum? cur, improbe, carae
Non aliud patriae tanto emetiris acervo?
Uni nimimum tibi recte semper erunt res!
O magnus posthoc 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 ed illum 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 petitis,
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,
Explicit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus;
Quantum hinc imminuet? quanto aut ego parcius, aut vos,
O pueri, nituistis, ut hic novus incola venit?
Nam propriae telluris herum natura neque illum,
Nec me, nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior 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 fortens,
Fortiaque adversis opponite pectora rebus.

SATIRA III.

OMNES INSANIRE, ETIAM IPSOS STOICOS,
DUM HOC DOCENT.

Damasippus.

Sic raro scribis, ut toto non quater anno
Membranam 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, immemitusque laborat
Iratis natus paries dìs 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 relicta?
Contemnere miser. Vitanda est improba Siren
Desidia; aut quidquid vita meliore parasti,
Ponendum aequo animo.

Horatius.

Di 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 vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercarier unus
Cum lucro nòram; 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 miseris capitisque dolore,
Ut lethargicus hic, quum fit pugil, et medicum urget.

Horatius

Dum ne quid simile huic, esto ut libet.

Damasippus.

O bone, ne te

Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta quem vellem mittere operto
Me capite in flumen, dexter stetit, et, Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.

Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia, et quenquenque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Aut alio mentis morbo calet; hoc propius me,
Dum doceo insanire omnes vos, ordine adite.

Danda est ellebori multo pars maxima avaris:
Nescio an Anticyram ratio illis desinet omnem.
Heredes Staberì summam incidere sepulcro;
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria, atque epulum arbitrio Arri et
Frumenti quantum metit Africa. *Sive ego præve
Seu recte hoc volui, ne sis patrius mihi*. Credo
Hoc Staberì prudentem animum vidisse. *Quid ergo
Sensit, quum summam patiri inscalpere saxo
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium, et cavit nihil acrius; ut si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior. Omnis enim res,
Virtus, fama, 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 jussit 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 citharæ nec Musæ deditus ulli;
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis; delirus et amens
Undique dicatur merito. *Quî 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 foliis parcus vescatur amaris;
Si positis inţus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, puírescat in arca:
Nimiram 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 curtabit quisque dierum,
Unguere si caules oleo meliore, caputque
Coeperis impexa foedum porrigine? 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,
Incolumi 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 Furis, quam
In matris jugulo ferrum tepefecit acutum?
Quin ex quo habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprendere possis:
Non Pyladen ferro violare aususve sororem est
Electram: tantum maledicit utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.

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
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: 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.
Deficient inopem venae te, ni cibus atque
Ingenua accedit stomacho fultura ruenti.
Tu cessas? agedum, sume hoc ptisanarium oryzae.
Quanti emtæ?—Parvo.—Quanti ergo?—Octussibus.—Eheu!
Quid refert, morbo an furtis pereamque rapinis?
Quisquam igitur sanus?—Quis non stultus.—Quid avarus?—
Stultus et insanus. — Quid? si quis non sit avarus,
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. Quid enim differt, barathrone
Donee quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusì duo praedia, dives
Antiquo censu, gnatis divisse duobus
Fertur, et haec moriens pueris dixisse vocatis
Ad lectum: Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem:
Eximui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutan.
Quare per divos oratus eterque Penates,
Tu care ne minus, tu, ne majus facias id,
Quod satis esse putat pater, et natura coërcet
Praeterea ne vos titillet gloria, jure-
Jurando obstringam ambo: uter Aedilis fueritve
Vestrum Praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere, et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem?
Ne quis humasse velit Ajacam, Atrida, vetas cur? —
Rex sum. — Nil ultra quaero plebeius. — Et aequam
Rem imperito; at, si cui videor non justus, inullo
Dicere, quod sentit, permitto. — Maxime regum,
Di tibi dent capta classem reducere Troja.
Ergo consulere et mox respondere licebit?
—

Consule. — Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis?

Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?
—

Mille ovium insanus morti dedit, inclytum Ulixen
Et Menelaum una mecum se occidere clamans. —
Tu quum pro vitula statuis dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum insanus? Quid enim Ajax
Fecit? Quum stravit ferro pecus, abstinuit vim
Uxore et gnato; mala multa precatus Atridis
Non ille aut Teucrum aut ipsum violavit Ulixen.—

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.

Ajax quum immortos occidit, despit, agnos;
Quum prudens scelus ob titulos admittis inanes,
Stas animo? et purum est vitio tibi, quum tumidum est, cor
Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae pater, ancillas paret, aurum,
Rufam aut Pusillum appellet, fortique marito
Destinet uxorem: interdicto huic omne adimat jus
Praetor, et ad sanos abeat tutela propinquos.
Quid? si qui gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ibi parva
Stultitia, haec summa est insania: qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripé mecum.
Vincet enim stultos ratio insanire nepotes. 225
Hic simul accept patrimoní mille talenta,
Edict, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris furtor, cum Velabro omne macellum
Mane domum veniant. Quid tum? Venere frequentes. 230
Verba facit leno: Quidquid mihi, quidquid et horum
Cuique domi est, id crede tuum 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 uxor media currít de nocte vocata.

Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidùm obsorberet, aceto
Diluit insignem baccam; qui sanior, ac si
Illd idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arrì, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellùm,
Luscinias soliti impenso prandere coëmtas.
Quorsum 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 puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, 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 furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero quam poma, recusat:
Sume, Catelle: negat; si non des, optat. Amator
Exclusus quī distat, agit ubi secum, eat, an non, 260
Quo reediturus erat non arcessitus, et haeret
Invisis foribus? Ne nunc, quum me vocat ultro,
Accedam? an potius mediter finire dolores?
Exclusit, revocat: redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior: O here, quae res 265
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, nihilus plus explicet, ac si 270
Insanire paret certa ratione modoque.
Quid? quum Picenis excerptis semina pomis
Gaudes, si camaram percisti forte, penes te es?
Quid? quum balba feris annoso verba palato,
Aedificante casas qui sanior? Adde cruorem 275
Stultitiae, atque ignem gladio scrutare modo, inquam.
Hellade percussa, Marius quum praecipitat se,
Cerritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat, et, Unum,
(Quiddam magnum addens,) unum me surpīte morti,
Dis etenim faciē est, orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, quum venderet. Hoc quoque vulgus
Chrysippus ponit secunda in gente Menenī.
Jupiter, ingentes qui das admisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frīgida si puerum quartanā 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. 295
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellerar inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.

Horatius.

Stoice, post damnum sic vendas omnia pluris:
Quam me stultitiam, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.

Damasippus.

Quid? caput abscissum manibus quam 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
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem
Corpore 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 ingens
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.

Cultum

Majorem censu.

Horatius.

Teneas, Damasippe, tuis te.

Damasippus.

Mille puellarum, puerorum mille furores.

Horatius.

O major tandem parcas, insane, minori.

Satira IV.

LEVES CATILLONES EPICUREAE SECTAE
DERIDET.

Horatius.

Unde et quo Catius?

Catius.

Non est mihi tempus aventi
Ponere signa novis praecptis, qualia vincunt
Pythagoran Anytique reum doctumque Platonae.

Horatius.

Peccatum fateor, quam 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 memor praecepta canam, celabitur auctor. 
Longa quibus facies ovis erit, illa memento 
Ut succi melioris et ut magis alma rotundis 
Ponere; namque marem cohibent callosa vitellum. 
Caule suburbano, qui siccis crevit in agris, 
Dulcior; irriguo nihil est elutius horto. 
Si vespertinus subito te oppresserit hospes, 
Ne gallina malum response dura palato, 
Doctus eris vivam musto mersare Falerno; 
Hoc teneram faciet.

Pratensibus optima fungis
Natura est; aliis male creditur.
Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praeordia mulso
Prolueris melius.

Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae,
Et lapathi brevis herba, sed albo non sine Cor
Lubrica nascentes implet conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris;
Ostrea Circeis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces averrere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
   Umer et ligna nutritus glande rotundas
Curvet aper lances carmen vitantis inerem:
   Nam Laurens malus est, ulvis et arundine pinguis.
   Vinea summittit capreas non semper edules.
   Fecundae leporis sapientis 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 vitiata saporem.
   Surrentina vafer qui miscet faece Falerna
   Vina, columbino limum bene colligit ovo,
   Quatenus ima petit volvens aliena vitellus.
   Tostis marcentem squillis recreabris et Afra
   Potorem cochlea; nam lactuca innatat acri
   Post vinum stomacho; perna magis ac magis hillis
   Flagitat immorsus refici: quin omnia malit,
   Quae cuncte immundis fervent allata popinis.
   Est operae pretium duplicis pernoscer 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 uvam. 
Hanc ego cum malis, ego faecem primus et halec, 
Primus et invenior piper album, cum sale negro 
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 furtta ligurrit, 
Sive gravis vteri craterae 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, perges quocunque, memento. 
Namquamvis 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 
Nonmediocris inest, fontes ut adire remotos, 
Atque haurire queam vitae praecepitbeatae.
Satira V.

In captatores et hereditas.

Ulysses.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides?

Tiresias.

Jamne doloso
Non satis est Ithacam revelhi, patriosque penates
Adspicere?

Ulysses.

O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est, aut pecus. Atqui
Et genus et virtus, nisi cum re, vilior alga est.

Tiresias.

Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive alius privum dabitur tibi, devolet illuc,
Res ubi magna nitet, domino sene; dulcia poma,
Et quoscunque 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 recusos.
Ulysses.

Utne tegam spurco Damae latus? haud ita Troiae
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 fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, 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
Auricularae) tibi me virtus tua fecit amicum;
Jus anceps 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 omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, ut patiens! ut amicus aptus! ut acer!
Plures annabunt thunni, et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur; ne manifestum
Caelibus obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus
Heris, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro haec alca fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex Quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.

Ulysses.

Num furis an prudens ludis 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
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procura Corano
Filia 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 legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius, ipsum
Expugnare caput. Scribet mala carmina vecors?
Laudato. Scortator erit? cave te roget; ultra
Penelopam facilis potiori trade.

Ulysses.

Putasne,
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?

Tiresias.

Venit enim magno: donandi parca juventus;
Nec tantum Veneris, 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 immoderatus abundes.
Difficilem et morosum offendes garrulus: ultra
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 coelum manibus sublatis dixerit, urgue; et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
Et certum vigilans, *Quartae esto partis Ulixes*,

Audieris, heres: *Ergo nunc Dama sodalis*

*Nusquam est? unde mihi tam fortem tamque fidelem?*

Spargi subinde, et, si paulum potes illacrimare. *Est Gaudia prodentem vultum celare. Sepulcrum Permissum arbitrio sine sordibus exstrue: funus*

*Egregie factum laudet vicinia. Si quis Forte coheredum senior male tussiet, huic tu Dic, ex parte tua, seu fundi sive domus sit Emtor, gaudentem nummo te addicere. Sed me Imperiosa trahit Proserpina: vive valeque.*

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**Satira VI.**

**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 faxis.

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, Thesauro 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 vitaeque labores
Instituant, (sic dís placitum,) tu carminis esto
Principium. Romae sponsorem me rapis. — Eia,
Ne prior officio quisquam respondeat, urgue!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, irre necesse est. —
Postmodo, quod mi obsit, clare certumque locuto,
Luctandum in turba et facienda injuria tardis. —
Quid tibi vis, insane? et quam rem agis improbus? urget
Iratis precibus; tu pulses omne quod obstat,
Ad Maecenatem memori si mente recurras. —
Hoc juvat et melli est, non mentiar. At simul atras
Ventum est Esquilias, 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 his, cura, Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus, Hora quota est? Threx est Gallina Syro par?
Matutina parum cautos jam frigora mordent:
Et quae rímosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. 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 di exagitent me,
Si quidquam. — Quid? militibus promissa Triquetra
Praedia Caesar an est Itala tellure daturus?

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 adspiciam ? 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 coenaque deùm ! 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 de 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 sumnumque quid ejus.

Cervius haec inter vicinus garrit aniles

Ex re fabellas. Si quis nam laudat Arellí

Sollicitas ignarus opes, sic incipit : Olim

Rusticus urbanum murem mus paupere fertur

Accepisse cavo, veterem vetus hospes 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 tangentis 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 feris 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 exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium coeli spatium, quem ponit uterque
In locuplete domo vestigia, rubro ubi coco
tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul egestatis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes,
Continuatque dapes; nec non verniliter ipsis
Fungitur officis, praelibans omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, quam subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavid conclave, magisque
Exanimes 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.

LEPIDE SE IPSE CARPET 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 vitiis gaudet constanter, et urguet
Propositum ; 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 vitius, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.

Horatius.

Non dices Hodie, quorsum 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 clamas, 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 oecius? ecquis
Audit? cum magno blateras clamore, fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim, fateor me, dixerit ille,
Duci ventre levem; nasum nidore supinor:
Imbecillus, iners; si quid vis, adde, popino.
Tu, quum sis quod ego, et fortass 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 coujux aliena capit, meretricula Davum :
Peccat uter nostrum cruce dignius ? Acris ubi me
Natura incendit, sub clara nuda lucerna
Quaequaque except turgentis verbera caudae
Clunibus, aut agitavit equum lasciva supinum :
Dimittit neque famosum, neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, quum projectis insignibus, annulo equestri
Romanoque habitu, prodix ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es quod simulat ? Metuens induceris, atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas ; an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
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,
Quam te formidet mulier, neque credat amanti.
Ibis sub furcam prudent, dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti ? metues, credo, doctusque cavebis.
Quaeres, quando iterum paveas iterumque perire
Possis, O toties servus ! Quae bellua ruptis,
Quam semel effugit, reddit se prava catenis ?
Non sum moechus, ais. Neque ego hercule fur, ubi vasa
Praetereo sapiens argentea. Tolle periclum :
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperis 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 repulsum
Perfundit gelida; rursus vocat: eripe turpi
Colla jugo: Liber, liber sum, dic age. Non quis:
Urguet enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.

Vel quum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, quam Fulvi Rutubaeque
Aut Placidiani contento poplite miror
Proelia, rubrica picta aut carbone; velut si
Re vera pugnet, 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 optimis?
Obsequium ventris mihi perniciosius est: cur?
Tergo plector enim; quif tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae,
Illusique pedes vitiosum ferre recusant
Corpus. 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. 115

Horatius.

Unde mihi lapidem?

Davus.

Quorum est opus?

Horatius.

Unde sagittas?

Davus.

Aut insanit homo, aut versus facit.

Horatius.

Ocius hinc te

Ni rapis, accedes opera agro nona Sabino.

Satira VIII.

IN NASIDIENUM RUFUM CONVIVATOREM VA-
PIDE GARRULUM.

Horatius.

Ut Nasidieni 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
Posset coenantes offendere; ut Attica virgo
Cum sacris Cereris, 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 infra,
Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul obsorbere placentas.
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, quam passeris 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 porrecta. Sub hoc herus, Haec gravida, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venasfrī
Pressit cella; garo de succis piscis Iberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud; pipere albo, non sine aceto,
Quod Methymnæam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illotos Curtillus echinos,
Ut melius muria, quam testa marina remittit.
Interea suspensa graves aulæa 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
Filius immaturus obisset, flere. Quis esset
Finis, 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 fãma labori.
Tene, ut ego accipiári laute, torquerier omni
HORATII FLACCI


Horatius.

Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti.

Fundanius.

Vibidius dum

Quaerit de pueris, num sit quoque fracta lagena, Quod sibi poscenti non dantur pocula, dumque Ridetur fictis rerum, Balatrone secundo:
Nasidiene, redis mutatae frontis, ut arte Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine farre,
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 ulti,
Ut nihil omnino gustaremus, velut illis Canidia afflasset 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 curo 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 rigidusque satelles ;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa, quibus mentitur amica, diesque
Lenta videtur opus debentibus; ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnaviter id, quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque 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 Glyconis,
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 magnum morbi deponere partem.

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 contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
Vilius argentum 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,
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque;
Sed quadringentis sex septem millia desint:
Plebs eris. At pueri ludentes, Rex eris, aiunt,
Si recte facies. Hic murus aëneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Naenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillus?
Isne tibi melius suadet, qui, rem facias; rem,
Si possis, recte; si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupī:
An qui, fortunae te responsare superbae
Liberum et erectum, praesens hortatur et aptat?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar ïsdem,
Nec sequar aut fugiam, quae diligit ipse vel odit;
Olim quod vulpes aegroto cauta leoni
Respondit, referam: Qua me vestigia terrent
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum est caput. 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 fenore. Verum
Esto, aliis alios rebus studiisque teneri:
Idem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet 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 caelibae vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutatem Protea nodo?
Quid pauper? ride, ut mutat coenacula, lectos,
Balnea, tonsores; conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsole capillos
Occurro, rides: si forte subuxula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides. Quid ? mea quum pugnat sententia secum;
Quod petit, 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 meam
Quum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici?
Ad summam, sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi quum pituita molesta est.

Epistola II.

A D L O L L I U M.

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
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet 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 utrunque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, 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 meretrici fuit Turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numeros 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 citharæ cessatum ducere curam.

Ut jugulent hominem, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? atqui
Si noles sanus, cures hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; si quid
Est animum, differis curandi tempus in annum?
Dimidium facti, qui coepit, habet; sapere aude,
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat annum; at ille
Labitur et labetur in omnem volubilis aevum.

Quaentur 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 cupid aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagrum,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
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,
Infestum volet esse, dolor quod suaserit amens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compescce catena.
Fingit equum tenera docilem cervice magister
Ire, viam qua monstrat eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opporier nec praeccedentibus insto.

EPISTOLA III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos, Hebrusque nivali compede vincus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
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 quaearet opes, et tangere vitet  
Scripta, Palatinus quaeacunque recepit Apollo;  
Ne, si forte suas repetitum venerit olim  
Grex avium plumas, moveat cornicula risum  
Furtivis nudata coloribus. Ipse quid audes?  
Quae circumvolitas agilis thyma? non tibi parvum  
Ingenium, non incul tum est et turpiter hirtum.  
Seu linguam causis acuis, seu civica jura  
Respondere paras, seu condis amabile carmen:  
Prima feres ederae victricis praemia. Quod si  
Frigida curarum fomenta relinquere posses,  
Quo te coelestis sapientia duceret,  
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 inscitia vexat  
Indomita cervice feros, ubicunque locorum  
Vivitis, indigni fraternum rumpere foedus,  
Pascitur in vestrum retitum votiva juvenca.

Epistola IV.  
AD ALBIUM TIBULLUM.  
Albi, nostrorum sermonum candide judex,  
Quid nunc te dicam facere in regione Pedana?  
Scribere quod Cassi Parmensis opuscula vincat,  
An tacitum silvas inter reptare salubres,  
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederant, artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et domus et victus, non deficientem crumena?
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,
Quum ridere voles Epicuri de grege porcum.

Epistola V.

AD TORQUATUM.

Si potes Archiacis conviva 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.
Jamdudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Caesare festus
Dat veniam somnumque 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 haberì.
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, in proelia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperator, et non Invitus; ne turpe toral, ne sordida mappa Corruget nares; ne non et cantharus et lanx Ostendat tibi te; ne fidos inter amicos Sit, qui dicta foras eliminet; ut coeat par Jungaturque pari. Butram tibi Septiciumque, Et nisi coena prior potiorque puella Sabinum Detinet, assumam. Locus est et pluribus umbris; Sed nimis arcta premunt olidae convivia caprae. Tu, quotus esse velis, rescribe; et rebus omissis Atria servantem postico falle clientem.

Epistola VI.

AD NUMICICUM.

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,
Defodiet condetque nitentia. Quum bene notum
Porticus Agrippae et via te conspexerit Appi,
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, fornis omissis
Hoc age deliciis. Virtutem verba putas, et
Lucum ligna ? cave ne portus occupet alter;
Ne Cibyratica, ne Eithyna negotia perdas.
Mille talenta rotundentur ; totem 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.
Mancipiis locuples eget aeris Cappadocum rex :
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum sceneae praebere rogatus,
Qui possum tot ? ait ; tamen et quaeram, et quot habebo
Mittam. Post paulo scribit, sibi millia quinque
Esse domi chlamydam ; 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 : lucet, eamus
Gluo

gucit gula; piscemur, venemur; ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
   Si, Mimnermus uti censet; sine amore jocisque
Nil est jucundum: vivas in amore jocisque.
   Vive, vale; si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

Epistola VII.

AD MAECENATEM.

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
Designatorem decorat lictoribus atri,
Dum pueris omnis pater et matercula pallet,
Officiaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus, et sibi parct,
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
   Non, quo more piris vesci Calaber jubet hospes,
Tu me fecisti locupletem. — Vescere sodes. —
Jam satis est. — At tu quantumvis tolle. — Benigne.
Non invisa feres pueris munuscula parvis.
   Tam teneor dono, quam si dimittar onustus. —
Ut libet, haec porcis kodie comedenda relinquis.
Prodigus et stultus donat, quae spernit et odit.  
Haec seges ingratos tulit, et feret omnibus annis.  
Vir bonus et sapiens dignis ait esse paratus,  
Nec tamen ignorat, quid distent aera lupinis.  
Dignum praestabo me etiam pro laude merentis.  
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 Ulixei:  
Non est aptus equis Ithace locus; ut neque planis  
Porrectus spatiis, neque multae prodigus herbae:  
Atride, magis apta tibi tua dona relinquam.  
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 tonsoris in umbra,  
Cultello proprios purgantem leniter ungues.  
Demetri, (puer hic non laeve jussa Philippi  
Accipiebat,) abi, quaeque et refer, unde domo; quis;  
Cujus fortunae; quo sit patre quove patrono.  
It, redit, enarrat: Vulteium, nomine Menam,
Praeconem, tenui censu, sine crimine natum;
Et properare loco et cessare, et quaerere et uti,
Gaudentem parvisque sodalibus, et lare certo,
Et ludis, et post decisa negotia Campo.

Scitari libet ex ipso quaecunque referis, dic
Ad coenam veniat. Non sane credere Mena;
Mirari secum tacitus. Quid multa? Benigne,
Respondet. — Neget ille mihi? — Negat improbus, et te
Neglit aut horret. — Vulteium mane Philippus

Vilia vendentem tunicato scrutata popello
Occupat, et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset; denique, quod non
Providisset eum. — Sic ignovisse putato
Metibi, si coenas hodie mecum. — Ut libet. — Ergo
Post nonam venies; nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi saepe
Occultum visus decurrere piscis 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 fit rusticus, atque
Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis, et amore senescit habendi.

Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est eneectus 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 obtestor, vitae me redde priori.

Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
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 scribaeque Neronis.
Si quaeret quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites, oleamve momorderit aestus,
Nec quia longinquus 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;
Quae nocuere sequar, fugiam quae 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
Epistola IX.

AD CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias. Nam quem rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoqque legentis honesta Neronis,
Munere quam fungi propioris censem amici,
Quid possim videt ac novit me validius ipso.
Multa quidem dixi, cur excusatus abirem:
Sed timui, mea ne finxisse minora putarer;
Dissimulator opis propriae, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui regis 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 quaeis? vivo et regno, simul ista reliqui
Quae vos ad coelum fertis rumore secundo;
Utque sacerdotis fugitivus, liba recuso;
Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis, et momenta Leonis,
Quum semel accepit 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 pronum trepidat cum murmure rimum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.

Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnun 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 herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frenumque recepit.
Sed postquam victor violens discissit 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 uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet; si minor, uret.

Laetus sorte tua vives sapienter, Aristi;
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat, haud servit, collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum 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 praee 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 et terra spectare furentem.
Sed neque qui Capua Romam petit, imbre lutoque
Adspersus, volet in caupona vivere, nec qui
Frigos 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, camestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quancunque deus tibi fortunaverit horam,
Grata suoe manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas. Nam si ratio et prudentia curas,
Non locus effusi late maris Arbiter, aufert:
Coelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.
Fructibus Agrippae Siculis, quos colligis, Icci, 
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urchica, 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 pecus edit agellos
Cultaque, dum peregrae est animus sine corpore velox;
Quum tu inter scabiem tantam et contagia lucri
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 trucidas,
Utere Pompeio Grospho: et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber, Agrippae, Claudì virtute Neronis
Armenius cecidit; jus imperiumque Phrahates
Caesaris accept genibus minor; aurea fruges
Italii pleno defudit Copia cornu.
Epistola XIII.

AD VINIUM ASELLAM.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si lactus 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 ferus 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 Pyrrhia lanae;
Ut cum pileolo soleas conviva tribulis.

Neu vulgo narres te sudavis e 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 fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres;
Certemus, 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 spatiiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum.
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immitterum 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 stilestrum,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disadvant inter
Meque te; nam, quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina
Incuitunt 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 urge
Jampridem non tacta lignonibus arva, bovemque
Disjunctum curas, et strictis frondibus exples.
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc, age, quid nostrum concutum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immuinem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
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, exerceat 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 quem perluor unda
Per medium frigus. Sane myrte 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 Cumas
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 quam 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 accedere, par est.
Maenius, ut rebus maternis atque paternis
Fortiter absuntis urbanus coepit haberii,
Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste;
Quaelibet in quemvis opprobria fingere saevus; 30
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et agninae, tribus ursis quod satis esset ; 35
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Vererat in fumum et cinerem, Non hercule miror
Aiebat, si qui comedunt bona, quam sit obeso
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum : nam tuta et parvula laudo,
Quum res desciunt, 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 QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivae,
Pomisne, 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 decadens curru fugiente vapore.
Temperiem laudes. Quid, si rubicunda beneficii
Corna vepres et pruna ferunt ? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra ?
Dicas adductum proprius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, et jam, si credis, amoenae,
Incolorem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis;
Jactamus jampridem 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
Dictiet, 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 salvum populus velit, an populum tu,
Servet in ambiguo, qui consult, et tibi et urbi,
Jupiter: Augusti laudes agnoscre possis.
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? — Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit; pono, tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est quis?—
Qui consulta patrum, qui leges juraque servat;
Quo multae magnaeque secantur judice lites;
Quo res sponsore, et quo causae testes tenentur. —
Sed videt hunc omnis domus et vicinia tota.
Introrsus turpem, speciosum pelle decorat.

Nec furtum feci, nec fugi, si mihi dicat
Servus: Habes pretium, loris non ueris, aio. —
Non hominem occidi. — Non pasces in cruca corvos. —
Sum bonus et frugi. — Renuit negotatique Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore:
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis quem surripis unum,
Damnum 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 quam dixit Apollo,
Labra movet metuens audiri: *Pulchra Laverna,*
*Da mihi fallere, da justo sanctoque videri;*
*Noclem peccatis, et fraudibus objice nubem.*
Quê melior servo, quê liberior sit avarus,
In triviis fixum quem se demittit ob assem,
Non video. Nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidi arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quum 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 patique*
*Indignum cuges? — Adimam bona. — Nempe pecus, rem,*
*Lectos, argentum; tollas licet. — In manicis et*
*Compedibus saevo te sub custode tenebo. —*
*Ipsa deus, simul atque volam, me solvet. — Opinor,*
*Hoc sentit: Moriar; mors ultima linea rerum est.*
EPISTOLA XVII.

A D S C A E V A M.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quo tandem pacto deceat majoribus uti,
Disce, docendus adhuc quae censet amiculus; ut si
Caecus iter monstrare velit: tamen aspice, si quid
Et nos, quod cures proprium fecisse, loquamur.

Si te grata quies et primam somnus in horam
Delectat; si te pulvis strepitusque rotarum,
Si laedit caupona: Ferentinum ire jubebo.
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fessellit.

Si prodesset tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.

Si pranderet olus patienter, regibus uti
Nollet Aristippus. — Si sciret regibus uti,
Fastidiret 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.

Officium facio: tu poscis vilia rerum
Dante minor, quamvis fers te nullius egentem.

Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque seret non inconcinnus utramque:
Alter Miletii textam cane pejus et angui.
Vitabit chlamydem; morietur frigore, si non
Retuleris pannum: refer, et sine vivat ineptus.

Res gerere et captos ostendere civibus hostes
Attingit solium Jovis et coelestia tentat.
Principibus placuisse viris non ultima laus est.
Non cuvis homini contingit adire Corinthum.
Sedit, qui timuit ne non succederet: esto:
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quaurimus: 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 mereticis acumina, saepe catellam,
Saepe periscelidem raptam sibi fentis; uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus 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.

A D L O L L I U M.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar 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 utrinque 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 minum 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
Acrier elatrem, pretium aetas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus ;
Brundisium Minucì melius via ducat, an Appì.

Quem damnosa Venus, quem preceps 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 vitii instruitor, 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)
Stultitiam patiuntur opes ; tibi parvula res est :
Arcta dece sanum comitem toga ; desine mecum
Certare. 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
Threx erit, aut olitoris aget mercede caballum.

Arcanum neque tu scrutinabis illius unquam,
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena rependes;
Nec, quum venari volet ille, poëmata panges.

Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperis; quotiesque educet in agros
Aetolis onerata plagis jumenta canesque,
Surge, et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus emta;
Romanis solenne viris opus, utile famae,
Vitaeque et membris; praesertim quum valeas, et
Vel cursu superare canem vel viribus aprum
Possis: adde, virilia quod speciosius arma
Non est qui tractet; scis, quo clamore coronae
Proelia sustineas campestria: denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc, et si quid abest, Italis adjudicat armis.
Ac, ne te retrahas, 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
Alterutrum 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 ulla puerve
Intra marmoreum venerandi limen amici;
Ne dominus pueri pulchri caraeva puellae
Munere te parvo beet, aut incommodus angat.

Qualem commendes, etiam atque etiam adspice; ne mox
Incitant aliens tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omittet tueri;
At penitus notum, si tentent crimina, serves,
Tuterisque tuo fidentem praesidio: qui
Dente Theonino quum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries quem 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 te ferat aura.
Oderunt hilarem tristes, tristemque jocosio;
Sedatum celeres, agilem gnauvmque remissi;
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
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 cupidio,
Ne pavor, et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos, an dulce lucellum,  
An secretum iter, et fallentis semita vitae.  
    Me quoties reficit gelidus Digentia 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 volunt dix:  
Sit bona librorum et provisae frugis in annum  
Copia; neu fluitem dubiae spe pendulus horae.  
Sed satis est orare Jovem, quae donat et aufert:  
Det vitam, det opes; aequum 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 poëtas,  
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 Timagenis aemula lingua,  
Dum studet urbanus, tenditque disertus haberis.  
Decipit exemplar vitii imitabile: quod si  
Pallerem casu, biberent exsangue 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 fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben. 25
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 socierum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen: juvat immemorata serentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector 35
Laudet ametque domi, premat 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; fidis enim manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti 45
Formido; et, luctantis acuto ne secer ungui,
Displacit iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen etiram,
Lra truces inimicitias et funebre bellum.
Epistola XX.

AD LIBRUM SUUM.

Vertumnnum Janumque, liber, spectare videris;
Scilicet ut prostes 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 egi?
Quid volui? dices, ubi quid te laeserit; et scis
In breve te cogi, plenus quam languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas.
Contractatus ubi manibus sordescere vulgi
Coeperis, aut fineas pasces taciturnus inertes,
Aut fugies Ulicam, aut vinctus 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 plures admovevit 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 esset.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.
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 hoinunque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas: extinctus amabitur idem.
Praesenti tibi maturos largimur honores,
Jurandasque tuum per numen ponimus aras,
Nil orturum 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 Gabiis vel cum rigidis aequata Sabinis,  
Ponticum libros, annosa volumina vatum,  
Dictitet 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 quos arroget annus.  
Scriptor abhinc annos centum qui decedit, inter  
Perfectos veteresque referri debet? an inter  
Viles atque novos? excludat jurgia finis. —

Est vetus atque probus, centum qui perficit annos. —
Quid? qui deperiiit minor uno mense vel anno,  
Inter quos referendus erit? veteresne 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 permissum, caudaeque pilos ut equinae,  
Paulatim vello, et demo unum, demo et item unum,  
Dum cadat elusus ratione ruentis acervi,  
Qui redit 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 Arianī toga convenisse Menandro;
Plautus ad exemplar Siculi properare Epicharmi;
Vincere Caecilius gravitate, Terentius arte.

Hos ediscit, et hos arcto stipata theatro
Spectat Roma potens, habet hos numeratque poētas
Ad nostrum tempus Livī scriptoris ab aevo.

Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poētas,
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 equidem insinuer delendave carmina Livī
Esse reor, memini quae plagosum mihi parvo
Orbillum dictare: sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poēma.

Indignor quidquam reprehendi, non quia crasse
Compositum illipideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea quum 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 ignorat, solus vult scire videri:
Ingeniis non illefavet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odid.
Quod si tam Graii novitas invisa fuisset,
Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus!
Ut primum positis nugari Graecia bellis
Coepit, et in vitium fortuna laber aquea,
Nunc athletarum studiis, nunc arsit equorum;
Marmoris aut eboris fabros aut aeris amavit;
Suspendit picta vultum mentemque tabella;
Nunc tibicinibus, nunc est gavisa tragoeidis:
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae 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 mendacior; 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 indocti 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.
Militae 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,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert; orientia tempora notis
Instruct exemplis; inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus, et praesentia numina sentit;
Coelestes implorat aquas, docta prece blandus
Avertit morbos, metuenda pericula pellit;
Impetrat et pacem, et locupletem frugibus annum.
Carmine di superi placantur, carmine manes.
Agricolae prisci, fortes, parvoque beati,
Condita post frumenta, levantes tempore festo
Corpus, et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris, 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 rabiem verti coepit jocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; 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 ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius; et grave virus
Munditia pepulere: sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina 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 turpem putat inscite metuitque lituram.

Creditur, ex medio quia res arcessit, 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 Dossennus edacibus in parasitis;
Quam non adstricto percurrat pulpita socco.

Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tuit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat.

Sic leve, sic parvum est, animum quod laudis avarum
Subruit ac reficit. Valeat res ludica, si me
Palma negata macrum, donata reduct murum.

Saepe etiam audacem fugat hoc terretque poétam.
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 genus panthera camelo,
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,
Divitiaeque peregrinae; quibus oblitus actor
Quum stetit in scena, concurrunt dextera laevae.

Dixit adhuc aliiquid? — 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;
Ile 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 reddite brevem, si munus Apolline dignum
Vis compleire 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
Sollicito damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprendere versum;
Quum loca jam recitata revolvinus irrevocati;
Quum lamentamur, non apparere labores
Nostros, et tenui deducta poëmata filo;
Quum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas, et egere vetes, et scribere cogas.
Sed tamen est operae pretium cognoscere, quale
Aedituos habeat belli spectata domique
Virtus, indigno non committenda poëtae.

Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale numisma, Philippos.
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, praeter 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,
Boeotüm in crasso jurares aëre natum.

At neque dedecorant tua de se judicia, atque
Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae ;
Nec magis expressi vultus per aënea 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 barbara regna, tuisque
Auspiciis totam 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 recuset.
Sedulitas autem stulte, quem diligat, urget,
Praecipue quum se numeris commendat et arte :
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In pejus vultu proponi cererus usquam,
Nec prave factis decorari versibus opto :
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsae porrectus aperta,
Deferar in vicum vendentem thus et ordores
Et piper et quidquid chartis amicitur ineptis.
Epistola II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere, natum
Tibure vel Gabiis, et tecum sic agat: Hic et
Candidus, et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Literalis Graecis imbutus, idoneus arti
Cuilibet, argilla quidvis imitaberis uda;
Quin etiam canet inductum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenus aequo
Laudat venales, qui vult extrudere, merces.
Res urgete 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 pilgrum proficiscenti tibi, dixi
Talibus officiis prope mancum; ne mea saevus
Jurgares ad te quod epistola nulla veniret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat: post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejectit, 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 perdidit, inquit.
Romae nutriti mihi contigit atque doceri
Iratus Graiis quantum noccisset Achilles:
Adjecere bonae paulo plus artis Athenae;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tuit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
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 cicitae,
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 Bioneis 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 relictis
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 redemptor;
Torquet nunc lapidem, nunc ingens machina tignum;
Tristia robustis luctantur funera plaustris;
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc, et versus tecum meditare canores.
Scriptorum chorus omnis amat nemus, et fugit urbes,
Rite cliens Bacchi, somno gaudentis et umbra.
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contacta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumit Athenas,
Et studiis annos septem dedit, insenuitque
Libris et curis, statua taciturnius exit
Plerumque, et risu populum quatit: hic ego rerum
Fluctibus in mediis, et tempestatibus urbis,
Verba lyrae motura sonum connectere digner?
Auctor erat Romae consulto rhetor, ut alter
Alterius sermone meros audiret honores;
Gracchus ut hic illi foret, huic ut Mucius ille.
Quid minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos; mirabile visu
Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem!
Mox etiam, si forte vacas, sequere, et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimus 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 capto:
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 scriptere, beati.
   At qui legitimum cupiet fecisse poëma,
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 versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quae, priscis memorata Catonibus atque Cathegis,
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 compescet, nimis aspera sano
Levabit cultu, virtute carentia toilet:
Ludentis speciem dat, et torquebitur, ut qui
Nunc Satyrum nunc agrestem Cyclopa movetur.
   Praetulerim scriptor delirius inersque videri,
Dum mea delectent mala me, vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoidos,
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 lagenae;
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque repectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servastis, 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 lympheae,
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 curarier. Audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, quem sis nihil sapientior, ex quo
Plenior es, tamen uteris monitoribus ïsdem?
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 villicus Orbī
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 alter putat; emtis
Sub noctem gelidam lignis calefactat aēnum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia; tanquam
Sit proprium quidquam, puncto quod mobilis horae,
Nunc prece, nunc pretio, nunc vi, nunc morte suprema,
Permutet dominos et cedat in altera jura.
Sic, quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? Quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tintas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeserat Herodis palmetis pinguibus; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, 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
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumtum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda procul procul absit: ego, utrum
Nave ferar magna an parva, ferar 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?
Somnisch, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exemta 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.
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 aequa poestas.

Scimus, et hanc veniam petimusque damusque vicissim:
Sed non ut placidis coëant immittia: non ut
Serpentes avibus geminantur, tigribus agni.

Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus; quum lucus et ara Dianae,
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur 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;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.

Aemilium circa ludum faber unus et ungues
Exprimet, et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.

Sumite materiam vestris, qui scribitis, æquam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.

Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omissat.

In verbis etiam tenuis cautusque serendis,
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctitis non exaudita Cethegis
Continget, dabiturque licentia sumta pudenter.
Et nova factaque nuper habebunt verba fidem, si
Graeco fonte cadant, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademtum
Virgilio Varioque ? Ego cur, acquirere pauc
Si possum, invideo, quem lingua Catonis et Enn
Sermonem patrium ditaverit, et nova rerum
Nomina protulerit ? Licuit, semperque licebit,
Signatum praesente nota procudere nomen.
Ut silvae, foliis pronos mutantis in annos,
Prima cadunt: ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque; sive, recepto
Terra Neptuno, classes aquilonibus arcet
Regis opus; sterilisse 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 stet 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 proprio rabies armavit iamb.
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 delitigat 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 sunto,
Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus afflent
Humani vultus. Si vis me fiere, 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
Fortunam habitum; juvat, aut impellit ad iram,
Aut ad humum moerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absuna dicta,
Romani tollent equites pedetesque cachinnum.
Intererit multum, divusne loquatur an heros;
Maturusne senex an adhuc 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, fiebilis 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 indicaque 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 hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:

Dic mihi, Musa, virum, captae post tempora Trojae,
Qui mores hominum multorum vidit et urbes.
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten, 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, relinquit;
Atque ita mentitur, sic veris falsa remiscet,

Primo ne medium, medio ne discrepet imum.

Tu, quid ego et populus mecum desideret, audi.
Si fautoris eges aulaea manentis, et usque
Sessuri, donec cantor, Vos plaudite, dicat:

Aetatis cujusque notandi sunt tibi mores,
Mobilibusque 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 honori,
Commisisse cavit, quod mox mutare laboret.

Multa senem circumveniunt incommoda; vel quod
Quaerit, et inventis miser abstinet, ac timet uti; Vel quod res omnes timide gelideque ministrat, Dilator, spe longus, iners, avidusque futuri, Dificilis, querulus, laudator temporis acti Se puero, castigator censorque minorum. Multa ferunt anni venientes commoda secum, Multa recedentes adimunt. Ne forte seniles Mandentur juveni partes, pueroque viriles; Semper in adjunctis aevoque morabimur aptis. Aut agitur res in scenis, aut acta refertur. Segnius irritant 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. Quodcunque 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; ne quid medios intercinat actus, Quod non proposito conducat et haereat apte. Ille bonis faveatque 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 vincta, tubaeque Aemula, sed tenuis simplexque foramine paucis Adspirare et adesse Choris erat utilis, atque Nondum spissa nimis completere sedilia fiatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coept agros extendere victor, et urbem
Lator amplecti 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 tuli eloquium insolitum facundia praeceps;
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.

Carminem qui tragicо vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit, eo quod
Illecebris 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,
Migret 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 scripтор amabo;
Nec sic enitar tragicо differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem; sudet multum, frustraque laboret
Ausus idem. Tantum series juncturaque pollet;
Tantum de medio sumtis accedit honoris.
Silvis educi caveant, me judice, Fauni,
Ne, velut innati trivii ac paene forense,
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepunt ignominiosa dicta.
Offenduntur enim, quibus est equus, et pater, et res;
Nec, si quid fricti ciceris probat et nucis emtor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur Iambus,
Pes citus; unde etiam Trimetris accrescere jussit
Nomen iambicus, quum senos redenderet ictus,
Primus ad extremum similis sibi. Non ita pridem
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recept
Commodus et patiens; non ut de sede secunda
Cederet aut quarta socialiter; hic et in Acc"
Nobilibus Trimetris apparat rarus, et Enn"
In scenam missus magno cum pondere versus,
Aut opera celeris nimium curaque carentis,
Aut ignorantae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex;
Et data Romanis venia est indigna poetis.
Idcircone vager, scribamque licenter? Ut omnes
Visuros peccata putem mea. Tutus et intra
Spem veniae cautus, vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales. Nimium patiener utrumque,
Ne dicam stulte, mirati; si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque somum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis
Qui canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his Comoedia, non sine multa
Laude; sed in vitium libertas excidit, et vim
Dignam lege regi. Lex est accepta, Chorusque
Turbiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtae:
Nec minimum merueretur decus, vestigia Graeca
Ausi desererere, 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 poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
Praesectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit, et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secretia petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata. Verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi:
Munus et officium, nil scribens ipse, docebo;
Unde parentur opes; quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socraticae poterunt ostendere chartae:
Verbaque provisam rem non invita sequuntur.
Qui didicit, patriae quid debet, 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 profecto
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.
Graii ingenium, Graiiis dedit ore rotundo
Musa loqui, praeceptor laudem nullius avaris.
Romani puere longis rationibus assem
Discunt in partes centum diducere. — Dicas,
Filius Albini, si de quincunque remota est
Uncia, quid superet? — Pertas 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 volunt aut delectare poetae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipient animi dociles, teneantque fideles.
Omne supervacuum pleno de pectorre manat.
Ficta voluptatis causa sint proxima veris:
Ne, quocunque volet, poscat sibi fabula credi;
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis;
Celsi praetereunt austera poëmata Ramnes:
Omne tulit 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 quodcunque 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 abstes.
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 memor: certis medium et tolerabile rebus
Recte concessi: consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cassellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non dī, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum, et Sardo cum melle papaver

Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum a summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trocheive quiescit,
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere! — Quidni?

Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitiisque remotus ab omni.

Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens: si quid tamen olim Scripseris, in Maecī descendat judicis aures, Et patris, et nostras, nonumque 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, Thebanae conditor urbis, Saxa movere sono testudinis, et prece blanda  
Ducere quo vellet. Fuit haec sapientia quondam, Publica privatis secernere, 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 exaucit. Dictae per carmina sortes, Et vitae monstrata via est, et gratia regum Pieris tentata modis, ludusque repertus,  
Et longorum operum finis: ne forte pudori Sit tibi Musa lyrae solers, et cantor Apollo.  
Nec satis est dixisse: Ego mira poëmata pango: Occupet extremum scabies; mihi turpe relinqui est, Et, quod non didici, sane nescire fateri. Ut praeco, ad merces turbam qui cogit emendas, Assentatores jubet ad lucrum ire poëta  
Dives agris, dives positis in senore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui.
Nolito ad versus tibi factos ducere plenum
Laetitiæ ; 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 faciunt 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 insumebat inanem
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomitis allinet atrum
Transverso calamo signum, ambitiosâ recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit;
Fiet Aristarchus; non dicet; Cur ego amicum
Offendam in nugis? Hae nugae seria ducent
In mala deserim semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urguet,
Aut fanaticus error, et iracunda Diana,
Vesanum tetigisse timent fugiuntque poetam,
Qui sapiunt; agitant pueri, incautique sequuntur,
Hic dum sublimis versus ructatur, et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, Succurrite, longum
Clamat, io cives! ne sit, qui tollere curet.
Si curet quis opem ferre, et demittere funem,
Qui scis, an prudens hic se projecerit, atque
Servari nolit? dicam, Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupid Empecocles, ardentem frigidus Actnam
Insiluit. Sit jus liceatque perire poetis.
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:
Quem vero arripuit, tenet, occiditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.
EXPLANATORY NOTES.
EXPLANATORY NOTES.

ODES.

The word Ode (from the Greek οἶδα) 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 Poesies D'Horace, par Sanadon, vol. 1. p. 6.)

ODE I. 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 atavis, &c. "Mæcenas, descended from regal ancestors," Caius Cilnius 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 Ælius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimonina, 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 quos 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 καρ' ἔως ἐν ὁμοίως 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
Hecatombæon which corresponds nearly to our July. It is uncertain whether Pelops or Hercules was their founder. After the invasion of the Heraclidae, 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, κόρμος.—2. The Pythian, in honour of Apollo, celebrated on the Crisœan 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 funereal games, (ἀγών ἐκτάφως,) in memory of Archemorus. 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 Pakémon, 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 fervidis, &c. "And whom the goal, skillfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in avoiding the meta (βόδωα) or goals. 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, (βόδωα;) but the whole was often collectively termed in the singular meta. The chariots, after starting from the carcères, 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 so near to the spina, as to graze (evitare) 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. 5. 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. 7. Hunc. Understand juvat. Hunc in this line; illum in the 9th; and gaudentem in the 11th, denote, respectively, the ambitious aspirant after popular favours, the covetous man, and the agriculturist.—8. Certat tergeminitis, &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 tergeminitis is equivalent merely to amplissimis.—9. Illum. Understand juvat.—10. Libycis. One of the principal granaries of Rome was the fertile region adjacent to the Syris Minor, and called Byzacium or Emporium. It formed part of Africa Propria. Horace uses the epithet Libycis for Afr:icis, in imitation of the Greek writers, with whom Libya (Ἄιβην) was a general appellation for the entire continent of Africa.

11—15. 11. Sarcula. "With the hoe." Sarculum is for sarri:culum, from sarrio.—12. Attalicis 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._Trabe_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, Icaris, Africum, Massici, &c. καὶ ἔξοχον, for any ship, any sea, any waves, &c.—14. _Myrtoum._ The Myrtoum sea was a part of the _Ægæan_, lying, according to Strabo, between Crete, Argolis, and Attica.—Paouridus_ nauta, "becoming a timid mariner."—

15. _Icaris_ fluctibus. The Icarian sea was part of the_Ægæan_, near the islands of Icaria, Mycone, and Gyaros. It derived its name, not as the ancient mythologists pretend, from Icarus, the son of Dedalus, who, according to them, fell into it and was drowned, but from the first of the islands just mentioned, (Icaria, i.e. Ieaure) the appellation of which denotes in the Phænician language "the island of fish." Compare Bochart, Geogr. Sacr. 1. 8.—_Africum._ The wind Africus 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 _Negotiaores_, on the other hand, generally continued for some length of time in a place, whether at Rome, or in the provinces.—Metuens. "As long as he dreads."—_Otium et oppidi, &c._ "Praises a retired life, and the rural scenery around his native place."—

18. _Pauperiem._ "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 necessities, 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, near Monte Massico, near the ancient Sinussa. The choicest wines were produced on the southern declivities of the range of hills which commences in the neighbourhood of Sinussa, 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_ solidó, &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 voluptuary, 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," _eiam moramina frangere mero._—21. _Arbuto._ The _arbuto_ (or _arbustum_) is the arbute, or wild-strawberry tree, corresponding to the _kóhipos_ of the Greeks, the _unedo_ of Pliny, and the _arbutes unedo_ of Linnaeus,
class 10. The fruit itself is called κόμαρον, μεμαικόλον, or μεμαίκολον, (Athene- 
naxus, 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 arbut tree possesses medicinal qualities: its 
bark, leaves, and fruit are very astringent; 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-

22—23. 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 divini-
ties.—23. Et lituus tubea, &c. “And the sound of the trumpet intermingled 
with the notes of the clarion.” The tuba was straight, and used for in-
fantry; the litus was bent at the end, like the augur's staff, and 
was used for the cavalry: it had the harsher sound.—25. Detestata. 
“Held in detestation.” Taken passively.—Manet. “Passes the night.”— 
Sub Jove frigido. “Beneath the cold sky.” Jupiter is here taken figurai-
atively for the higher regions of the air. Compare the Greek phrase θά 
Δύσ.—23. Teretes. “Well-wrought.”—Marsus. For Marsicus. The moun-
tainous country of the Marsi, in Italy, abounded with wild boars of the 
fiercest kind.

29—34. 29. Me. Some editions have Te, referring to Mæcenas: an 
inferior reading.—Edera. “Ivy-crowns.” The species of ivy here allu-
ded to is the Edera nigra, sacred to Bacchus, and hence styled Διονύσα 
by the Greeks. It is the Edera poetica of Bauhin. Servius says that poets 
crowned with ivy, because the poetical fury resembled that of the 
Bacchanalians.—Doctarum præmia fontium. Poets are called docti, 
“learned,” in accordance with Grecian usage: δοξοὶ συνοί.—30. Dis 
miscens superis. “Raise to the converse of the gods above.”—33. Euterpe 
cohibet, &c. Euterpe and Polyhymnia are meant to denote any of the 
Muses.—34. Lesbovm refugit, &c. “Refuses to touch the Lesbian lyre.” 
The lyre is called “Lesbian” in allusion to Sappho and Alceus, 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 (xviii. 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 prophecy? 
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 Cæ-
sar, the deity who shrouds 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 Græcism for in terras.—Dira grandinis. Every 
thing sent by the wrath of the gods (dei ira) was termed dirum.—2. Pa-
Rubente dextera. “With his 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, ἱπποδράς γυν—6. Sæculum Pyrrhae. Alluding to the deluge of Deucalion in Thessaly.—Nova 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 Graecism for ad visendum.—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 columbae, or "doves," are kept in dove-cots.

13—16. 13. Flavum Tiberim. "The yellow Tiber." A recent traveller remarks, with regard to this epithet of the Tiber: "Yellow is an exceedingly undescorative 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 distinct 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 Lipsius, de Vesta et Vestalibus Syntagma.

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 intemperate avenger to the complaining Ilia." The allusion is to Ilia or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Cæsar, whose assassination she is here represented as bewailing. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrian 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 Tiber. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates as uscurius annis. Servius (ad Ien. 1. 274.) alludes 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 Niebuhru'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 thought 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 Boccacio." (Niebuhru's Roman History, vol. 1. p. 176. 2d ed. Hare and Thirlwall's transl.)—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 querenti: "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 Parthians." Horace frequently uses the terms Medi and Perse to denote the Parthians. The Median preceded the Persian power, which, after the interval of the Greek dominion, was succeeded by the Parthian empire. The epithet graves alludes to the defeat of Crassus, and the check of Marc Antony.—Perirent. For perituri fuissent.—23. Vítio parentum rara juventus. "Posterity thinned through the guilt of their fathers." Alluding to the excesses of the civil contest.—25. Vocet. For invoked.—Ruentis imperi rebus. "To the affairs of the falling empire." Rebus by a Græcism for ad res.—26. Prece qua. "By what supplications."—27. Virgines sanctæ. Alluding to the vestal virgins.—Minus audientem carmina. "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. Sceus. "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 poetical 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. Respicis. "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.—Auctor. "Founder of the Roman line." Addressed to Mars, as the reputed father of Romulus and Remus.—39. Marsi. The common texts have Mauri. 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.—Cruentum. 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. Patiens 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 declares against the inventor of navigation, and the daring boldness of mankind in general.—According to Heyne, (Virg. vi. 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. (Donal. Virg. vit. § 51.) “Anno vero quinquagesimo secundo,” observes Donatus, “ut ultimum manum Æneidi imponeret, statuit in Graciam et Asiain secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophie vacaret. Sed cum ingressus iter Athenis occurrisset Augusto, ab Oriente Roman reverenti, una cum Caesare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languiorem noctis est: quum non intermissa navigatio auxit, ita ut gravior indices, tandem Brunidium adventaret, ubi diebus paucis obit. X. Kal. Octob. C. Sentio, Q. Lucretio Cos.

1—4. 1. Sic te Díva, 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 redias and serves, understand ut, which stands in opposition to sic.—Díva potens Cypri. Venus. From her power over the sea, she was invoked by the Cnidian, as Æolos, the dissender of favourable voyages. (Pausan. 1. 14.)—2. Fratres Helena. 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. Ventorum pater, Æolus. The island in which he was fabled to have reigned, was Strongyle, the modern Stromboli.—4. Obstrictis alis. An allusion to the Homeric fable of Ulysses and his bag of adverse winds.—Iapysia. The west-north-west. It received its name from Iapygia, 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.
ern parts of Greece, the vessel having, in the course of her voyage to At-
tica, to double the promontories of Tænarus and Malea.

9—15. 9. Illi robur et as triplex, &c. "That mortal had the strength of triple brass around his breast." **Robur et as triplex** is here put for **robur æris triplexis**.—12. Africum. The west-south-west wind, answering to the Δυς of the Greeks.—13. Aquilonius. The term Aquilo denotes in strictness the wind which blows from the quarter directly opposite to that denominated Africus. A strict translation of both terms, however, would diminish, in the present instance, the poetic 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 Hyadas. "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 retain their grief, their rising and setting being attended with heavy rains. Hence the epithet tristes ("weeping," "rainy," applied to them by the poet.—15. Adria. Some commentators insist, that Adria 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 Adria was used in a very extensive sense. The sea which it designated, was considered as extending to the southern coast of Italy, and the western shores of Greece, and the Sinus Ionicus (corresponding exactly with the present gulf of Venice) was regarded merely as a part of it.

17—19. 17. Quem mortis timuit gradum. "What path of death did he fear?" i. e. what kind of death. Equivalent to quam viam ad Orcum.—18. Rectis oculis. "With steady gaze," i. e. with fearless eye. Most editions read siccis oculis, which Bentley altered, on conjecture, to rectis. Others prefer faxis oculis.—19. Et infames scopulos Acroceraunia. "And the Acroceraunia, ill-famed cliffs." The Ceraunia were a chain of mountains along the coast of Northern Epirus, forming part of the boundary between it and Illyricum. That portion of the chain which extended beyond Orcicum, formed a bold promontory, and was termed Acroceraunia (Ἀκροκέραινία) from its summit, (Ἀκρα) being often struck by lightning (κεράων). 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 Acroceraunia are now called Monte Chimera.

Acheron is here put figuratively for Orcus. The expression Her cul e us labor is a Graecism, and in imitation of the Homeric form Ἰμ Ἱππονείν. (Od. 11. 600.) So also ἱκατόρσος βία (Pind. Pyth. 11. 93. (Τι θές βία (Aesch. S. C. Th. 77.) &c.—39. Calum. 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. Solorītus acris hyen, &c. "Severe winter is melting away beneath the pleasing change of spring and the western breeze."—Ve rīs. The spring commenced, according to Varro (R. R. I. 28.) on the seventh day before the Ides of February (7 Feb.) on which day, according to Columella, the wind Favorius began to blow.—Favoni. The wind Favorius received its name either from its being favurable to vegetation, (favens geriturae,) or from its fostering the grain sown in the earth, (fo venus sata).—2. Trahuunt. "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. Canis pruinis. "With the hoar-frost." Pruina is from the Greek πρωίνη.

5—7. 5. Cyt hern. "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 fabled to have risen from the sea.—Choros duct. "Leads up the dances."—Inimicentem lunam. "Under the full light of the moon." The moon is here described as being directly over head, and, by a beautiful poetic image, threatening as it were to fall.—6. Iunctaque Nymphis Gratiae 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 decentes in this and similar passages. The idea intended to be conveyed is analogous to that implied in the τῷ καλῷ of the Greeks, ("omne quod pulchrum et decorum est?")—7. Dum graces Cyclopum, &c. "While glowing Vulgar kindles up the laborious forges of the Cyclops." The epithet ardens is here equivalent to flammis relucens, 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 Ætna 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 occurrence in that climate.

9—12. 9. Nitidum. "Shining with unguents."—Caput impedire. 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.—Myrto. The myrtle was sacred to Venus.—10. Soluta. "Freed from the fetters of winter."—11. Fauno. 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 premet nos, &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 Zeusma 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 talus. 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 addressed 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.

1—5. 1. Multa in rosa. "Crowned with many a rose." An imitation of the Greek idiom, ἐν στεφάνοις τίνα (Eurip. Herc. Fer. 677.)—2. Urguet. Understand _he_. "Prefers unto thee his impassioned suit." Urguet would seem to imply an affected coyness and reserve on the part of Pyrrha, in order to elicit more powerfully the feelings of him who addresses her.—5. Simplex munditiis. "With simple elegance." Plain in thy neatness. (Milton.)—Fidem mutatosque deos. "Thy broken faith, and the gods adverse to his prayer." The gods, who once seemed to smile upon his suit, are now, under the epithet of "mutati" ("altered") represented as frowning upon it.

7—12. 7. Nigris ventis. "With blackening clouds." The epithet _nigrī_, here applied to the winds, is equivalent to "caelum nigrum reddentes._


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 to 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 inabiliy to handle so lofty a theme. "Varius 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 the bard'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 _Archilles_, Agrippa and _Messala_ by the phrase _duplicitis_ _Ulixēi_, _Antony_ and _Cleopatra_ by the "house of _Pelops_," _Statiliius Taurus_ by the god _Mars_, _Marcus Titius_ by _Meriones_, and _Mæcenas_ by the son of _Tydus_.

EXPLANATORY NOTES.—BOOK I. ODE VI.
1. Scriberis Vario, &c. "Thou shalt be celebrated by Varus, a bird of Maeonian strain, as valiant," &c. Vario and aliti are datives, put by a Grecian for ablatives.—The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varus, 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. Varus was one of the friends who introduced Horace to the notice of Maecenas, and, along with Plotius Tucca, was entrusted by Augustus with the revision of the Ænèid. 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 Varus the preference to Virgil. For an account of the literary imposture of Heckerens in relation to a supposed tragedy of Varus's, entitled Tereus, consult Schoell, Hist. Lit. Rom. vol. 1. 212. seqq.

2—5. 2. Maeonii carminis aliti. The epithet "Maeonian," contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Maeonian (i. e. Lydian) descent. The term aliti refers to a custom in which the ancient poets often indulged of likening themselves to the eagle and the swan.—3. Quam rem cunque. "For whatever exploit," i. e. quod attinet ad rem, quamcunque, &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 Mylæ 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. Nee gravem Pelida 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. Nee cursus duplicitis, &c. "The wanderings of the crafty Ulysses."—8. Sævam Pelopis domum. Atreus, Thyestes, Agamemnon, Orestes, &c. the subjects of tragedies.—10. Imbessique 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 deterere ingenti. "To diminish (i. e. weaken) by any want of talent on our part."

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 alii. "Others are wont to praise." This peculiar usage of the future is in imitation of a Greek idiom, of no unfrequent occurrence: thus ἄτυμαφωσι (Hes. ἔργ. καὶ ἡμ. 185.) for ἄτυμαφωσι (id. ibid. 186.) for μέφωσαν. For other examples, compare Gravius, Lect. Hes. c. 5. and Matth. 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 boast 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 birthplace of Pittacus, Alceus, Sappho, and other distinguished individuals. Cicero, in speaking of this city, (2 Orat. in Rull. 14.) says, "Urbs, et natura, et situ et descriptione adficiorum, et pulchritudine, in primis nobilis."

2—4. Ephesos. Ephesus, a celebrated city of Ionia, in Asia Minor, famed for its temple and worship of Diana.—Bimarissae Corinthi mae—nia. "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 Boeotia, was the famed 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, Τημπεα, contracted from Τημπενα. Tempe was a beautiful valley in Thessaly, between the mountains Ossa and Olympus, and through which flowed the Peneus.

5—7. Intactæ Palladis arcæ. "The citadel of the virgin Pallas." Alluding to the acropolis of Athens, sacred to Minerva.—7. Indeque des—ceptam 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 lec—
tion Undique decrptae frondi, &c. must be rendered, "To prefer the olive-

leaf to every other that is gathered."

9—11. 9. Aiptum equis Argos. "Argos well-fitted for the nurture of

steeds." An imitation of the language of Homer "Αργεϊς ἵπποβους (Il. 2.

287.) Diæstèque Mycenæas. Compare Sophocles (Electr. 9.) Μυκήνας τὰς

πολυχρόνους.—10. Patiens Lacedæmon. Alluding to the patient endur-

ance of the Spartans under the severe institutions of Lycergus.—11. La-
rissæ campus opime. Larissa, the old Pelasgic capital of Thessaly, is

situated on the Peneus, and famed for the rich and fertile territory in which

it stood.—Tam percussit. "Has struck with such warm admiration."

12. Domus Albuneæ resonantis. "The home of Albunea, re-echoing to

the roar of waters." Commentators and tourists are divided in opinion re-
specting 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 beauti-

ful 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 reposes 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. 398. Am. ed.) Among the arguments

in favour of the opinion above stated, it may be remarked, that Varro, as

quoted by Lactantius (de Falsa Rel. 1. 6.) gives a list of the ancient Sibyls,

and, among them, enumerates the one at Tibur, surnamed Albunea, as

the tenth and last. He farther states that she was worshipped at Tibur,

on the banks of the Anio. Suidas also says, Δεκάτη ἡ Τιβούρτια, δώματι

Ἄλβωναία. 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 Aquæ Albulae, 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 Polytimes.) The idea is cer-

tainly 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. Præceps 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 Tiburnis, 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 Amphiarbus,) to have led an Argive

colony to the spot and founded Tibur.—15. Albus 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 connec-
tion is fully shown. By the Albus Notus "the clear south wind," is

meant the Λύκωνατος, or Ἀργείατος Νέτος (II. 11. 306,) of the Greeks. This

wind, though for the most part a moist and damp one, whence its

name (νέτος, a νοτίς, "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. Mollī mero. "With mellow wine." Some editions place a comma after tristiliām in the previous line, and regard mollī as a verb in the imperative: "and soften the toils of life, O Plancus, with wine."—21. Tuī. Alluding either to its being one of his favourite places of retreat, or, more probably, to the villa which he possessed there.—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 Auvaios, an appellation given to Bacchus, in allusion to his freeing the mind from care, (Avier, "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.—26. O socii comitesque. "O companions in arms and followers." Socii refers to the chieftains who were his companions: comites, to their respective followers.—27. Auspicie Teucro. "Under the auspices of Teucer."—29. Ambiguam 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 men 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 aquor. "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 pulveris atque solis. "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. Equales. "His companions in years." Analogous to the Greek τοις ἥλικαι.—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: "fessas Gallias ministrandis equis. They were, however, so fierce and spirited a breed as to render necessary the employment of "frenalupata," i.e. curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms λέκοι and ἵξων. Schneider. Wörterb. s. v.—8. Flavum Tiberim. Compare Explanatory Notes, Ode 2. 13. of this
book.—9. *Olivum.* "The oil of the ring." Wax was comonly mixed with it, and the composition was then termed *ceroma* (κηρώμα). 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* (κηρώμα) is sometimes in consequence used for the ring itself. (Compare Plutarch, *An senti sit ger.* resp.—vol. 12. p. 119. ed. Hutten. Seneca. *Brevit. vit.* 12. *Plin. H. N.* 35. 2.)

10—16. 10. *Armis.* "By martial exercises."—11. Seppe disco, &c. "Though famed for the discus often cast, for the javelin often hurled, beyond the mark." The discus (*δίσκος*) or coit, 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 Lacedæmonians were particularly attached to it.—12. *Expedito.* This term carries with it the idea of great skill as evinced by the ease of performing these exercises.—13. *Ut marinae,* &c. Alluding to the story of Achilles having been concealed in female vestments at the court of Lycomedes, King of Seyros, in order to avoid going to the Trojan war.—14. *Sub lacrymosæ Trojanæ funera.* "On the eve of the mournful carnage of Troy." i.e. in the midst of the preparations for the Trojan war.—15. *Virilis cultus.* "Manly attire."—16. *In cadem et Lycias ceteras.* A Hendiadys. "To the slaughter of the Trojan bands." Lycias is here equivalent to *Trojanas,* and refers to the collected forces of the Trojans and their allies.

**ODE 9.** Addressed to Thaliarchus, 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 Alcæus.

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'Abbe du Bos, "Reflex. sur la Poesie et sur la Peinture," vol. 2, p. 298, and L'Abbe Longueville, 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. Gelu acuto. "By reason of the keen frost."—5. Dissolve frigus. "Dispel the cold."—6. Benignius. "More plentifully." Regarded by some as an adjective, agreeing with merem. "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 (δια and eις). 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.—Æquore fervido. "Over the boiling surface of the deep.”

13—24. 13. Fuge quaerere. "Avoid enquiring." Seek not to know.—14. Quod Fors dierum cunquæ dabit. "A tinesis for quocunque dierum fors dabit."—Lucro adpone. "Set down as gain."—16. Puer. "While still young."—Næque 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 area 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 risus (repetatur) ab intimo angulo, prodictor 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 pertinac. "Faintly resisting." Pretending only to oppose.

ODE 10. In praise of Mercury. Imitated, according to the Scholiast Porphyrian, from the Greek poet Alcæus.
1—6. 1. Facundus. Mercury was regarded as the inventor of language, and the god of eloquence.—Nepos Atlantis. Mercury was the fabled son of Maia, one of the daughters of Atlas.—The word Atlantis must be pronounced here A-lilantis, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus oμηθα (Soph. Philoct. 490.), τε-κνον (ib. 874.), τε-χανν (id. Trach. 629.) &c. 2. Φερος cultus hominum recentissim. “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. Voce. “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.—Decora more palæstrea. “By the institution of the grace-bestowing palaestra.” The epithet decora is here used to denote the effect produced on the human frame by gymnastic exercises.—6. Curve lyre parentem. “Parent of the bending lyre.” Mercury (Hymn. in Merc. 20. 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, (ἐπιλὰ δὲ συμφώνου διὸν ητανόσατο χρόδας.) Hence the epithets Ερπαίη and Κυλληραίη, which are applied to this instrument, and hence also the custom of designating it by the terms χένος, chelys, testudo, &c. Compare Gray, (Progress of Poesy) “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 of the body 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 olim 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 Amphiaurus, 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. (Ει δὲ μὴ βαρύτερος ὁ κορανός ἦ, καὶ πολὺ τὸ τίρ ἄχε, κάκεινον ἄν υφέλετο. Lucian, i. c.)—11. Viduus. A Graecism for viduēnum se sentiens. Horace, probably following Alceus, 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.

Δέδια, Μαίαδος νι, διάκτορε, τοικλομῆτα, μῆ μοι ἀνακλέψει κιθάρον καὶ καμμύλα τοῦ.
13—19. 13. Quin et Atridas, &c. "Under thy guidance, too, the rich Priam passed unobserved the haughty sons of Atreus." Alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. (Consult Homer, II. 24. 336, seqq.)—14. Divites Priamus. Alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles.—15. Thessalos ignes. "The Thessalian watch fires." Referring to the watches and troops of Achilles, through whom Priam had to pass in order to reach the tent of their leader.—16. Pefellit. Equivalent here to the Greek ἐλαδεύ.—17. Tu pias laitis, &c. Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοτομπόδ; and νεκροτομπόδ so often applied to him. The verb reponis in the present stanza receives illustration, as to its meaning, from the passage in Virgil, where the future descendants of Æneas are represented as occupying abodes in the land of spirits previously to their being summoned to the regions of day. (Œn. 6. 756, seqq.)—18. Virga-que levem coerices, &c. An allusion to the caduceus of Mercury.—19. Superis decorum, a Græcism for Superis diis.

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 leave the events of the future to the wisdom of the gods.

1—4. 1. Tu ne quæseris. "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 nativities 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. Quæ nunc oppositis, &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term pumicibus 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 inspissation. —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 heroa. "What living or departed hero?"
Compare the remark of the scholiast, "Quem virum de vivis? quem heroa de mortuis?"—Lyra vel acri tibia. "On the lyre, or shrill-toned pipe." i. e. in strains adapted to either of these instruments.—2. Celebrare. A Græcism, for ad celebrandum.—Chlo. The first of the nine muses, and presiding over epic poetry and history.—3. Jocosa imago. "Sportive echo." Understand vocis.—5. In umbrosis Heliconis oris. "Amid the shady borders of Helicon." A mountain in Bœotia, one of the favourite haunts of the Muses.—6. Super Pindus. "On the summit of Pindus." The chain of Pindus separates Thessaly from Epirus. It was sacred to Apollo and the Muses.—Haemo. Mount Haemus stretches its great belt round the north of Thrace, in a direction nearly parallel with the coast of the Ægean. The modern name is Emineh Dag, or Balkan.

7—15. 7. Vocalem. "The tuneful."—Temere. "In wild confusion." The scene of this wonderful feat of Orpheus was near Zone, on the coast of Thrace. (Mela, 2. 2.)—9. Arte materna. Orpheus was the fabled son of Calliope, one of the Muses.—11. Blandum 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 prius dicam, &c. "What shall I celebrate before the accustomed praises of the Parent of us all?" Some read parentum, instead of parentis, "What shall I first celebrate, in accordance with the accustomed 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 accustomed mode of praising adopted by our fathers, I will sing of him who"

&c.—15. Variis horis. "With its changing seasons."


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 and clara, as in that of purum ac serenum calum reddens. Compare the expression Albus Notus, (Ode 1. 7. 15.) and Explanatory Notes.
37—40. 37. Regulam. 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. Æmilius 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 Muræna, 7.) Sallust's account is evidently tinged with the party-spirit of the day.—38. Paullum. Paullus Æmilius, consul with Terentius Varro, and defeated along with his colleague, by Hannibal, in the disastrous battle of Cannæ.—Pneo. "The Carthaginian," Hannibal.—41. Incomptis curium capillis. Alluding to Manius Curius Dentatus, the conqueror of Pyrrhus. The expression incomptis capillis, 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. 4. 3.)

42—44. 42. Camillum. M. Furius Camillus, the liberator of his country from her Gallic invaders.—43. Saeva paupertas. As paupertas retains 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 incurred to hardship its possessor."—Et avitus apto cum late fundus. "And an hereditary estate with a dwelling proportioned to it." The idea intended to be conveyed is, that Curius 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 Maccabees. The glory of this ancient house had survived the lapse of ages, and a new and illustrious son was beginning to bloom in the young Marcellus, the son of Octavia and nephew of Augustus.—46. Mical 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 Aeneid.

—47. Ignes minores. "The feeble fires of the night." The stars.

51—54. 51. Tu secundo Casare regnes. "Thou shalt reign in the heavens, with Caesar as thy viceroy upon earth."—53. Parthos Latio 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 cheek 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." Latio is elegantly put for Romano Imperio.—54. Egerit justo triumpho. "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 oræ. "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 on 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 desecrates upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

2—3. 2. Cervicem roseam. "The rosy neck." Compare Virgil, (Æn. 1. 402.) "Rosea cervicis refusit." The meaning of the poet is, a neck beautiful and fragrant as the rose.—3. Cerea brachia. The epithet cereæ, "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 cereæ, and reads lactea.—Diæcili. "Difficult to be repressed."—6. Manet. The plural is here employed, as equivalent to the double manet. This latter form would vitiate the measure.—Hu-
and navis, Alluding and filia in scribes Some Augustus. Alluding the poet be his sed fame." —12. Memorem. "As a memorial of his passion." —13. Si me satís aúdias, "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 tardentem 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 quintá 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 navis, 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 navis his country is denoted, which the hand of Augustus had just rescued from the perils of shipwreck; and by mare the troubled and stormy waters of civil dissension 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.—Út nudum remigio latús. "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. Imperiosus æquor. "The increasing violence of the sea." The comparative describes the sea as growing every moment more and more violent.

10—13. 10. Dt. 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 silva.—13. Et genus et nomen inutile. "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. Pictus 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 ludibrum. "Unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ἕλεν γελώτα.—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 tedium 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. Nitientes Cyclades. "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 circumstance 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 seagod, 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 lenta navigations circumduceret, 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, Phoenicia, and Egypt.—Navibus Ideis. "In vessels made of the timber of Ida."—3. Ingrato odio. "In an unwelcome calm."—4. Ut caneret fera futa. "That he might forecast their gloomy destinies."

5—12. 5. Mala avi. "Under evil omens."—7. Conjurata tuas rumpe re nuptias, &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-

13—19. 13. Veneris praedidio ferox. "Proudly relying on the aid of Venus."—14. Gratiaque 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 Gnozii. Gnozus, or Gnossus, was one of the oldest and most important cities of Crete, situate on the river Ceratus. Hence Gnossus is taken by Synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery.—18. Strepitumque, et celerem sequi Ajaxem. "And the din of battle, and Ajax swift in pursuit." The expression celerem sequi is a Graecism for celerem ad sequendum. The Oilcan Ajax is here meant. (Hom. Il. 2. 527.)—19. Tamen. This particle is to be referred to quamvis which is implied in serus, i. e. quamvis serus, tamen...... collines. "Though late in the conflict, still," &c.

21—23. 21. Laerziaden. "The son of Laertes." Ulysses. The Greek form of the patronymic (Aaepriâns) comes from Aeprios, for Aaepriâs. (Matthieu, 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 Peloponnesus, 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 Triphylian Pylos, in the district of Triphylia, in Elis. (Compare Heyne, ad Il. 4. 591: 11, 681.)—23. Salaminius Teucer. Teucer, son of Telamon, King of Salamis, and brother of Ajax.—24. Sthenelus. Son of Capaneus, and charioteer of Diomed.—25. Merionen. Charioteer of Idomeneus, King of Crete.—26. Tydides melior patre. "The son of Tydeus, in arms superior to his sire."—Horace appears to allude to the language of Sthenelus. (Il. 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. 'πυεις τοι πατέρων μύν' ομένων είχεμεν' είναι, are the words of Sthenelus.

29—35. 29. Quem tu, cerus, &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. Iraeuida diem, &c. Literally, "The angry fleet of Achilles shall protract the day of destruction for Ilium, &c. i. e. the anger of Achilles, who retired to his fleet, shall protract, &c.—35. Post certas 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 Gratidia, and that she is the same with the Canidia of the Epodes. Acron and Porphyrior call her Tyndaris, whence some have been led to infer, that Gratidia, 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 iambis. "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 quadrium with Corybantes and iae 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: "habitans quasi in pectore."—8. 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 13 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. Saeusignis. "The unsparing lightning." The fire of the skies.—Nee tremendo, &c. "Nor Jove himself, rushing down amid dreadful thunderings." Compare the Greek expression Ζεός καταβάτης, applied to Jove hurling his thunderbolts.

13—16. 13. Furtur 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 (particulum undique desecrum), 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" (insula leonis vim, i.e. insanaan leonis vim).—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 καπωλα), and finally the ventricle in which the food
is 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.”—Thyesten. Alluding to the horrid story of Atreus and Thyestes.—18. Et altis urbisibus, &c. “And have been the primary cause to lofty cities, why, &c.” A Gracism, for et ultime stetere cause cur altæ urbes funditus perirent, &c. “And have been the primary cause why lofty cities have been completely overthrown, &c.” The expression altis urbisibus is in accordance with the Greek, αἰτὶ πολιούχοι, πόλεις αἰτεῖν. The elegant use of stetere for extitire or fuere must be noted. It carries with it the accompanying idea of something fixed and certain. Compare Virgil (En. 7. 735) “Stant bellì causa.”

20—27. 20. Imprimeretque 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 tambos. “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 dative, is in reality the ablative, as being the instrument of exchange.—27. Recantatis opposrbiis: “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 favouring 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 Lucretiis.” Lyceus is here the ablative, as denoting the instrument by which the change is made.—Lucretiis. Lyceus was a mountain in the country of the Sabines, and amid its windings lay the farm of the poet.—2. Lyceus. Mount Lyceus was situate 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.—3. Defendit. “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 fiery heats of summer, and the rain-bearing winds, the sure precursors of disease.
5—17. 5. Arbutos. Compare the note on Ode 1. 1. 21.—6. Thyma. The thyme of the ancients is not our common thyme, but the *thymus capitus*, qui *Dioscoridis*, which now grows in great plenty on the mountains of Greece.—7. *Olenit s uxor es mariti.* "The wives of the fetid husband." A periphrasis for *capre.*—9. *Martius lupus.* Wolves were held sacred to Mars, from their fierce and predatory nature.—*Hcadulea.* The common reading is *hcadilia*, which vitiates the metre, its antepenult being long. By *hcadulea* are meant the young female kids.—10. *Utquince." Whenever." For *quondamquae.*—11. *Ustica cubantis.* "Of the recumbent Ustica." This was a small mountain near the poet's farm.—12. *Levia.* In the sense of *atria:* "worn smooth by the mountain rills."—14. *Hic tibi 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 *Dies 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.

15—21. 18. *Fide Teia.* "On the Teian lyre," i. e. in Anacreontic strain. Anacreon was born at Teos in Asia Minor.—19. *Lavorantes in uno.* "Striving for one and the same hero," i. e. Ulysses.—20. *Vitreadique Circeon." And the beauteous Circe." *Vitrea* appears to be used here in the sense of *formosa, splendida*, and 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. *Semeleius 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 *ἀπὸ τῶν Ἐβην, a surenda.—24. Nec metues protervum, &c. "Nor shalt thou, an object of jealous suspicion, fear the rude Cyrus."—25. *Male dispari.* "Ill fitted to contend with him."—26. *Incontinentes.* "Rash," "Violent."—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 garlands 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 Ho-
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, pos-
sessed 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 en-
twined 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 confined 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
incredulity; and a custom prevailed, of placing a garland, confusedly put
together, (χυδαίων στηφάνων,) on the heads of such as were guilty of excess

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 ad-
dressed, 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 deplors in the 24th Ode of this book.

1—4. 1. Sacra. The vine was sacred to Bacchus, and hence the
epithet ἄμπελοφόρος (“father of the vine,”) which is applied to this god.—
Prius. “In preference to.”—Severis. The subjunctive is here used as a
Kenrick’s transl.—2. Circa mite solum Tiburis. “In the soil of the mild
Tibur, around the walls erected by Catilus.” The preposition circa is
here used with solum, as επί sometimes is in Greek with the accusative:
thus Thucyd. 6. 2. ποικ. πάνω τίν Σικελίαν, “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 Tiburnus, Coras, and Catilus or Catilus, sons of Catilus,
and grandsons of Amphiaras. Some commentators, with less propriety,
render mite solum, “the mellow soil.”—3. Siccis omnia nam dura. “For
the god of wine has imposed every hardship upon those who abstain from
it.” Proposuit conveys the idea of a legislator uttering his edicts.—4.
Mordaces solicitudines. “Gnawing cares.”—Alliter. “By any other
means,” i. e. by the aid of any other remedy than wine.

5—8. 5. Post vina. “After indulging in wine.” The plural (plu-
rals excellentes) imparts additional force to the term.—Crepal. “Talks
of." The verb in this line conveys the idea of complaint, and is equivalent to "rails at," or "decires." 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.—Decens Venus. "Lovely Venus."—7. Modici numeri 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 Δαναιος, and indicates the deity who frees the soul from cares.—8. Centaurea nonet, &c. Alluding to the well-known conflict between the Centaurs and Lapithæ, which arose at the nuptials of Pirithous, king of the Lapithæ, and Hippodamia.

8. Super meruo. "Over their wine."—Merum denotes wine in its pure and most potent state, unmixed with water. "Amphycion 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 τοξέφοροι, or strong wines which would bear a large admixture of water, and διαγέφοροι, 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, (ἐπισκειτα.) 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. Sithoniis non levis. "Unpropitious to the Thracians." Alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequently 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.—Eurus. A name of Bacchus, supposed to have originated from the cry of the Bacchanalians, Εὖ ὄι. Others derive the appellation from an exclamation of Jupiter (Εὖ ὄι, "Well done, son!") in approval of the valour displayed by Bacchus during the contest of the giants.—10. Cum fas atque nefas, &c." When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit."

11. Non ego te candide Bassareu, &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 worshipper of the god, while he who is given to excess is compared to that follower
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.—Bassareus. The epithet Basareus is derived by Creuzer (Symbolik, vol. 3. p. 363.) from βάσαρος, “a fox,” and he thinks that the garment called βασαρίς, 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.

12—16. 12. Quatiam. The verb quatio has here the sense of moveo, 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.—Nee variis obsita frondibus, &c. “Nor 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 καυνηφόροι, 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. Saxa tenue cum Berecyntio, &c. “Cease the shrill-clashing cymbals, with the Berecyntian horn.” Berecyntus 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. Quæ subsequitur, &c. “In whose train follows.”—15. Gloria. “ Foolish vanity.”—Verticem vacuum. “The empty head.”—16. Arcani fides prodiga. “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.


6. Pario 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, vol. 6. p. 134. Eng. Ed.)

8—12. S. El vultus nimium lubricus aspici. "And her countenance too voluptuous in expression to be gazed upon with safety." The vultus lubricus of the Latin poet is analogous to the Βλήρη (blyrē) of Anacreon.—9. Tota. "In all her strength."—10. Cyprum. The island of Cyprus was the favourite residence of Venus.—Scythas. 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. Versis 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. Hutten. vol. 3. p. 442.) Ἄρτην ἐνυψάσασθαι τῆς Πάρου, καὶ τῶν κράτων ποιοῦσα μετὰ Σκύθας καὶ συφωτατοῖς ἐστίν, ἀρνομένοις ἐπὶ τῷ σωκέθαι, τῆς φυγῆς ἀφαίρεσιν τὸν ἀγαθὸν. "For the Parthians shot as they fled; and this 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 quae nihil attinet. Understand ad se. "Nor of aught that bears not relation to her sway."

13—14. Vivum cespitem. "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. Verbena. Verbain. The Verbena of the Romans corresponds to the ιεροβότάνη, or Περιστροφῶν of the Greeks, and to the Verbena officinalis of Linnaeus (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 (ιεροβότάνη, "sacred plant,") shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic Ferfaín, from which last is also derived the English word "verbain."

15—16. Bimi meri. "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. 24. 27.)
14. 19.) "Græca vina libare nefas, quoniam aquam habeant."—16. Mac-
tata hostia. Tacitus informs us (Hist. 2.) that it was unlawful for any
blood to be shed on the altar of the Paphian Venus, "Sanguinem aræ of-
fundere vetitum," and hence Catullus (66. 91.) may be explained: "Pla-
cabis festis luminibus Venere 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 inspecting the
entrails 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. (Tacit. l. c.) "Hostie, ut quisque vovit, sed
mares deliguntur. Certissima fides haedorum fibris." The apparent con-
tradiction into which Tacitus falls may easily be explained away, if we
refer the expression "sanguinem aræ offendere vetitum" not to the total ab-
sence 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 altars, is in accord-
ance somewhat with that of Catullus: "Thure calent aræ, sertisque recen-
tibus halant." (En. 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
accustomed 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. Vite 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 austerum.—2. Cantharis. The cantharus 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 its being made to
resemble a beetle (κανθαρός.) Some, however, deduce the appellation
from a certain Cantharus, who was the inventor of the article. The Can-
thurus 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 tosta, a torrea.) The vessels for holding wine, in
general use among the Greeks and Romans, were of earthen ware.—
3. Levi. "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 ex-
clude all communication with the external air.—Datum in theatro, &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, sup-
pose 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. Caræ Mæcenas eques. "Beloved Mæcenas, ornament of
the equestrian ranks." Eques is here equivalent to equitum decus.
Bentley reads Clare for Care; but the latter breathes more of true friendship.—Paterni fluminis. The Tiber. The ancestors of Mæcenas were natives of Etruria, where the Tiber rises, and through which it in part flows.—7. Vaticani montis. The Vatican mount formed the prolongation of the Janiculum towards the north, and was supposed to have derived its name from the Latin word vates, or vaticinium, as it was once the seat of Etruscan divination.—8. Imago. “The echo.” Understand vocis.—9. Caecubam. The Caecuban wine derived its name from the caecubus ager, in the vicinity of Amycle, 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. (Atheneus 1. 27.) Pliny informs us, that the Caecuban 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.)—Calvium. The town of Cales, now Calvi, lay to the south of Teanum in Campania. The ager Calenus was much celebrated for its vineyards. It was contiguous in fact to that famous district so well known in antiquity, under the name of ager 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 anacreontic 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 *Haec*, in allusion to Diana, making the reference to Apollo begin at *hic miseram*. 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 averters of evil, (*Didi averrunci, 3vo σωρῆς, ἀκέξιαω, &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 *intonsus*, (literally "with unshorn locks") when applied to a deity, carries with it the idea of unfading youth.—The appellation of Cynthia is given to Apollo from mount Cynthia in the island of Delos.—4. *Dilectam penitus*. *"Deeply beloved."*—6. *Algido*. 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 Tuscanian 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 Glancus 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. *Fraterna 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. *Persae atque Britannos*. Marking the farthest limits of the empire on the east and west. By the *Persae* 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, explains 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 Mauritanicis jaculis. The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.—4. Syrtes austrosas. "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 Great-er and Smaller Syrtes, (now the gulfs of Sidra and Cables,) 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 στριτς, "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 Sert 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. 929. 2d. ed.)

7—12. 7. Vél quaé lóca, &c. "Or through those regions, which the Hydaspes, source of many a fable, laves." The epithet jubulosus refers to the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the Pytum, is one of the five eastern tributaries of the Indus, which, by their union form the Punjáb, while the region which they traverse is denominated the Punjáb, or country of the five rivers.—9. Namque. Equivalent to the Greek καὶ γὰρ. 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 situate along the northern coast of Apulia.—14. Fovea 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—22. 19. Quod latus mundi, &c. "In that quarter of the world, which clouds and an inclement sky continually oppress."—21. Nimium propinquu. "Too near the earth." Understand terris.—22. Domibus negata. "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. 416. 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, heddulae occurs for hedduli.—2. Pividam. Denoting the alarm of the parent for the absence of her offspring.—Aviis, "Lonely."—5. Vepris. The common reading is veris. Great difficulties attend this section: 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.—Fuhorruit. "Has rustled."—10. Gætuluvse leo. That part of Africa which the ancients denominated Gætulia, 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 ἀγγαπάω 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 have been the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisos, (v. 438.)

1—7. 1. Desiderio tam cari capitis. "To our regret for the loss of so dear an individual." The use of caput in this clause is analogous to that of κεφαλή and κόρα in Greek.—2. Præciπε 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 μελπομεν, cantor.) She presided over Lyric and Epic poetry.—Liquidam vocem. "A clear and tuneful voice.—Pater. 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. Tu 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. Blaudius. "With more persuasive melody.—16. Virga horrida. "With his gloomy wand." Alluding to the caduceus. The epithet horrida regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river.—17. Non lenis, &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 Graecism 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 (fenestra, "windows," from φαίνω "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. "Fenestris Punicanis, aut latioribus, reticulatis utrique, ut locus omnis sit illustris, neve qua serpens, aliudve quid animal maleficum introire quael?

2—10. 2. Amatque janua limen. A beautiful expression. Compare Virgil (Æn. 5. 163.) "Litus aula," and Statius (Silv. 2. 3 56.) "Umbris sinuatur amantibus undas."—5. Muitum facitis. "Most easily."—7. Mecto longas, &c. Intended for the words of a serenade.—10. Levis. "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. Thracio vento. By the "Thracian wind" is meant Boreas or the North wind, whose native land, according to the Greek poets, was the country of Thrace.—Sub interlunia. "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 solet matres, &c. An allusion to the same idea that is expressed by the Greek ἰρρομανίαν. Consult Heyne, ad Virg. Georg. 3. 280.—15. Jecor ulcerosum. 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 virenti. 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 Eurō. 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 flatus." 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. Portare. "To waft them."—Quis 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 Phrahatres, king of Parthia, had been deposed by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead. Pharaohates 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 Pharaohates 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 Pharaohates, 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 Cassius and Antony were delivered in exchange. (Compare Dio Cassius, 51. 18—vol. 1. p. 649. ed. Reim. Justin. 42. 5.) Strabo, however, states that the son of Pharaohates was received as a hostage from the father himself, and along with him sons and grandsons, (παῖδες καὶ παῖδας παῖδας. Strab. 6. extr.) Compare with this the language of Suetonius (vit. Aug. 43.) who speaks of the hostages of the Parthians, ("Parthorum obsides."

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.—Pimpletē. The muses were called Pimpleides from Pimplea, a fountain, hill, and city of Thrace, subsequently included within the limits of Macedonia. Oroheus
was said to have been born here.—9. *Nil 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 *Aeolian* 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.—*Sacrare.* “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. *Natis in usum,* &c. “Over cups made for joyous purposes.” The *cyphus* 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 Græcism for the ablative with the preposition *a.—*Medus. Compare Ode, 1. 2. 51.—*Acinaces.* The term is of Persian origin. The acinaes 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 *δορος Περσικὸν,* *ξίφος.* Suidas remarks : *ἀκινάκτης,* *μικρὸν δόρον Περσικόν,* and *Πολιξ* (1, 138.) *Περσικὸν ξιφίδιον* τε, *τῷ μηχαντιπατητένων.* This last comes nearest the true explanation as given above. Compare Schneider, s. v. άκινάκτης. “ein eigentumlich Persisches Wort: ein kleiner seitendegen bey den Persern.”—6. *Immane quantum.* Analogous to the Greek *Συμμαρτῶν μοι.*—*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 remanete 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 to it the epithet *indomitus* probably in allusion to its heady 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. 21.) to broach an amphora which was coeval with himself, and which,
therefore, was probably not less than thirty-three years old; as Torquatus Manlius 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 723 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 Galen 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. Opuntia. So called from Opus, the capital of the Opuntian Locri in Greece, at the northern extremity of Boeotia.—11. Quo beatus, &c. The expressions beatus vulnere and pererat, afford very pleasing specimens of what grammarians term the oxymoron.—13. Cessat voluntas. "Dost thou refuse?" Literally, "does (thy) inclination hesitate?"—Non alia bibam mercede. "On no other condition will I drink."—14. Quae te evaque, &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 amare pecare is nothing more than the simple amare.

18—23. 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 Charybdis is equivalent in effect to Quam periculosaom tibi putellas anabas.—21. Thessali venenis. Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity.—23. Vix illigationem, &c. "Even Pegasus' 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 Chimæra, depending on illigationem, is the dative put by a Graecism for the ablative. A new comparison is here made, by which the female in question is made to resemble the well-known Chimæra, or, to use the words of Döring, "Meretrix illa, rapacitate sua juvenum bonis infestissima, comparatur cum triformi illo monstrø Chimæra."
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 on until the end of the ode. Be not surprised, O mariner, at beholding me in this state, explains 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 terræ, &c.* The order of construction is as follows: *Parva munera exigui pulveris (negata tibi) cohibent te, &c.* "The scanty present of a little dust, denied to thy remains, confines thee," &c. The ellipsis of *negata 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 *cohibent* 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, "*pulveris exigui parva munera.*" Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Compare *Festus* (in Praedicandae agna,) Cicero, *de Legibus*, 2. 22. *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 *pulveris exigui parva munera* is a mere circumloquion for *locus exiguis,* and that *cohibent* 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 pulveris,* 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 (I. 32.) "*munera belli,*" is equivalent to "*bellicos labores,*" and in Horace himself (Ode, 2. 1. 38.) by *munera nānica* are meant in fact "*leges et modos nānicae.*"—*Maris et terræ mensores.* Alluding to the geometrical knowledge of Archytas.—*Numeroque 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 *γαμιτρις,* (Arenarius,) which is interesting as showing the state of the science at that period.
2—7. 2. Archyta. 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 metaphorical work, "On the nature of the universe." His death was occasioned by a ship-wreck. Compare Diog. Laert. 8. 79—86. Suidas, s. v. Iambl. 23. 

Elian Var. Hist. 12. 19, &c. Enfield's History of Philosophy, vol. 1. p. 409.—3. Matinum. 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 Ode 4. 2. 27.)—5. Aerias tentasses domos, &c. "To have essayed the etherial abodes." Alluding to the astronomical knowledge of the philosopher.—6. Moritura. "Since death was to be thy certain doom."—7. Pelopis genitor. Tantalus.—Conviva 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. Horace 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.) ἄθανάτων ὑπὲρ κλέφας, κ. τ. λ. Euripides, however, (Orest. 10.) ascribes his fate to a different cause: ἀκόλουθον δὲ χεὶς γλῶσσαν, αἰσχίστην νόσον.

8—14. 8. Tithonusque remotus in auras. "And Tithonus though translated to the skies." An allusion to the fable of Tithonus and Aurora.—9. Arcanis. Understand consilii.—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. Pantheiden. "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 Mycene, where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down.—Iteum Orco demissum. Alluding to the doctrine of the transmigration of souls.—11. Clypeo reficio. "By the shield loosened from the wall of the temple."—13. Nervos atque cutem. "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 ever in the mouths of the vulgar, throughout that part of southern Italy.

18—22. 18. Acidum 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
23—35. 23. 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 plectantur silver. "May the Venetian 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 Neptune. 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 jura, &c. "Perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself?"—33. Inultis. "Unheard."—35. Licebit 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 Iccius had aban-
don the study of philosophy, and was turning his attention to deeds of
arms, very pleasantly arranges him on this strange metamorphosis.

1—5. 1. Beatus gazis. "The rich treasures." Beatus is often used, as in the present instance, for divae, from the idea of happiness which the crowd associate with the possession of wealth.—Nunc. Emphatical, re-
ferring to his altered course of life.—Abraham. Augustus, A. U. C. 730, (which gives the date of the present ode,) sent Eleius Gallus, 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 un-
disciplined enemy. It was in this army that Iccius would seem to have had a command. Compare, in relation to the event here alluded to, Dio Cassius, 53. 29.—vol. 1. p. 723. ed. Reim. Strabo. 16.—vol. 6. p. 443. seqg. ed. Tzschck. Plin. II. 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 inhabi-
tants of the east. Compare Iahn's Biblical Archeology, p. 8. Upham's transi. Sabaeæ. Sabææ, a part of Arabia Felix, is here put for the whole
EXPLANATORY NOTES.—BOOK i. ODE XXX.

region. The Sabaei would seem to have occupied what corresponds to the northernmost part of the modern Yemen.—Horribilique Medo. "And for the formidable Parthian." It is more than probable, from a comparison 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. Nectis catenas. A pleasant allusion to the fetters in which Icicius, already victorious in imagination, is to lead his captives to Rome.—Quae Virginum barbarar. "What barbarian virgin." A Graecism for quae virgo barbara.

7—15. 7. Puer quis ex aula. Equivalent to quis puer regius. The term aula may refer to the royal court either of the Arabian or the Parthians.—8. Ad cyathum statuetur. "Shall stand as thy cup-bearer." Literally, "shall be placed," &c.—9. Doctus tendere. "Skilled in aiming." A Graecism.—Sericas. 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 Graecism. Prose Latinity would require ad montes. Some make montibus the ablative, with which they join prinos in the sense of decorrentes. This arrangement 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 proverbial one, and is evidently borrowed from the Greek.—12. Reverti. "Return in its course."—13. Coentos. "Bought up on all sides." A pleasant allusion to his friend's previous ardour in philosophic pursuits.—14. Panetti. Panetius, 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 Laelius. Cicero highly extols his moral doctrine in his treatise "De Officiis." Towards the end of his life Panetius removed to Athens, where he died.—Socraetam et domum. "And the writings of the Socratic school." Alluding to the philosophical investigations of Xenophon, Plato, Eschines, and others.—15. Lorici Iberis. The Spanish coats of mail obtained a decided preference among the Romans, 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 Glycera.

1—8. 1. Gnidi. Gnidus, or Cnidus, was a Dorian city, on the coast of Caria, near the promontory of Triopium. Venus was the tutelary 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."—Juventas. The goddess of youth, or Hebe.—8. Mercuriusque. 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.—Segetes. "Harvests."—5. Graa armenta. "The fine herds."—Estuoso Calabria. "Of the sunny Calabria." Calabria, in southern Italy, was famed for its mild climate and excellent pastures.—6. Ebur Indicum. The ivory of India formed one of the most costly instruments of Roman luxury.—7. 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 Circæan promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Velturnus, and the Massic hills. Compare Cramer's Ancient Italy, vol. 2. p. 11. and the authorities there cited.—8. Mordet. "Undermines," or "eats away."

9—16. 9. Premant. "Let those prune."—Calena falce. An allusion to the Falernian vineyards. Compare note on Ode, 1. 20. 9.—11. Exsiccat. Equivalent to ebbat. "Let the rich trader drain."—Culullis. 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 reparata 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. "Endives." The term cichoreum (κιχορεῖον, or κιχάφιον) is, strictly speaking, confined to the cultivated species of Intubum or Intybum. The wild sort is called στέφει, by the Greeks, and answers to our bitter succory. The name cichoreum is of Coptic or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word endivía, used in the middle ages, and an evident corruption as well of the Arabic hendib as of the classical intybium. Compare Fée, Flor de Virgile, p. 70. 71. Martyn ad Virg. Georg. 1. 120.—Levesque malva. "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 (μαλάχη) from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from μαλάσσω, "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 mihi valdus, &c. frui paratis* is a Græcism for *dones ut ego validus, &c. fruar paratis.* Compare, in relation to the idea here expressed, the well-known line of Juvenal, (10. 356.) “Orandum est ut siō mens sana in corpore sano.”—29. *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 Æolian strains to Italian measures. (Compare Ode 3. 30 13.)

1—15 1. *Poscimur.* “We are called upon for a strain.” The request probably came from Augustus or Mæcenas. Bentley reads *Poscitum,* which then becomes a part of the apostrophe to the lyre.—Si quid vacui lusinum 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 *quamvis.*—7. *Udo lōre.* Understand *in.*—15. *Mihi cunque,* &c. “Be propitious unto me whenever duly invoking thee.” *Cunque* for *quando-cunque.*

ODE 33. Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

2—16. 2. *Neu miserabiles, &c.* “Nor give utterance again and again to mournful laments.” An allusion to the elegiac strains of Tibullus. —3. *Tibi prænitet.* “Is preferred to thee.”—5. *Tenui 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 *animun.* “Turns away his affections.”—9. *Turpi peccet adultero.* “Shall yield her affections to so disagreeable a lover.” *Adultero* is here equivalent merely to *amator.*—10. *Impares 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. *Curvantis Calabros sinus.* “Indenting with bays the coast of Calabria.”

ODE 34. Horace, a professed Epicurean, having heard thunder in a cloudless sky, abandons the tenets which he had hitherto adopted, and declares his belief in the superintending providence of the gods. Such, at least, appears to be the plain meaning of the ode. It is more than probable, however, that the poet merely wishes to express his dissent from the Epicurean dogma which made the gods take no interest whatever in the affairs of men. The argument employed for this purpose is
trival 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.

“Fulmina gigni de crassis, alteque, putandum est, Nubibus exstructis: nam calo nulla sereno, Nec leviter densis mittuntur nubibus unquam.”

De R. N. 6. 245. seqq.

1—7. 1. Parus 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. Insaniuntis dum philosophiae, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression insaniuntis sapien<ae> (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 relictos, which Bentley advocates and receives into his text.—5. Diespiter. "The father of light." Jupiter.—7. Per purum. "Through a cloudless sky." Understand cæcum. 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 quant sene sensu immota et gravis manet."—10. Invisi horrida Tenari sedes. The promontory of Tænaru s, 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 Cerberus to the regions of day.—11. Atlanteusque finis. "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. Valet imita summis, &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 Hesiod, ἐγώ καὶ ἄν. 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." Sustulit is here taken in an aorist 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. 726, 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 29th 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. Reim.

1—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." Funeribus 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 ruris, which latter word will then depend on dominam understood, and the whole clause will then be equivalent to "pauper colonus, sollicita prece, ambit te, dominam ruris; quievacue lacessit, &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.—Pro fugi Sicthæ. "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 ferox. "Warlike Latium."—11. Regum barbarorum. An allusion to the monarchs of the East, and more particularly to Parthia.—12. Purpurei Tyranni. "Tyrants clad in purple."—13. Injurioso ne pede, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The scholiast makes stantem columnam equivalent to præsentem 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. Neu 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 reipublicae statum, taking respublica in the general sense of "government."—17. Te 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-yit, as a dissyllable, by Synæresis.—
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 clabales, “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 velato panno refers in a very beautiful manner to the sincerity and candour by which they are always distinguished.—23. Ucimque 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. Cadis cum facie 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 pariter dolosi. A Greekism for nimis 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 ferant.”—29. Ultimos orbis Britannos. In designating the Britons as “ultimos orbis,” Horace must be understood to speak more as a poet than 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 Britannicae (Böri anki Vjöö.) Compare Pliny, H. N. 4. 6. and Mannert, Geogr. der Griechen und Römer, 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. Juvenian 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, Ἑρυθρὰ Ἁλασσα (Mare Erythreum) 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 Ἑρυθρὰ Ἁλασσα 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 Arabicus, (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 Arabicus touches on the north. Edom, in the Hebrew tongue, signifies red, and was the name
given to Esau for selling his birtlright for a mess of red pottage.—33. *Eheu! cicatricum, &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 diffingas.* “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 Massagetae and the Arabians.” The Massagetae were a branch of the great Scythian race, and according to Herodotus (1.204.) occupied a level tract of country to the east of the Caspian. Lareher considers their name equivalent probably to “Eastern Getæ.” (Histoire d’Hérodote. vol. 8. p. 323. 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. *Numidae.* 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 Italy as lying to the west of Greece. For distinction’s sake, Spain was sometimes called Hesperia ultima.—6. *Dividit.* “Distributes.”—8. *Non alto rege.* “Under the same preceptor.”—9. *Mutataque simul togae.* 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 promptæ, &c.* “Nor let us spare the contents of the wine jar taken from the vault.”—12. *Saliam.* 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 *Saliare dapes* means “a splendid banquet.”—13. *Multi Damalii meri.* “The hard drinking Damalis.”—14. *Threiæia amyastide.* “In toasting off the wine cup after the Thracian fashion.” The *amystis* (ἀμυστίς) was a mode of drinking practised by the Thracians, and consisted in draining the cup without once closing the lips. (*4. priv. μαρ, claudio.*) It denotes also a large kind of
drinking cup.—16. *Vivax 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.—*Breve lilium.* "The short lived lily."—17. *Putres.* "Wanton."—20. *Ambitiosior.* "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 Saliaribus,* &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.—*Saliaribus dapibus.* Literally, "with a Salian banquet." Consult note on verse 12, of the preceding 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 *Vol. Max.* 2. 1. 2.—With regard to the meaning we have assigned *pulvinar* in the text, and which is not given by some lexicographers. Consult *Ernstri, Clar. Cic. s. v.* Schütz, *Index Lat. in Cic. Op. s. v.*—5. *Antehac.* To be pronounced as a dissyllable, (ant-gac.) The place of the casura is not accurately observed either in this or the 14th line. Consult *Classical Journal*, vol. 11. p. 354.—*Cacubum.* Used here to denote any of the more generous kinds of wine. Compare note on Ode 1. 20. 9.—6. *Dum Capitolo,* &c. "While a frenzied queen was preparing ruin for the capitol and destruction for the Empire." An Hypallage for *dum Capitolo regina demens,* &c. Horace indulges here in a spirit of poetic exaggeration, 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. col. 1. p. 606. ed. Reim.) states as one of the rumours of the day, that Antony had promised to bestow the city of Rome as a present 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. Lymphatham Mareotic. “Maddened 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.—Mareotic. 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 galleys, 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. Harmonia*. Harmonia 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. *Expavitensem*. An allusion to the attempt which Cleopatra made upon her own life, when Proculaius was sent by Augustus to secure her person.—Nec latentess, &c. “Nor sought with a swift fleet for secret shores.” By *lentes oras* 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. Hutten. and *Dio Cassius*, 51. 7.—vol. 1. p. 637. ed. Reimar.

25—26. 25. *Jacentem regiam*. “Her palace plunged in affliction.”—26. *Fortis et aspersar, &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 Caesar 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 symbolical 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. Deliberata morte feroxior. "Becoming more fierce by a determined resolution to die."—30. Saevis Liburnis, &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 graceing the proud triumph of Augustus." Superbo triumpho is here put by a Graecism for ad superbum triumphant.—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 construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Compare the tumid description of Florus (4. 11, 5.) "Turribus atque tabulatis allevatis, castellorum et urbiwm specie, non sine gemitu maris, et labore ventorum ferebantur."

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 entertainment.


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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 Dunlop's Roman Literature, vol. 3. p. 45. seqq. Lond. ed.

1–6. 1. Ex Meetto 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 consulship of Q. Cæcilius 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 "Aρχων Ἐρώτωνς.—2. Bellique causas, &c. "And of the causes,
and the errors, and the operations, of the war." The term viitas has
here a particular reference to the rash and unwise plans of Pompey and
his followers.—3. Ludumque Fortuna. "And of the game that Fortune
played."—Gravesque principum amicitias. "And of the fatal con-
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 Lucan, 1. 84.—5. Nondum expl-
atis. Compare Ode 1. 2. 29.—6. Periculosae 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. Paullum severa, &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. 24. 3.—10. Ubi publicas res ordinaris. "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 munus, &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 colthurnus,
(cοθθονος) is here put figuratively for tragedy. 12. Cecropio. Equiva-
lent to Attico, and alluding to Cecrops as the founder of Athens.

13—23. 13. Insigne moestis, &c. "Distinguished source of aid to
the sorrowful accused." Alluding to his abilities as an advocate.—
14. Consulenti curiae. "To the senate asking thy advice." It was the
duty of the consul or presiding magistrate to ask the opinions of the
individual senators (consulere 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 minaci, &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
alarm over the countenances of their riders." The zeugma in terret is
hear the cry of mighty leaders, stained with no inglorious dust."—23.
Et cuncta terrarum, &c. "And see the whole world subdued, except the
unyielding soul of Cato." After cuncta understand loca. Cato the
younger is alluded to, who put an end to his existence at Utica.

25.—40. 25. Juno et deorum, &c. "Juno, and whosoever of the
31
Ode 2. 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—12. 1. Nullus argento color. "Silver has no brilliancy."—2. Imnīcē lamnāx nīsī temperata, &c. "Thou foe to wealth, unless it shine by moderate use." Lamnāx (for lamīnāx) properly denotes plates of gold or silver, i.e. coined money or wealth in general.—5. Extento aevō. "To distant ages."—Proculeius. C. Proculeius Varro Murrena, 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 fratres, &c. Well known for his paternal affection towards his brethren."
7. Penna metuente solvi. "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 enfeebled.—11. Cadibus. 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. Unt. Understand tibi.

13—23. 13. Crescent indulgens sibi, &c. "The direful dropsy increases by self indulgence." Compare the remark of the scholiast: "Est autem hydropico proprium ut quanto amplius biberit, tanto amplius siluit." The avaricious man is here compared to one who is suffering under a dropsy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.—15. Aquosus languor. The dropsy (i̇dρωψ) takes its name from the circumstance of water (i̇δρος) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the countenance (σώψ) of the sufferer. It arises in fact from too low a tone of the solids, whereby digestion is weakened, and all the parts are filled beyond measure.—17. Cyri solio. By the "throne of Cyrus," is here meant the Parthian 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."—Populamque falsis, &c. "And teaches the populace to disuse false names for things."—22. Propriamque laurum. "And the neverfading laurel."—23. Oculo irretorto. "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 civili um; a pleasant allusion to the Roman desultores, who rode two horses joined together, leaping quickly from the one to the other. Compare Seneca, (Suasar, p. 7.) "Bellissimam tanen rein Dellius dixit, quem Messala Corvius desultorem bellorum civilium vocal, quia ab Dolabella ad Cassium transiturus salutem sibi pactus est, si Dolabellam occidisset et a Cassio deinde transitit ad Antonium: norissume ab Antonio transfugit ad Cassarem." 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. Moriture. "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 moriture, which is not only an epithet, but a reason to confirm the poet's advice.—6. In remoto gramine. "In some grassy retreat."—Dies Festus. Days among the Romans were distinguished into three general divisions, the Dies Festi, Dies Profesti, and Dies Intercessi. The Dies Festi, "Holy days," were consecrated to religious purposes; the Dies Profesti were given to the common business of life, and the Dies Intercessi 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, Gymnasium, vol. 2. p. 56. 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 pinus ingens, &c. “Where the tall pine and silver popular love to unite in forming with their branches an hospitable shade.” The poet is probably describing some beautiful spot in the pleasure-
emptis. “Bought up on all sides.”—Domo. The term domus here de-
notes that part of the villa occupied by the proprietor himself, while villa designates the other buildings and appurtenances of the estate. Hence we may render the words et domo villaque as follows: “and from thy lordly mansion and estate.”—18. Flavus Tiberis. Compare note on Ode 1. 2. 13.—19. Exstructis in altum. “Filed up on high.”

21—28. 21. Divesne prisco, &c. “It matters not whether thou 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 unrelening Orcus.” The expression prisco natus ab Inacho is equivalent to antiquis-
sima stirpe oriundus, Inachus having been, according to the common ac-
count, the most ancient king of Argos.—25. Omnes eodem cogimur. “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 urna, &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 urna, making it the nominative to versatur; and urna omnium will then signify “the urn containing the destinies of all.” But the construction is too harsh; and the cæsura, which would then be requisite for lengthening the final syll-
able of urna, is of doubtful application for such a purpose.—28. Cy-
mbæ. The dative, by a Græcism, for the ablative cymba.

Ode 4. Addressed to Xanthius Phocæus, a native probably of Greece.

1—14. 1. Ancillæ. The allusion here is perhaps to a slave taken in war.—3. Serva Briseis. “Briseis, though a slave.” The daughter of Brises or Briseus, made captive by Achilles when he took the city of Lyrnessus. (Il. 2. 690.) She had been led, by her father, from Pedasus, her native place, to espouse Mynas, king of Lyrnessus.—6. Tecmessæ. To be pronounced Te-comesæ. Compare note on Ode 1. 10. 1. Tec-
comesæ, the daughter of Teleutas, a Phrygian prince, was taken captive when the Greeks ravaged the countries in the neighbourhood of Troy.
EXPLANATORY NOTES.—BOOK II. ODE V. VI.


15—22. 15. Penates injuros. “The offended Penates,” i.e. the misfortunes of her house. Alluding to her fall from high birth to slavery. —17. De scelesta plebe. “From the worthless crowd.”—21. Teretas su-rum. 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.”—Fuge suspicari, &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 Solitaurilia, 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 Septimius, either amid the groves of Tiber, 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 Porphyryon: “Septimium, equitem Romanum, amicum et commilitoneum suum hac ode alloquitur.” From the words of Horace (Epist. 1. 3. 9—14.) he appears to have been also a votary of the Muses, and another scholiast remarks of him: “Titius Septimius lyricus carmina et tragedias scriptit, 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 Septimius. As
respects Gades, compare Ode 2. 2. 11.—2. Et Cantabrum 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 domittus catena." Augustus marched against them A. U. C. 729, and during his confinement by sickness at Tarraeo, they were defeated and reduced to partial subjection by his lieutenant C. Antistius. (Compare Dio Cassius 55. 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, (συγκοιτάσαν πάλαι τοις στρατιωτοῖς.) 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 Syrtes. "The barbarian Syrtes." Alluding to the two well-known gulls on the Mediterranean coast of Africa, the Syrtia Major, or Gulf of Sidra, and the Syrtis Minor, or Gulf of Cabeas. The term barbarus refers to the rude and uncivilized tribes in the vicinity.—Maura. By synecdoche for Africa unda.—5. Tibur, Argeo posticum colono. Compare note on Ode 1. 7. 13.—7. Sit 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 militia, are put by a Graecism for ablatives.—9. Parca iniquæ. "The rigorous fates."—Prohibit. "Exclude me."—10. Dulce pellitis ovibus. "Pleasing to the sheep covered with skins." The sheep that fed along the banks of the Galesus, 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 ease 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 Hymetto, &c. "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum."—Hymetto. 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 Trelocouni; the other, Anydros, (or the dry Hymettus) now Lamprorouni.—16. Venafrus. Venafrum was the last city of Campania to the north, and near the river Vulturus. It was celebrated for its olives and oil. The modern name is Venafrus.—17. Tepidiasque brunas. "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 fertillis. 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 (αυλον,) and denotes any narrow valley or pass.—19. Minimum invidet. "Is far from envying," i. e. is not inferior to.—24. Beata colles. "Those delightful hills."—22. Ibi tu calentem, &c. "There shalt thou sprinkle, with the
taste due to his memory, the warm ashes of the poet, thy friend."—
Calentem. 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 Grosphus, 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 poéte.
Pai cru long temps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir
le confondre avec le Pompeius Grosphus de l'Ode 16 de ce livre, et de
l'épitre 12. du liv. 1. Mais je pense aujourd'hui avec les anciens commenta-
teurs, suivis en cela par Dacier et M. Voss, que Pompeius Varus étoient
ses nom et surnom véritables."

1—8. 1. O sepe mecum, &c. The order of construction is as fol-
lows: O Pompei, prius meorum sodalium, sepe deducte mecum in ultimum
tempus, Bruto duce militia, quis redonavit te Quiritem dis patriis Italoque
doel?—Tempus in ultimum deducte. "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.—6. Cun
quo morantem, &c. "Along with whom I have often broken the linger-
ing day with wine." Compare note on Ode 1. 1. 29.—8. Malobathro
Syrio. "With Syrian malobathrum." Pliny (H. N. 12. 26.) mentions
three kinds of malobathrum, 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 reg-
ard to this production. Pliny describes it as follows: "In paludibus
gigni tradunt lenites modo, odoratiss croco, nigricans scabrumque, quodam salis
Sapor ejus nardo similis debet esse sub lingua. Odor vero in vino sufferve-
facti antecedit alios." Some have supposed it to be the same with the
bete or betre, for an account of which consult De Marles 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 Famala, and the nymphaea
called Famara in Sanscrit; the termination bathrum being from patria,
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 malobathrum
is called in Persian saledj hindii or saledj of India, (Materia Medica Ka-
kirina, p. 148. Forskal. 1775.) and the term is composed of two Arabic
words, melab-athra or esra, meaning an aromatic possessing wealth, or a valuable perfume.

9—13. 9. Tegum Philippios sensi, &c. Compare "Life of Horace," page viii, of this volume.—Relicta non bene parmulta. "My shield being ingloriously abandoned."—11. Quem fracta 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 Fortune declared for Octavianus and Antony.—12. Turpe. "Polluted with gore."—Solum tetigere mento. Compare the Homeric form of expression, (II. 2. 41.) πóλις ἐν κοτίσσιν δέκα λαξιτατο γαίαν.—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 virorum."

14—23. 14. Denso acre. "In a thick cloud." Compare the Homeric form, ὑψι πολλῷ.—15. Te rursus in bellum, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."—17. Obligatam dupem. "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 Cadis was equivalent to 48 sextarii, or 27 English quarts, It was of earthen ware.—21. Oblivioso Massico. "With oblivious Massic," i. e. carelessly dispelling. The Massic 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 Sinessa. A mountain near the site of Sinessa is still called Monte Massico.—22. Ciboria. The ciborium 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 Venus, &c. The ancients at their feasts appointed a person to preside by throwing the dice, whom they called orbiter bibendi, (συμμοιραρχος) "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 longitudinally, for the two ends were not regarded. On one side was marked one point (unio, an ace, called Canis,) and on the opposite side six (Senio;) while on the two other sides were three and four, (termino et quadrinio.) The highest or most fortunate throw was called Venus, and determined the direction of the feast. It was, of the tesserae, three sixes; 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 Crustius ad loc. and the Dissertation "De Talis," quoted by Gesner, Thees. L. L. and by Bailey, in his edition of Forcellini, Lex. Tol. Lat.—26. Non ego sanius, &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well-known Thracian tribe on the banks of the Styron. Their name is often used by the Greek
poets, to express the whole of the nation of which they formed a part: 
a custom which Horace here imitates.—27. Recepto furere amico. “To 
indulge in extravagance on the recovery of a friend.”

Ode. 8. Addressed to an inconstant female.

1—24. 1. Juris pejerati. “For thy perjury.” It was the popular 
belief, that perjury was sure to bring with it all manner of bodily infirmi-
ties, and sometimes even premature death.—4. Turpior. “Less 
pleasing.”—7. Juvenum publica cura. “An object of admiration to all 
our youth.” Literally “a common source of care on the part of our 
youths.”—9. Expedit matris cineres, &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 Barinc, according 
to the poet, is decidedly favourable to her; since she comes forth love-
lier than ever after her violated faith, even though the oaths she has 
taken have been of the most binding character.—10. Taciturna. “As 
they glide silently along.”—14. Simplices. “Good natured.”—18. Ser-
vitius nova. “A new herd of slaves.”—19. Impie. Equivalent to per-
the affections of their husbands.”—24. Aura. “Attraction.”

Ode 9. Addressed to T. Valgius Rufus, inconsolable 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. 150.) in terms of high commendation: 
“Valgius; eterno proprior non alter Homer.” It is to the illusion of friend-
ship, most probably, that we must ascribe this lofty eulogium, since Quin-
tilian makes no mention whatever of the writer in question. Horace 
names him among those by whom he wishes his productions to be ap-
proved. (Serm. 1. 10. 82.)

1—7. 1. Non semper, &c. The expressions, semper, usque, and menses 
per omnes, in this and the succeeding stanza, convey a delicate reproof of 
the incessant sorrow in which the bereaved parent so unavailingy indulges. 
—Hispidos in agros. “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 
squalidus.—2. Aut 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 
“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 Kohi-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 seed-
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 Viesta, forming a bold projection into the Adriatic.

9—10. 9. Tu semper urgeæs, &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." Urgeæ is here used as a more emphatic and impres-
sive 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 surgente
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 solen indicates the morn-
ing, 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 sor-
rrows of Valgus admit of no cessation or repose, but continue unremitting
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. 13. Ter ævo functus 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. Antilochoym. Antilochus, son of Nestor, was slain in de-
defence of his father, by Memnon. (Hom. Od. 4. 188.)—15. Troilum. Troilus,
son of Priam, was slain by Achilles. (Virg. Æn. 1. 474.)—16. Phrygiae. Put for
Trojanae.—17. Desine mollium, &c. "Cease then these un-
manly complaints." Prose Latinity would require, in the place of this
Greceism, the ablative querelis 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 Arsissa
palus or Lake Van. Their summits are covered with snow throughout
the whole year, and to this circumstance the name Niphates contains an
allusion (Νιφάρνης, quasi νιφτωός, "snowy.")—21. Medium flumen, &c. "And how
the Parthian river, added to the list of conquered nations, rolls
humber waves." By the Parthian river is meant the Euphrates. The
expression gentibus adätum victis is equivalent merely to in populi Romani
poletatem 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 inter-
posed 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, exiguis 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 altum semper urgeundo. "By neither always pursuing the main ocean," i.e. by neither always launching out boldly into the deep.—3. Nimium premendo litus iniquum. "By keeping too near the perilous shore."—5. Auream quisquis mediocrilatem, &c. The change of meaning in caret (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 the wretchedness of some miserable abode; while, on the other hand, moderate in his desires (sobrius), he needs not (caret) the splendid palace, the object of envy."—9. Sexius. "More frequently" than trees of lower size. Some editions have saxius.—10. Et celsæ graviore casu, &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 pectus. "A well-regulated breast."—15. Informes hiemes. "Gloomy winters."—17. Non si male nunæ, &c. "If misfortune attend thee now, it will not also be thus hereafter."—18. Quondam cithara 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, propitious when he strikes the lyre, offended when he bends the bow.—19. Suscitat musam. "Equivalent in fact to edit sonos, pulsa cithara."—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. "Spiritued and firm."

ODE 11. Addressed to Quintius, 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 these 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 2.6. 2.—2. Hadria divisus objecto. "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 a supposition would be absurd. He merely intends to quiet the fears of Quin-

Ode 12. Addressed to Mæcenas. The poet, having been requested by his patron to sing the exploits of Augustus, declines attempting so arduous a theme, and exhorts Mæcenas himself to make them the subject of an historical narrative.

1—9. 1. Nolis. "Do not desire, I entreat."—Longa fere bella Numantiae. Numantia is celebrated in history for offering so long a resistance to the Roman arms. It was situate near the sources of the river Durius, (Douro) 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. Siculum mare. The scene of frequent and bloody conquests between the fleets of Rome and Carthage.—3. Mollius citharæ modis. "To the soft measures of my lyre."—5. Saevos. "Fierce."—Ninium. "Impelled to excess," i.e. to lewdness. Alluding to his attempt on the person of Hippodamia.—7. Telluris Juvenes. "The warrior-sons of earth." Referring to the giants. Τηγεων.—8. Periculum contremuit. "In trembling alarm apprehended danger." An active intransitive verb with the accusative.—9. Pedestribus historis. "In prose narrative."—11. Melius. "With more success," i.e. than I can aspire to.—Vias. Referring to the streets of Rome, but in particular to the Via Sacra, which led up to the capitol.

13—28. 13. Licymniae. Bentley thinks that by Licymnia is here meant Terentia, the wife of Mæcenas.—Dominae. Equivalent here to amatæ.—15. Bene mutuis fidem amoribus. "Most faithful to reciprocated love."—17. Ferre pedem choris. "To join in the dance."—18. 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. Nitiidis. "In fair array,"—21. Num tu, quæ tenuit, &c. "Canst thou feel inclined to give a single one of the tresses of Licymnia for all that the rich Achaemenes ever possessed," &c. Crime is put in the ablative as marking the instrument of exchange.—Achaemenes. The founder of the Persic monarchy, taken here to denote the opulence and power of the Kings of Persia in general. Achaemenes is supposed to be identical with Djeschid.—22. Aut pinguis Phrygia Mygdonias opes. "Or the Mygdonian treasures of fertile Phrygia," i.e. the treasures (rich produce) of Mygdonian 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. Flagrantia. “Ardent.”—26. Facili. “Easy to be overcome.”—25. Interdum rapere occupet. “Is sometimes herself the first to snatch one.”

Ode 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 visitant.

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 quicunque primum understand posuit te. Bentley reads Ilium 6 for Ille et, and places a semicolon after pagi 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.—Nefasto die. Compare note on Ode 2. 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 penitratia, &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 of crimes.—8. Ille venena Colcha, &c. He was wont to handle Colchian poisons, and to perpetrate whatever wickedness is any where conceived,” &c. i. e. all imaginable wickedness. The zeugma in tractavit (which is here the aorist) is worthy of notice.—Venena Colcha. The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis.—11. Triste lignum. “Unlucky tree.” Lignum marks contempt.—Caducem equivalent here to cadentem, or casurum.

13—18. 13. Quid quisque vixit, &c. “Man is never sufficiently aware of the danger that he has every moment to avoid.”—14. Bosphorum. Alluding to the Thracian Bosphorus, which was considered peculiarly dangerous by the early mariners on account of the Cyanean rocks at the entrance of the Euxine.—17. Sagittas et celerem fugam Parthi. Compare note on Ode 1. 19. 11.—18. Italian robur. “An Italian prison.” The term robur appears to allude particularly to the well-known prison at Rome called Tullium. 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 Tullium. Thus Varro (L. L. 4.) observes: “In hoc, pars quae sub terra Tulliumam, idea quod additum a Tullio regis.” The full expression is “Tulliumarum 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. Improvisa leti vis, &c. “The unforeseen attack of death has hurried off, and will continue to hurry off the nations of the world.”—21. Quam paene furue, &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
allusion is to the Elysian fields.—24. Ἀεολίης ἐκδίπτυχος quarentem, &c. "Sappho, complaining on her Ἀεολιαν lyre of the damsels of her native island." Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos, and as she wrote in the Ἀεολικ dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Ἀεολιαν."—26. Et te sonantem plenius aureo, &c. "And thee, Alcáus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcáus, 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 uncontroiled 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 Alcáus fell into the power of his former friend, who, forgetting all that had past, generously granted him both life and freedom. In his odes Alcáus 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 Ἀεολικ dialect.

29—39. 29. Utrumque sacro, &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 thrones." The phrase "bibit aure," (literally "drink in with the ear,",) is remarkable for its lyric boldness.—33. Illis carminibus stupens. "Lost in stupid astonishment at those strains,"—34. Demittit. "Hangs down."—Bellum centiceps. Cærberus. Hesiod assigns him only fifty heads, (Theog. 312.) Sophocles styles him "Ἄδων τρίκαρον σκάλα. (Trach. 1114.)—37. Quin et Prometheus, &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 Græcism. By Pelops parens is meant Tantalus.—39. Orion. Consult note on Ode 3. 4. 71.

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.

5. Non si trecenis, &c. "No, my friend, it will purchase no delay,
even though thou strive to appease the inexorable Pluto with three hundred bulls for every day that passes; Pluto, who confines, &c.—7. Ter amplum Geryon. "Geryon, monster of triple size." Alluding to the legend of Geryon slain by Hercules.—Tityon. Tityos, son of Terra, attempting 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 divites, a common usage with Horace.—18. Cocytos. One of the fabled rivers of the lower world.—Danai genus infame. Alluding to the story of the Danaïdes.—19. Dannatus longi laboris. "Condemned to eternal toil."—23. Invisas 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 polluted. 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."—25. Dignior. "More worthy of enjoying them."—26. Servata centum clavibus. "Guarded beneath a hundred keys." Equivalent merely to diligentissime servata.—27. Superbis pontificum potiore caenis. "Superior to that which is qualified at the costly banquets 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 pavimentum, and the phrase will then denote the tesselated pavements of antiquity.

ODE 15. The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

1—5. 1. Jam. "Soon."—Regie moles. "Palace-like structures."—3. Lucrino lacu. The Lucrine lake was in the vicinity of Baie, 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 disappeared, owing to a subterranean eruption which took place in 538, whereby the hill called Monte Nuovo was raised, and the water displaced. This lake was famed for its oysters and other shell fish.—Stagna. "Fish-ponds." Equivalent here to piscina.—Platanaque 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 navium. "All the riches of the smell," i. e. every fragrant flower.—7. Spargent olivetis odorem. "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.

9—20. 9. Fervidos ictus. Understand solis. —10. Non ita Romuli, &c. "Such is not the rule of conduct prescribed by the examples of Romulus
and the unhorn Cato, and by the simple lives of our fathers." As regards
the epithet intonsi, which is intended to designate the plain and austere
"Their private fortunes were small, the public resources extensive."
14. *Nulla decempedes*, &c. "No portico, measured for private individu-
als 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 fortuitum*, &c. "Nor
did the laws, while they ordered them to adorn their towns at the pub-
lic 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. *Novo saxo*. The epithet novo merely refers
to the circumstance of stone being in that early age a 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 ho-
nours. 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."—*Impotentii*. "Stormy." The com-
mon text has *in patenti*.—2. *Pressus*. Understand *periculo*. The common
reading is *prensus*.—*Simul*. For *simul ac*.—3. *Conditit Lunam*. "Has
shrouded the moon from view."—*Certa*. "With steady lustre."—5.
decori*. "The Parthians adorned with the quiver." Compare note on Ode
1. 3. 51.—7. *Grosph non gemmis*, &c. In construing repeat the term *otium*.
"Repose, O Grosplus, not to be purchased by gems, nor by purple, nor by
lictor of the consul." Each consul was attended by twelve lictors. It
was one of their duties to remove the crowd (turbam submovere) and clear
the way for the magistrates whom they attended.—11. *Curas laqueata cir-
cum*, &c. "The cares that hover around the splendid ceilings of the great."
*Laqueata tecta* is here rendered in general language. The phrase pro-
perly 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.
*Vivitur parvo bene*, &c. That man lives happily on scanty means, whose
paternal salt-cellar glitters 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
dwelling is the abode not only of frugality but of cleanliness. Vivitur
is taken impersonally; understand illi.—14. Salinum. The salinum, 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 mutamus understand nos-
tra (scil. terra), the ablative denoting the instrument of exchange.—19.
Patriæ quis exsul. Some commentators regard the expression patriæ
exsul as pleonastic, and connect patriæ with the previous clause, placing
after it a mark of interrogation, and making it an ellipsis for patriæ sole.
—20. Se quoque fugit. Referring to the cares and anxieties of the mind.
of war usually had their beaks covered with plates of brass.—Vitioso
the tempests."—25. Latæs in præsens, &c. "Let the mind that is con-
tented with its present lot dislike disquieting itself about the events of
the future."—26. Lento risu. "With a placid smile." With a calm, philo-
sophic smile. The common reading is lato.

30—38. 30. Tithonum minuit. "Wasted away the powers of Titho-
The last syllable being cut off before apta by Synapheia and Echelipsis,
ãi becomes the last syllable of the verse, and may consequently be made
short.—35. Apta 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. Necro
drove a decemjugis at Olympia, but this was an unusual extravagance,
—Bis Afro murice tincta. Vestments twice dyed were called dibapha
(διβαφή.) 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
ancestors was obtained from the juice of a shell-fish called murex, and
found at Tyre in Asia Minor; in Meninx, an island near the Syrtis
minor; on the Gætan shore of the Atlantic ocean, in Africa, and at the
Tænarian promontory in the Peloponnesus.—37. Parva rura. Alluding
to his Sabine farm.—38. Spiritum Graææ, &c. "Some slight inspiration
of the Grecian Muse," i. e. some little talent for lyric verse.

ODE 17. Addressed to Mæcenas, 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 Mæcenas, 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 anxiously 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. Meæ 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.—Quid moror altera, &c. "Why do I, the remaining portion, linger here behind, neither equally dear to myself, nor surviving entire?"—8. Utrumque ducet ruinam. "Will bring ruin to us each."—10. 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. Utcunque. Equivalent to quandoque.—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 malignant.—20. Utrumque 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 horoscopus meus fuerit inventus, licet diverso a tui horoscopi sidere, tamen horoscopus meus cum tuo quan maximne consentiat nesse est."—21. Impio Saturno. "From baleful Saturn."—22. Refulgens. "Shining in direct opposition."—26. Latum ter crepuit somnum. "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Mæcenas. Compare note on Ode 1. 20. 3.—28. Sustulerat. For sustulisset. The indicative here imparts an air of liveliness to the representation, though in the con-
ditional 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. Aureum lacunar. "Fretted ceiling overlaid with gold." Compare note on Ode 2. 16. 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 Hymettias, and in the following line recise, so that trabes recise ultima Africa will refer to African marble, and Hymettiae columnas to Hymettian wood; but the wood of Hymettus does not appear to have been thought valuable by the Romans. —Ultima recisus 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 Ducker, ad Flor. 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. Nee Laconicas mihi, &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 clientæ are meant female clients of free birth, and the epithet honestæ serves to illustrate the high rank of the patron for whom they ply their labours.

9.—22 9. At fides et ingeni, &c. "But integrity is mine, and a liberal vein of talent." 13. Potentem amicum. Alluding to Mæcenas.—14. Satis beatus, &c. "Sufficiently happy with my Sabine farm alone."—15. Truditur dies die. The train of thought appears to be as follows: Contented 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 chasing day in rapid 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 todo any thing," whence the term redemptor, "a contractor."—20. Marisque Bâts, &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. Summovere. "To push farther into the deep," i. e. to erect mole's on which to build splendid structures amid the waters.—22. Parum locuples, &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? quod usque, &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 an inferior.—24. Ultra salis. "Leapest over." The verb salio 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, "contemnest."—26. Avarus. "Prompted by cupidity."—27. Ferens. "Bearing, each."—28. Sordidos. "Squalid." In the habiliments 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 beautfully 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.—32. Quid ultra tendis? "Why strivest thou for more?" Death must overtake thee in the midst of thy course.—Aqua tellus. "The impartial earth."—34. Regumque pueros. The allusion is to the wealthy and powerful.—Satelles Orci. Alluding to Charon.—35. Callidum Promethea. Alluding to some fabulous legend respecting Prometheus which has not come down to us.—37. Tantali 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 διδάσκειν ὥρμα. 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. Acutas. "Attentively listening." Literally, "pricked up to listen."—5. Eoe! The poet now feels himself under the powerful influence of the god, and breaks forth into the well-known cry of the Bacchantes, when they celebrate the orgies.—Recenti 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 lataturs refer to mens, and turbidum is to be construed as equivalent to turbide. The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.—Gravi meliusque thyrsos. 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 Bacchantes," i. e. my piety toward the god requires that I sing of, &c.—10. Vincte 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 Bacchantes, 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. Honorum. Equivalent to ornamentum or decus. The allusion is to the crown of Ariadne (corona borealis), one of the constellations, consist-
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. *Lycurgi.* Lycurgus, king of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.—18. *Tu flectis annes,* &c. “Thou turnest backward the courses of rivers, thou swayest the billows of the Indian sca.” 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 separatis,* &c. “On the lonely mountain tops, moist with wine, thou condest, 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.—**Bistonidum.** Literally, “of the female Bistones.” Here, however, equivalent to *Baccharum.*

23—31. 23. *Leonis unguiibus.* Bacchus was fabled to have assumed on this occasion the form of a lion.—25. *Quanquam choreis,* &c. “Though said to be fitter for dances and festive mirth.”—26. *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 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. *Insans.* “Without offering to harm.” Bacchus descended to the shades for the purpose of bringing back his mother Semele.—*Aureo cornu 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 egress 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. *Nun usitata,* &c. “A bard of twofold form, I shall be borne through the liquid air on no common, no feeble pinion.” The epithet biformis 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 detraction.—4. *Invidiisque major.* “And, beyond the reach of envy.”—5. *Pauperum songius parentum.* “Though the offspring of humble parents.”—6. *Non ego quem vocas,* &c. “I, whom thou salutes, O Mæcenas, 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 Mæcenas will be one of his surest passports to the praises of posterity.—*Dilecte* is taken, as the grammarians call it, materially.—9. *Jam jam residunt,* &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 plumæ.* “And the downy plumage is forming.”—14. *Bospori.* 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 Muses, 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 rites 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 puerisque 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 propriae greges. "Over their own flocks." Kings are the shepherds of their people.—8. Cumeta supercilii movetis. "Who shakes the universe with his nod." Compare Homer, Iliad, I. 525.—9. Est ut vir vir, &c. "It happens that one man arranges his trees at greater distances in the trenches than another," i.e.
possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c., in trenches or small pits. Some editions have Esto for Est: "Grant that one man," &c., or "Suppose that."—10. Hic generosior 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 Siculae dapes, &c. "The most exquisite viands will create no pleasing relish in him, over whose impious neck," &c. The expression Siculae dapes is equivalent here to exquisitissimae epulae. The luxury of the Sicilians in their banquets became proverbial.—20. Avium citharoe-que cantus. "The melody of birds and of the lyre."—24. Non Zephyris agitata Tempe. "She disdains 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 Boötes, near the tail of the Great Bear, (δικτος, obiA.) Both its rising and setting were accompanied by storms.—28. Hædi. The singular for the plural. The hædi, 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."—Aquis. "The excessive rains."—31. Torrentia 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 sideratio, and occasioned by the excessive heat of the sun.

33—47. 33. Contracta pisces, &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 perfumes 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. *Jactis in altum molibus.* "By the moles built out into the deep." Consult note on Ode 2. 18. 20.—*Fréquens redemptor cum famulis.* "Many a contractor with his attendant workmen." Consult note on Ode 2. 18. 18.—35. Caementa. By caementa 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. *Terræ fastidiosæ.* "Loathing the land," i. e. disdaining the limits of the land. Compare Ode 2. 18. 22. *Parum locuples continentæ ripa.*—37. *Timor et Minæ.* "Fear and the threats of conscience."—41. *Phrygiius lapis.* Referring to the marble of Symnada, in Phrygia, which was held in high estimation by the Romans. It was of a white colour, variegated with purple spots.—42. *Purpurarum sidere clarior usus.* "The use of purple coverings, brighter than any star." With purpurarum supply *vestium et stragularum, and construe clarior as if agreeing with them in case.—43. *Falerna viti.* Consult note on Ode 1. 20. 9.—44. *Achæmeniuniue costum.* "Or Eastern nard." Achæmenium is equivalently to Persicum (i. e. Parthicum). Consult notes on Ode 2. 12. 21. and 1. 2. 22.—45. *Individens.* "Only calculated to excite the envy of others."—Novo ritu. "In a new style of magnificence."—47. *Cui valle permutam 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. Vallec, 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 manly virtues which once graced the Roman name.

1—17 1. *Augustam amicè, &c.* "Let the Roman youth, robust of frame, learn cheerfully to endure, amid severe military service, the hard privations of a soldier's life." The expression amicè *patti* is somewhat analogous to the Greek ἀγαπῶς φιλῶν. The common text has amici.—5. *Sub dio.* "In the open air," i. e. in the field.—*Trepidis in rebus.* "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 adulta virgo.* "And his virgin daughter, of nubile years."—9. *Suspiret, eheu! ne rudis agminum, &c.* "Heave a sigh, and say, Ah! let not the prince, affianced to our line, unexperienced as he is in arms, provoke," &c. By *sponsor regius* is here meant a young lover of royal origin, betrothed to the daughter.—13. *Dulce et decorum, &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 repulse nescia, &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, his 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
EXPLANATORY NOTES.—BOOK III. ODE III.

away by the fickle multitude.—Secures. A figurative allusion to the axes and fasces of the dictators, 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 via.* "By a way denied to others," i. e. by means peculiarly her own.—23. *Coetusque vulgares,* &c. "And, soaring on rapid pinion, spurs the vulgar herd and the cloudy atmosphere of earth."—25. *Est et fideli,* &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 Cereris sacrum,* &c. Those who divulged the Mysteries were punished with death, and their property was confiscated.—30. *Incesto addidit integrum.* "Involves the innocent with the guilty."—31. *Raro Antecedentem secelestum,* &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 Æneas, 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. 2. 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 Ilion, and of rebuilding the city of Priam. Suetonius (*Vit. Tid.*) speaks of a similar project in the time of Cæsar. 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. 30.*)

1—22. 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, nor 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. *Si fractus illabatur orbis,* &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear."—9. *Huc arte.* "By this rule of conduct," i. e. by integrity and firmness of purpose.—*Vagus Hercules.* "The roaming Hercules."—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. *Hac*
merentem. "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. Martis equis, &c. Observe the elegant variety of diction in the phrases, arcæ attigit ignes; quos inter Augustus recumbens; vexere tigres; and Acheronta tugis, all expressive of the same idea, the attaining of immortality.—17. Gratum elocuto, &c. "After Juno had uttered what was pleasing to the gods deliberating in council."—18. Ilion, Ilia-n, &c. An abrupt but beautiful commencement, intended to portray the exciting feelings of the triumphant Juno. The order of construction is as follows: Judex fatalis incestusque, et mulier peregrina, vertit in pulvere Ilion, Ilion, damnatum mihi castaque Minerva, cum populo et fraudulento duce, ex quo Laomedon destituit deos pacta mercede.—19. Fatalis incestusque judex, &c. "A judge, the fated 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. Destituit deos, &c. "Depraved 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. Mihi 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 irrepertum. "The gold of the mine." Irrepertum is here to be taken as a general epithet of aurum. The common translation, "as yet undiscovered," involves an absurdity.—51. Quam cogere, &c. "Than in bending it to human purposes, with a right hand plundering every thing of a sacred character." The expression omne sacrum rapiente dextra 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, it should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use.—53. Quincunque mundo, &c. "Whatever limit bounds the world."—54. Visere
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 eam partem qua parte, &c.—Hac lege. "On this condition."—Nimium piú. The piety here alluded to is that, which, according to ancient ideas, was due from a colony to its parent city.—61. Alite lugubri. "Under evil auspices.—62. Fortuna. "The evil fortune."—65. Murus aeneus. "A brazen wall," i. e. the strongest of ramparts.—66. Auctore. Equivalent to conditore.—70. Desine pericuix, &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 Cæsar 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.

1—20. 1. Die longum metos. "Give utterance to a long melodious strain."—Regina. A general term of honour, unless we refer it to Hesiod, Theog. 79. where Calliope is described as προσφεροντατη ἄπασιν (Mvs.Θεο.α.α.)—3. Voce acuta. "With clear and tuneful accents."—4. Fidibus citharque. For fidibus citharae. "On the strings of Apollo's lyre."—5. Auditis? "Do you hear her?" The poet fancies that the Muse, having heard his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to be standing around, whether they also hear the accents of the goddess. Fea, one of the modern commentators on Horace, gives on conjecture Audiris? in the sense of "Are you heard by me?" "Do you answer my invocation?"—Annibilis insania. "A fond enthusiasm."—7. Amoena quos et, &c. A beautiful zeugma. "Through which the pleasing waters glide and refreshing breezes blow."—9. Fabulose. "Celebrated in fable."—Volute. Mount Volutar, now Monte Vultur, was situated in the neighbourhood of Venusia, the poet's native place.—10. Nutricis Apuliae. "Of my native Apulia."—11. Ludo fatigatumque somno. "Wearied with play and oppressed with sleep."—13. Mirum quod foret, &c. "Which might well be a source of wonder, &c?"—14. Celsa nidum Acherontiae. "The nest of the lofty Acherontia." Acherontia, now Acervanza, was situated on a hill difficult of access, south of Forentum, in Apulia. Its lofty situation gains for it from the poet the beautiful epithet of nidum.—15. Saltusque Bantinos. Bantia, a town of Apulia, lay to the south-east of Venusia.—16. Forenti. Forentum, now Forenza, lay about eight miles south of Venusia, and on the other side of mount Vultur. The epithet humilis, "lowly," has reference to its situation near the base of the mountain.—20. Non sine dis animosus. "Deriving courage from the manifest protection of the gods." The deities here alluded to are the Muses.
—21. *Arduos Sabinos.* "The lofty country of the Sabines." Alluding to the situation of his farm in the mountainous territory of the Sabines.
—23. *Proneste.* Proneste, now Palestrina, was situated about twenty-three miles from Rome, in a south-east direction. The epithet *frigidum,* in the text, alludes to the coolness of its temperature.— *Tibur supinum.* "The sloping Tibur." This place was situated on the slope of a hill. Consult note on Ode, 1. 7. 13.—24. *Liquidæ Baiae.* "Baiae with its waters." Consult note on Ode, 2. 18. 20.—26. *Philippi versus acies retro.* "The army routed at Philippi." Consult "Life of Horace," p. vii. Philippi was situated in Thrace, near the gold and silver mines of Mount Pangaüs. 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.—25. *Palinurus.* A promontory on the coast of Lucania, now *Cavo di Palinuro.* Tradition ascribed the name to Palinurus, the pilot of *Aeneas.* (Virgil, *En. 6. 380.*) It was noted for shipwrecks.—29. *Uetunicæ.* Put for *quandocinque.*—30. *Bosporum.* Consult note on Ode, 2. 13. 14.—32. *Littoriz Assyrii.* The epithet *Assyrii* is here equivalent to *Syrii.* 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 *Syriae Palmyrense solitudines* of Pliny, *H. N.* 5. 24.—33. *Britannos hospitibus feros.* Acron, in his scholia on this ode, informs us that the Britons were said to sacrifice strangers.—34. *Concanum.* The Concani 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 annum.* The Tanaîs, or *Don.*

38—64. 33. *Fessas cohortes abdidit oppidis.* Alluding to the military colonies planted by Augustus, at the close of the civil wars. Some editions have *reddidit* for *abdidit,* which will then refer merely to the disbanding 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 leva 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 metrically *consilium et* must be pronounced *consil-yet.—*
44. *Fulmine sustulerit caduce.* "Swept away with his descending thunderbolt." Some editions read *corusco,* "gleaming," for *caduceo.*—50. *Fidens brachis.* "Proudly trusting in their might," Proudly relying on the strength of their arms.—51. *Pratres.* Otus and Ephialtes. The allusion is now to the giants, who attempted to scale the heavens.—52. *Pelion.* Mount Pelion in Thessaly.—*Olympe.* 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*, analogous here to *tourla*, 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 Castalix.* “In the limpid waters of Castalia.” The Castalian fount, on Parnassus, was sacred to Apollo.—63. *Lycix dumeta.* “The thickets of Lycia.”—63. Natalem silvam. “His natal wood,” on Mount Cythus, in the island of Delos.—64. *Delitus et Patareus 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. *Aen.* 4. 143.—Serv. ad loc.)

65—79. 65. *Vis consili exprs, &c.* “Force devoid of judgment sinks under its own weight.—66. *Temperatam.* “When under its control,” i. e. when regulated by judgment. Understand *consilio.*—*Provehunt in majus.* “Increase.”—69. *Gyges.* Gyges, Cottus, and Briareus, sons of Coelus and Terra, were hurled by their father to Tartarus. Jupiter, however, brought them 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 *Centimanti* 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. *Injicta monstris.* A *Grecism 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. (Ὑγειείς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (Apolod. 1. 6. 2.)—*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. *Tityi.* Tityos was slain by Apollo and Dian, for attempting violence towards Latona.—78. *Ales.* The vulture.—*Necquitiae additus custos.* “Added as the constant avenger of his guilt.”—79. *Amatores Pirithoum.* “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,” (trecentis 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. *Calo tonantum,* &c. “We believe from his thundering that Jove reigns in the skies.” Compare *Lucan,* 3. 319. seqq.—2. *Prasens*
Having 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 divus,) 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.—3. Adictis 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. Milesne 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 vixit, which is well explained by one of the scholiasts; "uxores a victoribus acceperant, ut vitam mererentur." 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 connubium, not matrimonium.—7. Pro curia, inversique 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 soldiers 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. Anciliorum. The ancilia were "the sacred shields" carried round in procession by the Salii or priests of Mars.—Et nominis et togæ. "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 Vestæ. Alluding to the sacred fire kept constantly burning by the Vestal virgins in the temple of the goddess.—12. Incolumi Jove et urbe Roma. "The capitol and the Roman city being safe," i. e. though the Roman power remained still superior to its foes. Jove is here put for Jove Capitolino, equivalent in fact to Capitolio.

13—38. 13. Hoc caverat, &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 anywhere 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. Dissentientis conditionibus, &c. "Abhorring 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 perirent, &c. "If the captive youth were not to perish unlamented." The common reading is periret, which injures the metre.—20. Mutilibus. "From our soldiery."—23. Portusque non clusus, &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. Auro repensum, &c. Strong and bitter irony. "The soldier after being ransomed by gold will no doubt return a braver man!"—20. Medicata fusc. "When once stained by the dye."—29. Vera virtus. "True valour."—30. Deteriorius. Understand animis. "In minds which have become degraded by cowardice."—35. Iners. To be rendered as an adverb, "ingloriously."—Timuitque 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 dulcello 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. Probrrosis altior Italie ruinis. "Rendered more glorious by the disgraceful downfall of Italy."—42. Ut capitis minor. "As one no longer a freeman." Among the Romans, any loss of liberty or of the rights of a citizen was called Deminutio Capitis.—45. Donec labantes, &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. Ibi scivbat, &c. There is considerable doubt respecting the story of the sufferings of Regulus. Consult Lempriere's Class. Dict. Anthon'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. Lacedæmonium 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 heighten 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 adulteriis," and the Lex Papia-Poppæa,
"De maritandis urdinibus;" he was striving to reform the moral condition of his people. Hence it may be conjectured that the poet wishes 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. Aedes. "The shrines." Equivalent here to delubra.—4. Focum nigro, &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. Hic omne principium, &c. "From them derive the commencement of every undertaking, to them ascribe its issue."—In metrical reading, pronounce principium hic, in this line, as if written princip-ye. 8. Hesperia. Put for Italica. Consult note on Ode 1. 36. 4.—9. Monæses et Pacori manus. Alluding to two Parthian commanders who had proved victorious over the Romans. Monæses, more commonly known by the name of Surcna, 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 auspiciis contulit impetus. "Have crushed our inauspicious efforts."—11. Et adjecisse prædam, &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 exiguis implies the inferior military fame of this nation previous to their victories over the Romans.

13—45. 13. Occupatam seditionibus. "Embroiled 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. Dacæ et Ethiops. An allusion to the approaching conflict between Augustus and Antony. By the term Ethiops are meant the Egyptians generally. As regards the Dacians, Dio Cassius (51. 22.) states, that they had sent ambassadors to Augustus, but, not obtaining what they wished, had there-upon inclined to the side of Antony. According to Suetonius (vit. Aug. 21.) their incursions were checked by Augustus, and three of their leaders slain.—17. Nuptias inquinavere. "Have polluted the purity of the nuptial compact." Compare the account given by Heineccius of the Lex Julia, "De adultero," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (Antiq. Rom. lib. 4. tit. 18. § 51.—ed. Houbold. 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. Motus 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 tenero uguit. "From her very childhood."—33. His parentibus. "From parents such as these."—35. Cecidit. "Smote."—37. Rusticorum militum. The best portion of the Roman troops were obtained from the Rustic tribes, as being most inured to toil.—38. Subellis legionibus. The simple manners of earlier times remained longest in force among the
Sabines, and the tribes descended from them.—42. Et juga demeret, &c. Compare the Greek terms βουλωσις and βουλητης.—44. Acens. "Bringing on." Restoring.—45. Dumenosa 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 Enipens.

1—32. 1. Candidi Favonii. "The fair breezes of Spring." The epithet candidi 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 Capræ sidera. "After the raging stars of the goat have risen." Capra is a star of the first magnitude, in the shoulder of Auriga; two smaller stars, in his left hand, mark the hædi 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 Chloe.—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 Proetus, or Sthenobea, as others give the name.—14. Falsis criminibus. "By false accusations."—17. Pane datum Pelea Tartarō. "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. Anthom, 1833.—18. Magnessam Hippolytum. Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly. Hence the epithet Magnessam in the text. Aprodolodorus calls them the female in question Astydamea.—19. Peccare docentes historias movet. "Recounts pieces of history that are merely the lessons of vice."—21. Icarī. For Icarī. Understand maris.—22. Integre. "Uncorrupted."—25. Flectere. A Grecism for flectendi.—26. Eque conspicit urt. "Is equally conspicuous."—28. Tusco alveo. Alluding to the Tiber, which rises in Etruria. In reading this line, pronounce alvo as if written alv-yo.—32. Duram. "Cruel." Difficilis. "Inflexible."

Ode 8. Horace had invited Mæcenas to attend a festal celebration on the Calends of March. As the Matronalies 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. Martiis 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. *Sermones* answers here, in some respect, to the Greek μελόν, while by uterque lingua 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. (*Theoc. 2. 120.—Warton ad loc. —Atheneus, 3. 23.—Dies festus. Consult note on Ode 2. 3. 6.—10. Corticum adstrictum, &c. “Shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulship of Tullus.” Amphora, the dative, is put by a Graecism for *ab amphora*. 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 amphorae in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised. If by the consulship 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. Sume Mæcenas, &c. “Drink, dear Mæcenas, 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 amici.—Cyathos centum*. Referring merely to a large number.—15. Perfer in lucem. “Prolong till day-light.”—17. Mitte 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 Mæcenas held during the absence of Augustus in Egypt.—18. Daci Cotisonis agmen. The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, 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 infestus sibi. “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 Scythæ laxo, &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 laboret, and
in the 26th line gives *Parce privatus vinium cavere.* The term *nigligens*
will then be joined in construction with *parce,* and *nigligens 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 Maccenas, 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, *nigligens cavere* is a Græcism for *nigligens ca-
vendi.*

**ODE 9.** A beautiful Amoebcan 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 of
fame."—8. *Hia.* The mother of Romulus and Remus.—10. Dulces
docta modos, &c. "Skilled in sweet measures, and mistress of the lyre."
"Burns with the torch of mutual love."—14. *Thurint Ornytis.* "Of the
Thurian Ornytus." Thurium, or Thurii, was a city of Lucania, on the
coast of the Sinus Tarentinus, erected by an Athenian colony, near the
site of Sybaris which had been destroyed by the forces of Crotona.—17.
*Prisca Venus.* "Our old affection."—18. *Diductos.* "Us, long parted."—
cortice.* "Lighter than cork." Alluding to his inconstant and fickle 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 songs called *παρακλαυσθερα* by the Greeks,
and which answered in some respects to the modern serenade.

1—20. 1. *Extremum Tanais,* &c. "Didst thou drink, Lyce, of the
far-distant Tanais," i. e. wert thou a native of the Scythian wilds.—2.
*Σαευ νυπτα νηρο. "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 or continually
raging in the wilds of Scythia.—4. *Plorares.* "Thou wouldst regret."—
5. *Nemus 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. *Sentis ut positus,* &c. "And
thou perceivest how Jove, by his pure influence, hardens the fallen snows," i.
*ε. and thou perceivest how the clear, dry air, hardens the fallen snows.—
9. *Νη currente rotæ,* &c. "Lest, 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. Tyrrenhus parense. The morals of the Etrurians, if we believe Theopompus, as cited by Athenæus, (12. 3.) were extremely corrupt.—14. Tinctus viola. As the Romans and Greeks were generally of a swarthy or olive complexion, their paleness was rather a yellowness than a whiteness.—15. Picta. Consult note on Ode, 3. 4. 40.—20. Patiens. “Able to endure.”

Ode 11. Addressed to Lyde, an obdurate fair one.

1—26. 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,” Callidus resonare by a Grecian for calida in resonando.—5. Nec loquax olim, &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 exsultim. “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. Blandienti. “Soothing his anger by the sweetness of thy notes.”—16. Aule. “Of Pluto’s hall.” Orpheus descended with his lyre to the shades, for the purpose of regaining his Eurydice.—17. Furiale caput. “His every head, like those of the Furies”—18. Æstvet. “Rolls forth its hot volumes.”—19. Teter. “Deadly.” “Pestilential.”—Sanies. “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 lympha, &c. “And the vessel empty of water, from its escaping through the bottom.” Doltum 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 seclus. —33. Una de multis. Alluding to Hypermnestra, who spared her husband Lynceus.—Face nuptiali 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 perjured 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 sectestas, &c. “Escape by secret flight from thy father-in-law and my wicked sisters?” Falle is
here equivalent to the Greek λαός.—41. Nect. "Having got into their power."—44. Neque intra clastra tenebo. "Nor will I keep thee here in confinement," i.e. nor will I keep thee confined in this nuptial chamber, until others come and Shay 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. Memorem querelum. "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 angry chidings of an offended relative.

1—10. 1. Miserarum est. "It is for unhappy maidens," i.e. Unhappy are the maidens who, &c.—2. Lavere. The stem conjugation; the older form for lavare.—Aut examinari, &c. "Or else to be half-dead with alarm, dreading the lashes of an uncle's tongue." i.e. Or, in case they do indulge to 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 Erasmus Chil. p. 463, ed. Steph. "Ne sis patruus mihi," and Ernesti, Clav. Cic. s. v. Patruus.—4. Operosæque Minerva studium. "And all inclination for the labours of Minerva." Literally: "All affection for the industrious Minerva."—5. Liparei. "Of Lipara." Lipara, now Lipari, the largest of the Insulae ÄEolice, off the coasts of Italy and Sicily.—6. Unctos 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 unctos after segni pede victus.—4. Bellerophonte. Alluding to the fable of Bellerophon and Pegasus.—8. Catus jaculare. A Graecism for catus jaculandi.—10. Celer arco latentem, &c. "Active in surprising the boar that lurks amid the deep thicket." Celer excipere for celer in excipiendo 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 fount was situate within the precincts of the poet's Sabine farm, and not far from his dwelling.—Splendidior virto. "Clearer than glass."—3. Donaberis. "Thou shalt be gifted," i.e. in sacrifice.—6. Frustra. sc. ætas eum Veneri et preliis destinat.—8. Num gelidos inficiet, &c. The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf.—9. Te flagrantis atra, &c. "Thee the fierce season of the blazing dog-star does not affect." Literally, "knows not how to affect." Consult note on Ode 1. 17. 7.—13. Fies nobilium tu quoque fontium. "Thou too shalt become one of the famous fountains." By the nobiles fontes are meant Hippocrene, Dirce, 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. Loquaces lymphæ lux. "Thy prattling waters."
ODE 14. On the expected return of Augustus from his expedition against the Cantabri. The poet proclaims a festive 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 Tarrauc.

1.—6. 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 venalam petissse laurum, refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron. "Mortis contemptu laus victoria quaeavit et triumphi."—5. Unico grudens 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 praestantissimo, on which point consult Heinsius, ad Ovid. Met. 3. 454: the second is the meaning we must assign to operata which is here taken by a poetical idiom for ut operetur. On this latter subject compare Tibullus, 2. 1. 9. ed Heyne. Virgil, Georg. 1. 335. ed. Heyne, and the comments of Mitscherlich and Döring 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.—Decore supplice vitae. "Bearing, as becomes them, the suppliant fillet." According to the scholiast on Sophocles (Oed. T. 3.) petitioners among the Greeks usually carried boughs 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. Virginam. "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. Ov. Her. 1. 115.—Nuper. Referring to the recent termination of the Cantabrian conflict.—10. Vos, O puere, &c. "Do you, ye boys, and yet unmarried damsels, refrain from ill-omened words." Some editions read experto, and make virum the accusative, by which lection puellae jam virum experxe is made to refer to those but lately married.—14. Tumultum. The term tumultus 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-
sent ode 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 qua,* &c. “If a vessel of it has been able in any way to escape the roving Spartacus.” With *qua* understand *ratione.* *Qua* for *aliaqua,* in the nominative, violates the metre. *Spartacus* was the leader of the gladiators in the Servile war.—21. *Argulae.* “The sweet-singing.”—22. *Myrrheum.* “Perfumed with Myrrh.” Some commentators erroneously refer this epithet to the dark colour of the hair.—27. *Hoc.* Alluding to the conduct of the porter.—28. *Ferrem.* For *tulassem.*—28. *Consul Plancio.* Plancus 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 Choris, 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. *Inclusam Danaë.* The story of Danae and Acrisius is well known.—2. *Turris aënea.* Apollodorus merely mentions a brazen chamber, constructed underground, in which Danae was immured. (2. 4.) 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. *Muniert.* For *munisessent.*—4. *Adulatoris.* For *adoratoribus.*—5. *Acrisium.* Acrisius was father of Danaë, and king of Argos in the Peloponnesus.—6. *Custodem pavidi.* Alluding to his dread of the fulfilment of the oracle.—7. *Fore enim,* &c. Understand *sciebant.*—8. *Converso in pretium.* By the term *pretium* in the sense of *aurum,* the poet hints at the true solution of the fable, the bribery of the guards.—9. *Ire amat.* “Loves to make its way.” *Amat* is here equivalent to the Greek *φιλεί,* and much stronger than the Latin *seot.*—10. *Saxa.* “The strongest barriers.”—11. *Augustis Argivi.* Alluding to the story of Amphiaras and Eriphyle.—12. *Ob lucrum.* “From a thirst for gold.”—14. *Vir Macedo.* Philip, father of Alexander. Compare the expression of Demosthenes, *Makedon áyto.* How much this monarch effected by bribery is known to all.—15. *Minera navium,* &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. *Saeos.* “Rough.” Some, however, make *saeos* 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.

22—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. Linquere gestio. "I take delight in abandoning."—25. Contentam dominus, &c. "More conspicuous as the possessor of a fortune contemned by the great."—30. Segelis certa 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 λαβώτως. As regards the expression fertillis 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. Ca- tabae, &c. An allusion to the honey of Tarentum. Consult note on Ode 2. 6. 14.—34. Nec Laestrygones Bacchus, &c. "Nor the wine ripens for me in a Læstrygonian jar." An allusion to the Formian wine. Formicæ was regarded by the ancients, as having been the abode and capital of the Læstrygones.—35. Gallicis pascuis. The pastures of Cisalpine Gaul are meant.—37. Importuna tamen, &c. "Yet the pinching of contracted means is far away." Consult note on Ode 1. 12. 43.—39. Contracto mediis, &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 Cræsus. As regards the epithet "Mydonian" applied to Phrygia, consult note on Ode 2. 12. 22.—43. Bene est Understand ei. "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 Læstrygones, a people alluded to in the preceding ode (v. 34.)

I—16. 1. Vetusto nobilis, &c. "Nobly descended from ancient La- mus."—2. Priores hinc Laminas denonunatos. "That thy earlier ances- tors 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 fasti
and what nefasti. 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 Sigonius, Fasti Cons.) Hence the splendour of the Lamian line in being often mentioned in the annals of Rome.—6. Formiarenm. Consult note on Ode 3. 16. 34.—7. Et innantem, &c. “And the Liris, where it flows into the sea through the territory of Minturnæ.” The poet wishes to convey the idea that Lamus ruled, not only over Formiae, but also over the Minturnian territory. In expressing this, allusion is made to the nymph Marica, who had a grove and temple near Minturnæ, and the words Marica litora are used as a designation for the region around the city itself. Minturnæ was a place of great antiquity, on the banks of the Liris, 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. Aque augur comix. Compare Ovid, Am. 2. 6. 34. “Pluviae graculis augur uque.”—13. Annosa. Hesiod (fragm. 50.) assigns to the crow, for the duration of its existence, nine ages of men. (Poet. Min. ed. Gaitsf. vol. 1. p. 180.)—Dum potis. Understand es.—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 (diyovov) or tutelary spirit, which was supposed to take care of the person during the whole of life.—16. Operum solutis. “Released from their labours.” A Graecism for ab opere solutis.

Ode 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 (Fanumia), 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. Fauno. Consult note on Ode 1. 17. 2.—2. Lenis incedas. “Mayest thou move benignant?”—Absasque parvis, &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 anno. “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. Nonas Decembres. 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

Ode 19. A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (σπανος), 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. Inachus. 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 yrs.—3. Genus Ιεακι. The Acacidae, or descendents of Acacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c.—5. Chium 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 Arie- sium, 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. Pelignis caream frigeribus. "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 nove, &c. "Boy, give me quickly a cup in honour of the new moon." Understand poculum, 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 misisentor, 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
EXPLANATORY NOTES.—BOOK III. ODE XX. XLI.

here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred.


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 pulchrurn, forma being understood.—7. Grande certamen. Put in opposition with Nearchum. “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. Arriber pugnæ. Alluding to Nearchus.—Posuisse nuda, &c. In allusion to his indifference as regards the issue of the contest.—13. Leni recreare vento, &c. According to the best commentators, the allusion is here to a flabellum, or fan, which the youth holds in his hand. This spoils, however, the beauty of the image.—15. Nireus. According to Homer, (II. 2. 673.) the handsomest of the Greeks who fought against Troy, excepting Achilles,—Aquosa raptus ab Ida. Alluding to Ganymede. As regards aquosa, compare the Homeric ἰδὴ πολυπίδας, πολησσα.

ODE 21. M. Valerius Messala Corvinus having promised to sup with the poet, the latter full of joy at the expected meeting, addresses an amphiara 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 consulship.

1—11. 1. O nata mecum, &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 facilem, pia, somnum. “Or, with kindly feelings, gentle sleep.” The epithet pia must not be taken in immediate construction with testa.—5. Quocunque nomine. Equivalent to in quemcumque finem, “for whatever end.”—6. Moveri digna bono die. “Worthy of being moved on a festal 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 horicum, or ἀνθόθηκη. Consult note on Ode, 3. 28. 7.—8 Languidiora. “Mellowed by age.”—9. Quanquam Socraticis madet 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 madet contains a figurative allusion to the subject of the Ode.—10. Sermonibus. 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.—Horridus. “Sternly.”—11. Narratur et prisci Catonis, &c. “Even the anstere old Cato is related to have often warmed under the influence of wine.” As regards the idiomatic expression Catonis virtue, 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 uxores. 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 villa, &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. Obliquum meditantis ictum. Boars have their tusks 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 lowliest kind, if offered by a sincere
and pious heart, is more acceptable to heaven than the most costly ob-
lations.

1—20. 1. Supinas 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. Nas-
cente luna. "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. Placarís. The final syllable of this tense is common: here it is long.—Et horna fruge. "And with a portion of this year's produce." Hornus ("of this year's growth") is from the Greek ὄφρος, which is itself a derivative of ὄφις.—5. Africun. Consult note on Óde I. 1. 15. Some commentators make the wind here mentioned identical with the modern Sirocco.—6. Sterilem robiginem. "The blasting mildew."—7. Dulces alumn. "The sweet offspring of my flocks." Compare Óde 3. 18. 3.—8. Pomifero 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 Virg., Eclog. 3. 57: Hor. Epod. 2. 39. Status, Syl. 1. 3. 8. &c.—9. Nam qua nivali, &c. The construction is as follows: Nām victima, diis dero-
ta, quà pascitur nivali Algidō, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum. The idea involved from the 9th to the 16th verse is this: The more costly victims shall fall for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favour of the gods.—Algidō. Consult note on Óde I. 21. 6.—11. Albanis in herbis, "amid Alban pastures," alluding to the pastures around Mons Albanus and the ancient seite 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 pliant myrtle, to seek to propitiate their favour with the abundant slaughter of victims." The Lāres 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 Óde I. 7. 11.—16. Fragili. We have ventured to give the epithet fraudi-
gili 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 summusos blandior hostia, &c. "Not rendered 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 off-
ered.—20. Farre pio et saliente mica. "With the pious cake and the crackling salt." Alluding to the salted cake (mola salsa,) composed of bran or meal mixed with salt, which was sprinkled on the head of the victim.

Óde 24. The bard inveighs bitterly against the luxury and licentious-
ness of the age, and against the unprincipled cupiditiy 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:
"Licet, opulentior intactus thesauris Arabum et divitis India, occupes omne Tyrrhenum et Apulicum mare tuae caementis, tamen si dira Necessitas, figit," &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 extricate 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 cemenita 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. Dacier, however, and others, understand by it the tops or pinnacle of villas. Sanadon applies it in a moral sense to the rich and powerful, ("les fortunes les plus elevées") 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 figit necessitas summis verticibus, ut nulla vi eveli possint."—9. Campestres melius Scythæ, &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. Rite. Compare the explanation of Döring: "ut fert eorum mos et vita ratio."—11. Rigidi Getæ. "The hardy Getæ." The Getæ originally occupied the tract of country which had the Danube to the north, the range of Hæmus to the south, the Euxine to the east, and the Crobyzian 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 steppe between the Danube and the Tyras, or Dniester.—12. Immeta jugera. "Unmeasured acres," i.e. unmarked by boundaries. Alluding to the land being in common.—Liberas fruges et Cерерem. "A harvest free to all." Cерерem is here merely explanatory of fruges.—14. Nec cultura placet, &c. "Nor does a culture longer than an annual one please them." Alluding to their annual change of abode. Compare Cæsar's account of the Germans, B. G. 6. 22.—15. Defunctumque laboribus, &c. "And a successor, upon equal terms, relieves him who has ended his labours of a year."

45—58 45. Vel 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. Parentem. "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. Materiem. "The germs."—51. Eradenda. "Are to be eradicated."—52. Tenerae nimis. "Enervated by indulgence."—54. Nescit equo, rudis, &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 ingenui.—57. Greco trocha. 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. Seu malis. "Or, if thou prefer." Vetita legibus aea. 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 patris 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. Indigna non pceans, &c. "And hastens to amass wealth for an heir unworthy of enjoying it."—62. Scilicet improba crescent divitiae, &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.

Ode 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 plenam. "Full of thee," i. e. of thy inspiration.—3. Velox mente nova. "Moving swiftly under the influence of an altered mind." Nova refers to the change wrought by the inspiration of the god. Quibus antris, &c. The construction is as follows: "In quibus antris
ODE 26. The bard, overcome by the arrogance and disdain of Chloe, resolves no longer to be led captive by the power of love.

1—11. 1. Fiz[i] puell[i], &c. The scene is laid in a part of the temple of Venus; and the bard, while uttering his invocation to the goddess, offers up to her his lyre, together with the "funalia," the "vectes," and the "harpa," as a soldier after the years of his military service are ended, consecrates his arms to the god of battles. It was customary with the ancients, when they discontinued any art, to offer up the instruments connected with it to the deity under whose auspices that art had been pursued.

3. Arma. What these were the poet himself mentions in the 7th verse.—Defunctum bella. "Discharged from the warfare of love." Compare Ovid, Am. 1. 9. 1. "Militat omnis amans, et habet sua castra Cupido."—5. Lexum marinae, &c. "Which guards the left side of sea-born Venus." The wall, on which he intends to hang the instruments of his revelry, is to the left of the statue of the goddess, and to the right of the worshippers as they enter the temple.—6. Ponite. Addressed to his attendants.—7. Funalia. "Torches," carried before the young to light them to the scene of their revels. The term properly denotes torches made of small ropes or cords, and covered with wax or tallow.—Vectes. "Bars,"
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 vectes proved insufficient. They were well adapted for such a purpose, being heavy, short, and curved. We have here adopted Cuningham's reading. The common text has *arcus,* and Bentley suggests *securesque.* —9. *Beatam.* "Rich." Alluding to the flourishing commerce of the island.—10. *Memphin.* 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 nive.* Consult note on Ode I. 18. 9.—11. *Sublimi 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.

ODE 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 impudence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1—15. 1. *Impios parra,* &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 Lanuvino.* 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. *Rumpat 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." *Mannus* 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 aperx,* *suscitabo prece tilii,* cui *ego timebo,* *oscinem corvum ab ortu solis,* antequam *avis divina imminimentum imbrinum 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 *Prepetes.* The cry of the raven, when heard from the east, was deemed favourable.—10. *Imbrium divina avis 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. *Laevus 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 observations, 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 lavus, therefore have, when we speak Romano 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. 21.—19. Novi. Alluding to his own personal experience. He knows the dangers of the Adriatic because he has seen them.—Et quid albus pecet Iapyx. "And how deceitful the serene Iapyx is." As regards the epithet albus, compare Ode 1. 7. 15; and, with regard to the term Iapyx, consult note on Ode 1. 3. 4.—21. Cacos motus. "The dark commotions."—24. Verbere. "Bencath the lashing of the surge," Understand fluctuum.—25. Sic. "With the same rashness."—Europe. The Greek form for Europa.—26. At scatentem belluis, &c. "But, though bold before, she now grew pale at the deep, teeming with monsters, and at the fraud and danger that every where 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. Palluit. 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. Debita Nymphis. "Due to the nymphs," in fulfilment of a vow.—31. Nocte sublustri. "Amid the feebly-illumined night." The stars alone appearing in the heavens.—33. Centum potentem uribus. Compare Homer, II. 2. 649.—35. Pietasque victa furore. "And filial affection triumphed over by frantic folly."—35. Vigilans. "In my waking senses."—39. An vitio carentem, &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. 562. seqq.), 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 rigi, &c. "Shamelessly have I abandoned a father's roof; shamelessly do I delay the death that I deserve."—54. Tene re prede. The dative, by a Grecism, for the ablative.—Succus. "The tide of life."—55. Spectosa. "While still in the bloom of early years," and hence a more inviting prey. So nuda in the 52d line.—57. Vitis 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 atone 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 insistentis clamat.—59. Zona bene te secuta. "With the girdle that has luckily accompanied thee."—61. Acuta itelo. "Sharp with death," i. e. on whose sharp projections death may easily be found.—62. Te procellae crede veloci. "Consign thyself to the rapid blast," i. e. plunge headlong down.—67. Remisso arcu. As indicative of having accomplished his object.—69. Ubi lusit satis. "When she had sufficiently indulged her mirth."—70. Irisum calidaque rixa. The genitive, by a Graecism, for the ablative.—71. Quumtibi invisus, &c. Venus here alludes to the intended appearance of Jove in his proper form.—73. Usor 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 Caecean 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 superintendent of his household.

1—16. 1. Festo die 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 adverbial sense, to prome.—4. Munitaque 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 noontide is inclining towards the west," i. e. that the day begins to decline.—7. Porcis deripere horreo, &c. "Dost 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 consulship of Bibulus, (A. U. C. 694.)" The epithet cessantem 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 ἀποθήκη, or ποθῆν, and the poet, on the present occasion, horreum. With the Romans, it was generally placed above the fumarium, or drying-klin, 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 Lyde those of the Nereids.—10. Virides. Alluding to the colour of the sea.—12. Cynthiae. Diana, an epithet derived from mount Cythrus 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.—Paphon. Consult note on Ode 1. 30. 1.—15. Junctis oloribus. “With her yoked swans.” In her car drawn by swans.—16. Dictur 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 affluence, and from the noise and confusion of a crowded capital. He bids 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. Tyrrenia regum progenies. “Descendant of Etrurian rulers.” Maecenas was descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, (A. U. C. 445.)—According to a popular tradition among the Romans, and the accounts of several ancient writers, Etruria received the germs of civilization from a Lydian colony. This emigration was probably a Pelasgic one.—Tibi. “In reserve for thee.”—2. Non ante verso. “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 balanus, or myrobalanum, was given by the ancients to a species of nut, from which a valuable unguent or perfume was extracted.—5. Eripi te more. “Snatch thyself from delay,” i.e. from every thing in the city that may seek to detain thee there: from all the engrossing cares of public life.—6. Ut semper udom. The common text has ne semper udom, which involves an absurdity. How could Maecenas, at Rome, contemplate Tibur, which was twelve or sixteen miles off?—Tibur. Consult note on Ode 1. 7. 13.—Aesulae declive solum. “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 juga paricidae. 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. Fastiociosam. “Productive only of disgust.” The poet entreats his patron to leave for a season that “abundance,” which, when uninterrupted, is productive only of disgust.—10. Molem propinquam, &c. Alluding to the magnificent villa of Maecenas, on the Esquiline hill, to which a tower adjoined remarkable for its height.—11. Beatæ Romæ. “Of opulent Rome.”—13. Vices. “Change.”—14. Parvo sub lare. “Beneath the humble roof.”—15. Sine aulaïs et ostro. “Without hangings, and
without the purple covering of the couch.” Literally, “without hangings and purple.” The aulea, or hangings, were suspended from the ceilings and side-walls of the banqueting rooms.—16. Solutam explicere fontem. “Have smoothed the anxious brow.” Have removed or unfolded the wrinkles of care.—17. Clarus Andromedae 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.—Occultum ostendit ignem. Equivalent to oritur.—18. Procyon. A constellation rising just before the dog-star. Hence its name ␪πκοξον (πο ἀντε and κβον κανις) and its Latin appellation of antecanis.—19. Stella vesani Leonis. A star on the breast of Leo, rising on the 24th July. The sun enters into Leo on the 20th of the same month.

22—64. 22. Horridi dumeta Silvanii. “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.—24. Riptaeceiturna. A beautiful allusion to the stillness of the atmosphere.—25. Tu civitatea quis debeat 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 Prefectus Urbis.—27. Seres. The name by which the inhabitants of China were known to the Romans.—Regnata Bactra Cyro. “Bactra, ruled over by an eastern king.” Bactra, the capital of Bactriana, is here put for the whole Parthian empire.—28. Tanaisque 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.—29. 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.”—32. Quod adest memento, &c. “Remember to make a proper use of the present hour.”—33. 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.—41. Ille potens sui, &c. “That man will live master of himself.”—42. In diem. “Each day.”—43. Vixi. “I have lived,” i.e. I have enjoyed, as they should be enjoyed, the blessings of existence.—44. Occupato. A zeugma operates in this verb: in the first clause it has the meaning of “to shroud,” in the second “to illumine.”—46. Quodernque retro est. “Whatever is gone by.”—47. Diffinget infectumque reddat. “Will he change and undo.”—49. Saevo laeta negotio, &c. “Exulting in her cruel employment, and persisting in playing her haughty game.”—53. Manentem. “While she remains.”—54. Resigno qux 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 involvo. The wise man wraps himself up in the mantle of his own integrity, and bids defiance to the storms and changes of fortune.—57. Non est meum. “It is not for me.” It is no employment of mine.—59. Et vos pacisci. “And to strive to bargain by my vows.”—62. Turn. “At such a time as this.”—64. Aura geminaque Pollux. “A favouring breeze, and the twin-brothers Castor and Pollux. Consult note on Ode 1, 3, 2.
ODE 30. The poet's presage 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. Regalgique situ, &c. "And loftier than the regal structure of the pyramids."—3. Imber edax. "The corroding shower."—4. Innumeralis annorum series, &c. "The countless series of years, and the flight of ages."—7. Libitina. 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. Dn 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.—Aupidas. A very rapid stream in Apulia, now the Ojanto.—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 aquae refers to the summer heats of that country. Consult note on Ode 1. 22. 13.—12. Regnavit populorum. An imitation of the Greek idiom, ἄριστα λαῶν.—Ex humili potens. "I, become powerful from a lowly degree," alluding to the humble origin and subsequent advancement of the bard.—13. Æolium carmen. A general allusion to the lyric poets of Greece, but containing at the same time a more particular reference to Alceus and Sappho, both writers in the Æolic dialect.—14. Deduxisse. 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 Greek poetry to irrigate and refresh the humbler literature of Rome.—15. Delphica lauro. "With Apollo's bays,"—16. Volens. "Prosperously."

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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. Circum lastra 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. Blondæ preces. "The soothing prayers."—9. Tempestitius 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 commissabere. 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 coma, purpureus capillus, lumen juventus purpureum, &c. Compare Virgil, Aen. 1. 591. Albinovanus (Él. 2. 62.) 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. El centum purer artium. "And a youth of an hundred accomplishments.—17. Quandoque. "Whenever." For Quandoque. — 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 buckler. An extravagant value was attached by the Romans to citron wood.—22. Duces. "Shalt thou inalcal."—Berevinctæ. Consult note on Ode 1. 18. 13.—24. Mixtis carminibus. "With the mingled harmony."—28. Salix. Consult note on Ode 1. 36. 12.—30. Spes animi credula mutui. "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 cadit inter verba parum decoro silentio.—A Synapheia takes place in decoro, the last syllable ro being elided before Inter at the beginning of the next line.—36. Cadit. Cado has here the meaning of "to falter."

ODE 2. The Sygambri, Usipetes, and Tenctheri, 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 Cassi, 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.

1—11. 1. Emulari. "To rival."—2. Iule. To bc pronounced as a dissyllable, yu-Id. Consult remarks on Sapphic verse, p. xxiii. in notis. —Ceratis ope Daedalea. "Secured with wax by Daedalian art." An allusion to the well-known fable of Daedalus and Icarus.—3. Vitreo daturus, &c. "Destined to give a name to the sparkling deep." Vitreo is here rendered by some "azure," but incorrectly; the idea is borrowed from the sparkling of glass.—5. Monte. "From some mountain."—6. Notus ripas. "Its accustomed banks."—7. Ferret immensus, &c. "Pindar foams, and rushes onward with the vast and deep tide of song." The epithet immensus refers to the rich exuberance, and profundo ore, to the sublimity, of the bard.—9. Donandum. "Deserving of being gifted."—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. Dithyrambies. 2. Pæans, or hymns and encomiastic effusions. 3. Epinicia (εἰπινίκια) or songs of victory, composed in honour of the conquerors at the public games.—4. Epicedia (ἐπικήδεα) 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 εἰπινίκια ἀκούστα.—10. Nova verba, "Strange imagery, and the forms of a novel style." Compare the explanation of Mitscherlich: "Compositiones, junctura, significatu denique innovata, cum novo orationis habitu atque structura," and also that of Döring: "Novasententiarum lumina, nove effectas grandissorumorum verborum formulas." 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) applied to this species of poetry. Dithyrambs were originally odes in praise of Bacchus, and their very character shows their oriental origin.—11. Numeris lege solutis. "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, regesve, &c. Alluding to the Pæans. The reges, deorum sanguinem, are the heroes of earlier times; and the reference to the Centaurs and the Chimaera calls up the recollection of Theseus, Pirithous, and Bellerophon.—17. Sive quos Elea, &c. Alluding to the Epinicia.—Elea palma. "The Elean palm," i. e. the palm won at the Olympic games, on the banks of the Alpheus, in Elis. Consult note on Ode, 1. 1. 3.—18. Celestes. "Elevated, in feeling, to the skies."—Equo me. Not only the conquerors at the games, but their horses also, were celebrated in song and honoured with statues.—19. Centum potiore signis. "Superior to an hundred statues." Alluding to one of lyric effusions.—Flebit. "Weeping." Taken in an active sense.—Juvenemae. 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 animumque, &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion.
of the grave." Literally, "envies dark Orcus the possession of him."—25. Multa Dirceæum. "A swelling gale raises on high the Dirceæan swan." An allusion to the strong, poetic flight of Pindar, 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 apis Matinae, &c. "I, after the habit and manner of a Matianin bee." Consult note on Ode 1. 28. 3.—29. Per laborem plurimum. "With assiduous toil."—31. Tiburis. Alluding to his villa at Tibur.—32. Fingo. The metaphor is well kept up by this verb, which has peculiar reference to the labours of the bee.

33—59. 33. Majore poeta plectro. "Thou, Antonius, a poet of loftier strain." Antonius distinguished himself by an epic poem in twelve books, entitled Diomedes.—34. Quandoque. For quandocunque.—35. Per sacrum clivum. "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. Frondë. Alluding to the laurel crown worn by commanders when they triumphed.—Sygambros. The Sygambi 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 aurum priscum. "To their early gold," i. e. to the happiness of the golden age.—43. Forumque litibus orbum. "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 sol 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 ëcit.—53. Te. Understand solvent, "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 voce. "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 nutam duxit, &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.—Niveus videri. A Græcism, 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 na-
tivity."—3. Labor Isthmius. "The Isthmian contest." The Isthmian,
are here put for any games.—4. Clarabit pugilem. "Shall render illus-
trions as a pugilist."—5. Curru Achaico. "In a Grecian chariot." An
exploit."—Delis foliis, "With the Delian leaves," i.e. with laurel,
which was sacred to Apollo, whose natal place was the isle of Delos.—
8. Quod regum tumidas, &c. "For having crushed the haughty threats
text has perfluunt, "flow through." Consult, as regards Tibur and the
Anio, the note on Ode 1. 7. 13.—12. Fingent Aelio, &c. The idea
meant to be conveyed is this, that the beautiful scenery around Tibur,
and the peaceful leisure there enjoyed, will enable the poet to cultivate
his lyric powers with so much success as, under the favouring influence
of the Muse, to elicit the admiration both of the present and coming age.
As regards the expression Aelio carmine, consult note on Ode 3. 30. 13.
—13. Rome, principis urbium, &c. "The offspring of Rome, queen of
cities." By the "Offspring of Rome," are meant the Romans them-
theselves.—17. O testudinis aurea, &c. "O Muse, that rulest the sweet
melody of the golden shell." Consult notes on Odes 3. 4. 40. and 1. 10.
6.—20. Cycni sonum. "The melody of the dying swan." Consult
note on Ode 1. 6. 2.—22. Quod monstr. "That I am pointed out." —
Quod spiro. "That I feel poetic inspiration."

Ode 4. The Ræti 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 con-
sequently of the emperor, was sent against them with an army. The ex-
pedition proved eminently successful. The young prince, in the very first
battle, defeated the Ræti at the Tridentine Alps, and afterwards, in con-
junction 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 Ræti and with others of their allies. (Compare Dio Cassi-
sius, 54. 22. Vell. Patrec. 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 value of Drusus is the theme, and he is com-
pared 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 cul-
ture 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
Hasdrubal, after the victory achieved by whom, over the brother of Han-
ibal. Fortune again smiled propitiously on the arms of Rome.

1—21. 1. Qualem ministrum, &c. The order of construction is as
follows: Qualem olim juvenitas et patrius vigor propulit nido inscinm labo-
rum altum ministrum fulminis, cui Jupiter, rex deorum, permisi regnum in
vagas aves, expertus (cum) fidelem in flavo Ganymede, vernique venti, nin-
bis jam remotis, docuere paventem insolitos nisu; max vividiim impetus, &c.
—talem) Vindelici videre Drusum gerentem bella sub Raetis Alpibus.—
"As at first, the fire of youth and hereditary vigour have impelled from the
nests, 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 dairies; presently a fierce impulse,
-"Such did the Vindelici behold Drusus waging war at the foot of the
Retaian Alps."—Altem. 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.—12. Amor dupis atque pugnae. "A desire for
food and fight."—14. Fulva matris ubere, &c. "A lion just weaned
from the dug of its tawny dam."—16. Dente novo peritura. "Doomed to
perish by its early fang."—17. Retis Alpinus. The Retaian Alps extended
from the St. Gothard, whose numerous peaks bore the name of Adula, to
Mount Brenner in the Tyrol.—18. Vindelici. The country of the Vinde-
lici extended from the Lacus Brigantinus (Lake of Constance) to the
Danube, while the lower part of the Oenus, or Inn, separated it from
Noricum.—Quibus mos unde dedictus, &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 enquire.
The awkwardness of the whole clause, from quibus to omnia, has very justly
caused it to be suspected as an interpolation: we have therefore placed
the whole within brackets.—20. Amazonia securi. The Amazonian bat-
tle-axe was a double one, that is, beside its edge it had a sharp projection,
like a spike, on the top.—21. Obarmet. "The verb obarmo 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 Remark.
25. Sensere, quid mens, &c. "Felt, what a mind, what a dis-
position, duly nurtured beneath an auspicious roof, what the paternal
affection of Augustus towards the young Neroes, could effect." The
Vindelici at first beheld Drusus waging war on the Rati, now they them-
selves 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 vim, &c. The poet, after conceding to the young Ne-
ros the possession of hereditary virtues and abilities, insists upon the
necessity of proper culture to guide those powers into the path of use-
fulness, 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 prin-
ciples are wanting, vices degrade the fair endowments of nature."

37—64. 37. Quid debeas, 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 vic-
tory achieved by C. Claudius Nero over the brother of Hannibal.—38. 
Metaurum flumen. The term Metaurum is here taken as an adjective.
The Metaurus, now Metro, a river of Umbria, emptying into the Adri-
atic, 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 Ncro, for his bold and decisive move-
ment in marching to join Livius.—39. Pulcher ille dies. "That glorious
day." Pulcher may also be joined in construction with Latio, "rising fair on Latium." According to the first mode of interpretation, however, Latio is an ablative, tenebris fugatis Latio, "when darkness was dispelled from Latium."—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 preliis.—48. Deos habuere rectos. "Had their gods again erect." Alluding to a general renewing of sacred rites, which had been interrupted by the disasters of war.—50. Cervi. "Like stags."—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 λαθοῦς φεύγων, of which it is probably an imitation.—53. Que cremato fortis, &c. "Which bravely bore from Lium reduced to ashes."—57. Tousa. "Shorn of its branches."—58. Nigra frarci frondis, &c. "On Algidus abounding with thick foliage." Consult note on Ode 1. 21. 6.—62. Vinci dolorem. "Apprehensive of being overcome."—63. Coelit. Alluding to the dragon that guarded the golden fleece.—64. Echionxae Thebes. "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 Thebes, he received from that prince his daughter Agaue.

65.—74. 65. Pulchrior evenit. "It comes forth more glorious than before."—66. Integrum. "Hitherto firm in strength."—65. Conjugibus loquenda. "To be made a theme of lamentation to widowed wives. Literally "to be talked of by wives." Some prefer conjugibus 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 Claudinæ non perficient manus. "There is nothing now which the prowess of the Claudian line will not effect." i.e. Rome may now hope for every thing 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 numine, &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.

and the blessings of peace, here described, are all the fruits of the rule of Augustus; and, nunc, in translating, we may insert after etenim the words "by thy guardian care."—18. Alnaque Faustitas. "And the benign favour of heaven," i. e. benignant prosperity.—19. Voltant. "Pass swiftly," i. e. are impeded in their progress by no fear of an enemy.—20. Culpari metuit fides. "Good faith shrinks from the imputation of blame."—21. Nullis pollutur, &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 maculosum, &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 morum.—23. Simili prole. "For an offspring like the father."—24. Culpa Poena premrit comes. "Punishment presses upon guilt as its constant companion."

25—38. 25. Quis Portum paveat, &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 Cantabri; what have we, therefore, now to dread? As regards the Parthians, consult notes on Ode 1. 26. 3. and 3. 5. 3. —Gelidum Scythen. "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 Gezoni. Their inroads had been checked by Lentulus, the lieutenant of Augustus.—26. Quis, 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. Viduas ad arbores. "To the widowed trees." A beautiful allusion to the cheek given to agriculture by the civil wars.—31. Et alteris 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 sweetmeats. 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. Prosequitur. "He worships."—34. Et Laribus tumum, &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 Divi Patrii, supposed by some to be identical with the Penates.—37. Longas o uitem, &c. "Auspicious prince, mayest thou afford long festal days to Italy," i. e. long mayest thou rule over us.—38. Dicimus 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.
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.

1—23. 1. *Magna vindicem tinguit. "The avenger of an arrogant tongue," Alluding to the boastful pretensions of Niobe, in relation to her offspring.—2. *Tityoque raptor. Compare Ode 2. 14. 8.—3. *Sensit. "Felt to be." Supply esse.—*Troja prope victor alta. Alluding to his having slain Hector, the main support of Troy.—4. *Phthius Achilles. The son of Thetis, according to Homer (II. 22. 3:9.) was to fall by the hands of Paris and Phœbus. Virgil, however, makes him to have been slain by Paris.—5. *Cateris major, tibi miles imper. "A warrior superior to the rest of the Greeks, but an unequal match for thee."—7. *Mordact ferro. "By the biting steel," i.e. the sharp-cutting axe.—10. *Impulsa. "Overthrown."—11. *Posuitque. "And reeled."—13. *Ille non, inculsus, &c. The poet means that, if Achilles had lived, the Greeks would not have been reduced to the dishonourable necessity of employing the stragelam of the wooden horse, but would have taken the city in open fight.


25—39. 25. *Doctor Argive, &c. "God of the lyre, instructor of the Greek muse." *Thalia is here equivalent to *Muse lyrica, 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. *Dauinia defende decus Câmnae. "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 *Dauinia, put here for *Itala, i.e. *Romana, consult the notes on Ode 2. 1. 34, and 1. 22. 13.—28. *Levis Agvyec. "O youthful Apollo." The appellation *Agvyec is of Greek origin (ὁ ἀγωνικός), and, if the common derivation be correct (from ἀγωνικός, "a street,") denotesthe guardian deity of streets." It was the custom at Athens to erect small conical cippu, 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 Phœbus mithi, &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, "Phœbus has given me poetic inspiration, Phœbus has given me the art of song, and the name of a poet,"—*Virginum prime, &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sires." 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 tutela dea. "Ye that are pro-
teeted by the Delian Diana." Diana was the patroness of moral purity. 

35. Lesbian servate pedem, &c. "Observe the Lesbian measure and the striking of my thumb." The expression politis ictum refers to the mode of marking the termination of cadences and measures, by the application of the thumb to the strings of the lyre.—38. Crescentem facie Noctilucam. "The goddess that illumines the night, increasing in the splendour of her beams."—39. Prosperam frugum. "Propitious to the productions of the earth." A Grecism for frugibus.—Celeremque prunos, &c. "And swift in rolling onward the rapid months." A Grecism for celerem in volwendis pronis 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 himself 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 Saccular, and other solemnities, were always recompensed with a happy union.—42. Saceulo festas referente luces. "When the Saccular period brought back the festal days." The Saccular games were celebrated once every 110 years. Before the Julian 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 lustrum, so five of these periods made a saeculum of 110 years. (Scaliger, de emendal. temp. p. 80. seqq.—Niebuhr’s Roman History, vol. 1. p. 334. Hare and Thirlwall’s transl.)—43. Reddidi carmen. "Recited a hymn." Docitis 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 individual 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 Horace was born. (Ode 3. 21. 1.) Vanderbourg remarks of him as follows: "On ne connait ce Torquatus que par l’océ qui nous occupe, et l’épitre 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 affecté de la manie de thésauriser, manie d’autant plus bizarre chez lui, qu’il était, dit-on, célibataire, et n’entassait que pour des collatéraux."

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 student must note the beauty and spirit of the tense diffugere.—3. Mutat terravices. "The earth changes its appearance." Compare the expla-
nation of Mitscherlich, "Vices terrae de colore ejus, per annus vices apparente, ac pro diversa anni tempestate variante, dictae."—Et decrescensia ripas, &c. Marking the cessation of the season of inundations in early spring, and the approach of summer.—5. Audet 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." Zephyris 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 iners. "Sluggish winter." Alluding to winter as, comparatively speaking, the season of inaction. Compare the language of Dion (6. 5.) χηιπα ὅσισμον. —13. Damna tamen celere, &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 lunæ was frequently used in the language of poetry, even after the change had taken place, as equivalent to mensæ.—15. Quo. "To the place whither." Understand eo before quo, and at the end of the clause the verb decidereunt.—Dives Tullus et Iunius. The epithet divus 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 "mancia pauperis Iunci."—16. Sumus. "There we remain." Equivalent to manemos.—17. Adjicant. "Intend to add."—Crismina tempora. "To-morrow’s hours."—19. Amico quæ dederis anime. "Which thou shalt have bestowed on thyself." Amico is here equivalent to tuo, in imitation of the Greek idiom, by which φίλος is put for ὁδος, σος, ἰδος.—21. Splendida arbitria. "His impartial 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 vitro. "Clearer than glass."—24. Restituet." Will restore to the light of day."—26. Infernis tenebris. "From the darkness of the lower world."

Ode 5. 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 Paterculus (2. 102.) styles him, virum demerendis hominibus geniit. 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 beauteous bronze. The poet alludes to the taste for collecting antiques, which then
prevailed among his countrymen.—3. Tripodas. 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. Neque tu pessima munera ferres. “Nor shouldst thou bear away as thine own the meanest of gifts.” A litotes, for tu optima et rarissima 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 Graecism 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 hac miti 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 no the gift.” The train of ideas is as follows: Thou carest 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. 13. 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 impie. “Not the tribute imposed upon perfidious Carthage.” The common reading is Non incendia Carthaginis impie, 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. Eius qui domita, &c. The order of construction is as follows: Clarius indicat laudes ejus, qui redit lucratus nonen 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. Calabry 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 silent, &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 (ilius) quod bene feceris.—22. Quid foret Illae, &c. “What would the son of Iliia 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 Iliad, compare Note, Ode 3. 9. 8.—24. Obstare. Put for obtitisset.—25. Ereptum Stygiis fluctibus Aecum, &c. "The power, and the favour, and the lays of eminent poets, consecrate to immortality, and place in the islands of the blessed, Aeacus rescued from the dominion of the grave." Stygiis fluctibus is here equivalent to morte.—27. Divitibus consecrat insultis. Alluding to the earlier mythology, by which Elysium was placed in one or more of the islands of the western ocean.—29. Sic Jovis interest, &c. "By this means the unwielded 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 Tyndaride, 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 Palceanus, to whom this ode is addressed, enjoyed, for a long time, a very high reputation. Augustus gave him, A. D. C. 728, the government of Galatia, with the title of propraetor. 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 Caesar, 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 Caesar 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 Lollia 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
Pliny (N. H. 9. 35.) a curious passage respecting the enormous riches
which this Lollia had inherited from her grandfather.

1—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 Aufidus, 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 soventum natus,* &c. Alluding to his
having been born in Apulia. Consult Ode 3. 30. 10.—5. *Non si pri-
res,* &c. “Although the Maonian Homer holds the first rank among
poets, still the strains of Pindar and the Cæan Simonides, and the threat-
ening lines of Alcæus, and the dignified effusions of Stesichorus, are not
hid from the knowledge of posterity.” More literally: “The Pindaric
and Cæan Muses, and the threatening ones of Alcæus, and the digni-
fied ones of Stesichorus.” As regards the epithet *Maonius,* applied
to Homer, consult note on Ode, 1. 6. 2.—7. *Cææ.* Consult note on
Ode, 2. 1. 37.—*Alcae miucces.* Alluding to the effusions of Alcæus
against the tyrants of his native island. Consult note on Ode 2. 13. 26,
—8. *Stesichorique graces Canoena:* Stesichorus was a native of Himera,
in Sicily, and born about 632. B. C. He was contemporary with Sappho,
Alcæus, 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 Destru-
tion of Troy,” and another called “the Orestiad.”—9. *Nec, si quid
olum,* &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
Uninsus, and a few additional ones; and not those poems which com-
monly go under his name, a few only excepted.

11—49. 11. *Calores Aeolica puellæ.* “The impassioned feelings of
the Aeolian maid.” The allusion is to Sappho. Consult note on Ode, 2.13.
24. —13. *Non scia contos,* &c. The order of construction is as follows:
*Lacerna Helene non sola arsit contos crines adulteri, 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. *Regalesque
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. *Cydonio 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
Amazons.—19. *Ingenis.* “Mighty in arms.”—22. *Acer Deiphobus.* Dei-
phobus was regarded as the bravest of the Trojans after Hector.—29.
*Inertia.* The dative for *ab inertia,* by a Grecism.—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.—*Non*
ego te meis, &c. "I will not pass thee over in silence, unhonoured in my strains."—33. Lividas. "Envious."—35. Rerumque prudens, &c. "Both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame. Hence the connection in the train of ideas is as follows: And worthy art thou, O Lollius, of being remembered by after ages, for "thou hast a mind," &c.—37. Vindex. Put in apposition with animus.—38. Ducentis ad se cuncta. "Drawing all things within the sphere of its influence."—39. Consulque non unitus anni. "And not merely the consul of a single year." A bold and beautiful personification, by which the term consul is applied to the mind of Lollius. Ever actuated by the purest principles, and ever preferring honour to views of more private interest, the mind of Lollius enjoys a perpetual consulship.—42. Rejectit alto dona nocentium, &c. "Rejects with disdainful brow the bribes of the guilty; victorius, makes for himself a way, by his own arms, amid opposing crowds." Explicit sua arma may be rendered more literally, though less intelligibly, "displays his arms." The "opposing crowds" are the difficulties that beset the path of the upright man, as well from the inherent weakness of his own nature, as from the arts of the flatterer, and the machinations of secret foes. Calling, however, virtue and firmness to his aid, he employs these arms of purest temper against the host that surrounds him, and comes off victorious from the conflict.—46. Recte. "Consistently with true wisdom."—Rectius occupat nomen beati. "With far more propriety does that man lay claim to the title of happy."—49. Callet. "Well knows,"

Ode 10. Addressed to Ligurinus.

1—7. 1. Insperata tuae, &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. Quæ nunc humeris involitant. "That now float upon thy shoulders."—4. Est puniceæ flore prior rosa. "Surpasses the flower of the blushing rose," i. e. the blushing hue of the rose.—5. Hispidum. "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 videris alterum. "As often as thou shalt see thyself quite another person in the mirror," i. e. completely changed from what thou now art.—7. Que 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 Mæcenas, and endeavours, by various arguments, to induce her to come.

1—35. 1. Est mili 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. Nectentis apium coronis. "Parsley, for weaving chaplets." Nectentis coronis is for ad nectendas coronas. 4. Est ederavis multa. "There is abundance of ivy."—5. Fulges. "Thou wilt appear more beauteous." The future, from the old verb fulg, 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.—Arv castis vineta verbenis. The allusion is to an ara cespititia. Consult notes on Ode I. 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 flammas trepident, &c. "The flames quiver as they roll the suffling smoke through the house-top," i.e. the quivering flames roll, &c. The Greeks and Romans appear to have been unacquainted 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 agenda, &c. "The ides are to be celebrated by thee, a day that elapses 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 iduare, "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. Mens sum Veneris. April was sacred to Venus.—17. Jare solemnis mithi, &c. "A day deservedly solemnised by me, and almost held more sacred than that of my own nativity."—19. Af fluentes ordinat annos. "Counts the successive number of his years."—22. Non tux 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.—26. Exemptum grave praebet. "Furnishes a strong admonition."—27. Terrenum equum gravatum, &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, putando 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. Meorum 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 begs 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 nive.—“By the melting of the wintersnow.”—6. *Infelix avis.* 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.” *Cecropiae* is here equivalent simply to *Atticae,* as Pandion, the father of Progne, though king of Athens, was not a descendant of Cecrops.—11. *Deum.* 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 Lyceus and Maenalus to Pan as his favorite retreats.—13. *Adduxere sitim tempora.* “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 Liberum.* “The wine pressed at Cales.” Consult note on Ode 1. 20. 9.—15. *Juvenum nobiliun cliens.* Who the “juvenes nobiles” 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 Neros, Drusus and Tiberius, and Döring, who is one of the number that advocate this opinion relative to Virgil, regards cliens as equivalent to the German Gönsling, “favourite.”—16. *Nardo vina mereberis.* “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. *Parvus onyx.* “A small alabaster box.”—Elicet cadum. “Will draw forth a cask,” i. e. will cause me to furnish a cask of wine for the entertainment. The opposition between *parvus onyx* and *cadus* is worthy of notice.—18. *Qui nunc Sulpicius,* &c. “Which now lies stored away in the Sulpician repositories.” Consult note on Ode 3. 20. 7. According to Porphyrian in his scholia on this passage, the poet alludes to a certain Sulpicius Galba, a well known merchant of the day.—19. *Donare largus.* A Græcis for *largus donandi,* or *ad donandum.*—*Amarus curarum.* “Bitter cares.” An imitation of the Greek idiom, (τὰ πικρὰ τῶν μεριμνῶν), in place of the common Latin form *amaras 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 merchandisc, which partners in trade throw into a common stock that they may divide the profits.—22. *Non ego te meis immunem,* &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.”—23. *Nigrorumque memor ignium.* “And, mindful of the gloomy fires of the funeral pile,” i. e. of the shortness of existence.—27. *Misce stultitiam consilis brevem,* &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. Trenullo. Alluding to the failure of the voice through age. —7. Docte psallere. A Græicism for docte psallendi, or in psallendo. "Skilled in music and in song." Psallo (from the Greek ψάλλω) 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. Execubat. "Keeps watch." Cupid stations himself in the cheeks of Chia, watching for his victims.—9. Importunus. "The cruel boy." Ironical.—12. Capitis nives. "The snows of thy head," i.e. thy locks whitened with the snow of years.—13. Nce Cox referunt jam tibi purpura, &c. "Now, neither the purple vestments of Cos, nor sparkling jewels, bring back to thee the moments, which the fleeting day has recorded and shut up in the public registers."—Cox purpurae. The island of Cos was famed for the manufacture of a species of vestments, termed, from the place where they were made, Coan, (vestes Coae.) 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. Illus, illius. "Of that Lyce, that Lyce."—20. Surpuerat. For surripuerat.—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 parent, &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 piece 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. Quæ cura Patram, &c. "What care on the part of the Fathers, or what 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: "Letteris ac laudibus æternare."—7. Quem legis Expertes Latinœ, &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.—
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’Ignia and Val Bronia, to the east and north-east of the Lago Maggiore (Lacus Verbanus.).—12. Dejectit 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 feroce 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 consulti, ducatu 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. Spectandus 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. Exercet. “Tames.”—Pleiadum choros scindente nubes, &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 Vergilias, from their rising about the Vernal Equinox. The appellation of Pleiades is supposed to come from πλευς, “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 πλεον, because they appear in a cluster, and thus we find Manilius calling them “sidus glomerabile.”—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 οίς πυρώφος μολέν. The scholiast, on the other hand, explains it as equivalent to “per medium pugnae fervorem.” We rather think with Gesner, however, that the reference is to some historical event which has not come down to us.

The epithet tauriformis, analogous to the Greek ταύροφός, 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. Qua regna Dauni, &c. "Where it flows by the realms of Apulian Daunus," i.e. where it waters the land of Apulia. Praefuit. For praeterfuit. Compare Ode 4. 3. 10.—29. Agmina ferrata. "The iron-clad bands."—31. Metendo. "By mowing down."—32. Sine clade. "Without loss to himself," i.e. with trifling injury to his own army.—33. Consilium et tuos divos. "Thy counsel and thy favouring gods," i.e. thy counsel and thy auspices. By the expression tuos divos, 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 Alexander, the victories of Drusus and Tiberius were achieved over their barbarian foes.

34—52. Num, tibi quo die, &c. "For, at the close of the third lustrum 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. U. C. 724, and the war with the Raeti and Vindelici was brought to a close A. U. C. 739.—36. Vacuum aedium. Alluding to the retreat of Antony and Cleopatra into the monument.—37. Lus tro. Consult note on Ode 2. 4. 22.—41. Can taber. Consult note on Ode, 2. 6. 2.—42. Medusque. Compare Introductory Remarks, Ode 3. 5, and note on Ode, 1. 26. 3.—Indus. Consult note on Ode, 1. 12. 55.—Seythies. Consult notes on Ode 2. 9. 25, and 3. 8. 23.—43. Putella praesen. Consult note on Ode 3. 5. 2.—44. Domina. "Mistress of the world."—45. Fontium qui celat origines Nilus. The Nile, the largest 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. U. C. 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, Digiltu in Arabic, and Hiddegel in Hebrew; all which terms denote the flight of an arrow.—47. Bellatius. "Teeming with monsters."—48. Britannis. Consult note on Ode, 3. 5. 3.—49. Non parentis funera Galliae. Lucan (1. 459. seq.) ascribes the contempt of death, which characterised the Gauls, to their belief in the metempsychosis as taught by the Druids.—50. Audi. "Obeys."—51. Sygambri. Consult note on Ode, 4. 2. 36.—52. Compositis armis. "Their arms being laid aside."

Ode 15. The poet feigns, 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.
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. Phæbus volentem, &c. “Phœbus sternly reproved me, when wishing to tell on the lyre of battles and subdued 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 uberes. “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, 1. 26. 3. and Introductory Remarks, Ode 3. 5.—8. 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 previous 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. 26.) 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 injecit frena Licentiae evaganti extra rectum ordinem. “And has curbed unbridled Licentiousness?” Consult note on Ode, 4. 5. 22.—12. Veleres artes. “The virtues of former days.”—16. Ip Hesperio cubili. “From his resting-place in the west.”—18. Exiget otium. “Shall drive away repose.”—20. Inimicat. “Embroids.” 21. Non qui profundum, &c. Alluding to the nations dwelling along the borders of the Danube, the Germans, Reti, Dacians, &c.—22. Edicta Julia. “The Julian edicts.” The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.—Gete. 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.)—Infidive Persæ. “Or the faithless Parthians.”—24. Tanaia prope flumen orit. Alluding to the Scythians. Among the embassies sent to Augustus, was one from the Scythians.—25. Et profestis 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 functos. “Authors of illustrious deeds.”—30. Lydis remixto carmine tibitis. “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 impares. 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. Almae progeniem Veneris. An allusion to Augustus, who had passed by adoption
EXPLANATORY NOTES.—EPODE I.

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 ἑπίδημος, 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 Hephæston, (de Metr. p. 70. ed. Faww.) elei δ' ἐν τοῖς ποιήμασι καὶ οἱ ἅρμανικοὶ οὐνα καλούμενοι ἐπόδοι, ὅταν μεγάλῳ στίχῳ περιττόν τι ἑπιθύμηται, where περιττόν corresponds to the Latin tinnar, 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. Ibis 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 faciamus, quibus vita est jucunda si te superstite vivitur, si contra acciderit, gravis? "And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burthen?"—7. Jussi. Understand a te.—9. An hunc 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 Caesarem. 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.—15. Major habet. "More powerfully possesses."—Ut assidens impluminibus, &c. "As a bird, sitting near her unpledged 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 *presentibus*, and, in a free translation, the word may be regarded as equivalent simply to *iis*. 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 juventis*, &c. An elegant hypallage for non *ut* *phores* *juventi* *illigati* *meis* *aratri* *nitantur*. “Not that more oxen may toil for me, yoked to my ploughs,” i. e. not that I may have more extensive estates.—27. *Pecusve 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 pascua mutet Lucanis*. 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 superni*. &c. “Nor that my glittering villa may touch the Circcean 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 Circcea mania*. Tusculum was said to have been founded by Telegonus, 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,” (*Ωνοσαρίδα*), an outline of which is given by Donatus in his notes on the Eunuch of Terence, (Prom. 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 pretence 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 nepos*. “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 *succiunctus* are put for *industrius*, *expeditus*, or *ignamus*, diligent, active, clever, because they used to gird the tunic when at work: and, on the other hand, *discinctus* is equivalent to *ineros*, *mollis*, *ignamus*, &c.—*Nepos*. The primitive meaning of this term is “a grandson?” from the too great indulgence, however, generally shewn by grandfathers, and the ruinous
consequences that ensued, the word became a common designation for a prodigal.

**Epode II.** 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 tranquility 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 negotiis.* “Far from the busy scenes of life.”—2. *Ut prisa gens mortalium.* An allusion to the primitive simplicity of the golden age.—3. *Exercet.* “Ploughs.”—4. *Solutus omni femeore.* “Freed from all manner of borrowing and lending,” i.e. from all money-transactions. The interest of money was called *femen,* 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. *Neque 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?”—6. *Forum.* “The courts of law.”—7. *Superba civium,* &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.”—12. Inscrip. “Ingrafts.”—13. *Mugientium.* Understand *boum.*—14. *Errantes.* “Grazing.”—16. *Infirmas.* “Tender.” Compare the remark of Döring: “Natura enim sua imbécilis sunt oves?”—17. *Decorum mittibus pomis.* “Adorned with mellow fruit.”—19. *Institia pira.* “The pears of his own grafting.”—20. *Certantem et uvam,* &c. “And the grape vying 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 finium.* “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 *rivis* for *ripis,* but the expression *altis rivis* (“with their deep waters”) does not suit the season of summer so well as *altis ripis,* which alludes to the
decrease of the waters by reason of the summer heats.—26. Queruntur. "Utter their plaintive notes."—27. Frondesque 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 stream.—28. Quod. "All which."—29. Tonantis annus hibernus Jovis. "The wintry season of tempestuous Jove." The allusion is to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter.—30. Comparat. "Collects together."—31. Mut-ta cane. "With many a hound."—33. Aut amite levi, &c. "Or spreads the fine nets with the smooth pole." Ames denotes a pole or staff to support nets.—Levi. We have rendered this epithet, as coming from levis; it may also, however, have the meaning of "light," and be regarded as coming from levis. Consult note, page xviii, of this volume.—35. Aduenam. "From foreign climes." 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 malaram, &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 malarum curarum, quas curas, &c.—39. In partem iuvat, &c. "Aid, on her side, in the management of household affairs, and the rearing of a sweet offspring."—41. Sabina. The domestic virtues and the strict morality of the Sabinians are frequently alluded to by the ancient writers.—Aut perusta solibüs, &c. "Or the wife of the industrious Apelian, embrowned by the sun."—43. Sacrum. The hearth was sacred to the Lares.—Veteris. In the sense of Aridis. 45. Laetum pectus. "The joyous flock." 47. Horna vina. "This year's wine." The poor, and lower orders, were accustomed to drink the new wine from the dolium, after the fermentation had subsided. Hence it was called vinum dollare.

49—54. 49. Lucrino conchylia. "The Lucrino shell-fish." The Lucrino lake was celebrated for oysters and other shell-fish.—50. Rhombus. "The turbot."—Seari. 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 ἐπροξ, 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 Athenæus 7. ed. Schweigh. vol. 3. p. 175.) and the liver of it was particularly commended.—51. Sis quos Eois, &c. "If a tempest, thundered forth over the Eastern waves, turn any of their number to this sea."—53. Afras 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 (Numida Meleagris) was a bird well known to the Greeks and Romans.—54. Attagen Ionicus. "The Ionian attagen." A species, probably, of heath-cock. Alexander the Myndian, (Athenæus, 9. 39. vol. 3. p. 431. ed. Schweigh.) 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 (λάπαθον) from its medicinal properties, (λάπαθος, purgo).—
Epode 3. Mæcenas had invited Horace to sup with him, and had sportively placed, amid the more exquisite viands, a dish highly seasoned with garlic: (moretum alliatum. 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 cinctus, &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 inflecting, edim, edis, 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 (serpyillum,) 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 crur. The blood of vipers was regarded by the ancients as a most fatal poison.—7. Fefellit. In the sense of tutuit.—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 ignotis tauris 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. Perunxit 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 delibutis, &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 Glaucce, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents.—15. Nec tantus unquam, &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 munus humeris, &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 unquam, &c. "If thou shalt ever desire such food as this," i.e. such food as garlic. Concupiscent is equivalent in spirit to comederes.—20. Jocose. This epithet is here used, not with reference to the general character of Maecenas, but simply in allusion to the practical joke which he had played off at the expense of the bard. Compare Introductory Remarks.

Epode 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 Porphy rion 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. Ibericus funibus. Alluding to a lash composed of ropes made of the spartum, or Spanish broom.—4. Dura compede. Among the Romans, the worse kind of slaves were compelled to work in fetters, as well in the ergastulum, or work-house, as in the fields.—7. Sacrum 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 ultarum 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
ora vertat, &c. "How the indignation of those who pass to and fro, most openly expressed, turns their looks on thee."

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 Triunviri 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. Arat. In the sense of possidet.—Falerini 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 mannis 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. 636, 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 Pompeins, 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 χιλάρχης.

Epode 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. Partubus veris. 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 haec remente, &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 bulla. 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, brevibus implicata, &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. Jubet 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 uncta turpis ova ranae sanguine, &c. The order of construction is as follows: Et ova nocturnae strigis, uncta sanguine turpis ranae, 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. Iolcos. A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar, (Aen. 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 which Medca is reputed to have been so skilful.—24. Flammis aduri 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 aquas. Waters brought from the lake Avernus, and used here for the purposes of magic illustration.—27. Marinus echinus. "A sea-urchin." The sea-urchin among fishcs 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. Abacta nulla conscientia. "Deterred by no remorse."—30. Humum ehouriebant. "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 puero fame exercuciatu longissimus videbatur."—35. Qum promineret 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. *Exsucea medulla.* "His marrow destitute of moisture."—38. *Amoris esset pocusin.* "Might form the ingredients of a portion for love." A philtre, which had the power of producing love.—39. *Interimnato quum semel, &c.* "When once his eye-balls had withered away, fixed steadily on the forbidden food." *Quum semel* is here equivalent to *simul ac.*—42. *Ariminensem.* "The Ariminian." A native of Ariminum, now Rimini, the first town on the coast of Umbria, below the Rubicon.—43. *Otiosa 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 *otiosa* may also be applied to Naples as the seat of literary leisure, but with less propriety in the present instance.—45. *Excantata.* "Charmed from their places."—*Voce Thessalae.* "By magic spell." Consult note on verse 21.—46. *Lunamque coelo descripit.* 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. *Hic irresectum,* &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 *Nefaria quaque effata et palam professa est.*—51. *Nox et Diana.* Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites.—*Quae silentium regis.* An allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic.—53. *Nume, nume adeste,* &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to: "*Mihii propitiis satis, ira vestra in hostes abligata.*" The scholiast is wrong in supposing the meaning of the latter part to be, "in Varum iram vestram effundite."—54. *Numen.* "Power."—57. *Senem, 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 perunctum.* 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?—*Barbara.* 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. *Tabo.* Equivalent to *veneno.*—66. *Incendio abstulit.* Compare the graphic picture drawn by Euripides (*Med.* 1183. seqq.) of the unearthly fires which consumed the unfortunate rival of Medea.
68—77. 68. Fefellit me. "Has escaped my notice."—69. Indormit unctis, &c. The order of construction is as follows: "Indormit cubilibus omnium aliarum pellicum, unctis oblivione mei." The expression unctis 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! solutus, &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 ineffectual. 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 usitatis, Fare, potentibus, &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 multa is here put by a Graccism for multum. 74. Caput. Equivalent here to the personal pronoun tu. Compare Ode, 1. 24. 1.—76. Marsis vocibus. The Marsi, according to some authorities, (Plin. H. N. 7. 2.), were descended from Marsus, a son of Cince, and hence were represented as potent enchanters.—77. Majus parabo, &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 bitten men 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 haec. "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, tentavit may be understood.—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.—86. Thyestes preces. "Imprecations." 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. —92. Nocturnus occurrit Furor. "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 quae vis est," &c.—97. Vicatin. "From street to street."—98. Obscenas anus. "Filthy hags."—99. Different. "Shall tear."—100. Esquilinae alites. 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 Mecenas. Consult note on Ode, 3. 29. 10.—101. Neque 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 sorceries.

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 immenerentes, &c. "Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?" By the term hospites are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.—3. Inames. As proceeding from a cowardly and spiritless cur.—4. Remorsurum. "Who am ready to bite in return?"—5. Molossus, aut fulvus Lacon. "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 quaecunque praeceedit fera. "I will pursue whatever savage beast shall go before me." Put for agam quamcumque quae mihi praeceedit feram.—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 Iambics, 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 Lycaembae, &c. "Like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." Lycaembae is the dative, by a Graecism, for the ablative, and by another Graecism, Bupalo, the dative, is put for Bupali.—Lycaembae. The allusion is to Archilochus. Lycambes 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. Gracc. vol. 1. p. 199.—14. Bupalo. The allusion is to the poet Hipponax, and the brothers Bupalus and Anthemus.

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. Seclest. "Stained with guilt." An allusion to the guilt and bloodshed of the civil wars.—2. Condit. "So lately sheathed." Understand vaginiis. The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks.—3. Campis atque Neptuno super. "On the fields, and on the Ocean." Equivalent to terra marique. Compare Ode 2. 1. 29.—5. Non ut 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. Intactus. "Still unsubdued."—Descenderet Sacra catenatus via. "Might descend in chains along the Sacred Way." i. c. 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 currem descendere.)—11. Hic mos. "This custom" of raging against their own species.—Fuit. The aorist, in the sense of deprehenditur, "is found."—12. Nunquam nisi in dispar feris.—"Which are never cruel except towards animals of a different kind."—13. Fis acer. "Some superior power."—14. Culpa. "The guilt of your forfathers, 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 persecuta stupeat. "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 impu tes 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.—Agunt. "Harass."—18. Secutusque 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 expiatur erat."

Epode 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. Repostum Cæcubum 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. Beate. This epithet has reference to the opulence of Mæce nas, to his lofty abode on the Esquiline, (alta domus,) his beautiful gardens, &c.—5. Sonante mixtum tibiis, &c. "While the lyre sends forth a strain intermingled with the music of flutes, that uttering the Dorian, these the Phrygian mood." With hac understand sonante; with illis, somantibus. 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. Servis amicus perfidis. According to Dio Cassius, (43. 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. Emameipatus feminæ. "Subjected as a voluntary slave to a woman." The reference is to Cleopatra.—13. Fert vallum et armamiles, &c. "Bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardy 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 fert 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.—Spadonibus. The allusion seems to be principally to the eunuch Mardion, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs, (φίλοι τά μέγατα διοικεῖται τῆς ήγεμονίας, Plut. Vitt. Ant. c. 60.—vol. 6. p. 132. ed. Hutton.)—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 scholiast, in his explanation of the term, furnishes us with its etymology: "Genus retis ad muscas et culices, (κώνωπας) abigendos, quo Alexandrini potissimum utuntur propter culicum illic abundantiam." 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 Delotarus and Amyntas, two leaders of the Gallo-Graecians, 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.—Verterunt. The penult is here shortened by Systole, as it is called.—19. Hostiliumque 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, πρόμαχον κροκόσσαθα, and Veldekenater, ad Hero- dot. 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. Io Triumphhe! &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?—Aureos currus. Alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.—22. Intactus 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 intactus, therefore, we must understand jugo.

23—38. 23. Nee 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. Punico lugubre mutavit sagum. "Has changed his purple robe for one of mourning." An hyphenage, for mutavit Punicum sagum lugubri sagen. The Roman sagen 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. Julee centum noblem, &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 fight itself, or the ulterior movements of Antony.—30. Ventis non suis. "With unperturb'd winds."—31. Exercitalas Noto. "Agitated by the blast of the South." As regards the Syrtes, consult note on Ode 1. 7. 22—33. Capaciiores after huc, &c. The joy of Horace was too lively, as Dacier remarks, to wait the return of Maeceinas. Hecelebrates 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. Fluentem nauseam. "The rising qualm."—37. Rerum. "For the interests."—38. Lyceo. Consult note on Ode 1. 22. 4.

EPODE 10. Addressed to Maevius, 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 Maevius is the same with the one to whom Virgil satirically alludes in his 3d Eclogue (v. 90.) "Qui Maeviun non odiit, amet tua carmina Maevi." He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

1—24. 1. Malum soluta, &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the fetid Maevius."—2. Olentem. Compare the explanation of Mitscherlich: "Hircini odoris hominem." Rutgersius (Lect. Venus. 10. 10.) thinks, that this epithet is rather meant to be applied to the character of Maevius as a poet, and to his affectation of obsolete words. There is far more or
bitter satyr, however, in olentem, if considered as a personal allusion.—3. Utrumque latus. “Each side of her.” Understand navis.—4. Auster. The poet enumerates the winds Auster, Eurus, and Aquilo, in order to convey a livelier image of a tempest, by the contending together of these opposing blasts.—5. Niger rudentes Eurus, &c. “May the dark southeast 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. Trementes. “Waving to and fro beneath the blast.”—9. Sidus amicum. “The star friendly to mariners.” The allusion is to the Dioscuri. Consult note on Ode 1. 3. 2.—10. Orion. Consult note on Ode 3. 27. 17.—12. Quam Graia victorum manus, &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 Caphareus 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 gulf.s In strict geographical language, however, the expression Ionius sinus, about the time of Horace, denoted merely a part of the Adriatic.—21. Opima quod si, &c. The poet vows a sacrifice to the Tempests, if the corpse of the shipwrecked Mævius, cast unburied on the shore, become the prey of birds. Some commentators refer the expression opima præda to corpulence of person on the part of Mævius. This, however is mere conjecture. The words may with more propriety, be rendered, “a dainty prey.”—24. Tempestatibus. The ancients were accustomed to sacrifice a black lamb to the Storms and Tempests, and a white one to the Western wind.

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**Epode 11.** Addressed to Pectius.

5—15. 5. December. Put by Synecdoche for annus.—6. Silvis honorem decuit. “Shakes their leafy honours from the woods.”—8. Fabula quantâ fuit. “What a subject of conversation I have been.”—Conviviorum et pani et, &c. “It repents me too of those entertainments, at which dejection 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 avoid nothing then against the love of gain.” The train of ideas in this whole passage, is as follows: Thou, O 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 inverecundus deus, &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 inverecundus, applied here to Bacchus, is well explained by Mitscherlich: “Qui inverecundiam abstergit, taceda proloqui jubet.” As regards calentis, we must, in a literal translation, understand with it mei, (“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 respect 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 Inachia 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 hæc 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 *Julius Gallius* (2. 6) "Laudare significat, priscæ lingua, nominare appellarequæ." Hence this verb is frequently used (especially in the editorial Latinity of modern times) in the sense of "to mention," "to cite," "to quote," "call by name," &c. Some editors make the meaning of *ubi hæc 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 far, however, from being an ἀπαξ λέγουσιν, as some critics seem to think. Other examples of a similar usage are as follows: *Livy*, 6, 14: " *palam populo.*" *Ovid*. *A. A. 2. 549*: *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. *Jussus.* Understand a *te.* —*Ferebar 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 Inachia. Some commentators make *incerto pede* refer to the uncertain footsteps of an angry and agitated man: this however, is decidedly inferior.—22. *Quibus lumbos 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 dissolved.—*SilvÆ.* A Diercsis, on account of the metre, for *silvae.*—3. *Rapiamus, amici, &c.* "My friends, let us seize the opportunity which this day presents."—5. *Obducta solvaturn 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 scholiast of Porphyryon: " *Senectutem pro gravitate ac severitate accipe.*"—6. *Tu vina Torquato 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. Catena mitte loqui. "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of some friend. —Deus haec fortasse benigna, &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state.—8. Achaemenio. Consult note on Ode 3. 1. 44.—Cyllenea. The lyre is here called "Cyllenean," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Aechia.—11. Nobilis Centaurus. Chiron.—12. Alumn. Achillea.—13. Assaraci tellus. "The land of Assaracus," i. e. Troy. Assaracus, son of Tros, was one of the ancient monarchs of Troy.—15. Certo 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 aegrimionae, &c. "The sweet soothers of dishfiguring melancholy."

EPODE 14. Horace had promised to address an Iambic poem to his patron Maccenas. Having neglected, however, to fulfil 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 inertia, &c. The order of construction is as follows: Candide Maccenas, occidis sepe rogando, cur mollis inertia diffuserit tantam oblivionem imis sensibus, ut si traxerim, arente fauce, pocula ducentia Letheas somnos.—3. Pocula Letheas ducentia somnos. "Cups that bring on Lethean slumbers," i. e. the waters of Lethe.—4. Arente fauce. "With parched throat." Equivalent to avide. —6. Deus. Alluding to the god of love.—Nam. Elliptical. The connection is as follows: No effeminate indolence, no forgetfulness like that produced by the waters of Lethe, is to blame; "for a god, a god forbids me," &c.—8. Ad umbilicum adducere. "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 adducere, 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 Lyceinia is as fair as the Grecian Helen, whose beauty caused the siege and the conflagration of Troy, then art thou, Maccenas, a happy man.

EPODE 15. The bard complains of the faithless Næra.

1—23. 2. Inter minora sidera. Compare Ode 1. 12. 47. "Velut inter ignes Luna minores."—4. In verba mea. "To the form of words which I dictated." Futuro in verba aliæcujus, is to swear according to a form prescribed by another, who goes over the words before us, and is hence said praevire verbis.—Intonsosque agitaret, &c. "And the breeze should
agitate the unshorn locks of Apollo." A beautifully poetic expression for "dum Apollo juventute gauderet." One of the most conspicuous attributes of Apollo was unfading youth. Consult note on Ode 1. 21. 2.—


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 teritum, &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. 721, the whole antecedent period here referred to would be 56 years; and, if we allow, as is commonly done, 30 years to an atas (or vvacæ) the "second age" was within four years of its completion.—2. Ipsa. "Of her own accord." Equivalent to the Greek abrā.—3. Quam neque finiti mi, &c. The order of construction is as follows: Nos, impia atas, devoti sanguinis, perdemus eam civitatem, quam neque, &c.—3. Marsi. The poet assigns the first place to the Marsic, or Social War, as most fraught with danger to the Republic.—4. Minacis aut Etrusca, &c. Alluding to the efforts of Por- sena in behalf of the banished Tarquins, and the siege which Rome in consequence underwent.—5. Anula 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 Cannæ, 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. Novisque rebus infidelis Allobro. "And the Allobroges, faithless in their frequent com- motions," i. e. displaying their faithless character in their numerous se-
ditions. The Allobroges were situate in the southern part of Gaul, between the Rodanus (Rhone) and Isara (Isere.)—6. Carulea pube. "With its blue-eyed youth." Compare the description given by Tacitus (Germ. 4.) of the Germans: “Habitus corporum . . . idem omnibus; truces et carulei occulti, rutile venem, magna corpora.” The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones. —9. Devoli 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 urbeem eques, &c. “And the horsemen strike our city with sounding hoof,” i. e. ride insulting over the ruins of fallen Rome.—13. Quaque carent ventis, &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 inauspicous omen, if the remains contained in them were, by accident, or in any other way, exposed to view.

15—37. 15. Forte quid expediat, &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. Phocæorum velut profugit, &c. “As the people of Phocæa fled, bound by solemn imprecations: as they abandoned,” &c. The Phoceans, 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 juremus in hac. Understand verba, and compare Epode 15. 4. The oath of the Phoceans is here imitated, excepting that stones are substituted for iron.—Simul inis saxa rerarint, &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 Matian summits,” i. e. When the Po, in the north, shall wash the summits of Mount Matinus in Calabria, near the south-eastern extremity of Italy. Near this mountain was the town of Matinum.—29. Proruperit. “Shall burst forth.”—30. Monstra junxerit. “Shall form unnatural unions.”—31. Ut. “So that.”—33. Credula. “Persuaded of their safety.”—34. Lave. “Become smooth,” i. e. become smooth as a fish, from having been rough and slaggly.—35. Hae exerecta. “Having sworn to the performance of these things, under solemn imprecations.”—37. Aut pars indocili melior grege. “Or that portion which is wiser than the indolent crowd.”—Mollis et espes inominata, &c. “Let the faint-hearted and despising 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 espes those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39—58. 39. Muliebrem tollite luctum. The poet adjoins 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 prater et volate litora. Their course is first to lie through the mare Tyrrenum, 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 ἄφθοσ.—Arva, beata petamus arva, &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 Cameria. 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."—46. Suanque 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.—48. Crupante pede. "With rustling footstep," i.e. with a pleasing murmur.—50. Anicus. 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.—Nullius astri astuosa impotentia. "The searching violence of no star." Consult note on Ode 3. 13. 19. and 1. 17. 17.—55. Ut neque largis, &c. "How neither rainy Eurus wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles, (Od. 4. 566. seqq.)—58. Utrumque temperante. "Controlling each extreme," i.e. of rainy cold and searching heat.

59—65. 59. Non hoc Argoo, &c. "The pine spet not hither its way with an Argoan band of rowers," i.e. the Argonian 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 Colchis. 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 Ulizei. "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 secerit, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension.—65. Qorum piis secunda, &c. "From which age of iron, an auspicious escape is granted to the pious, according to the oracle which I pronounce."—With quorum understand saeculorum.—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.
1—7. 1. *Efficaci do manus scientiae.* "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 adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.—5. *Defix.* "Bound by thy incantations to obey." The verb *defixo* is peculiar in this sense to magic rites. Hence it frequently answers to our verb, "to bewitch."—7. *Citunque retro solve,* &c. "And turn backward, turn, thy swift-revolving wheel." The *turbo,* equivalent to the Greek *hýbos,* 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. *Movit.* 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. *Unxere matres Illic.* "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. *Pervicacis Achillea.* "Of Achilles, however inflexible." Compare Ode 1. 6. 6.—15. *Setosa duris,* &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 chieftain of Ithaca.—17. *Tune mens et somus,* &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 satis superque,* &c. "Enough and more than enough have I been tormented by thee."—22. *Reliquit ossa pelle amicta lurida.* "Has left behind only bones covered over with a livid skin," i.e. has left me a mere skeleton.—23. *Tuis capillus albus,* &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.

ly to snakes. The Sabellians and Marsi 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 gluest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds."—36. Quod stipendium. "What atonement."—39. Centum juvencis. "With a hectar- 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 sidus 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 proud and boastful demeanour.

42—50. 42. Infamis Helenæ 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 nam. Equivalent to the Greek ὑπάτας ὑπ., 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 pretended 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 sepulchres of the rich were protected against this profanation by watches, (Compare Dorville, ad Charit. p. 429. ed. Lips.), and the sorceresses were therefore compelled to have recourse to the tombs of the poor.—49. Hospitale pectus. "A compassionate bosom."—Pura. "Unstained with guilt," i. e. thou seallest no boys whom thou mayest kill with lingering hunger. Compare Epode 5.—50. Tuusque venter Pactumeius. Understand erat. "And Pactumeius, too, was actually given by thee to the world," i. e. and Pactumeius, 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 deaf to the cry of the naked mariners than I am to thine."—56. Inultus ut tu riseris, &c. "For thee to divulge and ridicule with impunity the mysteries of Cotyttos, the rites of unbridled love?" If deemed necessary, an ellipsis of ἐγών παθία may be here supplied. Cotyttos was the goddess of impure and unrestrained indulgence. Canidia calls her own magic rites by the name of Cotyttia, because their object was to bring back Varus to her. Compare Epode 5.—58. Esquilini pontifex 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. as if thou wert called to preside over the incantations 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 ditasse, &c. "Of what advantage was it to me, to have enriched Pelignian sorceresses, or to have mixed a speedier portion?" i. e. what have I gained, by having paid Pelignian
that proud which occasion, of whom ances world, consolidated chorus seems care. in lentia. The cereas benigna, Thy being, having magic situated— And Sjecuxar 65. the youths the the 37. — 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. —62. 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 live on only to be exposed every moment to fresh inflictions of torture.

65—81. 65. Optat quietem, &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus. —66. Egens benignae, &c. On the punishment of Tantalus, consult note on Ode 2. 13. 37. —69. Sed vetinant leges Jovis. The epic dignity of these words adds to the ridicule of the whole piece. —71. Ense Norico. Consult note on Ode 1. 16. 9. —73. Fastidiosa tristis agrimonia. "Afflicted with a sorrow that loathes existence." —74. Vectabor humeris, &c. "Then, as a rider, shall I be borne on thy hostile shoulders," i.e. then will I cruelly triumph over thee, my bitterness foe. The expression vectabor eques humeris, is intended as a figurative allusion to the pride and insolence of a conqueror. So equitare, καθηπτόμεν καθιπτάκεσθαι, &c. —75. Maevque terra cedit insolenia. "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 ceres imagines 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 Candidia in the midst of her sorceries. —80. Desiderique temperare poculum. "And mix a draught of love." —81. Artis extim. "The effect of my art."

SÉCULAR 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 Sæculum among the Romans, was properly a period of 110 years, and the Sæcular 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 298.
The second, A. U. C. 330, or 403.
The third, A. U. C. 518.
The fourth, either A. U. C. 605, or 608, or 623.
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 Sæcular Games, are preserved in Zosimus, (2. 6. p. 103. seqg. ed. Reitelmeyer.) They are also given in a more emended form by Mitscherlich.—6. Virgines lectas puerosque castos. 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 patrini and matriini.—7. Septem colles. 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.


21—37. 21. Certus undenos, &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 Sæcular solemnities lasted three days and three nights.

—25. Vesque veraces cecinisse, &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 cecinisse is a Graecism for veraces in canendo. Dictum is equivalent to constitutum 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. Spicea donet Cerearem corona. “Gift Ceres with a crown, made of the ears of corn.” This was the usual offering to Ceres.—16. Nutriant fetus et aquae salubres, &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.”
EXPLANATORY NOTES.—SECULAR HYMN.

425

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 these words, and from audi 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.—Iliaeque turmae. 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 poena. Fraus enim sine poena esse potest: poena sine fraude esse non potest. Poena estnoxae vindicta; fraus et ipsa noxa dicitur, et quasi poena quaedam praeparatio.—44. Plura relicitis. "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 deus omnis is meant everything 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 Sibylline verses prescribed the colour of the victims, (ςαληκτος ταφος).—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 potentia. "Our powerful forces."—54. Medus. Consult note on Ode 4. 14. 41.—Albanas secures. "The Alban axes," 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 Romanas, in accordance with the received belief that Rome was a colony from Alba Longa.—57. Jam Fides, et Pax, &c. According to the bard, the golden age has now returned, and has brought back with it the deities, who had fled to their native skies, during the iron age, from the crimes and miseries of earth. Compare Hesiod, Ἑγ. καὶ ἤμ. 197. seqq.—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. 28. Aurea fruges Italicus pleno defudit copia cornu.

61—73. 61. Augur, et fulgenti, &c. "May Apollo, god of prophecy, and adorned with the glittering bow," &c.—63. Qui salutari levat arte, &c. An allusion to Apollo, as the god of medicine. Compare the appellations bestowed upon him by the Greek poets, in reference to this; αἰείσας, ἅνικος, σωθην., &c. In this stanza, it will be perceived that the four attributes of Apollo are distinctly expressed: his skill in oracular divination, in the use of the bow, in music, and in the healing art.—65. Si Palatinas videt aequus 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 lustrum, &c. "For another lustrum, and an always happier age."—69. Aventinum. Diana had a temple on the Aventine hill.—Agidum. Consult note on Ode 1. 21. 6.—70. Quinde-
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 Seiler, 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-

"We, ancipal, oilier a formal in terms a ture, versy,iatric of Julius almost invention of men any meaning degree, prayers." Substituted lute. who, construction of cim with 426 species of oil, part, with a single degree, ascribed to Casaubon, was shown by 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 Hexamer 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 (Satira) 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 Satura or Satira, the word lanx being understood. In like manner, a law containing several distinct particulars or clauses, was denominated Lex Satura. From these examples, the peculiar meaning of the term Satire, 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 satarized 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 worthlessness 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 political characters in the state, were precluded by the unity and despotism of power. If Lucilius arraigned in his verses Mutius 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 Mæcenas, 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 Aufidius Luscus, and the entertainment of Nasidienus to which Mæcenas 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 "prisca gens mortalium." 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 Moliera, 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 every thing 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 philosophical 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 uncontested 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 Pecronius Arbiter, in the reign of Nero. Hence, those comic occurrences on the street, at the theatre, or entertainments—the humours 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 Macenas, 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. Scholl, 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. Qui fit, Mæcenas, &c. The construction is as follows: Qui fit, Mæcenas, ut nemo vivat contentus illa sorte, quam sortem seu ratio dederit, seu fors objecerit, ut laudet sequentes diversa. "How happens it, Mæcenas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, but rather deems their condition enviable, who follow pursuits in life that are different from his own?" Ratio here denotes that deliberation and reflection which direct our choice in selecting a career for life.—4. O fortunati mercatores. "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 cautum, &c. "When a client knocks, by cock-crow, at his door."—11. Ille, 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 (vades,) on a certain day, which was usually the third day after. Hence the plaintiff was said vadari reum, and the defendant vades dare, or vadimoniun promittcre.—14. Fabium. 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 partibus. "Your conditions in life being changed."—19. Nolint. "They will be unwilling to accept the offer." The subjective is here employed, because the sentence depends on Si quis dicit which precedes.—Atque licet esse beatiss. "And yet they have it in their power to be happy." A Graecism for licet ipsis esse beatiss.—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 Æsopian 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 he address by arraying it in the garb of mirth and pleasantry. —27. Sed tamen. "However." These particles, as well as the simple sed, igitur, autem, &c. are elegantly used to continue a sentence or idea which has been interrupted by a parenthesis.—29. Perfidus hic cautor. "This knavish lawyer." As regards the term cautor, compare the remark of Valart; "Cautor vocabulum juris est: cavere enim unde cautor, omnes consulti partes significtat et implolet." The common text has caupo.—32. Quam sibi sint congesta cibaria. "When a provision for life shall have been collected by them."—33. Parvula magni formica laboris. "The little ant of great industry." The epithets parvula and magni present a very pleasing antithesis.—35. Haud ignara ac non incauta ju-
turi. "Not ignorant nor improvident of the future."—36. *Simul inversum 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 uturus ante*, &c. "And wisely uses those stores which it has previously collected." The ant shows more wisdom than the miser, in using, not hoarding up, its gathered stores.

38—56. 38. *Neque servitudis aetatus*, &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. *Quid juvat immensus*, &c. "What pleasure does it yield thee to bury in stealth, in the earth dug up to receive it, an immense sum of silver and of gold?"—43. *Quod, si comminus*, &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 fit*, &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. *Millia frumenti tua triverit*, &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 millium supply modiorum*.—47. *Reticulum*. "A netted bag." *Reticulum*, called by Varro, *Panarium*, (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 *servos*.—50. *Viventi*. A dative after the impersonal *referit*, as in the present instance, is unusual, but cannot therefore be pronounced incorrect, as some maintain it to be, who substitute *vivens*.—51. *At suave est*, &c. A new argument on the part of the miser. "But it is pleasing to take from a large heap.—52. *Dum ex parvo 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. *Liquidi non amplius urna vel cyatho*. "No more than a pitcher or cup of water."—56. *Quam ex hoc fonicula*. "Than from this little fountain that flows at my feet."—*Eo 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 cupidity.—As regards the Aufidus, Consult note on Ode 3. 30. 10.

61—79. 61. *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 the miser falsely disguises his avarice under the name of a more innocent passion, and willfully mistakes. (Decepta cupidine falsa.)—62. Quia tanti, quantum habeas, sis. "Because, thou wilt be esteemed in proportion to thy wealth."—63. Quid facias illi? "What wilt thou do with such an one as this?"—64. Quaternus. "Since."—65. 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.—69. 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 inhius. A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure.—Sacriss. "Sacred offerings."—74. Addi quois humana, &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 fures. "Wicked thieves." The poet imitates here the simplicity of the Homeric idiom: Thus we have in Homer, κακὸς θάνατος, "evil death," κακὸς μῖρος, κακὴ νοοσὶ, &c.—78. Ne te complend fugientes. "Lest they rob thee, and abscond."—79. Senper 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 condoluit, &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.—Tentatium frigore. "Attacked with the chill of fever."—81. Habes qui assisedit. "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 salvm te vult, &c. The indignant reply of the poet.—85. Pueri atque puellae. "The very children in the streets."—86. Post omnia ponas. A messis for postponas omnia.—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. Inefflix. The vocative.—94. Portu quod avebas. "What thou didst desire being now obtained." Understand eo.—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."
100. Fortissima Tyndaridarum. "Bravest of the children of Tyndarus," i.e. a second Clytemnestra. The poet likens the freedwoman to Clytemnestra, who slew her husband Agamemnon, and, in so doing, proved herself, as he ironically expresses it, the bravest of the Tyndaridae. This term, Tyndaridae, though of the masculine gender, includes the children of Tyndarus of both sexes.

101—106. 101. Quid mi igitur suades, &c. "What then dost thou advise me to? 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 miser, in whose eyes any, even the most trifling, expenditure seems chargeable with extravagance, imagines, with characteristic spirit, that the poet wishes him to turn spendthrift at once.—102. Pergis pugnantia 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, avarum, &c. "When I bid thee cease to be a miser, I do not order thee to become a spendthrift and a prodigal." \( \text{Vappa} \) properly denotes palled or insipid wine: it is then figuratively applied to one whose extravagance and debaucheries have rendered him good for nothing. The origin of the term \text{nebulo} is disputed.—105. Est inter Tanais quiddam, &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, Maecenatis libertus, spado, at sociam quidem Viselli hermosus fuisse dicitur. Multum inter se differebant 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." \( \text{Rectum} \) is here equivalent to the \( \tau \) \( \dot{o}p\dot{b}ov \) of the Greeks, ("Quod ad certam normam recti sit?")

108. Illuc unde abii redleo. The poet now returns to the proposition with which he originally set out, that all men are dissatisfied with their respective lots.—\( \text{Nemon} \) 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. \text{Tubescat?} "Will he pine with envy?"—111. \text{Neque se majori pauferiorum,} &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. \text{Suos vincentibus.} "That outstrip his own." Understand \text{equos.}—120. \text{Ne me Crispini,} &c. "Lest thou mayest think that I have been robbing the portfolio of the bleary-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 \text{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 \text{apserdoios}. Why Horace should here style him "bleary-eyed, when he laboured under this defect himself (\text{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 bleary-eyed poet," through contempt, now hurls back this epithet (\text{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 unfaithful sea of misery, increase their wants, and ruin both their reputation and their fortune: whereas, would men be but prevailed 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 Tigellius, 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 vitia, 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. Ambubaiarum collegia, &c. "The colleges of music-girls, the quacks, the sharping vagabonds, the female mime-players, the trencher-cousins of the day," &c. The Ambubaiæ 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. —Pharmacopoeæ. Not "apothecaries," as some translate the term, but rather wandering quacks, armed with panaceas and nostrums.—2. Mendici. 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.—Mimæ. These were female-players of the most debauched and dissolute kind.—Balatrones. The various explanations given of this term, render it difficult to determine what the true meaning is. Our translation accords with
the remark of Döring, who makes the word denote the whole class of low and dirty parasites.—3. Tigelli. The reference is to M. Hermogenes Tigellius, a well-known singer and musician of the day, who had stood high in favour with Julius Caesar, 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 deuore his death, and on whom he would appear to have squandered much of his wealth.—4. Quippe benignus erat. "For he was a kind patron."—Contra hic. The reference is now to some other individual of directly opposite character.—7. Hunc si perverteris, &c. "If thou ask a third, why, lost to every better feeling, 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 coëmenses, &c. "Buying up with borrowed money every rare and dainty viand." The lender is said locare pecuniam, the borrower, conducere pecuniam.—10. Animi parvi. "Of a mean spirit."—11. Laudatur ab his, &c. "For this line of conduct, he is commended by some, he is censured by others."

12—20. 12. Fufidius. A noted usurer.—Vappe famam timet ac nebulous, Consult note on Satire 1.1.104.—13. Positis in favore. "Laid out at interest." Pecuniam in fenore poneris is used for pecuniam fenort dare.—14. Quinas hic capit, &c. "He deducts from the principal five common interests." Among the Romans, as among the Greeks, money was lent from month to month, and the interest for the month preceding 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 money 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 perditor, &c. "The more of a spendthrift he perceives one to be, the more he rises in his demands."—16. Nomina sectatur, modo suanta 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 customary formality, in borrowing money, to write down the sum and subscribe the person's name in the banker's books. Hence nomen is put for a debt, for the cause of a debt, for an article of account, &c.—Modo suanta veste virili. The toga virilis, or manly gown, was assumed at the completion of the seventeenth year.—18. At in se pro quæstum, &c. "But, thou will 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. Terentii fabula quem miserum, &c. "Whom the play of Terence represents to have lived a wretched life, after he had driven his son from his roof." The allusion is to Menedemus, in the play of "the Self-tormentor," (Heautontimorumenos,) who blames himself for having, by his unkind treatment, induced his only son to forsake him and go abroad into the army, and resolves, by way of self-punishment, to lead a miserable and penurious life.
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. Caesar. Alluding to Augustus. — 5. Patris. 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 summum 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 summum voce,* *modo hac voce quae resonat* (i.e. est) in *quatuor chordis imp.*” — 9. *Nil aequale homini juit illi.* “There was nothing uniform in that man.”— *Sapere velut qui currebat,* &c. The construction is, *sapere currebat velut qui hostem fugiens* (scil. curreret).—10. *Persapere velut qui Jovonis,* &c. We most not understand *currebat* here with *persaepere,* 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 *Canephori* had a part to bear. Their gait was always dignified and slow.

12—21. 12. Tetrarchas. “Tetrarchs.” Tetrarcha originally denoted one who ruled over the *fourth* part of a country or kingdom, (from *tērra* and ἄρχει.) Afterwards, however, the term merely came to signify a minor or inferior potentate, without any reference to the extent of territory governed.—13. *Loqueor.* “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 part.* “A shell of clean salt.” A shell formed in general the salt-cellar of the poor.—15. *Decies centena dedisseris.* “Hadst thou given a million of sesterces 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 ellipse of *millia sestertiorum.* — 17. *Noces vigilabor ad ipsum manu,* &c. “He would sit up all night until the very morning, he would snore away the entire day. Never was there anything so inconsistent with itself.”—20. *Ino alia, 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 *καί* for *καροι*
EXPLANATORY NOTES.—SATIRE III.

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. Ignorat te? 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 sui.—25. Quum tua pervideas acutis, &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 distemper of vision (lippitudo,) and whose eyes, smeared with ointment (collyprium,) are almost closed on external objects. Pervides, in the text, is used for the simple verb as in Greek κατεδέω for λέγω. 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 nimis laxus, male sedulus for importune sedulus, male rauces for molestae raucus, &c.—26. Acutum. Put for acute.—27. Epidaurus. Either an ornamental epithet, or else alluding to the circumstance of the serpent being sacred to Asclepius, who had a celebrated temple at Epidaurus in Argolis. The ancients always ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of draco (δράκων) from δρκω, (δρακον, δράκων.)

29—36. 29. Iracundior 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.—Minus applus acults naribus, &c. "He is too homely a person for the nice perceptions of gentility which these individuals possess." As regards the phrase acults naribus, it may be remarked that it stands in direct opposition to obesis naribus. 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 posit, co quad, &c. "He is liable to be laughed at, because his hair is cut in too common a manner, his toga drags on the ground, and his loose shoe hardly keeps on his foot."—31. Rusticus tonso. More literally: "to him shorn in too common a manner." Understand illi.—Male. This adverb qualifies heret, not laxus.—32. At est bonus, &c. "But he is a worthy man: so much so, indeed, that a worthless 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 shouldest bear with his failings.—33. Ingenium ingens inculto, &c. "Talents of a high order lie concealed beneath this unpolished exterior."—34. Denique te ipsum 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 wrena, &c. "For the fern, fit only to be burned, is produced in neglected fields." The idea intended to be conveyed is 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.
EXPLANATORY NOTES.—SATIRE III.

38—40. Illuc prævertæmurus, amatorem, &c. The transition here is short, and consequently somewhat obscure. Prævertærere 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. Polyphus. The first syllable is lengthened by the arsis. By the polyphus 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 stranguulation. 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, (πολύς and ποδός.)

41—48. 41. Vellem 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 enimvero. The construction of the passage is as follows: "At, ut pater non fastidit, si quod sit vitium gnati, sic nos debemus non fastidire, si quod sit vitium amici."—44. Strabonem appellat Patrum pater. "His squint-eyed boy a father calls Paxus," i.e. pink-eyed. Paxus is one who has pinkeyes. 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 abortive Sisyphus formerly was, he styles him Pullus," i.e. his 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 Varum."—48. Scaurus. "One of the Scaurii." It will be observed that all the names here given by the poet, Paxus, 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, "cujuς pedes iu̇brosum retores venit." The opposite to this is Valgus. By the appellation Scaurus, is meant one who has the ankles branching out, or is club-footed.

49—66. 49. Parcius hic vivit? frugi dicatur. The poet here exem-
plies 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 jaclantior 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. Concinnus 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.—31. 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. Caldior est? acres inter numeretur. "Is he too quick and passionate? let him be reckoned among men of spirit?"—55. It nos virtutes ipsas inveritus, &c. "We, however, misrepresent virtues themselves, and are desirous of smearing over the cleanly vessel." The expression sincerum vas incrustare means either to solder, or varnish, a whole vessel, that has no flaw, and therefore needs no solder, 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 demissus homo? "Is he a man of very modest and retiring character?"—Illi tardo cognomen, &c. "We call him heavy and dull."—59. N'ullique malo latus obdit apertum. "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 criminaliones.—Pro bene sano ac non incato, &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. Libenter. "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. Communi sensu plane earet. 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—82. 67. Quam temere in nosmet, &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 aequum 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 vitii, is a species of hypallage for vitia mea compenset bonis.—72. Hac lege. "On this condition."—In trutina ponetur eadem. "He
EXPLANATORY NOTES.—BOOK I. SATIRE III.

shall be placed in the same balance," i. e. his failings shall be estimated in return by me with equal kindness.—76. Denique, quatenus excidit, &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 modulisque 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. Toller. “To take away,” i. e. from table.—81. Ligurrierit. In the sense of degustaverit.—82. Labeone. It is altogether uncertain what individual the poet here intends to designate.

83—89. 83. Quanto fureius, &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, “Paulum deliquit amicus,” &c.—85. Concedas. “Overlookest.”—Insuavis. “Unkind.”—86. Rusonem. 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 extortions, and he read them to death with his works.—87. Tristes Kalendae. 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 aut 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. Evandi 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 Evandi 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 particle. Compare Ode 3. 7. 4. —Sponsumve negarit. “Or has broken his word.”

96—110. 96. Queis 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. Quum ventum ad verum est. “When they come to the plain realities of life.”—Sensus moresque. “The general sense of mankind and the established customs of all nations?”—99. Quum prorepserunt, &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 prorepserunt 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 every thing.—101. Pugnis. From pugnus.—102. Usus. “Experience.”—103. Quibus voce susensusque 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. Ponere. “To enact.”—110. Viribus editur. “The stronger.”

112—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. Ne natura potest. &c. A denial of the Stoic maxim, that justice and injustice have their first principles in nature itself.—114. Dividit. “Discerns.”—115. Ne vinces 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. Caules. “Coleworts.”—117. Frigerit. “Has broken off and carried away.” Equivalent to fractos absterit.—117. Nee turnus. “In the night-season?”—Adsit regula. “Let some standard be fixed.”—118. Aequeus. “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 furea eudas, &c. The furula was a “rod,” or stick, with which, as with the scutica, boys at school were accustomed to be corrected.—122. Magnus para. “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 wastest? 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.

126—132. 126. Non nusti quid pater, &c. The stoic is here supposed to rejoin, and to attempt an explanation of this peculiar doctrine of his sect.—127. 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 nee so­leas. "Either sandals or slippers."—129. Hermogenes. The same with the Tigellius mentioned at the beginning of this Satire.—130. Alfenus vafer. "The subtle Alfenus." Alfenus Varus, a barber of Cremona, growing out of conceit with his profession, quitte 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. 133. Vellunt tibi barbam. 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 boys 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 guardsman." A laughable allusion to the retinue of the stoic monarch. His royal body-guard consists of the ridiculous Crispinus. Compare, as respects this individual, the note on Satire 1. 1. 120.—140. Stultus. 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 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. 446, 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 Æginæ, (Achæans. 651–2. Schol. Vit. Aristoph. Anonym. Athenæus, 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. &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 Epierates; of the New, Philippides, 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.”—Malus. “A knave.”—5. Famesus. “Infamous.”—Multa cum libertate notabant. “Branded him with great freedom.”—6. Hinc omnis pendet 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. Maerobius (Sat. 3. 16.) calls him “Acer et violentus poeta;”—7. Mutatis tantum pedibus numerisque, &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 Hexameter versification in twenty books of his satires, from the commencement, while in the rest, with the exception of the thirtieth, he employed Iambics or Trochaics.

9. 

10. Ut magnum. "As if it were a great feat." Compare the explanation of the scholar: "Tanquam rem magnum et laude dignam."—Stans pede in uno. "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. Quam flueret luteulentus, &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 recte, &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 numma. "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.—18. Diepque pusili, &c. "In having made me of a poor and humble mind."—19. At tu conclusas, &c. The order of construction is as follows: At tu imitare, ut mavis, auras conclusas hircinis follibus, laborantes usque dum ignis molliat ferym."—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 utro, (which is commonly translated "unasked for"), we have followed the authority of the scholar. "Fannius Quadratus, poeta malus, cum liberorum non haberet, haeceditae sine ejus cura et studio (utro) liberos ejus et imaginem in publicas bibliothecas referebant, nullo tamen merito scriptorii." In this way, utro may have a double meaning: the one mentioned by the scholar in relation to the legacy-hunters, and the other slyly 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. Capitis. Literally, "his book-cases." The caopsae 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.
23. *Timentis.* The genitive, as in apposition with the personal pronoun *mei*, which is implied in the possessive *mea.*—24. *Genus hoc.* Understand *scribendi.* Alluding to Satire.—24. *Quemvis media elige turba.* "Take any one at random from the midst of the crowd."—28. *Hunc capit 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 *aere*, vessels and statues of bronze.—*Albius.* Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other, remarkable merely for his passionate attachment to bronze.—29. *Mutat merces.* "Trades."—*Ad eum, quo vespertina,* &c. An elegant circumlocution for "the west." With *eum*, supply *solem*.—30. *Quin per mala praeceps,* &c. "Nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."—32. *Summa desperat.* For *perdat 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.—*Sumendo risum excutiat sibi.* "If he can only raise a laugh for his own amusement."—36. *Et, quod eunque semel chartis illexerit.* "And whatever he has once scribbled on his paper." With *illexerit* supply *astramento.*—*Omnes gestiet a furno,* &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 furno reduntes lacuque.* "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 quibus esse poetis.* "Whom, for my part, I allow to be poets." *Poetis* is put by a Graecism for *poetas.* 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. *Concludere versum.* "To complete a verse," i. e. to give it the proper number of feet.—42. *Sermont.* "To prose, i. e. the every-day language of common intercourse. Horace here refers to the style of his satires, and their purposefully-neglected air. His claims 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 cui sit,* &c. The term *ingenium* here means that invention, and the expression *mens divinior* that enthusiasm or poetic inspiration, which can alone give success to the votaries of the epic, tragic, or lyric muse. By the *os magna sonaturum* 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.—48. *At pater ardens,* &c. The poet
here supposes some one to object to his remark, respecting the want of
fire and force in comedy, by referring to the spiritcd mode in which the
character of the angry father is drawn, when railing at the excesses of a
dissipated son. The allusion is to Demea 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 refer-
ence here is more to Greek than Roman manners, the comedies of Te-
rence 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. Numquid Pomponius istic, &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. Lexiura.
“Less severe reproofs?”—Ergo. In order to understand the connection
here between this sentence and the one which precedes, we must sup-
pose 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.”—56. Personatus. “Represented on
the stage.”

58—72. 58. Tempora certa modosque, &c. “Their fixed times and
rhythm.”—60. Non, ut si solvas, &c. The construction is, Non etiam
invenias membra disjecti poetae, ut si solvas (hos versus Enniii). The term
etiam is here equivalent to pariter, 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 cumque libellis. “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
hoarse,” i. e. so as to be in danger of losing their voices.—69. Ut sis in
similis, &c. “So that, even if thou art like the robbers Cælius and Biriuss,
I am not like Caprius or Sulcius,” i. e. if thou art a robber like Cælius
and Biriuss, I am not an informer, like Caprius or Sulcius.—71. Nulla
taberna meos, &c. “No bookseller’s shop, nor pillar, has any produc-
tions of mine. Books, at Rome, were exposed for sale, either in regular estab-
lishments, (tabernæ librariae), or on shelves around the pillars of porti-
ces and public buildings.—72. Quæs manus insuedet, &c. “Over which
the hand of the rabble and of Hermogenes Tigliellus may sweat.”

73—85. 73. Nec recito. Understand que scripsi.—74. In medio quæ, &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."—*Sine sensu.* "Without any regard to what propriety demands."—78. *Laedere 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," (Laedere gaudes.)—79. *Et hoc studio pravis factis.* "And this thou dost from the cagyr prompting 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. *Absente 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. *Salutos qui capit legendus 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.—83. *Hic niger est,* &c. "This man is black of heart, shun him thou that hast the spirit of a Roman."

86—88. 86. *Saepe tribus lectis, &c.* The usual number of couches placed around the *mensa* or table, in the Roman banquetting-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 *scurra*, buffoon, 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 *summus 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 *scurra*, and immediately above him reclined the master of the feast.—87. *Quavis adsperge comites.* "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 eum,*
qui praebet aquam. "Except him who furnishes the water," i. e. the entertainer, who supplies the guests with water, either hot or cold, but more particularly the former, for the purpose of tempering their wine.—Hunc. The entertainer. Understand adspergere.

90—106. 90. 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. Capitolini Petilli. According to the scholiasts, this Petillus received his surname of Capitolinus 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. Defendes, ut tuus est nos. "Go on and defend him in thy usual way."—99. Sed tanen 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 nigrae fucus loliginis. "This is the very venom of dark detraction." Literally: "this is the very dye of the black cuttle-fish," i. e. the black dye of the cuttle-fish. The loligo 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 pritus. "And from my breast before I turn to write."—Ut si quid promittere, &c. The construction is: "Si quid, ut alivd (i. e. unquam,) vere de me promittere possun.—105. Insuevit 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 fugerem, exemplis, &c. "That by pointing out to me each particular vice in living examples, I might be induced to shun them." After fugerem understand ea, (sc. vitia.)

109—124. 109. Albi ut male vivat filius. "What an evil life the son of Albius leads."—110. Barrus. The scholiast describes him as a man "vilitis: libidinis atque vitae."—114. Treboni. Compare the remark of the scholiast. "Hic in adulterio deprensus fuit."—115. Sapiens. "A philosopher." It belongs to philosophers to explain the reason of things, and to show 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. Duraverit. "Shall have strengthened."—120. Nabis sine cortice. A metaphor taken from sailors, in which learners, in their first attempts, make use of pieces of cork, to bear them up.—122. Habet auctorem, quo facias hoc. "Thou hast an authority for doing this."—123. Unum 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.—Objiciebat. "He presented to my view."—124. An hoc. For utrum hoc.
126—143. 126. *Avidos vicinum funus, &c.* "As the funeral of a neighbour terrifies the sick when eager after food." With *avidos* understand *potus et ciborum*.—127. *Sibi parecre.* "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. *Ingito.* "I revolve."—139. *Iludo chartis.* "I amuse myself with writing."—140. *Concedere.* "To extend indulgence." In the sense of *ignoscere.*—142. *Nam multo phures sumus.* "For we are a much stronger body than one would suppose."—143. In hanc concedere turbam. "To join this numerous party of ours."

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**Satire 5.** This little poem contains the account of a journey from Rome to Brundisium, which Horace performed in company with *Mæcenas*, *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 latter was no inconsiderable place.—2. *Aricia.* A city of Latium, on the Appian way, a little to the west of Lanuvium, now *la Ricia*.—3. *Hospitio modico.* "In a middling inn."—4. *Forum Appii.* Now Borgo Lungo, near Treponti. The term *Forum* was applied to places in the country where markets were held and justice administered.—5. *Dif- fertium nautis, &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 divisimnus, &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 *allius praecinctis* refers to the Roman custom of tucking up the toga in proportion to the degree of activity that was required, and hence *praecinctus* like suc-
cinctus, comes to denote generally a person of active habits.—7. Ventri
indico bellum. "Declare war against my stomach," i.e. take no supper.
"Then our slaves began to abuse 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 al-
ready three hundred on board. The round number is here used merely
to denote a great crowd.—13. Es. "The fare."—Mula. The mule
to draw the canal-boat.—14. Mali culices. "The troublesome gnats."
"Drenched with plenty of wretched wine."—21. Cerebrosus. "An irri-
table fellow."—23. Dolat. "Belabours." The literal import of this
verb is, "to hew roughly," "to chip," &c. It is here used in an accep-
tation 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. 25. Repimus. This alludes to the slowness of their journey
up hill to Tarracina.—26. Impositam saxis late cendentibus Anxur.—
"Anxur perched on rocks conspicuous from afar." This city on the
coast of Latium, was also called Tarracina. It stood on the ridge of a
mountain, or rather, a collection of white and lofty rocks, at the foot of
which the modern Tarracina is situated.—29. Amicos soliti componere
amicos. The "friends" here alluded to were Augustus and Antony.
sore eyes."—32. Ad ungum 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 draw-
ing the nail over them. We would say, in our own idiom, "a perfect
gentleman."

34—36. 34. Fundos. The town of Fundi, in Latium, was situated
on the Appian way, a little to the north-east of Anxur.—Aufeido Lusco
praetore. In this there is a double joke. First, in the title of Prætor
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 Aufidius Luscus."—Libenter. "In
high glee."—35. Præmia. "The magisterial insignia."—36. Pretex-
tam. The toga praetexta 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
latus clavus, or tunica laticlavia, and was peculiar to senators, if they were
narrow it was then named angustus clavus, or tunica angusticlavia, and
was peculiar to the knights or equites.—Prunace batillum. This ap-
ppears to have been a censor, 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 accus-
tomed to perform no important act without a previous offering to the
The Explanatory Notes

37—38. Mamurrarum urbe. The allusion is to Formiae, now Mola di Gaeta, a short distance to the south-east of Fundi. According to the scholiast, Horace calls Formiae the city of the Mamurra, 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 Celian 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 Lamanian line, (Ode 3. 17.) is now called after a race of whom nothing was known.—Munemus. "We pass the night." In the sense of pernuciamur.—38. Murana praebente domum, &c. The party supped at Capito's and slept at Murana's. The individual last mentioned was a brother of Terentius, the wife of Mæcenas. He was subsequently put to death for plotting against Augustus.

39—49. Postera lux ortur. An amusing imitation of the epic style.—40. Ploti et Variius. These were the two to whom Augustus entrusted the correction of the Aeneid after Virgil's death.—Sinuessa. Sinuessa 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 Sinope, 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. Conditores. "More sincere."—42. Devinctor. "More strongly attached."—43. Santus. "As long as I am in my right mind."—44. Campano Ponti. The bridge over the little river Savo, now Savone, is here meant.—46. Parochi. "The commissaries." Before the consulship 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 Provincis, 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 Parochi (παροχοί) whose business it was to see that these things were duly supplied. The name Parochus, when converted into its corresponding Latin form, will be Praebitor, which occurs in Cicero de Off. 1. 15.—47. Capua. 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. Lusum. Understand pila.—49. Crudis. "To those who are troubled with indigestion." In the term lippis he alludes to himself; in crudis, to Virgil.
51—64. 51. Caudi Cauponas. “The inns of Caudium.” Caudium was a town of the Samnites, and gave name to the celebrated deified (Fruces Caudinæ) where the Romans were compelled to pass under the yoke.—52. Pugnaa. “The wordy war.”—53. Musa velim memores, &c. Another burlesque imitation of the Epic style.—54. Contulerit lites, “Engaged in the conflict?”—Messi clarum genus Osci. The construction is, Oset sunt clarum genus Messi. 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 existat. “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.—58. Accipio. “‘Tis even so, I grant.” Messius jocosely 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 renew the attack.—O, tua cornu, &c. Uttered by Sarmentus, and equivalent to “O, quid faceres, si tibi in fronte non excetum esset cornu?” The allusion is to a large wart which had been cut away from the left side of Messius’s head.—60. Cicatrix. The scar left after the removal of the wart.—61. Setosam levavit frontem oris. “The bristly surface of his left temple.”—Setosam. Purposefully used in place of hispulum.—62. Campanum morbum. The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the temples of the head and on the face.—63. Pastorem saltaret uti Cyclopa. “To dance the part of the Cyclops-shepherd,” i.e. to represent, in dancing, the part of Polyphemus, and his awkward and laughable wobbling 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. Nil illi larea, &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 coturni, (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 Cyclops, that there will be no necessity for his wearing a mask.

65—68. 65. Donasset jamne 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. Scriba. 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 farris 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 con-
struction is as follows: *ubi sedulis hospes, dum versal macros turdos in igne, paene arsit* (i. e. paene combustus est.)—73. *Nam vaga per veterem, &c.* Another imitation of the epic style, but more elegant and pleasing than those which have gone before. Thrice 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. *Avidos.* “Hungry,” Under stan der *edendi.—76. Rapere.* Equivalent to *raptim auferre.—77. Ex illo.* “After leaving this place.”—*Notos.* Apulia was the native province of Horace.—78. *Quos torreit 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 *averna* and *baλλον.—79. Erepsemus.* For *erepisssemus.—Tririci.* 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. *Lacrynmoso.* “That brought tears into our eyes.”—81. *Udos cum folis, &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. *Rapinur.* “We are whirled along.”—87. *Mansur.* “To take up our quarters for the night.”—88. *Venit.* “Is sold.”—89. *Ultra.* The bread is so good, that “the wary travellcr” is accustomed to carry it along with him, “from this place, farther on.” *Ultra* is here equivalent to *ulterior inde.—91. Nam Canusi lapidosus.* “For that of Canusium is gritty.” With *lapidosus* supply *panis.* Canusium was situate on the right bank of the Aufidus, or Ofanto, and about twelve miles from its mouth.—92. *Aqua non ditor urina.* “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 Tuticus.

94—97. 94. *Rubos.* Rubi, now Ravo, lay to the south-east of Canusium. The distance between the two places is given in the itinernary of Antoninus as twenty-three miles, whence the expression *longum iter* in our text.—95. *Factum corruptius.* “Rendered worse than usual.”—96. *Pcejor.* “Worse than the day before.”—97. *Bari.* Barium was a town of some note, on the coast of Apulia, below the mouth of the Aufidus. The epithet *piscosi* is given to it in the text on account of its extensive fishery. The modern name is *Bari.* —98. *Gnati.* Gnati, or Egnatia, was situate on the coast of Apulia, below Barium. It communicated its name to the consular way that followed the coast from Canusium to Brundiscium. 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. Peuting.* The more correct form, however, is Egnatia.—99. *Lymphe iratis extracta.* “Built amid the anger of the waters.” The meaning of the poet here is somewhat uncertain, as is evident from the scholar giving us their choice of three different explanations. Thus, he remarks: “*Vel quia eget aquis, vel quod eas salsus habet et amaras, vel quod*
en pede montis sita est; ei idecirco videntur aquae irasci, cum torrentes de montibus impetu magno decurrentes sepe magnas urbis partes diruunt."
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 silly superstition, or rather moon-struck madness of the inhabitants, to which he refers immediately after.

99—104. 99. Dum flamma sine turra liquecere, &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.

Satire 6. This poem, addressed to Mæcenas, 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. 1. Non, quia, Mæcenas, &c. The order of construction is as follows: Mæcenas, non, ut plerique solent, suspendis advunc naso ignotos, ut me natum libertino patre, quia nemo Lydorum, quidquid Lydorum incoluit Etruscus fines, est generosior te, nec quod maternus atque paternus avus fuit tibi qui olim imperarent magnis legionibus. "Mæcenas, 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 Mæcenas, thou dost not, as most others do, regard high extraction as carrying with it a right to sneer at the low-born.—Lydorum quidquid Etruscus, &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 Mæcenas 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. Naso suspendis advunc. 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
EXPLANATORY NOTES.—BOOK 1. SATIRE VI.

12—17. 12. Lavinium. 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 consulship A. U. C. 244, in the stead of Collatinus, and became the colleague of Brutus in that office. From Valerius were descended the families of the Lævini, Corvini, Messala, Catuli, &c.—13. Unius assis non unquam, &c. "Has never been valued more highly than a single as, 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 qualis judex sit nosti. According to the poet's idea, Lavinus 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. Quir stupet 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. Vos. The idea intended to be conveyed is this: If then the populace pay but little regard to the nobility of such a man as Lævinus, "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 merit, 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—23. 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, Lævino must be rendered "to a Lævinus." The allusion in the words Decio novo is to P. Decius Mus, (Livy, 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.—22. V.et merito. "Deservedly would this even be done."—In propria pelle. "In my own skin," i.e. in my own proper sphere.—23. Sed judicente 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, Tilti, &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, Tilti. "Of what advantage has it been to thee, Tillius." Quo is here the old form for quoi, i.e. cui, and quo tibi is equivalent to cuinam commodo tibi fuit, or quid tibi profuit.—According to the scholiast, Tillius (or, as he writes the name, Tullius) was removed from the senate by Cæsar, for being a partisan of Pompey's. After the assassination of Cæsar, 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 laticeave which had been put off by thee." The laticlavc (latus clavus,) was one of the badges of a senator.—Tribuna. A Græcisnl, for tribunum.—25. Privato quo 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. Nam ut quiaque 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 calceos mutare, "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. Inhonestus. "Dishonoured."—38. Tune Syri, Dama, &c. "Darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman citizens down from the Tarpeian rock, or deliver them over to the executioner Cadmus?" Syrus, Dama 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 tribune 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.—Gradu 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 one degree his superior.—Hoc tibi Paulus, &c. "Dost thou fancy thyself, on this account, a Paulus and a Messala?" Aemilus 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 plostra ducenta, &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, flute-players, &c. were employed.—Magna sonabit cornuum, &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.—Tenet. In the sense of defectat.

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."—43. Quod mihi pareret, &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. Dissimile 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 hominem, &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 are 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.—Forstis. For forsitum. 51. Dignos. Understand amicitia tua.—52. Hoc. "On this account."—55. Varius. Consult notes on Satire, 1. 5. 40. and Ode 1. 6. 1.—56. Singulimum paucis locutus. "Having stammered out a few words."—57. Infans pudor. "Childish bashfulness."—58. Circumvectari. 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 proclario. "Not by reason of illustrious parentage, but by purity of life and of principles."

65—75. 65. Atqui si vitii, &c. The order of construction is, Atqui si mea natura est mendosa mediocritus et paucis vitii. Atqui must be here rendered, "Now."—65. Sordes. "Sordidness."—66. Lustra. "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 prodigality and vice.—69. Purus et insons, &c. The order of construction is: Si vico purus et insons, (ut me collaudem), et carus amicis.—71. Macro pauper agello. "Though in narrow circumstances, and the owner of a meagre farm."—72. In flavi 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 magnums 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. Laevus suspensus 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 ides 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. Artes. "Accomplishments."—
Doceat. "Causes to be taught." Equivalent to docendas curet.—79. In magnos 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.—Avita 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. Illos. Equivalent to tam magnos.—81. Ipse mihi custos, &c. Among the Romans, each youth of good family had his paedagogus, 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. Sibi ne vitio quis verteret olim. "Lest any one might, in after days, allege it as a reproach against him."—86. 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 Suctonius, his parent is styled, according to the common reading, exactum conactor, "a tax-gatherer," or "collector of imposts." Gesner, however, suggested as an emendation, exactitionum coactor, "an officer attendant upon sales at auction, who collected the purchase-money." This correction has been generally adopted.—87. Parvas mercedes sequerat. "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. Samum. "As long as I am in my right senses."—Eoque 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 vastum, &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 graced with the fasces and the curule chair," i.e. with the badges of the highest magistracy.—98. Samus. "A man of sense."

101—106. 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. Petorrirta. The Peterritum, which is here taken generally to denote any carriage or vehicle, was properly a Gallic carriage or waggon, and drawn by mules.—104. Curtomulo. The scholiast explains this by mulo caruda 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. Mantica. Corresponding to the modern "wallet," or "portmanteau."
107—114. 107. Sordes. “The sordid meanness.”—108. Tiburie via. The Tiburtine way led from the Esquiline gate of the capital to the town of Tibur. The prextor 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. Fallacem. “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 unvaryy 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.—Vespertinumque 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 bye-ways of the capitol. This, one of higher rank could not do, without being noticed and insulted.—114. Di-
ritus. “The fortune-tellers.”

115—118. 115. Lagani. “Pancakes.”—116. Pueris tribus. Namely, a cook, a structor, or slave who laid the table, and brought on the viands, and a pocillator, or cup-bearer.—Lapis 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. Pocula 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 suppellex. “Campanian ware.” The pottery of Campania was always held in high estimation.

119—120. 119. Non sollicitus, mihi quod eras, &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. Marsya. A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed 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 groupe 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.
EXPLANATORY NOTES.—BOOK I. SATIRE VII.

—Qui se vultum ferre negat, &c. The younger Novius, as the scholiast 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.

122—131. 122. 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 lectito and scriptito.—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 unguitar.—126. Pugio campum lusumque trigem. "I abandon the Campus Martius, and the game of ball." The game of ball was called pilas trigonalis, or trigon, when the parties who played it were placed in a triangle, (τρίγωνον,) and tossed it from one to another: he who first let it come to the ground was the loser.—127. Pransus 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 light, 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 victorium suavit. "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 incapacity in accumulating wealth, which characterised so many of them as frequently to render a quaestorian 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 case, asked Brutus, why, as 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 faces 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 Rupuli, &c. "In what way the mongrel
Persius took vengeance on the filth and venom of outlawed Rupilius, surnamed the King, is known, I imagine, to every bleary-eyed person and barber about town." According to the scholiast, P. Rupilius Rex was a native of Prænestæ, 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; when 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. *Lippis.* 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 looting of money.—5. *Clazomenis.* Clazomenæ 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 Ruhken, *ad Terent. Phorm.* 5. 6. 9. *Ernesti, Clav. Cic. s. v.*—7. *Ad sermontis amari,* &c. "Of so bitter a tongue, as far to outstrip the Sisenna, the Barri." The terms *Sisennas* and *Barros* are here taken as appellatives, and the reference is to persons in general, as infamous for the virulence of their defamatory writings as Sisenna and Barrus. With regard to the latter of these two individuals, consult note on Satire 1. 4. 110. Dacier thinks that the other is the same with Cornelius Sisenna, of whom Dio Cassius (54. 27.) relates a very discreditable anecdote.—8. *Equis praecurreret albis.* A proverbial form of expression and equivalent to *longe superaret.* 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 alius quaption in re longe superiorem significabant, longique anteiv intercallo, eum albis equis procedere dicebat; vel, quod antiquitus equi albi meliores haberentur; vel, quod victores in triumpho albis equis vectari soletant; vel, quod albi equiv fortunatores et auspiciatores esse credantur, ut ad equestre certamen referamus metaphorum."

9—17. 9. *Postquam nil inter utrumque convenit.* "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-
17. and in Alluding 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. Ira fuit capitalis, &c. The order of construction is, fuit tam capitalis iva ut ultima mors solum dividere illos. "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. Duo si discordia vexet inertes. "Whereas, if discord set two faint-hearted men in action."—16. Diemide cum Lycio Glaucus. Alluding to the exchange of armour between Glaucus and Diomede.—17. Pigrrior. "The weaker of the two."

18—19. 18. Bruto Praetore tenente, &c. Brutus was Praetor when he took part in the assassination of Julius Caesar. Asia formed, in fact, a proconsular province, that is, its governor was to be a man of consular rank. In the confusion, however, 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 Praetor, 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 Praetore, in the text, in the sense of "Governor," (praetore 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 republic than the Praetorian.—19. 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 par gladiatorum.—Ut non compositi melius cum Bitho Bacchius. "With so much spirit, that the gladiators Bacchius and Bithus were not more equally matched."

21—26. 21. Acres. "Eager to bring their cause to a hearing:"—Magnum spectaculum uterque. "Each a very diverting spectacle."—22. Ridetur ab omni conventu. "He is laughed at by the whole assembly." Conventus here included all who were present at the hearing of the case. —23. Cohortem. "His retinue."—24. Solem Asiae. As illumining the whole province of Asia by the splendour of his authority and name.—25. Canem illum, invisum agricolis, &c. "That Rupilius had come like that hound, the star hateful to husbandmen." The allusion is to the dog-star. Consult note on Ode 1. 17. 17.—26. Ruebat, ftumen 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. Tum Praenestinus salso, &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 railly 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 railly cry 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 *cucullus,* ("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. Arbusto. The Italian vines were trained along trees. Hence the use of *arbustum* to denote a vineyard.—30. Vindemiator. 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, *vindemiator* must be pronounced *vindem-yâtor.*

32—35. 32. Græcus. Compare notc on verse 2.—*Italo aceto.* The invectives and abuse uttered by Rupilius, are here designated by the appellation of "Italian vinegar."—34. *Qui reges consueris 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 crede 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 *unum* 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-bag, who resorted there for the celebration of their unhallowed rites.

1—11. 1. *Inutile lignum.* The wood of the fig-tree was very little used on account of its brittleness. Hence the Greek proverb, *ἀνήρ ὀβέκνος,* "A fig-tree man," to denote one that is of little firmness or real value.—2. *Incensur, scammum faceretne 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 witicism on the part of the poet, at the expense of the strange deity to whom he alludes.—3. *Purum aviumque 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. Dextra. Alluding to the club, or scythe, with which his right hand was armed.—6. Arundo. Referring to his crown of reeds, the rattle of which served to terrify the birds.—7. Novis hortis. By the "new gardens," are here meant those of Maecenas 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 Maecenas were laid out.—9. Angustis ejecta cellis. "Tossed out of their narrow cells." The term ejecta forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By cellis are meant their little cells, or dormitories.—9. Conservus.—Compare the remark of Acrorn: "Conservi locabant et sepeliebant alios servos."—Vili in area. 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 litters (lectice) to the funeral pile.—10. Commune sepulcrum. "A common burial-place."—11. Pantolabo sucre, Nomantanaque 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 Verna, 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. Aggere in aprico. "On an open terrace."—Modo. "A short time ago."—Trites. 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 Esquilinae alites in Epode 5. 100.—Suet. Equivalent to quae solebant.—19. Quantum. Understand venerice sunt.—Carminibus que versant, &c. "Who turn people's brains by their incantations and drugs."

21—29. 21. Vaga Luna. The epithet vagus, "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 triumvirate, and to have had a sister younger than
herself; whence the epithet major (sc. natu) here applied to her. Dö-
ring thinks that Sagana may have been termed major by Horace, as
being older than Canidia.—26. Scalpere terram unguibus, &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 haec 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 Dei Manes of course are
meant.

30—39. 30. Lanea 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 Candia, 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-
vilibus modis. “Like a slave,” i. e. by the severest afflictions 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 Pediazia, &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
Pediazius.

41—48. 41. Umbræ. The means evoked by the incantations of
the sorceress.—Resonarent 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. 28. 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 respecting
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.—43. 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 caliendrum. The caliendrum was a kind
of wig or cap of false hair.
EXPLANATORY NOTES.—BOOK I. SATIRE IX.

Satire 9. Horace describes the unavailing efforts which he employs to get rid of an importunate fellow—a pop and poeta, who tires and overwhelms him with his loquacity. Sometimes he stops short, and then walks fast; but all his endeavours 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. 1. Ibam forte via Sacra. "I chanced to be strolling along the Sacred way."—2. Nescio quid meditans nugarum. "Musing on some trifle or other."—4. Quid agis, dulcissime rerum? "My dearest of friends, 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 quae vis (literally, "I desire all things to come to pass as thou wistest") 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? occupo. "Dost thou want any thing 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.—Occupo. 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; docti 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 descedere querens. "Wanting sadly to get away from him."—9. Ire. The historical infinitive, as it is termed, used in the sense of the imperfect, ibam. So also dicere for diebam.—10. Puero. The "servant boy" who accompanied him.

11—21. 11. O te, Bolane, &c. "Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" 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 bon mot by the poet's persecutor.—16. Persequar. "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."—Cesaris hortos. The reference is to the gardens of Julius Caesar, which he left by his will to the Roman people. (Sueton. Ces. 83.) They were situated on the right bank of the Tiber.—19. Piger. "In a lazy mood."—Usque sequar te. "I will accompany thee as far."—20. Ut unicae mentis asellus. "Like a surly young ass."—21. Quum gravius dorso subiit onus. The construction is, quum subiit (i.e. itt sub), gravius onus dorso. "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—28. 22. Viscum. 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 movere mollius? &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. Quois 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.—Felices! From this to atas, 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. 29. Sabella. Consult notes on Epode 17. 28. and Ode 3. 6. 38.—30. Mola divina anus 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 anueret ensis. The poet escaped from the battle-field. (Ode 2. 7. 10.)—32. Laterum dolor. "Pleurisy."—33. Quando consumet canque. A tmesis for quandocunque consumet. "Shall one day or other make away with?"—35. Ventum erat ad Vesta. Understand templum. 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 tune 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 jam parte diei præterita) 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 runcos tertia causidicos," 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. Quod ni fe-
cisset, perdere litem. “And if he did not do this, he would lose his cause.”
Perdere is governed by debeat understood. According to the rule of the
Roman law, if the defendant was not in court when the case came on,
he was said deserere radimonium, and the prætor 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
mē 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 ades. “Help me here a little.” Adesse, in the legal
phrasology of the Romans, was equivalent to patrocinari. It is here
used in this sense.—39. Stare. This term, like adesse 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.
Noscere is to be acquainted with any thing as an object of percep-
tion, 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 si audes.—42. Ut. In the sense of siquidem or quandoquidem.
“Since.”—43. Mæcenas quomodo lecum. “How is Mæcenas with thee?”
i. e. on what footing art thou with Mæcenas?—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 Mæcenas.
—Paucorum hominum et mentis bene sane, &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 for-
tuna est usus, is simply this, that Mæcenas 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 perites. The allusion is a figurative one to the
practice of the ancient Greek stage.—47. Hunc hominem. Pointing to
himself.—Tradere. “Introduce.”—Dispercam ni summosses omnes. “May
I be utterly undone, If thou wouldst not supplant in a moment every
rival.” The pluperfect summosses (for summarisses) carries with it here
the idea of rapid performance.—48. Non isto vivitur illis, &c. “We do
not live there in the way that thou sayest.” 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 hac nec purior ulla 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. *Nil mi officit inquam.* “It gives me, I tell thee, no umbrage.”—52. *Atqui sic habet.* “And yet it is even as I say?”—53. *Ili.* Alluding to Maecenas. —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: *ea virtute, quae tua virtus est.*—55. *Etquae.* “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 Maecenas, when the passage met his view.—55. *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 queram.* “I will watch my opportunities.”—59. *Trivis.* *Trivium* properly denotes a spot where three roads meet (*trías bos*); here, however, it is taken in a general sense, for any place of public resort.—*Deduceam.* “I will escort him home.” This was regarded as a mark of honour, and was always paid to distinguished individuals.—61. *Fusces 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. *Pulchre.* In familiar language equivalent to *beque,* and used in this sense particularly by the comic writers, as *καλὸς,* and *καθιλον* among the Greeks.—64. *Lentissima brachia.* “His arms, which seemed devoid of the least feeling.”—65. *Male salus,* &c. “With cruel pleasantry, he laughed and pretended not to understand me.”

67—77. 67. *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 circumcised Jews?” The ancient scholars, 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 mi i, inquam Religio 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 *inaustum.*—*Surrexer.* 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.—*Cust venit obvius,* &c. “As good luck would have it, his adversary meets him.” By *adversarius* is meant the opposite party in the law-suit.—76. *Licet 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 pretor. If he refused, the prosecutor took some one present to witness, by saying *licet antistari?* If the person consented, he showed his acquiescence by offering the tip of his ear, (*aurículam oppos- 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. of the present Satire.—77. *Aurículam.* The ancients believed that the seat
of the memory was in the tip of the ear, and hence their custom of touch-
ing 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
Lucilius, 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 gram-
marian and poet. He lost his patrimony at an early age, and, in con-
sequence, turned his attention to literary pursuits. Horace here de-
scribes 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 incomposito, &c. "I did indeed say that the verses
of Lucilius ran not smoothly along." Compare Sat. 1. 4. 8. where Lu-
cilius is described as being "durus componere versus.—2. Tam inepte.
"To so foolish a degree."—3. Quad sale multo urbem defricuit. "For
having lashed the town with abundant humour."—4. Charta eadem.
"In the same piece," i. e. in the same satire.—6. Laberius. Laberius
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 char-
acters which had often no prototypes in real life. The titles and a few
fragments of forty-three of the Mimes of Laberius, 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 con-
demns, 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 poetical excellence. He evidently attached more importance to cor-
rectness 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 quadam tamen, &c. "Though there
is a certain kind of merit even in this," i. e. in exciting the laughter of
an audience.—9. Neu se impedit verbis, &c. "And may not embarrass
itself by a multitude of words, that only serve to load the wearied ears."
—11. Et sermone 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 raller, 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. "parcentis
viribus," &c.

16—19. 16. Illi, scripta quibus, &c. "The construction is Illi viri,
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 praeter 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 a poet, and to some as the father of the modern drama, was of course an object of much admiration, though not of the same rank as his master. He is, however, praised by Horace as an accomplished poet, and it is to Catullus, as well as to Calvus and Simius, that Horace wishes his own productions to be compared. The poet's purpose is to show that his works are superior to those of his rivals, and that he has made a better use of his materials. He does this by comparing his own style with that of the ancient poets, and by pointing out the defects in their work. The poet's language is vigorous and expressive, and the ideas he presents are clear and distinct. The sentence is well arranged, and the style is poetical and graceful."— At sermo lingua concinnus, &c. The admirer 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."

Note Falerni is here used for vinum 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.

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 Petillius Capitolinus. Consult note on Sat. 1. 4. 94.—27. Patriaque patrisque. "Of country and parent," i.e. of thy native tongue, and of the father who taught thee. — Latina quum...
Pedius causas exsudet 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. Canusini more bilinguis. "After the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect, made up of Oscan and Greek.

31—39. 31. Natus mare citra. "Born on this side the water," i. e. in Italy, not in Greece.—32. Vetuit me. "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. Quum somnia vera. It was a common belief among the ancients, that dreams after midnight, and towards morning, were true.—34. In silvam non ligna feras, &c. The proverbial form of expression "in silvam ligna ferre," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coal to Newcastle."—Iunianus. "With more folly."—35. Turgidius 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.—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 aediles to decide upon the merits of their compositions. The successful piece was represented on the stage. A temple was usually selected for this purpose.—Certantia juvace 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: "Metius (or Mactus) Tarpa fuit judex criticus, auditor assiduus poematum et poetalorum, in aede Apollinis seu Musarum, quo convenire poetarum solebant, suaque scripta recitare, quae nisi Tarpa aut alio critico probarentur, in scenam non deferabantur."—39. Nec reedant iterum, &c. The construction is: nec reedant theatris, iterum atque iterum spectanda.

40—44. 40. Arguta meretricce potes, &c. "Thou, Fundanius, alone of all men living, dost possess the talent of prattling forth tales in a sportive vein, where an artful courtesan 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.—Davus. Davus is the name of a wily slave in Terence.—42. Pollio. The poet refers to C. Asinius Pollio, whose acquainences enabled him to shine in the noblest branches of polite literature, poetry, eloquence, and history.—43. Pede ter percusso. "In Jarn-
bic trimeters." The iambic trimeter verse is here thus styled, from the circumstance of its being scanned by measures of two feet, after each of which measures the time was marked by the percussion of the musician's foot. There being three of these measures or metres in the trimeter, there were, consequently, three percussions.—Fortest epopecoer, &c. The construction is, acer Varvius, ductit ut nemo forte epos. "The spirited Varvius leads along the manly epic in a style that none can equal." In a literal translation repeat ductit after nemo.—44. Mole atque facetum Virgilio anauerunt, &c. "The Muses that delight in rural scenes have granted softness and elegance to Virgil." It is evident from this, as well as from the poet's placing Varvius at the head of the Roman epic writers, that the Aeneid was not published when the present satire was composed, and that the Bucolics and Georgics had alone as yet appeared.

46—66. 46. Hoc erat, experto frustra, &c. "This kind of writing, in which I here indulge, was what, after the Atacian 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 fluere hanc latventum, &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.—Atti. 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 Enni, &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 whatsoever in the limits of six feet," &c. i. e. within the limits of an hexameter verse.—61. Etrusci Cassi. 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. Capist quem fama 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 scripotor.—66. Rudis et Gracis intacti 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,* &c.) was 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 versu faciendo.* “And in polishing his verse,” 71. *Sape capit 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. *Saepe 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 any thing, they turned the *stilus* and smoothed the wax with the broad end, that they might write on it anew.—74. *Continentus paucis lectoribus.* “Content with a few readers of taste.”—75. *Vilibus 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. *Explosu Arbucula.* 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's moveat cimex Pantiliius? &c.* The poet here alludes by name to four of his adversaries, Pantiliius, 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. *Vellicet.* Understand me. And so also with *laedat* in the following line.—*Demetrius.* Compare note on verse 13.—81. *Plotius.* Consult note on Sat. 1. 5. 40. —*Varius.* Consult note on Ode 1. 6. 1.—82. *Valgus.* 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. *Fuscus.* Aristius Fuscus, to whom Ode 1. 22. and Epist. 1. 10. are inscribed.—*Viscorum uterque.* Consult note on Sat. 1. 9. 22.—84. *Ambitione relegata.* “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
Julius Cæsar, 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.—Simul his. For uno cum his.—Furni. The scholiast gives the following account of this Furnius. "Furnius historiarum fide et elegantia claruit." He seems therefore to have enjoyed eminence as an historical writer.—88. Prudens. "Purposely."—Hac. "These my productions."—90. Demetri, teque, Tigelli, &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.—Judeo plorare. An imitation of the Greek forms of expression, ὀμός, and ομός σω. The more usual Latin phrases are, "Pereas?" "Malum tibi sit!" (Liv. 4. 49.) "I in malum crucem."—92. I, puer, atque meo, &c. The poet bids 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 1. 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 ultra legem tendere opus. "And to push this species of writing beyond its proper limits." Legem is here equivalent, in spirit, to normam or regulam, and the simple verb tendere is employed by the poet for the compound extendere.—2. Sine nervis. "Without force."—4. Deduci posse. "Might be spun." Deduci is a metaphorical expression taken from spinning wool, and drawing down the thread.—Trebatii. 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. Aio. The poet here very pleasantly makes use of another expression peculiar to the lawyers of the day. Thus when they affirmed, it was Aio. When they denied, Nego; and, when the point required deliberation, 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 uacti transsunt, &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 (Irribuquique 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, be is made to prescribe for Horace two things which he himself loved best; swimming and drinking.—8. Transsanto. 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. Casarís. Augustus.—12. Pater. Trebatius was now advanced in years, hence the customary appellation of pater.—13. Hur- rentiás pilis agmina. The allusion here is to the Roman battalia, the pilum being peculiar to the Roman troops.—14. Fracta percutentes cuspidé Galós. 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 forte. “Both just and energetic.”—17. Scipiadam ut sapiens Lucilius. “As the discreet Lucilius did Scipio.” Scipiadam is put for the more regular patronymic form Scipionia- dem. The allusion is either to the elder or younger Africanus, 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 Lucilius. Horace styles Lucilius “sapiens,” (discreet), with reference, no doubt, to his selection of a subject; Lucilius having confined himself to the activities of his hero, and thus having avoided the presumption of rivalling Ennius, who had written of the warlike exploits of the elder Africanus.

18—29. 18. Quum res ipsa feret. “When a fit opportunity shall offer.”—19. Nisi dextro 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. Hoc. “This course,” i.e. to celebrate the exploits of Augustus.—22. Pantolabum squaram,” &c. This line has already occurred, Serm. I. 13. 11.—23. Intactus. “Though as yet unassailed.”—Et odi. “And
hates both verses of this kind and those who compose them.”—24. Qua'd 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.—Saltat Milonius. The Romans held dancing in general in little estimation.—Ut semel iicto, &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 I. 12. 26.—Oro prognatus eodem. Pollux. Compare Ode I. 12. 26.—28. Pedibus 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,” (nostrium 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, auncps, &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. Sabellis. The allusion here is to the Samnites, 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. Ultro. Equivalent to non laeessitus.—43. O pater et rex Jupiter, ut percat, &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 utinam, as ὅς in Callimachus for ἢδε. —45. Qui me commorit. “Who shall irritate me.” Understand fra in the ablative.—46. 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 urnam. “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. Candidia. Compare Introductory Remarks, Epode 5. Candidia 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. *Scaeva vivace crede nepoti,* &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 Scaeva, 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, Scaeva poisoned his mother because she lived too long.—53. *Vivace matrem.* "His long-lived mother."—54. *Pia. Ironical.—Mirum, ut neque calce lupus,* &c. "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 Scaeva'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 vitiato melle cicta.* "By honey poisoned with the deadly hemlock."—59. *Jussert.* Supply *si.*—60. *Quis quis erit vitae color.* "Whatever shall be the complexion of my life."—*O puer ut sis vitalis metuo.* "My son, I am afraid that thou wilt not live long." After the verbs *metuo, timeo, 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 amicus,* &c "And that some one of thy powerful friends will kill thee by a withdrawing of his favour." *Frigore* is here equivalent to *amicitiar 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 lend 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 cederet.* "Moved proudly before the faces of men." *Cederet* is for *incederet.*—65. *Qui duxit ab op-
pressa, &c. Alluding to the younger Africanus.—67. Ingenio. "By his sauriical vein."—Metello. The reference is to Metellus Macedonius, who, as a political opponent of Scipio's, was of course satirized by Lucilius.—68. Lupo. 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."—Tributim. "Tribe after tribe." Not content with lashing the patri- cians, he ran through all the thirty-five tribes, one after another, every where selecting, with an impartial hand, those whose vices or failings made them the legitimate objects of satire.—70. Scilicet uni aequus virtuti, &c. "In short, sparing virtue alone and virtue's friends."—71. Quin 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 Scipinade et mitis sapiensa Laeli. An imitation of the Greek idiom, for fortis Scipio et mitis atque sapiens Laelius.—73. Ludere. The scholiast relates the following little incident, as tending to show the intimacy of the individuals alluded to.—"Scipio Africanus et Laelius feruntur tam fuisse familiares et amici Lu- cilio, ut quidam tempore Laelio circum lectos triclinii fugienti Lucilius super- pervenissem cum obtorta mappa quasi ferituros sequeretur."—75. Infra Lu- cilius 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, Mæcenas, &c.—77. Et fragili querens 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. 79. Equidem nihil hinc diffindere possum. "Indeed I can deny no part of this." The term diffindere 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 negoti inceutial 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 "libelous," "slanderous," &c.; but Horace, having no serious answer to make, pretends to take it in the sense of "badly-made," and hence he rejoins, Estu, si quis mala : sed bona si quis, &c.—86. Solventur risu tabulae, &c. "The indictment shall be quashed with a laugh."

Satire 2. This satire, on the luxury and gluttony of the Romans, is put into the mouth of a Sabine peasant, whom Horace calls Ofellus, and
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."—Vivere parvo. "To live cheerfully upon little."—2. Nec meas hic scrum 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 philosophising 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 crassa Minerva is meant to designate one, who has no acquaintance with philosophical subtleties or the precepts of art, but is swayed by the dietetics 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 ingentibus.—7. Impransi. "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 content 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, eqivoe, &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. I. 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 graecari. "Accustomed to indulge in Grecian games." These were the games of the pilae and discus, as is stated immediately after.—12. Moliter 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.—14. Agit. In the sense of delectat or allicit.—15. Sperne. "Despise if thou canst."—Nisi Hypetta mella Falerno, &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. Latrantes 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 nidore. "In the price and savour of thy food," Literally "in the dear-bought savour," &c.—20. Tu pulmentaria quere sudando. "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 beside bread, and hence, finally, they serve to indicate all manner of delicate and sumptuous dishes.—21. Pingueum vitis albumque. "Bloated and pale with excessive indulgence." Vitii 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 λαγός. Baxter makes it the same with the Greek λαγόκερος, a species of grouse, which the French term Francolin and the Germans Birkhuhn or Bierghuhn. Schneider, however, in his Lexicon (s. v. λαγός) thinks that the lagopus corresponds to the modern Schneehuhn, 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 pandad 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. Coto nun adestr, &c. No ektiphsis operates in nun, but in metrical reading the word must be retained unaltered, coto nun adestr. —Honor idem. "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 gallinae caro a pavonis, tamen nihil (non) haec (pavonis) magis illa (gallinae, sed) imparibus formis decepsum te esse palet.

31—34. 31. Unde datum sentis. For unde tibi concessum est ut sentias. "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 Mulvan 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. Annis Tusci. The Tiber.—33. Laudas insane trilibrem, &c. The
poet now passes to another piece of folly in the gourmands of the day, by whom the rarest 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 vivaria and piscina 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. Mul
tum. Horace here alludes to a three-pound mullet, as a prize of rare occurrence.—In singula quem minuas pulmenta necess 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. Ducit. In the sense of trahit or capit.—37. His. Alluding to mullets.—38. Jejunus raro stomachus, &c. In construction (if the line be genuine) raro must be joined with jejunus, 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 multurn.— 40. Uit Harpaenis 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. Coquile horam opsonia. “Taint the dishes of these men.”—Quamquam putel aper, &c. “Though the boar and the fresh caught turbort arc already nauseous, when surfeiting abundance provokes the sickened stomach; when, over-loaded with dainties, it prefers rapes and sharp elecampane.” Putel is here equivalent to nauseum creat, and the oxymoron is worth noting between it and recens.—Rhombus. Consult note on Epode 2. 50.—43. Ra
pula. The rape is a plant of the genus Brassica, called also cole-rape and cole-seed, and of which the nave, 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.—Necdum omnis abaca, &c. “Nor is every kind of homely fare yet driven away from the banquet of the rich.” Rex is here used, as elsewhere in Horace, in the sense of beatior, ditori, &c.—46. Nigris oleis. Cohnella (12. 48.) recommends the dark-coloured olives as the best for preserving.—Haud ita pridem, &c. “It is not so long ago, that the table of Gallonius, the cryer, was excla imed against by all for having a sturgeon served upon it?” i.e., was excla imed against by all, for this piece of extravagance in one of such contracted means. This is the Gallonius whom Lucilius laces in his satires, and whom, for his gluttony, he calls gurges. Compare Cicero, de Fin. 2. 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 antiquos nati iissimii.” 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 turbort, 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 auctor docuit prætorius.* "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 addition to the luxuries of the table made in the reign of Augustus. Horace, 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. *Ejicerit.* Another hit at Sempronius. *Edicere* properly means to issue an edict as praetor.—53. *Sorditus a tenui victu,* &c. Ofellus thus far has been inveighing, through the poet, against the luxurious and the gluttonous, 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. *Non frustra vitium vitaveris illud,* &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-nus.* 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 vitatum,* &c. "And avoids pouring out his wine until it has become sour." *Parcit defundere* is elegantly used for *non defin-dit,* or *nonvult defundere.*—*Et cujus odorem olei nequeas perferre,* &c. The order of construction is as follows: *Et* (licebit ille albatus celebret repotia, natales, aliosse festos diem) *ipse instillat, bilibri cortis, cautibus, oleum,* *odorem cujus olei nequeas perferre, non parcus veteris aceti.*—59. *Licebit.* "Although." In the sense of *licet or quiescit.*—60. *Repotia.* The *repotia* was an entertainment given by the husband on the day after the marriage, when presents were sent to the bride by her friends and relations, and she began to act as mistress of the family by performing sacred rites.—*Dierum festos.* A Gracism for *dies festos.*—61. *Albatus.* "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 horn that it might last the longer.—62. *Veterris 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 commentators 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—65. 64. Utrum. Alluding to the case of Gallonius on the one hand, and that of Avidienus on the other. Compare the scholast: "Utrum; Gallonium an Avidienum?"—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 Avidienus. —65. Mundus eri', qui non offeundt sorvidus, &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 domesticities even serve greasy water (unctam aquam) to his guests.—67. Dum munia dii't. "While he assigns them their several employments." The tyrannical master punishes beforehand, in anticipation of the offence.—68. Simpex Navius. "The easy, good-natured Navius."—68. Unctam aquam. "Greasy water."

71—77. 71. Variae res. "A mixture of one's food." Equivalent, literally, to varia ciborum genera.—72. Menor illius escas, &c. "When thou callest to mind that fare, which, simple in its nature, sat so well on thy stomach in former days."—76. Pitulia. 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 cena ambiguia merely signifies a banquet half meat and half fish served up together.—Quin corpus onustum, &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 schools of ancient philosophy believed the souls of men to be so many portions or emanations of the deity.

80—93. 80. Dicto citius. Referring, not to sopori, but to curata membra. The allusion is now to a frugal repast, 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 slumbers which it brings, and the renewed bodily vigour which it bestows for the labours of the ensuing day.—81. Prescripta ad munia. "To his prescribed duties," i.e. to the duties of his calling.—82. Hic tenam ad melius, &c. "And yet even this abstemious man may on certain occasions have recourse to better cheer."—84. Tenuatum. "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 tardiūs adveniens, &c. "That a guest, arriving later than ordinary, might better partake of it, tainted 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 heros, &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 "antiput" and their "ran-citus aper" with the happy beings who lived in the golden age, and the rich banquets that nature provided them.—Tellusset. 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. Iratum patrum. The severity of uncles was proverbial.—Te tibi iniquum. "Thee angry with thyself?"—98. Quem deerit 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 forme, 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.—Trausius was one who had wasted his patrimony in luxury and debauchery.—101. Ergo quod superat, non est, &c. "Hast thou then no better way in which thou mayest employ thy superfluous resources?"—103. Cur eget indignus quisquam. "Why is any man, who deserves not so to be, suffering under the pressure of want?" With indignus supply, for a literal translation, quī eget.—105. Tanto emetiris acervo? 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. Nimiūrum. "No doubt." Ironical.—107. Posthac. 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. e. 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 professi were directly opposed to the dies festi.—119. Operum vacuo per imbremon. “Freed from labour by the badness of the weather.”—120. Bene erat. “We had a pleasant time of it.” We regaled ourselves.—121. Pensilis uta. “The dried grape.” A species of raisin. The grapes here referred to were hung up within doors to dry.—122. Duplce ieu. The allusion is to “the split fig.” The sweetest figs according to Aristotle, were those that were split, dried, and then pressed together again, (βίγα λοξανίων)—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 eup, 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. Ae venerata Ceres, ita culmo, &c. “And Ceres was worshiped 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 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 stoic 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, in 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 quoque 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. Digestum sermone. “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 Saturnalibus huc fugisti. 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 hast 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 esti. "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, (atramentum.)—Immeritusque laborat iratis natus 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.—Tepido. Alluding to the comfortable accommodations at the poet's Sabine villa.—11. Quorum pertinuit stipe, &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 placare paras, virtute recta? "Art thou attempting to allay the odium excited against thee, by abandoning the path of virtue?" i.e. art thou endeavouring to allay 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. Quidquid. 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 tonsore. 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 omnis res mea 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, (for, 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 Jau-
nus. Damasippus speaks of himself as having become bankrupt at the middle one of these.—19. *Aliena negotta curlo, excessus proprius.*

"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. *Ohim nam quare amabam, &c.* With quare supply as. 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 vfer 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. *Infatr.* "With inferior skill.—Durius. "In too rough a mould." This term is directly opposed to *mollus.*—23. *Callidus huic signo, &c.* "Being a connoisseur in such things, I estimated this statue at a hundred thousand sesterces." With *millia centum* supply *sesteriium* or *nummum.* As regards the use of the verb *pono* in this passage, compare the analogous expression *poevre pretium,* to estimate, or set a value upon.—25. *Cum lucro.* "At a bargain."—Unde frequentia Mercurliae, &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 connoisseur, made it a point to attend every sale of this kind, however low, in the hope of picking up bargains.

27—36. 27. *Morbii purgatum illus.* The genitive is here used by a Graecism, *καθαρθέντα τῆς φασον.* Horace alludes to the antiquarian mania under which Damasippus had laboured.—Alqui. "Why."—28. *Ut sullet, 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 *κατέλα,* 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. *Huic.* This may either refer to the phrensiad patient just spoken of, or, what is far more spirited, to the poet himself.—32. *Stultitique prope omnes, i.e. et prope omnes, utpote stultii.* The wise man of the stoics is alone excepted. Consult note on Satire 1. 3. 77.—33. *Si quid Stertinius veri crepat.* "If Stertinius utter 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!—Crepal. 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 barbam.* "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 consulship of Q. Lepidus and M. Lollius, as an inscription still remaining on one of the arches testifies. The modern name is *Ponte di quattro Capri,* "the bridge of the four heads," from a four-faced statue of Janus erected near it.—Non tristem. "With 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
48—60. *Velut sitis, 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 errrs, 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. *Conduam 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. *Servi "Take care."*—60. *Non magis audierit quam Fufius ebritts olim,* &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 Paevius, 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 Polyennestor, 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 entreating 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. *Quum Iliam edormit.* "When he sleeps through the part of Iliona."—62. *Catienis mille ducentis.* The audience joined in the cry of Catienus to the sleeping performer, and hence they are pleasantly styled so many Catiennuses.—63. *Huic ego vulgus,* &c. The construction is as follows: *Ego docebo emunctum vulgus insaniere errorem simulam 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. *Insaniit 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 statutes: 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. Accipe, quod numquam, &c. An indirect mode is adopted to prove the insanity of Damasippus's creditor. The poet, for argument sake, concedes 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. Prasens Mercurius. "Propitious Mercury."—69. Scribe decem a Nerio: non est satis, &c. With scribe 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 Nerus: '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, crafter 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.—72. Malis ridentem alienis. "Laughing with the checks 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—88. 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. Dictantis. '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. Andre atque togam jubeo componere, &c. Thus far, the examples of insanity, which Stertinius has adduced, have grown naturally out of the particular case of Damasippus. He now enters on a wider field of observation. The expression togam componere refers to an attentive hearer.—80. Calet. In the sense of aetual. —82. Ellebori. 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 situated 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 Crissaicus. It was also celebrated for its producing hellebore.—84. Haeres Staberti summam, &c. "The heirs of Staberius engraved the sum he left them on his tomb." With summam the genitive haeredilitatis may be supplied.—85. Gladiatorum dare centum, &c. "They were bound by the will to exhibit a hundred pair of gladiators to the people." The term dannati contains an allusion to the form of the will, in which the testator required any thing of his heirs, Haeres meus dannas esto, or Haeres mei...
damnavo sumto.—86. Arrt. Arrius appears to have been a noted gourmand of the day, and an entertainment such as he should direct, would be, of course, no unexpensive one.—87. Frumenti quantum mulit Africa. Africa Propria was famed for its fertility.—Sive ego prave seu recte hoc volui, ne sis patrue mihi. The words employed by Staberius in his will.—88. Ne sis patruus mihi. "Be not severe against me," i.e. Blame me not. Consult note on Sat. 2. 2. 97.

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 metrical reading, as a word of one syllable.—91. Videretur. For the common form visus 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 Græcus 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 derided by the stoics, and Stertinius, who was himself a stoic, has given an ill-natured turn to this story.—103. N'il agit exemplum titem 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 dis-tempered mind.

104—123. 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 citharae, nec Musae deditus uli. "Neither from any love for the lyre, nor because attached to any Muse," i.e. to any branch of the musical art.—106. Formas. "Lasts."—108. Unitique. "By all."—110. Compositis. "What he has accumulated."—116. Nihil est. "Nay."—117. Age. "Still farther." Equivalent to audi porro.—Undeothogiunt anusatus. "When seventy-nine years old."—120. Nimirum. "No doubt." Ironical.—121. Morbo jaclatur eodem. "Labour under the same malady." Literally, "are tossed to and fro by the same disease."—123. Dis intimae. "Object of hatred to the gods themselves."—Nec tibi desit? Supply an. "Or is it lest want may overtake thee?"—124. Quantulum enim summae, &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. Ungere si caules oleo meliore. Compare verse 69 of the preceding satire. —127. Si quidvis satís 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. True sanus. We have here a new character introduced, and a new species of madness passes in review.

131—141. 131. Quum laqueo uxorem 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 anything 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 least 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. Quin ex quo habitus male tutae, &c. "Moreover, from the time that Orestes was commonly regarded as of unsound mind." The expression male tutae is here equivalent to male sanus.—139. Pyladen. Pylades, the well-known and intimate friend of Orestes. —141. Splendidus. "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 hoarded up within."—143. Veientanum. Understand vinum. The Veientan wine, his holiday-day beverage, is described by Porphyrian 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 poculum or cup.—147. Multum celer atque fidelis. "A man of great promptness and fidelity."—152. Meni vivo? "What! while I am yet alive?"—Ut vivas igitur, vigila: hoc age. The reply of the physician. Connect the train of ideas in following: In the state in which thou at present art, thou canst hardly be said to be alive: that thou mayest live therefore in
495

reality, arouse thyself, do this which I bid.”—154. Ruenti. In the sense of *deficienti.* The term is here employed on account of its direct opposition to *fulitura.—*155. Hoc *pisanarium oryxae.* “This decoction of rice.”

160—166. 160. Cur, Stoile. 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. Negabit. scil. Craterus.—164. *Æquis.* In the sense of *Propitius.—*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 83. The expression *naviget Anticyram* (or *Anticyrus*) 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 satiated, 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 *divisisse.—*171. Talos nucesque. “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 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.—Cicetam. Compare note on verse 69.—178. Coeret. “Assigns as a limit,” i. e. deems sufficient. What is sufficient to answer all the demands of nature.—180. *Aedilis, fueritve vestrinum praetor.* 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.—181. *Intestabilis et sacer.* “Infamous and accursed.” 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.

182. *In cicere atque faba,* &c. Alluding to largesses bestowed on the
187—191. 187. Ne quis humasse velit, &c. Sertinius 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 between 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 aequam rem imperto. The humility of his opponent, in seeming to allow his royal manner of deciding the question, now extorts a second and more eondescending reply from the monarch.—189. Invito. "With impunity."—191. Di tibi denti, &c. Compare Homer, Il. 1. 18.
Cicero.—203. Uxore et gnato. Tecmessa and Eurytaces.—Mala multitudo precatus Atridas. "Though he uttered many imprecations against the Atrides."—204. Ipsum Ulixen. "Ulysses himself," who was the cause of his madness.—205. Verum ego, ut harentes, &c. Agamemnon speaks, and refers to the well-known story respecting the sacrifice of his daughter.—Adverso litore. "On an adverse shore."—206. Divos. 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.

203—222. 203. Qui species alias, &c. The construction is as follows: Ille, qui capiet species rerum, alias veri, alasque sceleris, permixtas tumultu 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 tumidum est. "When it is swollen with ambition."—214. Si quis lectio, &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 omne, &c. "The prector, 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 "nos Romanus," or, Roman custom of applying to other nations, and to other times, expressions and epithets which suit only the Roman state.—221. Qui sceleratus, 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 fama, &c. "Around the head of him whom glittering fame has captivated, Bellona, delighting in scenes of bloodshed, has rolled her thunders," 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, l. 17. 20. As regards the expression circumvolut, it may be remarked, that the ancients ascribed to thunder a maddening or deranging influence on the mind. Hence, the words hunc circumvolut Bellona, become, in a free translation, equivalent to, "him Bellona has thundered out of his senses and plunged into frenzy."
terally "the fowl-rammer." The term *fartor* also denotes "a sausage-maker," διανεφτώλης.—*Cum Velabro*. "With the vendor 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. *Æquus*. Ironical.—234. *In nire Lucana*. Lucania was famed for its wild boars.—*Ocreatus*. "Booted."—237. *Sumne tibi decies*. With decies supply centena millia sestertium.—238. *Unde*. Equivalent to e ejus dono.—239. *Filius Æsopi detractum*, &c. We have here a new instance of prodigality, rivaling even that of Nomentanus, in the case of Clodius, son of the famous tragedian Æsopus. The story told of him by Stertinus 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.—*Metellæ*. Who this 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 sestertces."—241. *Quí sanitot, ac si*. "In what respect less insane, than if?"—243. *Quinti progenies Arri*. Compare note on verse 86.—244. *Nequitia et nugis*, &c. "Most closely assimilated to each other in profli-gacy and folly, and in perverted desires." *Gemellum* is here equivalent to *simullim*, and agrees as an epithet with *par*.—246. *Quorum abeunt?* &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 oppo-site character by the latter.

247—253. 247. *Aedificare casas*. "To build baby-houses."—248. *Ludere par impar*. "To play at even and odd."—249. *Amentia verset*. "Madness will be the impelling motive," i.e. all will pronounce him mad.—250. *Si puerilius 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. Stertinus 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 alim 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, dexte-
rously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument and energy of language, that Polemo, 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.


The distemper here alluded to is the mania of debauchery and illicit pleasure.—255. Fasciolas, cubital, focalia. “Thy rollers, elbow-cushion, mufflers.” These properly were confined to women, and only adopted by the more effeminate of the other sex. The Fasciolae 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 recollected, wore neither stockings nor any under-garment for the hips and thighs.—The Cubital was a cushion or 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 Focalia (quasi faucalia, a faucibus,) kept the neck and throat warm.—257. Impransi 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 Enuuchus of Terence (Act. 1 Sc. 1) where Phaedria, 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.”—

Ac si insanire peret 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, κατ᾽ ἐξοχήν, for any.—273. Penes te es? “Art thou in thy senses.”—274. Quum balba feras annoso verba palato. An hypallage, for quum balbis verbis feras annosum palatum. The allusion is now to some “senex amator.”—275. Edifi-
cante casas. Compare note on verse 241.—Adde cruorem studitiae. "To the folly of love add the bloodshed which it often occasions."—276. Atque ignem gradio scrutare modo. "And only stir the fire with a sword." Not to stir the fire with a sword (τῆς μαχαιρῆς μειχθείς) 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 further, 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 impatietatem Helladem puellam occidit, quod ob ea contemnaretur."—278. Cerritus fuit? "Was he out of his senses?"—An commote crimine 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; laulis 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 surpite morti. "Save me, alone, from death." Surspite is for surpitate.—283. Quiddam magnum adiēns. What magnum refers to, the poet purposely leaves uncertain. The allusion, probably, is to some vow.—285. Nisi liigitiosus. 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. Mement. 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. Menses jam quinque cubantès. "Who has been lying sick now for five months?"—290. Illo mane die quo tu indicias, &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, (dies 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 precipiti. "From his imminent danger," i.e. from the dangerous malady which threatens his life.—295. Timor deorum. Compare the Greek expression ἄστιγμασιν.—296. Hac nihili 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. Arna. Alluding to the precepts just laid down by the stoic. —298. Totidem audiet. "Shall hear as much of himself."—Atque respiciere ignoto discet, &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 trahat." 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. Stoice, post damnvm, &c. The poet wishes, as Torruntius 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. Ageae. This female, inspired with Bacchanalian fury, tore in pieces her son Pentheus, 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. Ædificas. 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 Meeenashes 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 moviti bipedalis, since it means tall 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. Phædrus, 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 herself up that she might rival him. Horace’s manner is by far the more lively.—315. Matri denarrat. "He tells his mother all the particulars." The verb denarro is happily chosen.—316. Cognatos. "His brothers." Equivalent here to una secum natos.—317. Num tantum. Supply ingenus.—321.
Oleum addi camino. A proverbial form of expression, and equivalent here to insanis nova alimenta præbe. 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. Quæ si quis sanus fecit, sanus facis 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 rabiem. "I say nothing of thy dreadfully vindictive spirit."—Cultum majorem censu. "Thy style of living, too expensive for thy fortune."—324. Teneas, Damasippus, tuis te. "Damasippus, do mind thy own affairs." Keep thyself to the things which concern thee, my good friend.—326. O major landem parca, &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 Mänsö (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 elipsis as follows: unde venit et quo tendit Catius?—Non est mili tempus. Understand confabulandi.—2. Ponere sigua novis præceptis. "To commit to writing some new precepts." An elegant form of expression, for litteris maudare nova præcepta.—Novis. This epithet implies, that the precepts in question are such as have never before been made known.—3. Auctique reum. "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 rehending 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. Intercederit 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-
EXPLANATORY NOTES.—BOOK II. SATIRE IV. 503

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 oris erit, &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 maren cohïbent callosa vitellum. "For they have a thicker white, and contain a male yolk." Literally, "for, being of a thicker white, they," &c. The verb cohïbent 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. Irriguo nithil est elatius 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 off-spring of the gardens.—18. Ne gallina malum 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. Pratensisbus 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. Quî nigris prandia moris finit. Another false precept. Mulberries should be eaten before, not after, dinner. Compare Pliny, (H.N: 23. 70.)—23. Ante gravem quæ 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—32. 24. Aufidius forti miscebât, &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 promulsis.—27. Si dura morabitur alvus. "If thou art costive." Literally: if thy stomach shall be hard-bound."—28. Conchae. The mention of shell-fish comes in very naturally here, as they formed, in general, a part of the promulsis.—30. Lubrica nascentes implent, &c. This is an error much older than the days of Catius. It is
contradicted by constant and universal experience.—32. *Murex* Baiano melior Lucrina *peloris*. “The *peloris* from the Lucerne lake is better than the *murex* from Baie.” By the *peloris* is meant a large kind of shell-fish, or oyster, deriving its name, according to Athenaeus, from its size, ài ài πελάριοις ἄνυμαζον παρά το πελάριον. 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. *Echini*. Consult note on Epode 5. 27.—34. *Pectenibus patulis jactat se*, &c. “The luxurious Tarentum prides herself on her broad scallops.” The *pecten* of the Latins is the κτές of the Greeks, and both receive their names from the indented and comb-like appearance of their shells.—36. *Non prius exacta tenui ratione saporum*, “Unless the nice subject of tastes shall have been first carefully considered by him.”—37. *Cara piscis avertere mensa*. “To sweep off the fishes from a dear stall,” i. e. to buy them at a high price.—38. *Quibus est jus aptius*, &c. “For which kind sauce is better adapted, and for which, when boiled, 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 acorn of the holm-oak.”—*Rotundas curvet lanceae carnem vitantis in tertem*. “Bend with its weight the round dishes of him who dislikcs flabby meat.”—42. *Nam Laurentus malus est*, &c. “All people of taste, observe Dacier, have ever esteemed boars fed in marshy ground, as of higher flavour, although Catius is of another opinion.”—*Pinguis*. “Fattened.”—43. *Sumumitt. In the sense of suppedat.—44. *Fecundae leporis, sapiens, 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 armos 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—62. 47. *Nova crustula*. “Some new kind of pastry.”—50. *Securus*. “Regardless.”—51. *Massica si coelo*, &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. *Vitiata*. “When strained.”—56. *Columbino limum bene colligit ovo*. “Succeeds in collecting the sediment with a pigeon’s egg.”—57. *Aliena*. “Foreign substances.”—58. *Marcenem potorem*. “The jaded drinker.”—*Squellis*. The shell-fish here alluded to is the same with our prawn or larger kind of shrimp.—*Afr a cochlea*. Dioscorides (2. 11.) ranks the African with the Sardinian cockles among the best kind.—59. *Nam lactuca innatat acri*, &c. The *lactuca* or lettuce, is the ἁπίδαξ 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, *Mores*. 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 ham
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 rousing it to fresh exertion.—Hills. The term hillae properly denotes the intestines of animals, and is a diminutive from hira.—61. Quin omnia malit, &c. According to Catius, a languid stomach will prefer any thing to lettuce; even the dishes that are brought from dirty cook-shops.—62. Fervent allata. For afferuntur ferventia. “Are brought hot 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 66. He then proceeds to state how this may be converted 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. Dulci. “Fresh.” Equivalent here to recente, and opposed to rancido.—65. Pingui mero. “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, and in a more particular sense, to the thickening or concretion which results from the process of cooling.—68. Corycio. 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 considered of the best quality.—69. Pressa Venafrumae quod baccà, &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 Vulturinus, and on the Latin way.—Revisist. “Yields.” The aorist, in the sense of what is accustomed to take place.

70—77. 70. Picens 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. Venucula convenit olis. “The Venucula is proper for preserving in jars.” The allusion here is to a particular species of grape, of which nothing definite is known at the present day.—72. Duuraveris. In the sense of servaveris. The Alban grape would not seem to have been any of the best.—73. Hanc ego cum maldis, &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 composed 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 catilis has been necessarily rendered with some freedom, in the two latter clauses of this sentence, 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 primus, the earnest air with which the merit of these several important discoveries is claimed.—Faecem. The “gebrannter Wein-Stein” of the German commentators. Faex is here equivalent to faex usua. It was added as a condiment to the halec. 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. Incretum. This term properly denotes, “sprinkled over through a sieve.”—Circumposuisse. We must not imagine, with some commentators, that the catilli 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. Immune est vitium, dare milia terna macello, &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 angusto.

78—81. 78. Magna movet stomacho fastidia, &c. Some general precepts are now given respecting cleanliness and elegance at entertainments.—Unctis manibus, dum furtà bigurrì. “With fingers made greasy while he hastily devours the stolen fragments of the feast.”—80. Sive gravis vcteri craterv limus adhæsit. “Or if a thick scurf has adhered to the old mixer.” Cratere. The cratera, (sparjpr,) or mixer, was the vessel in which the wine and water were mixed.—81. Scopis. For cleansing the pavement of the banqueting-room.—Scobe. “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. Scobs 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 quantillus.

83—85. 83. Ten: lapides varios lutulentà radere palma? “Does it become thee to sweep a tesselated 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 chequer-work.—Palma. A broom made of palm leaves.—84. Et Tyrius dare circum, &c. The construction is: et dare illota toralia circum Tyrius 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 illota, it occasions the very evil it was intended to prevent.—85. Oblitum, quanto curam summumque mino-rem, &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 Cati, &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. Ducre me auditum. "To take me to hear the man himself."—Perges quocunque. "Whithersoever 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 pleasantery 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. Praeter narrata. "In addition to what thou hast already told me."—3. Doloso.—Understand tibi.—6. Te vate. "As thou predictest."—7. Apotheca. "My wine-room."—Alqui 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. Accipe. In the sense of audi.—Turdus sive aliud priscum, &c. "If a thrush, or any other delicacy, shall be given thee, let it fly thither," &c.—13. Quoscunque honores. "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 latus 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. 18. Utne tegam spurco Damae 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 jubes.—19. Melioribus. Equivalent to me præstantiumibus, and referring to Achilles, Ajax, &c.—22. Ruam. Put for erram, i. e. efjoliam, 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 colligam 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. Vafer unus et alter. "One or two cunning fellows:" i. e. rich and cunning old men.—25. Prævero haemo. "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 olim. "If at any time."—28. Uter. "Whichever of the parties."—Improbus. "A man of no principle."—Ulbro. "Unprovoked," or, "without any grounds of action."—29. Illius defensor. "His advocate."—30. Fama eivem causaque priorem 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 adesse voli."

31—38. 31. Quinte, putu, aut Publi, &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 "Publius," &c.—Gaudent prænomine molles auricula. "Delicate ears delight in hearing the prænomen used." In addressing Roman citizens, the prænomen, or first part of the name, was generally used, as being peculiar to freemen; for slaves had no prænomen.—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. Quem te contentum cassa nume paveret. "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. Iste domum atque pelliculam curare jube. 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 pelliculum curare is analogous to "genio indulgere."—38. Fi 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. 39. Perstæ atque obdura, &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-
thor of this curious metaphor was, which is thus so deservedly laughed at, we have no certain means of ascertaining. He is generally supposed, however, to have been none other than Furius Bibaculus, to whom, as the text informs us, the second of these strange poetic thoughts unquestionably belongs. In this last-mentioned one, Jupiter was described as spitting forth snow upon the Alps, an idea low, harsh, and extravagant. To render his parody of this the more severe, Horace substitutes Furius himself for the monarch of the skies, and, to prevent all mistake, applies to the former a laughable species of designation, drawn directly from his personal appearance (pinxui tentus omaso, “distended with his fat paunch,”) According to the scholar, the line of Bibaculus, which we have just been considering, occurred in the beginning of a poem which he had composed on the Gallic war, and ran as follows: “Jupiter hibernas cana nive conspuit Alpes.”—40. Omaso. The term omasum properly denotes a bullock’s paunch; it is here humourously applied to the abdominal rotundity of Furius himself.—43. Ut patients! ut amicis aptus! ut acer! “How indefatigable he is! how serviceable to his friends! how warm in their cause!”—44. Phures annabunt thumni et cetaria crescent. “More tunnies will swim in, and thy fish-ponds will increase.” The thunnus of the ancients is the scomber thunnus of modern ichthyologists. These fish always swim in great numbers, and from this circumstance the present image is drawn, rich old men being here compared to so many tunnies swimming in shoals into the net of the legacy-hunter.—Cetaria. The cetaria were fish-ponds of salt-water, intended for the larger kind of fish.

45—54. 45. Valudus male. “In feeble health.”—46. Suolatus aetur. “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 exlibis obsequium, &c. “Lest too open courting of a single man may expose thee,” i. e. may lay open the real motive that actuates thee. Calebs 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 orrepe 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 casus puérum egerit Orco. Equivalent to, “si forte accidat ut filius prius patre moriatur.”—53. Ut limis rupias. “As to ascertain by a hasty side-glance.” Understand oculus.—Quid prima secundo cera velit versus. By prima cera is here meant “the first part of the will,” i. e. prima pars tabulæ cerœæ, 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 continued the names of the heirs.—54. Solus multisne coheres. Understand sis.
times will a cunning notary, who has risen from the station of Quinquvevir, disappoint the gaping raven." *Recoquere* appears to be a term borrowed from dyers, who say of any thing that it is *recoctum*, when it has been dipt several times, and has taken the colour well. Hence those were called *recocti* whom long use and practice had rendered expert.—56. *Quinquvevir*. The *Quinquvevri* 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.—*Corvum 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."—Coranus. 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. *Num 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. *Aut erit aut 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. D. 49 and 72, 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.—*Parthis horrendus*. Consult notes on Ode, i. 26. 3. and 3. 5. 3.—*Ab alto demissum genus *Jeneae*. Alluding to the origin of the Julian line, into which Octavianus had come by adoption.—63. *Metuentis reddere soldum*. "Disquieted about the repayment of the principal that he owes." *Soldum* (contracted from *solidum*) here denotes the principal, or the main debt itself, as distinguished 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. *Multum Nasica negatas, &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 plorare*. "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*. *Erim* is here elliptical, like the Greek γά: "No wonder she remains faithful, for," &c.—*Donandi parecjuventus*. Understand est.—83. *Ut canis a corio, &c.* A proverbial form of expression.—*A corio uncto*. "From the reeking hide?"—84. *Anus improba*. "A wicked old woman." The epithet *improba* is here used, not
with any reference to the moral character of the person spoken of, but in jocose allusion to the mischievous and sportive humour which dictated so strange a will.—87. Scilicet elabi si posset mortuam. “No doubt to see if she could slip through his fingers, when dead.”—88. Cautus adito, “Be cautious in thy approaches.” Compare versc 48. “Leviter arrepe.”—89. Neu desis operaet, &c. “Neither on the one hand be wanting in thy efforts, nor on the other be immoderately 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.”—Ultr non etiam sileas. “And again, thou must not be more silent than is proper.”

91—110. 91. Daurus sis comicus. “Copy Daurus in the play.” The allusion is to a cunning slave in the Andria of Terence.—92. Capite ob stiplo. “With head bent one side.”—Multum similes metuenti. “Much like one who stands in awe of another.”—93. Obsequio grassare. “Ply him with assiduities.”— Increbuit. “Begins to fresen.”—94. Velet caput. 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. Aurem substringo loquac. “Lend an attentive ear to him if he is fond of talking,” Substringere literally means “to bind close,” “to tie tight,” &c. Hence its figurative signification in the present case.—96. Importunus amat laudari? “Is he extravagantly fond of being praised?”—Oho jam! Supply salis est.—97. Urgue. “Press him hard.”—100. Certum vigilans. “Wide awake,” i. e. far from dreaming.—Quartae estis partis Ulices, &c. The language of the will.—101. Ergo nunc Dama sodalis, &c. The construction is as follows: Spargre subinde. Est sodalis Dama ergo usquam? &c. “Throw out, from time to time, some such expressions as these: ‘Is my friend Dama then no more?’” &c.—102. Unde mihi tam fortis 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 vultum celare. “One is able, in this way, to disguise a countenance indicative otherwise only of joy.” Est is here equivalent to lecte, and the passage may be paraphrased as follows: “lesc lacrymato animi lactitiim de hereditate, in vultu expressam, occultare.”—105. Permissum arbitrio. “Left to thy discretion.”—Sine sordibus. “Without any meanness.”—106. Ereglie factum. “Celebrated in a handsome manner.”—107. Forte senior male tussiet. “Happens to be advanced in years, and to have a bad cough.”—Huic 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 nummo 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 to give force to his eulogy on a country life, he introduces the well-known and apposite fable of the town and country mouse.
1—12. 1. Modus *grĩ non ita magnus.* "A piece of ground, not very large." *Ita* is here equivalent to *valde.*—2. *Jugis aque fons.* "A spring of never-failing water."—3. *Et psalmum silva super his.* "And a little woodland crowning these."—4. *Auctius atque Di melius fecere.* "The gods have done more bountifully, and better, for me than this."—5. *Aua nate.*

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 presided over all sudden acquisitions of wealth, or increase of worldly prosperity.

—*Propria.* "Lasting."—6. *Ratione nada.* "By evil means."—7. *Vitio culpave.* "By vicious profusion or culpable neglect."—8. *Veneror.* In the sense of *precor.—9. Acedetal.* "May be added unto me."—*Denormat.* "Spoils the regularity of."—10. *Fors quae.* "Some chance." *Quae* is here put for *aliqua.*—11. *Thesauro invento qui mercenarius, &c.* The construction is, *Qui thesauro invento mercenarius 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 Her- cules and Mercury, (compare note on verse 5.) with this distinction, however, according to Casaubon, (ad Pers. 2. 11.) that when any thing was found in the forum, or in the streets of the city, it was attributed to Mer- cury, as being *Sovs xýopoios, and if elsewhere, to Hercules as πλυντοδότης.*

13—19. 13. *Si quod adest gratum juvat.* "If what I at present have pleases and makes me grateful."—14. *Et cetera preter 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 arcem.* The poet regards his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome. —17. *Quid prius illustrum Satiris 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 en- joyment 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 prosaic Muse?" i. e. what rather than the pleasures of this retirement can I celebrate in the prosaic verse of my satiric pro- ductions?—*Musaque pedestri.* Compare the Greek form of expression περις λάμβος to indicate "prose," and note on Ode 2. 12. 9.—18. *Plumbus.* 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 re- treat was covered by mountains, in such a manner, that he had nothing to fear from its bad effects.—19. *Auctumnusque gravis.* "And the sickly autumn." The season when the wind just mentioned prevails.—*Libintias questus acerbe.* "The gain of the baleful Libitinia." The allusion is to the numerous deaths in the sickly period of autumn, and the gain accruing therefrom to the temple of Libitinia the goddess of funerals, where all things requisite for interments were either sold or hired out.

20—27. 20. *Matutine pater.* "Father of the morning." The poet, intending 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 libertius audis.* "Or if with more plea- sure thou hearest the appellation of Janus." *Jane* is here taken ma- terially, as occurring in the language of invocations. Many commentators,
however, prefer giving audis at once, like the Greek δόξης, the meaning of diceris or appelleris.—21. Unde. "From whom," i. e. under whose favouring influence.—23. Romæ sponsorem me rapis, "When at Rome, thou hurriest me away to become bail for another." The address is still to Janus, who is here supposed to be assigning to each individual his employments 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. Raulit. "Sweep."—Seu bruma nivalem, &c. "Or whether winter contracts the snowy day within a narrower circle."—Bruma (quasi brevima, i. e. brevissima 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 meta 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. In necessese est. "Go I must."—27. Postmodo, quod mi obstat, &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 cläre certumque locuto 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. 29. Quid tibi vis insane ? &c. "What dost thou want, madman? and what meanest thou by this rude behaviour, exclaims one of the crowd pursuing me with imprecations."—30. Tu pulses omne quo obstat, &c. "Must thou push aside whatever comes in thy way, if, with a head full of nothing else, thou art running as usual to Mæcenas?"—31. Recuryras. 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 melli est. His visits to Mæcenas are here meant.—Atras Esquilius. 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. 36. De re communi scribæ, &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 scriba were notaries or clerks, who wrote out the public accounts, the laws, and all the proceedings of the magistrates.—38. **Imprimat his cura Maecenas, &c.** "Be so good as to get Maecenas to seal these tablets," i.e. to put the imperial seal to these writings. Maecenas would seal them in the name of the emperor, from whom he had received the imperial signet; a duty which appertained to him as **Prefectus 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. **Dixeris.** For *si dixeris,* and that for *si dixerim.*—**Si vis, potes.** "Thou canst if thou wilt."—40. **Septimus octavo proprius, &c.** "The seventh year, approaching to the eighth, is now, if I mistake not, elapsed," i.e. "tis now, if I mistake not, nearly eight years. The elegant use of the mood in *fugerit,* which we have endeavoured to preserve in our version, must be carefully noted.—42. **Duntaxat 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. **Matutina 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 qua.** "And other things of this kind." For *et alia qua.*—**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 rimosus,* ("a leaky ear," "an ear full of chinks,") is opposed to *auris tuta,* and imitated from Terence, (Eun. 1. 2. 25.)—48. **Noster.** "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 uno, &c.** "If he has witnessed the public spectacles in company with Maecenas, if he has played ball along with him in the Campus Martius; Lucky fellow! all exclaim." With *spectaverit* and *luserit* respectively, understand *si.*—50. **Frigidus a Ros-tris manat, &c.** "If any dishheartening rumour spreads from the Rostra through the crowded streets." With *manat* understand *si.*—**Rostris.** 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 Maecenas, 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 *audivi.*—**Mutilibus promissa Triquetra praedia, &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 subjection.—Triquetra. An appellation given to Sicily from its triangular shape.—57. Unum. Equivalent to pre omnibus aliis.—58. Scilicet. "To be sure."—59. Miserœ. Supply miti.—Non sine votis. "Not without aspirations such as these."—61. Sonno. 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 sollicitaæ jucunda oblivia vitae. "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. Fabæ Pythagorœ cognata. "The bean related to Pythagoras." A pleasant allusion to the famous precept of Pythagoras, to abstain from beans, κυδων αρίνεσθαι. 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 sage's.

65—57. 65. O noctes canaque deum! "Ah! nights and reflections of the gods!" Equivalent to noctes canaque deiæ dignæ.—Meique. Understand familiaris or amici.—66. Ante larem proprium. "Before my own hearth." Analogous, in one sense, to our modern phrase, "by my own fireside."—66. Veneraque procaces. Those slaves who were born in their master's house were called veneræ, and were more forward and pert than others, because they were commonly more indulged.—67. Libatis dapibus. "From the dishes off which we have supped." Libatis is here used in the sense of degustatis or adesís.—Prout. To be pronounced as a disyllable.—68. Ineœuales. "Of different sizes," i.e. either large or small, as might suit the guest.—69. Legibus insanus. 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 potatœs.—70. Uvescit. "Grows mellow."—72. Lepos. The name of a celebrated dancer of the day.—73. Agitamus. "We discuss."—75. Usus rectiœme. "Utility or virtue."—76. Quae sit natura boni, &c. "What is the nature of good, and what its perfection?"—77. Garrit aniles ex re fabellas. "Prates away old wives' tales adapted to the subject in hand." The expression aniles fabellas must be here taken without the least intermixture of irony.—78. Arelli. Arellius 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 mus, &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.—Pawpere cavo. "In his poor hole."—82. Asper. "Frugal."—Ut
EXPLANATORY NOTES.—BOOK II. SATIRE VII.

tamen 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 animum arctis rebus latentum.—83. Quid multa? "To cut short a long story."—Neque ille invidit. "He neither grudged him," i.e. he spread plentifully before him.—86. Fastidiat. "The daintiness."—87. Tangentis male. "Who scarcely deigned 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.—Palea in horno. "On fresh straw," i.e. just collected in this year's harvest.—89. Esset ador lovitumque. "Kept eating wheat and darnel." By ador, strictly speaking, is here meant a species of grain, of the genus Triticum, called by the Germans "Dinkel," "Spelz," and by us "Spelt."—Relinquens. Understand hospit.—91. Nemoris. The term nemus is here taken to denote "a woody height."—Patientem vivere. "In leading a life of privations."—93. Mihi crede. "Take my advice."—Terrestria quendo mortales autinas, &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 mess for quocirca bone.—98. Populare. "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 coccifera. 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 purpurea itself occurs.—103. Canderet. "Glittered."—105. Procul. "On high." Qualifying exstrictis.—107. Veluti succinctus curstitus hospes. "He runs up and down like an active host."—108. Continuatuque dapes. "And keeps serving up one dish after another."—Verniliter, ipsis fungitur officiis. "Performs all the duties of an attentive servant." Literally, "performs the duties of the entertainment themselves like a slave."—109. Praelibans. "Tasting previously." The city mouse here performs the office of praegustator. The praegustatores 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.


SATIRE 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 ausculto, &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 satis, &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 satis. He is honest enough, but not to such a degree as may tempt the gods to withdraw him from the earth.—4. Age, libertate Decembri, &c. The reference is to the festival of the Saturnalia.—6. Constanter. "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 Tigellus in the third satire of the first book.—7. Propositum. "Whatever they have once proposed unto themselves," how dishonourable soever it may be.—Natat. "Fluctuate."—8. Pravis obnoxia. "Exposed to the contamination of evil."—Saepe notatus 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 on his left hand, at other times none. With inanis supply anellis.

10—14. 10. Vixit inaequalis. "He led an inconsistent life." "Nunc aequale homini fuit illi."—Clavum ut mutaret in horas. "So as to change his clavus every hour," i.e. so as to appear one moment in the latus clavus of a senator, and at another in the angustus clavus of an eque. 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. Aedibus ex magnis subito se condiderit, &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 class of freedmen, and who is raised above the ordinary level.—14. Vertumnus quotquot sunt natus iniquus. "Born beneath the anger of the Vertumnii, 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, fickle, and inconstant disposition.

15—26. 15. Justa. “Well-merited,” i. e. the just punishment of his intemperance.—16. Contudit. “Had crippled.”—17. Phimus. “The box,” into which the tali or tesserae were cast from another called the frilitus, and out of which they were then thrown upon the gaming-board or table, was styled phimus.—Talos. The tali here meant are those described in the note on Ode 2. 7. 25. For the other kind, consult note on Sat. 2. 3. 171.—18. Parit. “Maintained,” or “kept”—19. Tanto levius miser ac prior illo, &c. “By so much less wrretched, 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.—Haec tam putida. “Such tedious trash?”—22. Furcifer. “Rascal.” The term furcifer literally denotes a slave who has been subjected to the punishment of the furca. 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 laudas.—Te agat. “Transfer thee?”—25. Aut quia non sentis, &c. “Either because thou dost not really think that to be more correct, which thou cryest up as such.”—26. Firmus. “With any kind of firmness”—Et hares nequidquam cæno, &c. “And stickest fast, vainly desiring to pluck thy foot out of the mire.”

28—36. 28. Rœnas. “When at Rome.”—29. Levis. “Ever fickle.”—30. Securum olus. “Thy quiet dish of herbs.”—Ac, velut usquam vincitus eaq, &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. Jusserrat 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 cana 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. Oleum. 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. Mulvius et secura. 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 precati. “After having uttered secret imprecaions against thee.” The expression tibi non referenda is equivalent here to tibi non audienda.

37—45. 37. Etenim, fator, 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 levem. “That I am easily led away by my stomach,” to play
the part of a parasite and buffoon.—Nasum nidor supinor. “I raise my nose at a savoury smell.” A Graecism, for nasus mihi supinatur.—39. Si quid vis. “If thou pleasest.”—40. Ultra. “Unprovoked by me.”—41. Verbisque decoris obvolvas vitium? “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 cultu 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 laughably supposed to have eagerly imbibed them, and then doled them out to Davus and other equally eager expectants.

54—71. 54. Prodis ex iudice Dama turpis. “From a magistrate thou comest forth a vile Dama,” 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. Auctoratus. “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 ancilla.—61. Estone. Equivalent to nonne est.—71. Prave. “With stubborn perversity.”

73—81. 73. Sapiens. “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. Tune mihi dominus, &c. “Art thou my master, thyself subjected to the dominion of so many and powerful passions and men, whom the prætor’s rod, though three and four times laid upon thy head, can never free from wretched fears?”—76. Vindicta. The rod with which the prætor touched the head of those who received their freedom, according to the form of manumission styled “per Vindictam.” The meaning of the passage is, that the prætor might make the body indeed free, but not the mind. This last was only to be accomplished by wisdom.—78. Addesuper, dictis quod non levius 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.—Utimos vesterait. “As your custom expresses it,” i. e. as it is customary with you masters to call him.—80. Tibi quid sum ego? “What am I in respect of thee.”—81. Aliis servis miser, atque duceres, &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. Sapiens. Davus here quotes the well-known maxim of
the Stoic sect. Consult note on Sat. 1. 3. 123.—Sibi qui imperiosus. "Who exercises dominion over himself?"—85. *Responsare cupidinibus, &c.* "Firm in resisting his appetites, in contemning the honours of the world." *Fortis responsare* is a Graecism for *fortis in responsando*, and so also *fortis contemnere* for *fortis in contemnendo*.—86. *In seipso 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 robustus.* "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.*—*Externi 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 defilement can attach itself where there is nothing congenial to receive it.—88. *Manca.* "With feeble power."—*Potesne ex his ut proprium quid noscere?* "Canst thou, out of all those qualities, recognise any one that belongs peculiarly to thee?"—90. *Vexat.* Equivalent to *contumeliosae tractat.*—91. *Gelida.* Understand *aqua.*—92. *Non quis.* "Thou canst not." *Quis* from *queo.*—93. *Dominus non lencus.* "An unrelenting master," i. e. the tyrant-sway of thy passions.—94. *Versatque negantem.* "And urges thee on, though striving to resist." Equivalent to *repugnamentem 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. *Quæ peccas minus atque ego, &c.* "How art thou less deserving of blame than I?"—97. *Fulvi, Rutubæque, aut Placideianus, &c.* Fulvius, Rutuba and Placideianus 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. *Contendo 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 *"contendo poplite."*—100. *Nequam et cessator Davus, &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 heardest thyself styled," in imitation of the Greek usage with respect to the verb *akowon.* Consult note on Satire 2. 6. 20.

102—118. 102. *Nil ego.* "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 *responsat,* verse 85.—104. *Obsequium ventris nihil pericicosius 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...
repasts create only palling and distaste, and thy enfeebled and tottering feet cannot sustain the weight of thy pampered and sickly frame. — 106. Quo parvo sumi nequeant. "Which cannot be obtained at a trifling expense." Equivalent to quo parvo pretio parari non possunt. — 107. Inamans. "Begin to pall." Compare Sat. 2. 2. 43. — 108. Illusique pedes. "Thy tottering feet." — 109. Qui uxor furtiva mutat strigili. "Who exchanges a stolen scraper for a grape." An hypallage, for qui uva strigilem mutat. By the strigilis 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. Qui prædia 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. Tecum esse. "Hold converse with thyself." — Non otia recte ponere. "Nor employ thy leisure moments as they should be employed." — 113. Teque ipsum vitas 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. Accedes 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. Hence 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 Mæcenas. The host had invited three persons, of first-rate distinction at the court of Augustus, along with the minister. Mæcenas 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. Nasidienus. To be pronounced Na'sid-yen. in metrical reading. Who Nasidienus himself was cannot be ascertained, nor is it of the least importance. From the 58th verse it would appear that the name of the individual in question was Nasidienus Rufus. — Beati. Equivalent to de vivis, a usage of frequent occurrence in Horace. — 2. Nam mihi convivam quærenti, &c. The construction is, Nam dictus es hæri mihi quærenti 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 nunquam in vita fuerit melius. “Why, it pleased me so much, that nothing in the whole course of my life ever delighted me more.”

4—11. 4. Da, si grave non est. “Tell me, if it is not too much trouble.”—5. Placeaverit. “Appeased.”—6. Lucanus aper. Consult note on Sat. 2. 3. 234.—Leni fuit Justro 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. Acria 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.—Lactuce. Consult note Sat. 2. 4. 59.—Halec. Consult note on Sat. 2. 4. 73.—Fæacula Coa. “Burnt tartar of Coan wine.” Consult note on Sat. 2. 4. 73.—10. Puer alto cinctus. “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.—Aernam. 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 purpureae. The Gausape (gausapa, 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 jaceret inutile, &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 annecta.

13—19. 13. Ut Attica virgo cum sacris Cereris. The allusion is to the Canephori, 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. Divitiis miseris. 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 tectum.—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 i lecti, primus imi lecti. The most honourable of these three places, and consequently of the whole entertainment, was the primus medi i 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 Viscus Thurinus, Fundemus, and Varius, 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. 22. 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 umbre. The umbre brought on this occasion by Mæcenas were two buffoons (scurre).—24. Ridiculus totas simul, &c. "Who made himself ridiculous by swallowing whole cakes at once." Porcius was a parasite of their entertainer.—25. Nomentanus ad hoc, &c. "Nomentanus was present for this purpose, in order that if any thing 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."—28. Longe dissimilem noto, &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 Fundianus 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-nectes Flesus, 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 intersit. "What difference this makes," i. e. whether they are gathered when the moon is in her wane, or at any other time.—34. Nos nisti damnose bibimus, &c. "If we do not drink to his cost, we shall die unrewarded," 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 capitis.—36. Parochi. "Of our entertainer."—38. Subtile excussrant palatum. "Blunt the nice perception of the palate." The true reason, the fear which Nasidienus entertained for his wine, is ironically withheld.

39—46. 39. Invertunt Alliianis 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 vasce, and pociis with Alliana-is. The Allifanian cups, made at Alise, a city of Samnium, were of a larger size than usual. Hence the figurative language of the text.—40. Ini convivae lecti. The allusion is to Nomentanus and Porcius. These, together with Nasidienus, 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. Squillae. Consult note on Sat. 2. 4. 58.—Murena. "A lamprey." This fish was held in highest estimation by the Romans. The best were caught in the Sicilian straits.—Natantes. "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 attinet ad ejus carne, 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. Caro de succis piscis Iberi. "With pickle from the juices of the mackarel." Carum was a species of pickle made originally from a fish of small size, called by the Greeks γάπος, 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 nato. Alluding to Italian wine. Compare Sat. 1. 10. 31.—50. Quod Methymnaean vitio mutaverit uinam. "Which by its sharpness has soured the Methymnaean grape." By the Methymnaean grape is meant Lesbian wine, of which the vinegar in question was made. Methymna was a city in the island of Lesbos.—51. Éruecas. "Rockets." 52. Ilotos. "Unwashed," i. e. without having the pickle, in which they had been lying, washed off.—Curtillus. An epicure of the day.—53. Ut melius muria, &c. "As being better than the pickle which the sea shell-fish yield," i. e. the brine adhering to the iloti echini superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose.

54—66. 54. Audea. The audea were "hangings" suspended in banquetting-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. Fea, 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 petrici which follows.—55. Pulversis atri. Supply tantum.—57. Majus. “Something worse.”—58. Erigrimur. “Resume courage.”—59. Rufus. The surname of Nasidienus.—59. Immaturus. “By an untimely death.”—60. Esset. For fuisset, and so tolleret, a little after, for sustulisset. Sapiens Nomentanus. Ironical.—63. Mappa. “With his napkin.”—64. Suspensuri omnium naso. “Making a joke of every thing that passed.”—65. Hæc est condition vivendi. “This is the condition of human life,” i.e. such is the lot of life.—66. Tu labori. This is addressed to Nasidienus.

67—78. Tene. Understand aquum est, or some equivalent expression.—70. Pracincti. Compare note on verse 10.—72. Hos casus. “Such accidents as the following.”—72. Pede lapsus agasso. 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. Nudare. “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 secreta divisos aure susurros. “Divided whispers buzzing in each secret ear.” An elegant verse. The expression secreta aure has reference to the ear’s being the confidential depository of secrets, while by divisos susurros are meant whispers on the part of each to his companion.

82—94. 83. Non dantur pocula. Alluding to the slowness of the attendants in furnishing the wine.—Dunque ridetur fictis rerum. “And while we give vent to our laughter under various pretences.” Fictis rerum is a Grecism 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 redis mutatae frontis. A burlesque imitation of the epic style.—86. Mazonomo. The mazonomus, (μαζόνωμος, μαζόφορος;) 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 maza, (μαζα;) 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. 36. “Cornelius Nepos, qui Divi Augusti principatu obiit, cum scriberet turduis paulo ante capitus saginari, addidit, ciconias magis placere quam grutes: cum haec nunc ales inter primas expetatur, illam nemo velit altigisse.”—Non sine farre. “Together with grated bread.”—88 Pinguius. “Fattening.”—Ficis 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 arnos. 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 edim. Compare Epode 3. 3.—Adnsto. "Burnt."—91. Merulas. "Blackbirds."—Sine clune 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. Suaxes res. Ironical.—Causas et naturas. "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 talkative host became more insupportable than the entertainment itself, and they were glad to escape from him.—94. Velut illis Canidia afflasset, &c. "As if Canidia, more venemous than African serpents, had poisoned them with her breath." With afflasset 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 Aristian, this is his warning to Bullaurus, 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 Pisæus, 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 Parnassian 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 Shakspeare; 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 contumely. In his ethical verses, on the other hand, connected as they are with his love of a rural life of tranquillity, 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 were founded on right reason. In a word, he labours to render us happy 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 not
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 dicte 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 Rudiarii, 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 (ludus gladiatorius), and hence those who were dismissed on account of age or any other cause, were said delusisse. 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 actas in the succeeding line.

4—6. 4. Non eadem est actas, non mens. “My age is not the same, my habits of thinking are changed.”—Veianius. 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 extrema toties exoret arena.* "That he may not so often entreat the favour of the people from the extremity of the arena." The *Rudis,* 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 resumed their profession in this way, and wished, after having served a second time, to be again dismissed, the same formality of receiving the *rudis* 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 amphitheatre 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 miti purgatum,* &c. "I have a monitor that keeps continually ringing in my cleansed ear," i.e. in my ear that hears distinctly 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. *Solve senescentem nature,* &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 spectators, and become broken-winded." *Iliad ducat,* literally, "draw his flanks together."—10. *Nunc ilaque,* &c. "Wherefore, now," yielding obedience to this monitor.—*Et cetera ludicra.* "And other things of a sportive nature."—11. *Et omnis in hoc sum.* "And am wholly engaged in this."—12. *Condo et compono,* quae max deprimere 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. *Nullius addictus jurare 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 *addicti* were properly those debtors whom the prætor adjudged to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called *addicti,* in allusion 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 jurare* is a Graecism for *addictus ut jurem.—15. Quo me cunque rapit tempestas, deferor hospes.* A pleasing image, borrowed from the sea. "Whithersoever the tempest hurries 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 authority of none.

16—18. 16. *Nunc agilis fio,* &c. "Now I become an active man, and
EXPLANATORY NOTES.—BOOK I. EPISTLE I. 531

plunge amid the waves of public life," i. e. now I follow the precepts of the stoic 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 furtim, &c. "Now I glide back insensibly into the precepts of Aristippus." Aristippus, the founder of the Cyrenaic sect, made the summum bonum consist in pleasure. Consult note on Sat. 2. 2. 99.

21—23. 21. Opus debeatibus. 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 papillis, &c. "As the year moves slowly to minors, whom the strict watchfulness of mothers restrains." 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 offspring, in restraining them from the paths of dissipation, and teaching them the lessons of frugality and virtue.—23. Sic mihi tarda; fluunt ingratique 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 consumption of what he so earnestly covets.—24. Quod aequi pauperibus prodest, locupletibus aequo, &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 essential 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 keenness 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.—32. Est quadem prodire tensus, &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 licet, as, in Greek, ἑστι for ἑστί.—33. Miseroque cupidin. "And with a wretched desire for more," The difference between avarice and a desire of increasing our wealth is here strongly marked. The former dares not enjoy what it possesses, the latter ardently wishes for whatever seems to gratify its desires.—34. Sunt verba et voce. "There are words and charms." The precepts of philosophy, by which we are commanded to drive from our breasts every avaricious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame.

36—40. 36. Laulis amore tuncus? "Dost thou swell with the love of
praise?” i.e. art thou influenced by an eager desire for praise? *Tumelo* 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 piacula, 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 purgantia, καβάρεις,* i.e. *præcepta philosophica.*—37. *Ter pure lecto.* 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 lustful 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: præceptis, 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. *Sapientia prima.* “The beginning of wisdom.”—43. *Exiguum censum.* “A small fortune?”—44. *Capiisque labore.* “And risk of life.”—45. *Cursis mercator ad Indos.* Before the reduction of Egypt, as Sanadon 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 summa quaque pericula.*—47. *Ne eures 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 contemnet Olympia.* “Will scorn being crowned at the great Olympic games.” *Magna coronari Olympia* is in imitation of the Greek idiom, στερεανοσθει ολυμπια, in place of the regular Latin form, *coronari in magnis Olympiis.*—51. *Cui sit conditio dulcis sine pulvere 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 pulvere.* 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. Vilius argentum 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. Hec Janus sumnus ab imo prodocet. “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. Prodocet. Pro has here the same force in composition, as in prodocere, preferre, prodire, &c. Hec dictata. “These maxims”—55. “Lavo suspensi loculos, &c. Compare Sat. 1. 6. 74.—58. Sed quadringentis sex septem millia 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 pueri ludentes, Rex eris, aiunt, &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 aheneus 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. 62. 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 maribus Curii et decantata Camilis. “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 Curii 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 facias. “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 specites lacrymosa poenata 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. Responsae. “To resist.” Compare Serm. 2. 7. 85.—69. Præsens. “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. Quid me vestigia terrent, &c. The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.—76. Bellua multorum est capitum. "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, (§ηρος πολυκέφαλον.)—77. Conducere publica. "In farming the public revenues." Understand vectigalia. 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. Excipiantque senes, quos in vivaria mittant. "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 annabunt thumni, et cetaria crescent." Excipere is the proper term to be used here. Compare the Greek ἔκχεσθαι. Both are here used to denote the securing of any prey or game.—Vivaria. 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.

80—86. 80. Verum esto, aliis aliis rebus studiisque 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 were 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. Nullus in orbe sinus Batis praecutus amanis. "No bay in the world surpasses in beauty the delightful Baiae."—84. Lacus et mare sentient 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 si vitiosa libido fecerit auspiciun, &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 Baiae, 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 Baiae, 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 Frento, (now Fortore,) and called for distinction's sake Aputulum; 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 Caldarrelle. 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
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. Alluding to the rich man, full of capricious fancies, and whose opinions undergo as many changes as Proteus was capable of assuming forms.

91. Quid papifer? ride, ut mutat, &c. It might well seem that this in-consistency, 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 tonstrinae, or barber’s shops, was far from small, a person might easily consult variety in changing from one to another at pleasure.—92 Conducto navigio aequo 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 inaequali tonsore capillos. “With my hair cut by an uneven barber,” i.e. in an uneven manner. By the expression inaequalis 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 subula pexa, &c. “If I chance to have a threadbare shirt under a new tunic.” The subula was a woolen garment, worn by next the skin, like the modern shirt. It was also called Indushum, and by later writers, Interula and Camisia. Linen cloths were not used by the ancient Romans, and are seldom mentioned in the classics.—Pexa. Literally, “with the nap on,” i.e. new. —96. Impar. “Too much on one side.”—97. Pugnat secum. “Con-tradicts itself.”—99. Aestuat. “Fluctuates.”—Dисconvenit. “Is at variance with.”—101. Insanire putas solennia 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 praetore dati. Consult note on Sat. 2. 3. 217.—104. Et prave sectum stomacheris ob unguen. Compare the explanation of Bothe: “Cum talem mei curam geris, ut vel in levissimi peccare me nolis.”

106—108. 106. Ad summum. “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 raillery with which the epistle terminates.—108. Pracique sanus,
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 molesta 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 sanus in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind.

—Pituita. To be pronounced, in metrical reading as a trisyllable, pituita.

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 occasions 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 natu. The individual here addressed would appear to have been the son of M. Lollius Palicanus, who was consul with Q. Æmilius Lepidus.—2. Dum tu declamas Rome. "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 feigned subjects, and it is to this practice that the text alludes.—Praeneste relegi. "I have read over again at Praeneste." Consult note on Ode 3. 4. 23.—3. Pulchrum. "Becoming." Analogous to the τὸ καλὸν 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. Planius. "More clearly."—Chrysippus. 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 Paridis propter, &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 greater clearness and better success than either Chrysippus or Crantor. Fabula
must here be rendered, "the story."—7. Barbariae 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 duello, to have been either taken or imitated from Ennius.—8. Stultorum regum et populorum continet estus. "Contains a narrative of the effects produced by the excited passions of foolish princes and their people." Estus is here equivalent to affectus concitatos. 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 salvis regnet, &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 chieftains were equally under 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. Quicquid delirant reges, plectitur Achici. "The Greeks suffer for whatever folly their princes commit." The intransitive verb delirio obtains here a transitive force, because an action exerted upon an object is implied, though not described, in it.

17—27. 17. Rursus. The allusion is now to the Odyssey.—19. Providus. "Carefully."—22. Immersibilis. "Not to be sunk."—24. Stultus cupidusque. "Like a fool, and a man enslaved by his passions." Ulysses did nottaste 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 excors. "A debased and senseless slave."—26. Vixisset canis immundus. Supply sicisti 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. Sparsi Penelopae, nebuleones Alcinouique. "Mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous." The term nebuleones 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 plus aquo operata juventus. "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 strepitum citharae cessatam ducere curam.* "And to lull their cares to rest by the tones of the lyre." *Cessatam* is the supine.

32—37. 33. *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 serves.* "To save thyself," i. e. from the evils attendant on slothful indolence.—33. *Atqui si noles sanus, curres hydropticus.* "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 posces ante diem librum cum lumine.* 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 Phæacians 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 Lollius, 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 *invicta vel 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 animum.* "Preys upon the mind."—40. *Dimidium facti, qui cepit, habet.* Compare the Greek proverb, ἀρχῆ οὐκ οὖν παρίζοι—42. *Rusticus expectat dum defiat amnis,* &c. With *rusticus* supply *ut* or *sicuti.* 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, slides along in rapid course, and the hour which has once passed will never return.—43. *Volubilis.* "Rolling on."

44—54. 44. *Quaritur 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.—51. *Puerisque beata creandis uxor.* "And a rich and fruitful spouse." It may be doubted whether *pueris creandis*, 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 *depellere 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. Qui cupidit ante 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 darling treasures.—52. Ut tippum pictae tabule. 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 citharæ 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 vás, &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. 1. 3. 55.

55—70. 55. Emta dolore. “When purchased with pain,” i.e. when so purchased that pain follows after it.—56. Certum vóto pete finem. “Seek a certain limit for thy wishes,” i.e. set a fixed limit to thy wishes. 55. Siculi tyranni. Alluding to Phalaris and Dionysius the elder in particular.—60. Dolor quod suaserit amens. “Which mad resentment shall have prompted.”—61. Dum penus odio per vim festinat viulto. “While he is impatient to satiate his unappeased anger.”—64. Pingit 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 adhibe 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 imbua 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 Torrentinus 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—3. 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 dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet.—3. *Thraciae.* As regards the Greek form *Thraca,* here employed for *Thracia,* compare the remark of the scholiast: "*Græce protulit Θρακίαν πρὸ Θρακία.*" Tiberius directed his course through Macedonia into Thrace.—*Hebrusque nihil compede vincit.* The expedition was made in the winter-season. As regards the Hebrus itself, consult note on Ode 3. 25. 10.—4. *An freta vicinas inter currentia turres.* A description of the Hellespont.—*Morantur.* Equivalent to *detinat.*

6—14. 6. *Studiosa cohorts.* "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 cohorts.* 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 cohorts.*—8. *Bella quis et paces longtam diffundit in œvum?* "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 expellit haustus,* &c. "Who, having dared to contend 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?"—*Fidibusne Latinis Thebanos,* &c. Alluding to his imitation of Pindar, a native of Thebes, in Latin verse.—13. *Æuspicie Musa.* "Under the favouring auspices of the Muse."—14. *An tragica desavit et ampullatur in arle?* "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 celsius 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 *sicti.* The allusion is to the well-known fable of *Æsop,* excepting that, for the more common term *graculus,* we have here *cornicula.*—20. *Furtivis nudata coloribus.* "Stripped of its stolen colours," i. e. stripped of the feathers of the peacock, which it had assumed for its own.

21—26. 21. *Agilis.* "Like the industrious bee?" Horace, on a former occasion, has compared himself to the same little creature. (Ode 4. 2. 27.)—22. *Non incultum est et turpiter hirtum.* "It is not uncultivated and shamefully rough." The mental powers in their neglected state, are aptly compared to a field left without culture, and rough with briars and thorns.—23. *Seu lingua causis aevius.* "Whether thou art sharpening thy tongue for causes," i. e. training thyself for public speaking.—23. *Civica iura respondere.* "To give answers on points of civil law."—24. *Amabile carmen.* "The pleasing strain."—25. *Prima feres ederæ victricis præmia.* Compare Ode 1. 1. 29.—26. *Frigida curvarum fomenta.* "The cold fomentors of care." A beautiful expression. The poet is alluding to ambition, and to a love of riches: these increase our cares, and at the same time render the breast cold and dead to the lessons of virtue, and the inspirations of poetry.—28. *Hoc opus, hoc studium.* Alluding to the practice of virtue and wisdom.

30—36. 30. *Si tibi curæ quantæ conveniat 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 was dedicated. 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 malae sarta gratia nequidquam coit et rescinditur?* "Or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?" We have translated the expression *malae sarta* 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. *Calidus sanguis.* "The hot blood of youth?"—*Insectia rerum.* "Want of experience."—34. *Indomita cervice.* "With untamed neck."—35. *Indigni.* "Too worthy."—*Fraternum rumpere fædus.* Dacier thinks that Florus and Munatus 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 4.** 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 encomiums on the mental and personal accomplishments of his friend, our poet invites him to his abode.

1—3. 1. *Nos trium 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 prosaic style. Compare Satire, 1. 1. 42.—2. *In regione Pedana.* "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 Pedana,* which was all that remained of his property, the rest having been confiscated in the proscriptions of 711 and 712.—Cassius Parmensis. "Cassius of Parma," 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 supiente bonoque 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 pectore.* "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 fruendi.* "And the true art of enjoying them."—8. *Voveat.* In the sense of *optet.*—Nurticula. "An affectionate nurse."—Alumna, qui supere et fari possis, &c. The connecting link in the chain of construction is as follows: Alumna, tali qualis tu es, Qui, &c.—9. *Fari que 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 spem curamque,* &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 he upon it. Such is the doctrine to which Horace attributes his own joyous
plight of body, his good humour, and easy carelessness of life.—15. Pinguem et nitidum bene curata cute. "Fat and sleek with good keeping."—16. Epicuri de grege porcem. 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. Si potes Araches conviva, &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. Nec modica coenare times, &c. “And art not afraid to sup on all kind of herbs from a dish of moderate size.”—3. Supremo sole. “Toward 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 Taurus. 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.—Palustris inter Minturnae, &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 “afferri jube.”—Imperium fer. Compare the explanation of Gesner: “Patricki a me imperari, tanquam domino convivii.”—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 duxitarum. An elegant expression, to denote the striving to be richer than others.—9. Et Moschi causae. The scholar informs us, that Moschus was a rhetorician of Pergamus, whose defence Torquatus and Asinius Pollio undertook when he was accused of poisoning.—Cras nato Caesare festus, &c. The festival here alluded to was the nativity of Julius Caesar.—10. Dat ventiam somnumque. “Allows of indulgence and repose.” With ventiam supply otiandi, or else bibendi. The term somnum refers to the mid-day
slumber, or siesta, which will be continued longer than usual on account of the nature of the day, and will enable them consequently to give more of the night to the pleasures of the banquet.—11. Tendere. To lengthen out.

12—20. 12. Quo mihi, fortuna si non conceditur uti? The order of construction is as follows: Si non conceditur uti, fortuna, quo mihi tita prodest? The term fortuna is here equivalent to laetandae 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. Parcus 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, "Dissidere ab insano."—15. Patiarque rel inconstitum haber. "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 inconstitum in this passage.—16. Quid non ebrietas 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. Fecundi calices quem non fecere desertum? "Whom have not the soul-inspiring cups made eloquent?" The epithet fecundi, as here employed, is made by some to signify, "full," or "overflowing," but with much less propriety. It is precisely equivalent to animum fecundum reddentes.—20. Solution. Understand curis.

21—31. 21. Hae ego procurare et idoneus imperor, &c. "I, who am both the proper person, and not unwilling, am charged to take care of the following particulars," 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. Corruget nares. "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 cantharos et lanx, &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 cantharos, consult note on Od. 1. 20. 2.—25. Eliminet. Elegantly used for evulget.—Ut coeat par jungaturque 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. Butram Septi: tunique. The names of two of the guests.—27. Cena prior. "A prior engagement."—28. Umbris. "Attendant friends."—29. Sed nimis arcta premunt olidae, &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 quotus esse velis rescri. "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. Atria servatam. "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 retinue.—Postico. Understand ostio.
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. Nil 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 everything 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 immediately, 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 certis tempora momentis. "And the seasons retiring at fixed periods."—5. Imbuti. "Agitated." The idea intended to be conveyed by this clause is well expressed by Gesner: "Sapientis est, non metuere sibi quidquam ab eclipsi solis, a Saturni et Martis conjunctione et similibus, quae genethliaca superstitio 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. Maris. Understand munera. The reference is to the pearls, &c. of the East.—7. Ludicra. "The public shows."—Amici dona Quiritis. An allusion to the offices conferred by the people on the candidates to whom they are well disposed.—8. Quo sensu et orae? "With what sentiments and look?"—9. Fere miratur eodem quo cupiens pacto. "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. Favov. "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. Torpet. "He stupidly gazes."

16—23. 16. Ultra quam sat is 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 blamable, if it raises too violent desires even after virtue itself. For virtue can never consist in excess of any kind.—17. Imnuce, argumen tum 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 blameable, 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 transitory. 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."—Era. "Bronze vessels."—Artes. "Works of art."—18. Suspice. Compare the scholiast: "Cum admiratione adspice."—19. Loquentem. "While haranguing in public."—20. Grauis 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. Dotalibus. "Gained by marriage," i.e., forming a part or the whole of a wife's dowry.—22. Mutus. Some individual is here meant, of ignoble birth, but enriched by marriage.—Indignum, quod sit perjoribus 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 shall thou go to that abiding-place, whither Numa and Ancus have gone before.—25. Quam. Equivalent to quamvis.—Bene notum. Compare the explanation of Döring: "Et honoribus et magnificentia nobilem."—26. Porticus Agrippæ. 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.—Via Appī. 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 devenit et Ancus. Compare Ode 4. 7. 15. seqq.

28—33. 28. Si latus 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.—Tentantur. "Are attacked."—29. Fugam morbi. "Some remedy that
may put the disorder to flight."—30. *Fortis omissis hoc age delicis.* "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 negotia 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, i. 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 qua pars quadret aceruum.* "And the part that may render the heap fourfold," i.e. may complete the sum of four thousand talents.—36. *Scilicet.* "For."—*Fidem."—*Credit."—37. *Regina Pecunia.* "Sovereign Money."—38. *Ac bene nummatalum 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. *Mancipiis 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 wish 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 ædiles.—45. *Exitis domus est.* "That house is but poorly furnished."—46. *Fallunt.* "Escape the notice of."—*Ergo si res sola potent 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. *Mercurium seruva, qui dictet nomina, &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 stood 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.

52—55. Hic multum in Fabia vaelit, &c. The slave now whispers into his master's ear: "This man has great influence in the Fabian tribe, that one in the Veline." With Fabia and Velina respectively understand tribus.—53. Cui libet is fasces dubit, &c. The allusion is now to a third person. By the term fasces is meant either the consulship or praetorship.

—Curule ebur. "The curule chair." The allusion appears, from what precedes, to be to the edileship, or office of curule aedile, although the sella curridis was common, in fact, to all the higher magistrates.—54. Importunus. "Indefatigable in his efforts."—Frater, Pater, addde. "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 eique est aetas, &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. —Facetus. "Courteously."—Adopta. "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.—Piscemur; 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 is 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. Crudii tumidique levemur. "Let us bathe with our food undigested, and a full-swollen stomach." Bathing so soon after a meal was decidedly injurious, but the epieures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.—62. Cœrite cera digni. "Deserving of being enrolled among the Cœrites." 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 Cœrites. According to the common account, the Cœrites, or inhabitants of Cære, 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 Cœrites, (in tabulas Cœritum referri.)—63. Remigium vitiosum Ithacensis Utzei. Supply siculi.—64. Interdicta voluptas. "Forbidden pleasure." Ulysses had
warned his companions not to touch the cups of Circe if they wished to revisit their country. The advice proved fruitless.—65. Minervam. A poet of Colephon 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. Istitis. 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 Mæcenas 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 Mæcenas, 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 countervail. 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. Sextilém 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.—Atqui. “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 ficus 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. Designatorem decorat lictoribus atris. “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 ressembled, 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 pollinctores, vespillones, ustores, sandapilarii, &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. Matercula. “Tender mother.”—8.

The autumnal season, when the greatest mortality prevailed, is here said, by the agency of assiduous attention on the great, and by the distracting business of the bar, to open wills, i.e. to kill; wills never being opened until the death of the testator.

10—13. 10. Quaedi. Referring here to time. “When, however.”—Albanis. 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 parcet. “Be careful of himself,” i.e. will guard himself against whatever might prove injurious to health.—12. Contractusque leget. “And will amuse himself with reading in some snug little apartment.” With contractus supply in locum angustum. 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 vere primo.

14—28. 14. Non, quo more piris vesci, &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 καλὸς and ἐπισυνὸς among the Greeks, when they refused any thing offered to them.—21. Haec seges ingratos tulit, &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 ait 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 Maecenas. We have here an elegant imitation, in paratus, of the Greek construction, by which a nominative 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, δ καλὸς κἀγαθὸς τοῖς ἄξιοις φησὶν διαὶ πρόθυμος. The common Latin structure requires se paratum esse.—23. Nec tamen ignorant, quid distant aera lupinis. “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 præstabó me eitiam pro laude merentis. “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 discedere. “To go any where from thee,” i.e. to leave thy society and
Rome.—26. *Forte latus.* "My former vigour." *Latus* and *latera* 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. *Nigros 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. *Dulce 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. *Forte per angustam,* &c. The construction in the train of ideas is as follows: I am not one, Maecenas, 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 nitidula.* "A lean field-mouse."—30. *Cumeram frumenti.* "A basket of corn."—31. *Pleto corpore.* "Being grown fat."—34. *Hac ego si 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, sated 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 fragrant 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.—*Milium.* The epithet *aliis,* 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 Patrice,* &c. "Thou hast often commanded 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 *audisti* with *nec 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 2. 6. 20. Horace is not afraid to call Maecenas himself as a witness of his disinterestedness and gratitude. Thou hast often, says he, commanded 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, however, make it allude merely to his modesty of deportment.—Rexque Paternque. The first of these appellations refers to the liberality, the second to the kind and friendly feelings, of Maecenas toward the bard.

39—45. 39. Inspice si possum donata reponere latus. "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 Maecenas's gifts could be of no more use to him than the present of Menelaus to Telemachus.—41. Non est aptus Ithace locus, &c. Horace has here expressed Hom. Od. 4. 601. seqg.—Ut neque plantis porrectus spatius, &c. "As it is neither extended 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 otiosum, and designates Tibur as a place of calm retreat for the poet, and of literary leisure.—Imbelle Tarentum. "The peaceful Tarentum."

46—48. 46. Strenuus et fortis. "Active and brave." The allusion in the text is to Lucius Marcius Philippus, of whom Cicero makes frequent mention. He was equally distinguished for eloquence and courage, 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 foreign to their habits.—47. Ab officiis. "From the duties of his profession."—Octavam 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 Carine" is meant a quarter of the city, so called, as Nardini not improbably supposes, from its being placed in a hollow between the Cœlian, Esquiline, and Palatine hills. The greater part of it was situated in the fourth region. From the epithet of laetæ, 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 Carinæ did not stand very far from the Forum. To Philip, however, who was now advanced in years, the distance appeared too great.

50—58. 50. Adrasum. "Close shaved."—Vacua tonsoris in umbra. "In a barber's shop, that resort of idlers." Vacua is here equivalent to otiosa. With regard to the term umbra, it may be remarked, that though rendered by the word "shop," in order to suit modern ideas, it properly denotes a shed or awning open to the street.—51. Cultello proprios purgantem leniter unguæ. "Paring his own nails with a careless air." Pro-
prios here denotes his doing for himself what was commonly done by the barber.—52. Нов тве жуса Philippi acceptat. "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 espies, 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. Теним цене. "Of small fortune."—56. Сине нрине natuur. "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 opportuno.—58. Gaulentem parceis sodalibus et tare 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 negligent aut horret. "And either slights, or is afraid of, thee." Horrere 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 Vulteus, 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 tunics, 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 tunicus is put for a Carthaginian, Plant. Panul. 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 preco, or cryer, and among the duties of this class of persons was that of attending at auctions, and calling out the price hidden 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 vincla refers to his employment as preco, and his labouring in it for regular hire.—68. Quod non mane dominum venissent. 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
herself for not having accepted his invitation.—69. Sic. “On this condition.”—70. Ut libet. 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. Hic ubi scripsi 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. Mane eileis. Compare note on verse 68.—76. Indictis. Understand a consulate. The Feriae 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 indictus marks them as moveable, and appointed at the pleasure of the consul, a circumstance which places them in direct opposition to the Statae 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. Mutua septem promittit. “Promises to lend him seven thousand more.”—83. Ex nitido. “From a spruce cit.” —Atque suulos et vina 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 ulmos. “Prepares his elms,” i. e. for the vines to grow around.—85. Immortit studis, &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 menita seges. “His harvest deceived his hopes.”—89. Itatus. Angry with himself for having ever left him his former peaceful and happy life.—90. Scabrum. “Rough.”—After Menas had turned farmer, he ceased to be nitidus, and neglected his person.—91. Duros nimis attentusque. “Too laborious and earnest.”—92. Pol. “Faith.—93. Ponere. Used for imponeere, i. e. dare.—96. Quis 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 disquietudes, 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 IX.

1—10. 1. Celsus gaudere et bene rem gerere Albinovano, &c. The order of construction is as follows: Musa, rogata, refer Celsus Albinovano, comiti scribæque Neronis, gaudere et gerere 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, χαίρεις καὶ εὖ πράττεις.—2. Comiti scribæque Neronis. Celsus Albinovanus 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. Dice, 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 vivere is to live according to the rules of virtue; and vivere 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 quia 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. Momorderit. The verb mordeo (here equivalent to uro) is applied by the Latin writers to denote the effects as well of cold as of heat.—6. Longinquus in agris. Consult note on Epode 1. 27.—7. Minus validus. “Less sound.” The poet describes himself (if indeed he refers to his own case) as labouring under that peculiar malady, 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 influence of hypochondriac feelings.—9. Fides offender medicis. “Because I am displeased with my faithful physicians.” With irascar, sequar, fugiam, and amem respectively, quia must be supplied in translating.—10. Cur me fumes proponent arecre veterno. “For being eager to rouse me from this fatal lethargy.” Cur is here equivalent to idea, quod.

12—17. 12. Ventosus. “Changeable as the wind.” Compare Epist. 1. 9. 37. “Plebs ventosa.”—13. Quo pacto rem gerat et se. “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. Juveni. “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, Celsus, 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 continuest to remember and love thy former friend, so will we in turn love thee.

Epistle 9. A letter of introduction to Tiberius Claudius Nero, given by the poet to his friend Titius 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 intelligit unus, &c. "O Claudius, Septimius alone knows forsooth how highly thou esteekest 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 possim 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 intelligit unus of the first line.

8—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 dissemler 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 descendi præmia. "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.

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 ruris amatores in the following line.—Fuscum salvere 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.—
The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52—55. 52. Surrentum. A city of Campania, on the Sinus Crater, or bay of Naples, and not far from the Promontorium Minervae, now Sorrento.—Brundisium comes aut Surrentum ductus amoenum, &c. “He, who, when taken as a companion by his patron, either to Brundisium or the delightful Surrentum, complains,” &c.—55. Nota refert meretricis acumin, &c. “Resembles the well-known tricks of a harlot, often weeping for a bracelet, often for a garter forcibly taken from her; so that in time no credit is given to her real losses and griefs,” i.e. practises the known deceptions of a harlot, &c. By the term catella (for catenula) is here meant a small chain, which females commonly wore upon their wrists by way of bracelets. Periscelis, which we have here rendered “garter,” would seem to have been a species of ornament passing round the leg, and meeting the straps which secured the sandal on the foot. The word is of Greek origin, περισκέλις.

58—62. 58. Nec semel irrisus, Ac. “Nor will he who has once been imposed upon,” &c.—59. Fracto crure planum. “A vagabond with his leg actually broken.” Planus is of Greek origin (πλαύς.) Decimus Laberius first Latinised, and Aulus Gallius blames the boldness of, it. But Cicero and Horace refute the censure of the Grammarian.—60. Osirin. Osiris, the Egyptian deity, was principally worshipped at Rome by the lower orders; and hence the wandering beggar here swears by his name.—62. Quare peregrinum. An allusion to the common answer given in such cases. Tollat te qui non norit, which passed into a proverb.—Rauca. “Hoarse with bawling.”

Epistle 18. As in the preceding epistle the poet has given advice to Scæva, 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 Wetzel 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 Lolli. “Frankest Lollius.”—2. Scurrantis speciem præbere, &c. “To display the character of a sordid flatterer, when thou hast professed thyself a friend.” As regards the peculiar force of scurrantis, in this passage, compare the explanation of the scholiast; “Scurrantis; turpiter adulantis.”—3. Ut matrona meretrici dispar erit alque 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 ēta is to be supplied in the latter clause of the sentence.—5. Hae vitio. Alluding to base and sordid flattery.—6. Asperitas agrestis et inconcina gravisque. “A clownish and unmannerly and offensive rudeness.”—7. Tonsa cute. “By being shorn to the skin.” Compare Epist. 1. 7. 50.—8. Libertas mera. “Mere frankness.”—9. Virtus est medium viiitorum, &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 inti
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 leaden 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 quae per prounum, &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 columns 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 sylv a 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 fastitia. 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 Sidonio, &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.—Sidonio. Sidon was a famous commercial city, the capital of Phoenicia, about 24 miles north of Tyre, which was one of its colonies.—Contendere calidus. "Skillfully to compare." People who compare pieces of stuff together, stretch them out near each other, the better to discern the difference.—27. Aquinat e potu nia vellera fucum. "The fleeces that drink the dye of Aquinum." According to the scholiast, a purple was manufactured at Aquinum in imitation of the Phoenician. 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 Melfis.—Fucum. Consult note on Ode 3. 5. 28.

30—38. 30. Quem res plus nimio, &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, pones invitus. "If thou shalt admire any thing greatly, thou wilt be unwilling to resign it."—32. Licet sub paupere tecto, &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. Cervus equum, &c. The fable here told is imitated from Stesichorus, who repeated it to the inhabitants of Elimera, 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.) under-
took by this apologue to show the Himareans of what folly they would 
be guilty, if they thus delivered themselves up into the hands of a pow-
erful individual.—Communius herbis. “From their common pasture.” 
proud victor.”—38. Deputit. 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 
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 divitiiis.—42. Cui non conventi suares, &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.—Onim. “Oftentimes.”—
45. Nece me dimittes incastigatum, &c. The poet makes use of this cor-
rective 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. Coeger. Equivalent to congerere.—47. Impe-
rat, haud servit, &c. The sense evidently requires haud, not aut as the 
common editions read. Money rules the avaricious man, as the rider 
rules the steed: it yields no obedience, but on the contrary chains him in 
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 re-
ceived the letter, and using the tense which would be proper when it came 
to his hands.—Post fanum putre Vacuna. “Behind the mouldering fane 
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 esses, &c. “In all other respects happy, except that thou wert 
not with me.” With excepto supply eo.

EPISTLE 11. The poet instructs his friend Bullatius, who was roam-
ing 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 Chios, &c. “How does Chios appear to thee, 
Bullatius, and famed Lesbos? How, neat Samos?”—Chios. An is-
land 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 Mitylin, derived from Mitylene, the
ancient capital. Lesbos was colonised by the Eolians in the first great emigration. The epithet *nota*, which is here given it, applies not 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, Alcæus, 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 *Crasii 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 Eolian 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 præ campo*, &c. “Are they all contemptible in comparison with the Campus Martius and the river Tiber?” Sordeo is here equivalent to *contemnor, vitis aestimo, nihil pendor*, &c. —5. *An venit in votum*, &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.—*Gabis*. 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. *Fidenis*. Fidenæ 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.

17. Iucolium Rhodes 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. "notaque 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 campestre 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.—Sextilis mense. Consult note on Epist. 1. 7. 2.

21—30. 21. Romae laudetur Samos, &c. "Let Samos, and Chios, and Rhodes, far away, be praised by thee at Rome."—22. Fortunaverit. Equivalent to beaverit.—24. Libenter. Equivalent to felicitior or jucunde.—26. Non locus effusi maris arbiter. "Not a place that commands a prospect of the wide-extended sea."—28. Strenua nos exercet inertia. "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 no great distance from Velitiae. Its marshy 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 Icilius, 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. Iccius was agent or farmer over these.—2. Non est ut. "It is not possible that." An imitation of the Greek idiom οὐκ εἴσεται ὄς οὐ τινκ. So that non est ut possit is equivalent in effect to the simple non potest.—3. Tolle querelas. We may suppose Iccius, like other avaricious men, to have indulged in frequent complaints respecting the state of his affairs.—4. Cui rerum suppetit usus. "Who has a sufficiency for all his wants."—Si venti bene, &c. The whole clause, from si to tuis inclusive, is equivalent in effect to si vales.

7—8. 7. Si forte. Iccius 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 medio 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 proventus ut. Compare the explanation of Hunter; "Sic vives proventus est, sic porrro vives, sic perges sivere, ut (etiamst) te confestim liquidus fortuna rivos inauret, i.e etiamsi repente dives factus sis." The allusion in the words liquidus fortuna rivos inauret, 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 quia naturam, &c. The poet here amuses himself with the philosophical pretensions of Iccius, 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. Miramur, si Democriti, &c. The train of ideas is as follows: We wonder at the mental abstraction of Democritus, who was so wrapt 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, Iccius, who canst attend at the same time to thy pecuniary affairs and the investigations of philosophy, and not, like Democritus, sacrifice the
former to the latter. Ironical! — *Democriti*. 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 Stertiniun deliret acumen*. "Whether Empedocles, or the acuteness of Stertinius 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 Stertinius, the stoic.—21. *Verum seu pisces, &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. *Utere 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 commentators. (Compare Introductory Remarks, Ode 2. 7.)—23. *Ullo deffer*. "Readily grant it."—24. *Vilis amicorum est annona, &c.* "'Tis a good harvest for procuring friends when worthy men want any thing." 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 Iclius: 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. *Cantaber Agrippae*. Consult note on Ode 3. 8. 22.— *Claudi virtute Neronis Armenius 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 imperiumque
EXPLORATORY NOTES.—BOOK I. EPISTLE XIII.

Phraates Cesaris accepit, &c. "Phraates, on bended knee, has acknowledged the supremacy of Caesar." Jus 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 I. 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 proficiscerentem docuit, &c. "Viniius, 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 are sealed, in order that they may not be exposed to the prying curiosity of the courtiers.—Vini. Viniius 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 Viniius filling the consulship under Galba.—3. Si validus, si latus ehit, &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 poscet we may supply tradit sibi volumina.—4. Ne studio nostri peces, &c. "Lest 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 premet or vezabit.—7. Quam quo perferre juberis, &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 ctitellas 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. "Lamæ, πυλωδάς τύπως."—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 vinosæ glomus, &c. "As the tippling Pyrrha the crow of pilfered yarn." The allusion is to a comedy written by Titinius, in which a slave, named Pyrrha, who was addicted to drinking, stole a crow or ball of yarn, and carried it away under her arm. As Viniius 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 *glomos) 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 pilervo soleas conviva tribulis. " As a tribe-guest his slippers and 
cap." By conviva tribulis 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 ne-
cessary to defend them from the injuries of the air.

16—19. 16. *Neu vulgo narres, &c. It is dangerous, observes San-
don, to prejudice the public in favour of a work. " If it has beauties, per-
haps the reader would be better pleased to have had the liberty of dis-
covering 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. Niterè porro. " Do thy best to succeed." Literally " strive on-
ward," i. e. to the mark or object thou hast in view.—19. Cave ne titubes, 
mandataque frangas. " 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.

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. Villice silvarum, &c. "Steward of my woods, and of the lit-
tle farm that always restores me to myself?" The *villicus was usually 
of servile condition.—2. Habitatum quinque fociis, &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 fociis 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 Varia. 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.—4. 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 pietas et cura. "My affection and concern for Lamia." The reference is to Q. Aelius Lamia, an intimate friend of the poet's. Compare Ode 1. 26.—Me moratur. "Detain me here," i. e. at Rome.—8. Mens animusque. "Equivalent to totus meus animus. When the Latin writers use mens animusque, 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 anat spatiiis obstantia 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 spatia, 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 viventem.—11. Sua nimium est odio sors. "His own lot evidently is an unpleasing 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 discontented with our own.—12. Locum immoritum. 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. "Patriae quis exsil se quoque fugit?"—14. Mediastinus. "While a mere drudge, at every one's beck." Mediastinus 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 medius, as indicating one who stands in the midst, exposed to the orders of all.—15. Viscic. 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 settled.—19. Testqua. "Wilde."—21. Uncia popina. "The well-stocked 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. Alluding to the heavy and uncouth movements of rustics in the dance, especially when under the influence of wine.—Et tamen urges. As regards the peculiar force of urges in this passage, compare Virgil's insequi ura, terram insectari, &c.—28. Disjunctum. "When loosened from the yoke," i. e. when in the stall.—29. Addit opus pigro virus. "The brook gives other employment to thee when released from heavier toil." Pigro is here equivalent to cessanti, or otianti. By the virus is meant the Digestia.—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 concenatum dividit. "What prevents our agreeing on these points?"—32. Tenues toae. "Fine garments." Tenues is here equivalent to delicatiures, or minus crassae.—Niliique capiti
"And locks shining with unguents."—33. _Immunem._ "Without a present." Consult note on Ode 4. 1. 3.—34. _Bibulum liquiriti, &c._ Compare Epist. 1. 18. 91. "Potores bibuli media de nocte Folerni."—36. _Nec lusisse 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 istic obliquo oculo, &c._ "There no one with envious eye takes aught away from my enjoyments." _Limat_ is 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 urbana diaria, &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. _Indidet 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 ephippia bos, &c._ "The lazy ox wishes for the horse's trappings, the horse wishes to plough._ The _ephippia_ were, properly speaking, a kind of covering (_vestis strangula_) with which the horse was said to be _constratus._—44. _Quam scit 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 _Nunomius Vala,_ 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 24th verse, " _Scribere te nobis, &c._ The confusion produced by the double parenthesis is far from imparting any beauty to the epistle._ Veliae._ Velia was a city of Lucania, situate about three miles from the left bank of the river Heles or Elees, 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 hominum regio._ "With what kind of inhabitants the country is peopled._

—_Num mihi Baiae, &c._ Understand _venerat._ "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 invisum, &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. Perturā, 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 cum in eo sum ut perturā. 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. Myrœta. Referring to the myrtle-groves of Baiae.—6. Cesantem morubm. This morbus cessans ("lingering disease") is caused, observes Sanadon, 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. Elidere. "To drive away." Literally, "to dash out." The term strikingly depicts the rapidity of the cure.—7. Sulcūra. "Their sulphur-baths." The allusion is to the vapour-baths of Baiae—Inuidus aegris. "Bearing no good will to these invalids."—8. Qui caput et stomachum, &c. The allusion here would seem to be to a species of shower-baths.—9. Clusinīs. 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.—Deversoria nota praeteragendus. An anastrophe, for agendus praetere deversoria nota.—11. Cumas. Cumæ was an ancient city of Campania, placed on a rocky hill washed by the sea, and situate some distance below the mouth of the Vulturum.—12. Læva stomachous habēnda. At the entrance into Campania the road divides: the right leads to Cumæ 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 Torrentius, ad loc.—13. Eques. 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.—16. Jugis aque. 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 orc. "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. Quidevis. A general reference to plain and homely fare, but particularly to wine.—18. Mare. Alluding to the lower or Tuscan sea.—Generosum et tene requiro. "I want generous and mellow wine."—21. Juvenem. "Made young again by its influence."—22. Tractus utor. "Which tract of country?" Alluding to the respective territories of Velia and Salernum.—23. Æckinos. Consult note on Epode 5. 27.—24. Pheoxque. "And a true Phæacian," i. e. as sleek as one of the subjects of Alcinoüs. Consult note on Epist. 1. 2. 28.—25. Scribere te nobis, &c. Compare note on verse 1.

26—31. 26. Manius. This individual has already made his appear-
ance 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. Urbanus. "A merry fellow."—28. Scurrea 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 scurrea 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.—Præsepe. A happy term, marking out Mænius as a species of gluttonous animal, and serving to introduce the rest of the description.—30. Quælibet in quemvis oppositio 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.—Pernicias et tempes-tas barathromaque 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. 166.—Quicquid quasierat. "Whatever he had been able to obtain."

33-45. 33. Næquitia favortibus et timidis. "From the favourers of his scurrility, or from those who dreaded it." Two sources of support for the scurrea 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. Pat-tinas canabat omasi, &c. "Would devour for supper whole dishes of tripe, and wretched lamb." With aqvinæ supply carnis.—36. Scilicet ut ventres, &c. "Forsooth, in order that, like another rigid Bestius, he might declare that the bellies of glutons ought to be branded with a red-hot iron," i.e. protesting loudly all the while, to be sure, that the bellies of glutons 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 gluttonous spendthrifts of the day.—Lamna candente. The Greeks and Romans, observes Dacier, branded the belly of a gluttonous slave; the feet of a fugitive; the hands of a thief; and the tongue of a babbler.—38. Ubì omne verterat in funum et cinerem. A figurative mode of expression to denote the entire wasting and consuming of a thing.—Si qui comedant bona. "If some persons eat up their estates."—Nil vulva pulchriora ampla. "Nothing fairer than a large sow’s paunch." This was esteemed a great dainty among the Romans.—42. Nimirum 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 déficient may be more literally rendered, "when better means fail." Hic is by an elegant usage equivalent to talis.—44. Verum ubi quid melius contingit et uncius. "When, however, any thing better and more delicate offers," or, more literally, "falls to my lot."—45. Quorum conspicitur nittidis, &c. "Whose money is seen well and safely laid out, in villas conspicuous for their elegance and beauty." Fundata is here equivalent to bene et tuto collocata; and nittidis, to pulchritudine et nitore conspicuis.
Epistle 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. Quincti. 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. Bothe, however, maintains, 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. Arve. “By its harvests.” Or, more literally, “by tillage.”—3. An amica 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 λαλοῦτε. 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 neater 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 ductrwm latns, &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 aeris.—Si rubicunda benigni coma, &c. “If the very briars 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 propius 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 etiam vivo 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 Bandusia, now probably Fonte Bello. Compare Ode 3. 13.—Idoneus dare. A Graecism for idoneus qui det.—14. Utilis. In the sense of salubris.—16. Incoluvenm tibi me prestans. “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 audis. “Thou leadest a happy life, if it is thy care to be what thou art reputed.” Audis is here equivalent to dicereis. 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 contemptible and miserable. Such was probably the then 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 ablatives sapiente and bono follow alium, because this last implies a comparison. —21. Nevi, 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. Manus vacatis. The Romans did not use knives and forks in eating, but employed their fingers.—24. Pudor malus. “The false shame.”

25—30. 25. Tibi pugnata. “Fought by thee.”—26. Dicat. Equivalent here to canat.—Vacuas. “Open to his strains.”—27. Tene magis salnum 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 ambiguo. 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 pateris sapiens emendatusque 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. Nenpe 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 dici.—33. Qui dedit hoc hodie, cras si volet,
48—61. 48. Non pasces in cruce carnos. 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. Reniit neglique Sabellius. Horace here styles himself Sabellius, i.e. "the Sabine farmer," in imitation of the plain and simple mode of speaking prevalent among the inhabitants of the country.—51. Militus. 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. Damnum est, non facinus mihi pacto lenitus 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 omne 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 muter their secret wishes for the success of their villainies 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 Laerna. Laerna, in the strange mythology of the Ro-
mans, was the goddess of fraudulent men and of thieves.—61. Da justo sanctoque videri. A Græcism.

63—72. 63. Qui melior 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. Peraidit arma, locum virtutis deseruit, &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 paece durus, aretæ. “Let him lead the hard life of a shepherd or a ploughman.”—72. Annuae prosit. “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 an 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 Bacchae of Euripides, (484. seqq.) where Pentheus, king of Thebes, threatens Bacchus with rough usage and with chains.—Pentheu, 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. Ipse deus simulatque volum, &c. “A god will come in person to deliver me, as soon as I shall desire it.”—Opimor, 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 amassing money by asking favours.

1—5. 1. Scava. As this and the next epistle are written upon the same subject, the copyists 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 Lollius ever took the cognomen of Scava, which appears in the Junian and Cassian families only. It is probable, that the individual here meant was the son of that Scava whose valour is so highly spoken of by Caesar, (B. C. 3. 53.)—

"Et scis, quo tandem pacto deceat majoribus siti. "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. Disce, docendus adhuc quae censeat amicus. "Yet hear what are the sentiments of thy old friend upon the subject, who himself still requires to be taught."—

"Ut si caecus iter monstrare velit. "As if a blind guide should wish to show thee the way." The poet, here, in allusion to the docendus adhuc, which has gone before, styles himself caecus, a blind guide.—5. Quod curae 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 horam. "Sleep until the first hour," i.e. until seven o’clock.—8. Caupona. "The noise of the tavern?—Ferentium. A city of Etruria, south-east of the Lacus Vulsiniensis. It was almost deserted in the days of Augustus.—10. Nec vixit male qui natus moriensque fellit. "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 pauoque 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. Siccus, when the reference is to drinking, is opposed to uidus, but, in the case of eating, to unctus. The term uncti therefore is used in speaking of those who fare sumptuously, while by sicci are meant such as are confined, from scanty resources, to a spare and frugal diet.

13—22. 13. Si pranderet olus patienter, &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 seirei regibus uiti, &c. The reply of Aristippus.—15. Qui me notat, "He who censures my conduct." Alluding to Diogenes.—18. Nordacem Cynicum sic eludebat. "He thus baffled the snarling Cynic." i.e. He thus avoided the Cynic’s tooth.—19. Scurre ego ipse mithi, populo tu. "I play the buffoon for my own advantage, thou to please the populace." Aristippus, observes Sanadon, 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. (Officium 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. Officium facio. “I do but 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 (via 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 fers te nullius egentem. “Though thou pretendest 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. Tentantem majora, fere præsentibus æquum. “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 amictus mentioned immediately after. The allusion is here to Diogenes.

27—32. 27. Alter. Alluding to Aristippus.—Non expectabit. “Will not wait for.”—28. Celeberrima per loca. “Through the most unfrequented places.”—29. Personamque faret non incoinctum utramque. “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 Miletis textam, &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 retuleris panum. “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: “Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egredenterur, ipsiusque pallium indueret, illique purpureum relinquisset, quod Diogenes cum indueret nihilisset, suum repetit: tunc Aristippus increpit Cynicum, fane servientem, qui algere mallet quam conspici in veste purpurea.”—32. Refer, et sine vitat inexpert. “Restore it, and let the fool live.”

33—36. 33. Res gerere et captos 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
EXPLANATORY NOTES.—BOOK I. EPISTLE XVII.

expression captos ostendere 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 cuivis 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. Sedit qui timuit, &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 uniting effort in conciliating the favour of the great.—42. Aut decus et pretium recte petit experientes 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. Coram rege suo, &c. "They, who say nothing about narrow means in the presence of their patron, will receive more than the importunate."—44. Distat, sumasne pudenter, an 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. Indotata mihis 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. Succini alter, Et mihis 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. Quadra is properly a piece of bread or cake cut in the form of a quarter.—40. Sed tacitus pasci si posses corpus, &c.
3. *Pane gemelli.* "Almost twins." Compare Serm. 1. 3. 44.—4. Et alter. Supply negot.—5. *Annumius pariter veluti notique columbi.* "We nod assent to each other, like old and constant doves." Supply veluti, or sicuti, and compare the explanatory remark of Döring: "Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit."—Noti. 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 circumvita saxa.* "The moss-grown rocks."—8. *Quid quaeris?* "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. *Utile 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 *liba* 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 *placentia* 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 naturae si convenienter oportet,* &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. *Poliorem rure beato.* "Preferable to the blissful country."—15. *Est ubi plus tepeant hiemis?* "Is there a spot where the winters are milder."—16. *Rabiem Canis.* Consult note on Ode 1. 17. 17.—*Momenta Leonis.* "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. *Divellat.* "Interrupts."—19. *Deterius Libycis olet,* &c. "Is the grass inferior in smell or beauty to the tesselated pavements of 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 plumbum.* "Strive to burst the lead in
derisor lecti 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 entertainer, (consult note on Sat. 2. 8. 40.) and hence derisor ini lecti does not by any means imply, as some suppose, a railler of those who recline on the lowest couch, but is merely intended as a general designation for the buffer 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 nuntium divitis horret. "Is so fearfully attentive to every nod of his patron."—14. Reddere. Equivalent to recitare. As regards the term Dictata, consult note on Sat. 1. 10. 75.—Mimum. "A mime-player." Consult note on Sat. 1. 10. 6.

15—20. 15. Alter rixatur de lana saxe 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: proverbiun, h. e. de re vili et pane nulla; de nihilio, quia caprina nulla est lana, sed pili."—16. 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. Et vere quad placet ut non acriter elatrem. "And that I should not boldly speak aloud what are my real sentiments."—18. Pretium atas altera 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. Ambigitur 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 illius temporis nobiles gladiatores."—20. Minuci via. Compare the scholiast: "Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.

21—26. 21. Quem damnosa Venus, quem praeceps alea nudat. "The man whom rumous 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. Paupertatis 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. Sexo decem vitiius instructor. "Though not unfrequently ten times more vicious." Equivalent in effect to sexo decies vittiosior. 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. Regit. "Gives him rules for his conduct."—Ie, veluti pia mater, &c. The idea intended to be conveyed is 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. 28. Et ait probe vera: "And he says truly enough."—Mee stultitiam patiuntur opes, &c. "My riches allow some indulgence in
foly." 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. Arcata decet sanum comitem 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, cuicunque 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 (ευτράπελος) "the raller," 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 (ευτράπελια), the spirit and vivacity which it displayed.—32. Beatus eundem jam, &c. "For now, (said he,) a happy fellow in his own eyes," &c. Supply, for a literal translation, dixit Eutrapelus.—33. Nummos alienos pas cet. "He will feed on other men's money," i.e. he will borrow money, and squander it away in luxurious and riotous living.—Threx erit. "He will turn gladiator." Consult note on Sat. 2. 6. 44.—Ant olitoris aget mercede cabal lum. "Or he will drive a gardener's horse for hire."

37—41. 37. Arcanum 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. Tua studia. "Thine own diversions."—41. Gra tia sic fratrum genninorum, &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 temperaments. 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 Status, 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. Etolis plagis. The epithet Etolis is here merely ornamental, and contains an allusion to the famous boar-hunt near Calydon, in Eetolia, on which occasion Meleager so greatly distinguished himself.—47. Et inhumana senium depone Comena. "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. Partier. "Along with him."—Pulmenta laboribus emina. "On the delicious fare purchased by your labours." As regards the term pulmenta,
consult note on Sat. 2. 2. 20.—49. Opus. Alluding to the hunt.—52. Add, virilia quod speciosius arma, &c. The order of construction is as follows: Add, quod non est alius qui tractet virilia arma 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 coronae. “With what acclamations from the surrounding spectators.”—54. Campestria. “In the Campus Martius.”—56. Duce. Alluding to Augustus. —Qui templis Parthorum signa refigit nunc. “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 adjudicat armis. “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. 58. Ac ne te retrahas, et inexcusabils abstes. “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 dost indulge in amusing sports on thy paternal estate.—59. Extra numerum modumque. “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 Hadria. “A lake serves for the Adriatic.”—64. Fronde. Alluding to the laurel.—65. Consentire suis studiis 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 pollici 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, (pollicis præmebant,) and if to be slain, turned them up, (pollicis vertebant.) Hence pollicis 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 moneam. “To proceed still farther in my admonitions.”—72. Occurr. The liver was regarded as the seat of the passions.—75. Munere te parvo beat. “Gratify thee by the trilling present,” i.e. lay thee under obligations by so trilling a present.—Aut in commodus angat. “Or torment thee by not complying with thy wish.”—76. Etiam atque etiam adspice. “Consider again and again.”—77. Ali-
ena peccata. "Another's faults," i. e. the failings of the person recommended.—78. Quandam. "Sometimes."—Tradimus. "We recommend."—79. Sua culpa. "His own misconduct."—Tueri. Supply <i>eum</i>.—80. At penitus natum, &c. Bentley's conjectural emendation, <i>At</i>, is decidedly preferable to the common reading, <i>Ut</i>. The advice given by the poet is as follows: Do not, after being once deceived, defend one who suffers by his own bad conduct: but shield from unjust reproach him whom thou knowest thoroughly, and protect an innocent man who puts all his confidence in thee: for if he be assailed with impunity by the tooth of slander, hast thou not reason to dread lest this may next be thy fate?—Si tentent crimina. "If false accusations assail him."—82. Dente Theonino. In place of saying "with the tooth of calumny," Horace uses the expression, "with the tooth of Theon." This individual appears to have been noted for his slanderous propensities, whether he was a freedman, as the scholiast informs us, or, as is much more probable, some obscure poet of the day.

86—95. 86. 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. Dumn 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 hilarem tristes, &c. The idea intended to be conveyed is this: Men of unlike tempers 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, <i>Clouds</i>. 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. 96. Inter cuncta. "Above all." Equivalent to <i>precipue</i> or <i>ante omnia</i>. 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 parent naturae 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, ει διδακτον η αρσεν, discussed by Socrates, and considered at large by Æschines, 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. *Quid pura tranquillet." What may be stow pure and unalloyed tranquillity?"—103. *Secretum iter, et fallentis semita vita." 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 tactily 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. *Digentia*. The Digentia, 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 sensire 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 provisa frugis in annum." And of the productions of the earth laid up for the year," i. e. and of provisions for a year.—110. *Neu fluitem dubie spe pendulis horae." 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 Jovem, quae donat et ausert, &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 equalling 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 nee vivere carmina possunt,* &c. This was probably one of Cratinus's verses, which Horace has translated.—3. *Ut male sanos adscriptis 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. *Laudibus 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* is 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 putealque 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 putealque 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 Maecenas, unless we read *edixi* and *pallerex,* contrary to all the manuscripts. We must therefore consider Horace himself as giving forth his edict in the style and tone of a Roman prætor.—*Non cessavere poëta, 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 ferus,* &c. The idea intended to be conveyed is this: a person might just as soon think of attaining to the high reputation of Cato Uticensis, by aping the peculiarities of dress and appearance which characterized that remarkable man, as of becoming a poet by the mere quaffing of wine.—15. *Rupit Iarbitam Timagenis armula lingua.* “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 raillery, 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 *armula lingua,* 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 Irbas,” i. e. the Moor) from Irbas, king of Mauretania, the fabled rival of Aeneas, 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 ilia. 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. Exsangue 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 Porcins Latro, a famous master of the art of speaking, used it to imitate that paleness which he had contracted by his studies.—19. Ut sepe. For quam sepe.—21. Per vacuum. "Along a hitherto untravelled route." Compare Ode 3. 30. 13. "Dicar ... princeps Eolium carmen ad Italos deduxisse modos."—22. Non alia meo pressi pede. Supply vestigia. "I trod not in the footsteps of others."—23. Parios iambos. "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 secutus 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. Folis 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 Alceus made the same poet the model of their respective imitation.—28. Temperat Archilochii musam, &c. "The masculine and vigorous Sappho tempers her own effusions by the numbers of Archilochus; Alceus tempers his." Temperat is here equivalent to moderantur et compount, and the idea intended to be conveyed is, that both Sappho and Alceus 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 dispar. "But he differs from him in his subjects, and in the arrangement of his measures." Alceus employed, it is true, some of the measures used by Archilochus, but then he differed from him in arranging them with other kinds of verse. Compare the language of Bentley: "Advicavit Alceus metra quadam Archilochi, sed ordine variavit, sed aliis ac ille fecerat metris aptavit ea et connexuit, ut dactylicum illud, Arboribusque comae, cum Hexametro junxit Alceus, at eundem Iambo comitam dedid Archilochus."—30. Nec societum quaeii, &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.

32, 33. Hunc ego, non alio dictum prius ore, &c. "This poet, never celebrated by any previous tongue, I the Roman lyric first made known to my countrymen," i.e. I alone, of all our bards, have dared to make this Alceus 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 fidicen, compare Ode 4. 3. 23. "Romanae fidicen tyras."—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 Alceus, yet he does not say he was the first of the Romans who imitated her, because Catul-
lus, and some other Latin poets, had written Sapphic verses before him.

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 ellipsis of invedia, or else that premat is here equivalent simply to contemmat.—37. Non ego ventose plebis suffragia venor, &c. As regards the epithet ventosae, 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 ulti, &c. "I do not deign, 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.—Ultor. Compare the explanation of Döring: "Ultor, qui aliquem a reprehensione, criminatione vel injuria dixit, auctor ejus est quasi ultor, vindex, patronus."—40. Pulpitae. The stages from which the recitations above referred to were made.—41. Hinc illa 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—48. 42. Et nugis addere pondus. "And to give an air of importance to trites."—43. Rides, ait. "Thou art laughing at us, says one of these same grammarians."—Jovis. Referring to Augustus.—44. Narrare. This verb is here construed with the accusative, in the sense of emittere or exsudare.—45. Tibi pulcher. "Wondrous fair in thine own eyes," i.e. extremely well pleased with thyself.—Ad haec ego naribus uti 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 diludia posco. "And I ask for an intermission." The Latins used diludia 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 solet.

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. Vertumnun Janumque, &c. Near the temples of Vertumnus
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. Seiicit. Ironical.—Sosiorum 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 ven-
der 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 cor-
rectness of their publications, and the beauty of what we would term the
binding.—3. Odisti claves, et grata 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 corrupt-
ing 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.
Communia. "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 de-
scendere is one of frequent occurrence in Cicero and Seneca.

—8. In breve te cogi. "That thou art getting squeezed into a small com-
pass," 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 quem languet amor. The lover here signifies a passionate
reader, who seizes a book with rapture; runs over it in haste; his curiosi-
ty 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 judg-
ment 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. Donee te deserat alas. "Un-
til the season of youth shall have left thee," i. e. as long as thou remainest
the charms of novelty.—12. Taciturnus. 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 vincetus mitteris Ilerdam.
Manuscripts, remarks Sanadon, must have been of such value, that peo-
ple of moderate fortune could not purchase them when they were first
published, and when they came into their hands they had grown, general-
ly 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 for-
mer was situate in the vicinity of the spot where ancient Carthage had
they were by no means so equitable, since they treated the living bard, 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 its 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 lure 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, I. 76.)

1—4. 1. Solus. 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 consulship, the tribunitian power, and the guardianship of public morals and of the laws.—2. Moribus ornés. Augustus was invested with censorian 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 wonder
that the race of wits, whose obscurer merit is less likely to dazzle the public eye, and yet, by a peculiar fatality, is more apt to awaken its jealousy, 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 coelum.—


10—16. 10. Diram qui contudit hydram. Hercules, the conqueror of the Lernean hydra.—11. Fatali labore. “By his fated labours,” i.e. the labours imposed on him by fate.—12. Comperit invidiam supremo fine domit. “Found that envy was to be overcome by death alone.” A beautiful idea. Every other monster yielded to the prowess of Hercules. Envoy alone bade defiance to his arm, and was to be conquered only upon the hero's surrender of existence.—13. Urit enim fulgere suo, qui praegravit artes, &c. “For he, who bears down by superior merit the arts placed beneath him, burns by his very splendour,” i.e. he, whose superiority is oppressive to infernal minds, excites envy by this very pre-eminence. Artes is here equivalent in effect to artifices.—14. Extinctus anavitum idem. When the too powerful splendidour is withdrawn, our natural veneration of it takes place.—15. Prasenti tibi maturos largimus 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.—Maturas honores. “Living honours.”—16. Jurandasque tuum per numen ponimus aras. “And we raise altars where men are to swear by thy divinity.”

18—25. 18. In uno. “In one thing alone.”—20. Cetera. Equivalent, in effect, to ceteros.—Simili ratione modoque. “By the same rule and in the same manner.”—21. Suisque temporibus defuncta. “And to have run out their allotted periods,” i.e. and already past.—23 Sic fiant veterum. “Such favourers of antiquity,” i.e. such strenuous advocates for the productions of earlier days. The reference is still to the Roman people.—Tabulas peccare 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 dithyrambs of the tabulas peccare vetantes, which still sound with such strength and majesty in the lines of Lucretius.—24. Quas bis quinque viri sanxerunt. “Which the Decemviri enacted,” i.e. which the Decemviri, being authorised by the people, proclaimed as laws.—Foedera regum. Alluding to the league of Romulus with the Sabines, and that of Tarquinius Superbus with the people of Gabii.—25. Vel Gabii vel cum rigidis aqua Sabinis. In construction, cum must be supplied with Gabii. Consult note on Epist. 1. 11. 7.
EXPLANATORY NOTES.—BOOK II. EPISTLE I.

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.—Annosi volumina vatum. Alluding to the Sybiline oracles and other early predictions, but particularly the former.—27. Albano Musas in monte locutas. A keen sarcasm on the blind admiration with which the relics of earlier days were regarded, as if the very Muses 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 Musas 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 Muses. Thus Dionysius of Halicarnassus remarks: ἐκεῖ ὡς οὖν Ἐγερία (sic) τὴν Ἱεραρχὴν μυθολογητήν ἀλλὰ τῶν Μοισεὶ μίαν. (2. 60.)—Albano monte. The Alban mount, now called Monte Cavo, had the city of Alba Longa situate on its slope, and was about twenty miles from Rome.

28—33. 28. Si quia 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 intra 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 vina, poema narravit, &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. Decidit. Equivalent to mortuum est.—38. Exclutur juria finis. “Let some fixed period exclude all possibility of dispute.”—39. Est vetus atque probus, centum qui perficit annos. We have here the answer to Horace’s question, supposed to be given by some admirer of the ancients.—40.
Minor. Supply natu. "Later."—42. An quos. Complete the ellipsis as follows: An inter eos quos.—43. Homeste. "Fairly."—45. Utor permisso, caudaeque pilos ut equine, &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 Sorites, (Σωμίτης, from σωμός, "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. Paulatim vello, et demo 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 sacravit. 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, quo promissa cadant, &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, a
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. Ambiguitur quoties. "As often as a debate arises," i. e. among the critics of the day.—Aupert Pacuvius docti faman senis, Accius alti. "Pacuvius bears away the character of a skilful veteran, Accius of a lofty writer." With alti supply poete. The term senis 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 conventisse 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 comoediae (or fabulae) togatae; as those founded on Grecian manners, and played in Grecian dresses, would be styled palliatae.—58. Plautus ad exemplar Siculi properare Epicharmi. "Plautus to hurry onward after the pattern of the Sicilian Epicharmus." 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 Cæcilius gravitate, Terentius arte. "Cæcilius 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. Lit. 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 veteres ita miratur laudatque," &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 quaedam nimis antiquae," &c.—66. Nimis antiquae. "In too obsolete a manner."—Dure. "In a rude and barbarous way."—67. Ignave. "With a slovenly air."—68. Et Jove judicat aequo. "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 in-
sector delendae carmina Livii esse rerum, &c. The connection in the train of ideas may be stated as follows: But what then? (an objector replies), these were venial 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 veniam antiquis, sed honorem et præmio posci."—Liv. Alluding to Livius Andronicus. Compare note on verse 62.—71. Orbillum. Horace had been some time at the school of Orbilius Pupillus, 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 plagosus, from his great severity. Dictare. Consult note on Sat. 1. 10. 75. —72. Exactis minimum distantia. "Very little removed from perfection."—73. Inter qua. Referring to the carmina Livii.—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. Emicare is properly applied to objects which, as the present instance, are more conspicuous than those around, and therefore catch the eye more readily.—75. Inuste totum ducit venditque 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 crocvm 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 Atta from a lameness 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 egit. "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 Saliare Numæ carmen qui laudat, &c. The carmen Saliare, here referred to, consisted of the strains sung by the Sali, or priests of Mars, in their solemn procession. This sacerdotal order was instituted by Numa, for the purpose of preserving the sacred ancilia. 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 Saliare was little, if at all, understood.—87. Scire. "To understand."—88. Ingenius non ille juvet, &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 tam Graiis novitas inuris faisset, &c. The poet, having sufficiently exposed the unreasonable attachment of his countrymen 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 28) 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, uninterupted application to the arts of verse. The liberal spirit of that people led them to countenance every new attempt towards superior literary excellence; 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 108) in which is delineated the very different 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 perfection, 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 opportunity with them. Hoc paces habuere bona ventique secundii. 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 consequence was, that when (to line 117) the old frugal spirit had in time decayed, 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, wherever, in other arts, the previous knowledge of rules is required to the practice of them, in this of versifying no such qualifications was deemed necessary. Scribimus indoci doctique poemata passim.—92. Quod legeret teretetiquc, &c. “That would have been read and thumbed in common by every body.”

93—102. 93. Nugari. “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 aequa. “And, from the influence of prosperity, to slide into corruption,” i.e. to abandon the strict moral discipline of earlier days.—Aequa. Equivalent to secunda.—95. Equorum. Alluding to equestrian games.—96. Fabros. “Artists.”—97. Suspendit pieta 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. —99. Sub nutrice puella velut si luderet infans. “Like an infant girl sporting beneath her nurse’s care,” or, more literally: “as if, an infant girl, she sported under a nurse.” Nutrix here embraces the idea of both nurse and attendant, but more particularly the latter.—100. Mature ple- na. “Soon cloyed.”—102. Hoc. “This effect.”—Pacès bona ventique secundii. “The happy times of peace, and the favouring gales of national prosperity.” Compare note on verse 90.

103—117. 103. Reclusa mane 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 nominibus have reference to the written obligation of repayment, as signed by the, borrower, and having the name of witnesses also annexed.—106. Majores audire, minori dicere, &c. Compare the scholiast: “Majores, senes: minori, juniore.”—108. Mutavit mentem populus levis, &c. Compare note on verse 90.—109. Patresque severi. The epithet severi is ironical.—100. Dictant. “Dictate,” i. e. to their amanuenses.—112. Parthis 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. Scrinia. A kind of case or port-folio to hold writing-materials.—114. Ignarus navis. Supply agendae.—Abrotonum. “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, (πῶς ἀποροφίνομαι), was thought to possess very healthful properties.—116. Promittunt. In the sense of profitentur.—117. Scribimus indociti doctique poemata passim. Compare note on verse 90.

118—124. 118. Hic error tamen, et levis hoc insania, &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 avarus 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 socio, puerove incognitatem ullam pupillo. “He meditates nothing fraudulent against a partner, nor against the boy that is his ward.” As regards the term socio, consult note on Ode 3. 24. 60. Incognitatem is analogous to the Greek ἐγνοεῖ or ἐτίθημεν. Horace appears to have been the first, if not the only writer that has made use of this verb.—123. Vivit siliquis et pane secundo. “He lives on carobs and brown bread.” By siliquis are here meant the

126—131. 126. *Os tencervm pueri balbumque poeta fígerat.* "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 are in this way taught the mode of pronouncing with exactness and propriety. —127. *Torquet ab obscenís jam nunc 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 corruptr of its innocence, the seduction of loose and impure communication.—128. *Mox etiam poctus præceptis format amicis.* Poetry next serves to form our riper age, which it does with all the address and tenderness of friendship (amicis præceptis) by the sanctity and wisdom of the lessons which it inculcates, and by correcting rudeness of manners, and envy and anger.—130. *Recte facta referit.* "He records virtuous and noble actions." —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 pueris ignara puella morit,&c* An elegant expression for *chorus castorum puerorum et castarum virginum.* We now enter upon an enumeration of the services which poetry renders to religion.—134. *Et praeventia numina sentit.* "And finds the gods propitious."—135. *Calestes implorat aquas.* In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter, called Aquilicia. The people walked bare-foot in procession, and hymns were sung by a chorus of boys and girls.—*Docta prece blandus.* "Sweetly 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, apotrophos.*—137. *Pacem.* "National tranquillity."

139—144. 139. *Agricola prisci, fortes, parroque beati,* &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 finis.* "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 aevi.* "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.

154. *Fescennina* per hunc invecta 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 conspicuous a part in the rural celebrations of this people, a chorus of peasants, fantastically disguised in masks cut out from the barks 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 rylleries, like those in Virgil's third eclogue, on the various defects and vices of the speakers, "Versibus alternis opprobria rusticâ fudit." 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 *Fescenna*, a city of Etruria; or from *Fascinus*, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive railly, 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 Decemviri.—147. *Recurrentes accepta per annos.* "Received through returning years," i. e. handed down with each returning year.—149. *Donec jam savus apertam,* &c. "Until now bitter jests began to be converted into open and virulent abuse."—151. *Fuit intactis quoque cura,* &c. "They too that were as yet unassailed felt a solicitude for the common condition of all."—153. *Malo que nollet carmine quemquam describi.* "Which forbade any one being stigmatised in defamatory strains."—154. *Vertere modum.* Supply poetæ.—*Formidine justis.* 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 *fustuardium*, and formed also a part of the military discipline, in the case of deserters.

156. *Græcia capta ferum victorem cepit.* "Conquered Greece made captive her savage conqueror." The noblest of all conquests, that of literature and the arts.—157. *Sic horridus ille defluxit numeros Saturnius.* "In this way the rough Saturnian measure ceased to flow." *Defluxit* is here equivalent to *fluere 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
repeated till the age of Ennius, by whom the heroic measure was introduced.

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 ruggid 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, "*Doxias aureas enecat oratio barbara.*"—160. *Vestigia ruiris.* "The traces of rusticity."—161. *Serus enim Gracis admoavit acuminis 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 Sophoeles 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 placuit 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 spiritum tragicum satis et feliciter audet.* "For he breathes sufficient of the spirit of tragedy, and is happy in his flights." Literally: "and dares successfully."—167. *Inscite. Equival lent to stulte.*

168—170. 168. *Creditur, ex medio quia res accessit,* &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 the 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 comedy 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 tutetur 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 tulit ad seenum venelosi gloria curru,* &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 pluffed car of vain glory? And why? To be disprinted 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 inflat. "A listless spectator dispirits, an attentive one pulls up."—180. Subruit ac reficit. "Overthrows or raises up again."—Valeat res ludicra. "Farewell to the stage," i.e. to the task of dramatic composition.—181. Palma negata. The poet here borrows the language of the games. So also in reducit.—

182. Saxe etiam audacem fugat hoc terretque poetam, &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 and weaken 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 uninstructing pleasures of the eye to those of the car, "Equitis quoque jam migravit ab aure voluptas," &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 phures, 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, arc here opposed to the plebeians.—186. Aut ursum aut pugiles. This was before the erection of amphitheatres. The first amphitheatre was erected by Statilus 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 ocules. "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. —189. Quatuor aut phures aulexa in horas. "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 pollere aulœa, "to raise the curtain," when the play was done; and premere aulœa, 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. Petorrify. 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 ebur. Either richly-wrought articles of ivory are here meant, or else tusks of elephants (dentes eburnei).—Captiva Corinthus. "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 camelus. "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 albus. 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 a.—197. Spectaret populum ludus attenuus ipsis, &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," Mimo is here taken in the general signification of histrio.—199. Scripores 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. Namque pervincere voces evulere somum, &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 putat nemus, &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 arles, divitiæque peregrinae. "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 quum statit 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 divitiæ, 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 Tarentine dye," i. e. his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. Veneno is here taken in the same sense that φάρμακoν sometimes is in Greek.

208—214. 208. Ac ne forte petes, me, quae facere ipse recusen, &c. Here, observes Hurd, the poet should naturally have concluded his defence of the dramatic writers; having alleged every thing in their favour,
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 censurate, 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 pleading 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. Ille per extensum funem miki posse videtur ire poeta. "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 immoderately addicted to spectacles of every kind, had in particular esteem the funambuli or rope-dancers. From the admiration excited by their feats, the expression ire per extensum funem, came to denote, proverbially, an uncommon degree of excellence and perfection in anything. 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. Nescum qui pectus inaniter angit. "Who tortures my bosom by his unreal creations," i.e. by his fictions.—212. Falsis terroribus implet. 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 eredere matunt, &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 caprice 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 dispose 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 exceptionable 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 fastidiae superbi. "The capricious humour of an arrogant spectator."—216. Curam redde brevem. "Bestow in turn some little attention."—216. Munus Apollinis dignum. Alluding to the Palatine library, established by the emperor. Consult note on Epist. 1. 3. 17.—219. Multa quidem nobis facinum, &c. Compare note on verse 214.—220. Ut vineta egomet eadem mea. "That I may prune my own vineyards," i. e. that I may be severe against myself as well as against others. 221. Quam leximus; unum si quis amicorum, &c. Horace now touches upon the vanity of the poetical tribe. Compare note on verse 214.—223. Quum loca jam recitata revolvimus 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 injusti. 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 appare. "Do not appear," i. e. are not noticed.—225. Et tenui deducta poemata filo. "And our poems spun out in a fine thread," i. e. and our finely-wrought verses.—227. Commodus ullo acestas. "Thou wilt kindly, of thine own accord send for us."

229—233. 229. Sed tamen est operæ 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 dishonoured 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 Lyssippus 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 Chæirilus, to transmit an image of his mind to future ages; so grossly undiscerning was he in works of poetry, and the liberal offerings of the muse.—230. Epist. 3. "Ministers," or "keepers." The aditus were those who took charge of the temples as keepers or overseers.—233. Chæirilus. A poet in the train of Alexander, who is mentioned also by Quintus Curtius, (8. 5. 8.) Ausonius, (Ep. 16.) and also by Acron and Porphyron. 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.—Inciultis qui versibus et male natus, &c. "Who owed to his rough and ill-formed verses the Philippoi, royal coin, that he received." Acron, in his scholium on the 357th verse of the Epistle
to the Pisos, relates, that Alexander told Chœrillus he would rather be the Thersites of Homer, than the Achilles of Chœrillus. 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 Chœrillus, 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. 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. **Alius Lysippus.** “Any other than Lysippus.” Compare the Greek idiom ἄλλος Ἀντίππος, of which this is an imitation.—Dueret aera fortis Alexandri vultum simulantium. “Mould in brass the features of the valiant Alexander.” Literally, “fashion the brass representing the features, &c. Duerere, 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 illuæ, &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 Pindar, 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 nēque 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 Chœrillus, that poured the full stream of Caesar’s bounty on such persons as Varius and Virgil. And, as if the spirit of these inimitable poets had, at once, seized him, he breaks away in a bolder strain (from line 248 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. Multa dantis cum lande. “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.—Sermones recitent per humum. The poet alludes to his Satires and Epistles.—251. Quam res componere gestas,
"Than tell of exploits."—252. Arces montibus impositas. 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. Clausurae custodem pacis cohibentia Janum. Consult note on Ode 4. 15. 8.—258. Recipit. In the sense of admittit.—260. Sedulitas autem stulte, quem diliget, urget. "For officious foolishly disguists the person whom it loves."—261. Quam se commendat. "When it strives to recommend itself."—262. Discit. Equivalent here to arripit. The allusion is to the individual flattered or courted.—264. Nihil moror officium. "I value not that officious respect which causes me uneasiness." Horace is generally supposed to introduce here Maecenas, or some other patron of the day, uttering these words, and expressing the annoyance occasioned by the officiousness of poetical flatterers.—Ac neque facto in pejus vulnus, &c. "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.—267. Pingui munere. "With the stupid present," i.e. carmine pingui Minerva facto.—268. Cum scripore meo. "With my panegyrist."—Capsa porrectus aperta. "Stretched out to view in an open box."—269. In vicum vendentem. "Into the street where they sell." Literally: "into the street that sells." The Vicus Thurarius is meant.—270. Chartis inepitis. The allusion is to writings so foolish and unworthy of perusal, as soon to find their way to the grocers, and subserv the humbler but more useful employment of wrappers for small purchases.

**Epistle 2.** 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 railley 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. Flore. 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 lecsum sic agat. "And should treat with thee as follows?"—Hic et candidus, et talos a vertice, &c. "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 sestertes."—6. Verna ministerius 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 Graecis imbutus. "Having some little knowledge of Greek." This would enhance his value, as Greek was
then much spoken at Rome. It would qualify him also for the office of ἀναγγελτής, or reader.—8. Argilla quidvis imitaberis uda. "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 etiam canet 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. Extrudere. "To get them off his hands." To palm them off on another.—12. Res urgete me nulla. "No necessity drives me to this step."—Meso sum pauper in ore. "I am in narrow circumstances, I confess, yet owe no man any thing." A proverbial expression most probably.—13. Mangonum. Mango is thought by some etymologists to be shortened from mangano, a derivative of μαγγανον, "jugglery," "deception." Perhaps the other meaning of μαγγανον, "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 quivis 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 cessavit, 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 scalis latuit are joined in construction, and pendentis 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 vihil te si fuga ledit. "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 emisti vitiosum; 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. Dizi me pigrum profiscicenti 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 officis prope mancum. "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. Mendax." "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 viaticae multis erunniris. “A little stock of money which he had got together by dint of many hardships.” The idea implied in viaticae 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. Praesidium regale loco dejectit, ut aiunt, &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, phaleres, &c.—33. Accipit et bis dena super sestertia numnum. “He receives, besides, twenty thousand sestertes.”—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: is qui præxit juræ et exercitu.)—36. Timido quoque. “Even to a coward.”—39. Post hac ille catus, quantunvis rusticius inguit. “Upon this, the cunning fellow, a mere rustic though he was, replied.”—40. Zonam. “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. Romæ nutriti mihi contigit. 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. Itratus Graitis quantum vocuisset 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. Bonæ Athenæ. “Kind Athenæ?” 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 artis 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. Seicicet ut possem curvo 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 drachmae, 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. Civilis æstus. "The tide of civil commotion."—48. Æsævus Augusti non responsura lacetis. "Destined to prove an unequal match for the strength of Augustus Cæsar."—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 Crenidæ, 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 Filibah.—50. Deci- sis humilèm pennis, inopemque, &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, quæ poe- runt unquam satis expugare cicaæ, &c. "But, what doses 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 frigorigic.

55—64. 55. Singula de nobis anni prædantur euntes; "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 poema. "They are now striving to wrest from me poetry," i. e. to deprive me of my poetic powers.—Quid faciam vis? "What wouldst thou have me do?" i. e. on what kind of verse wouldst thou have me employ myself?—58. Demique non omnes eadem mirantur amant- que. 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. Car- mine. "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 Borysthene. 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.—Sale 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. I. 19. 3.) are termed atri.—61. Tres mihi convivæ prope disseuntur videntur. "They appear to me to differ almost like three guests." The particle of comparison (veluti o siciuti) 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. Invisum. "Of unpleasant sa- vour."
65—74. 65. Praeter cetera. "Above all." Equivalent to prae caeteris aliis. 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 acted 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."—Audium 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 extremo in Aventino. The Mons Quirinalis was at the northern extremity of the city: and the Mons Aventinus, at the southern. Hence the pleasantry of the expression which follows: "intervalla humane commoda."—70. Intervalla humane commoda. "A comfortable distance for a man to walk."—Verum purae 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 gerulisque 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 lignum. "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 funera planstris. Horace elsewhere takes notice of the confusion and tumult occasioned at Rome by the meeting of funerals and waggons. Sat. 1. 6. 42.

78—85. 78. Rite cliens Bacchi. "Due worshipers 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 vatum? "And to tread close in the footsteps of genuine bards, until I succeed in coming up with them?"—81. Ingenium, sibi quod vacuas desumis 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 vacuas, 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 tempestas thibus urbis. "And the tempestuous hurry of the city."
87—94. 87. Auctor erat Romeae 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 Gracchus; 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. Gracchus. The allusion is to Tiberius Gracchus, of whose powers, as a public speaker, Cicero makes distinguished mention in his Brutus, c. 27.—Mucius. Referring to Q. Mucius Scaevola, the distinguished lawyer, who is called by Cicero, "Jurisperitorum eloquentissimius et eloquentiam jurisperitissimius." (Or. 1. 3.)—90. Quæ minus argutos vexit furor iste poetæ? "In what respect does that madness exercise less influence upon the melodious poets of the day?" The epithet argutos is ironical. By furor is meant the desire of being lauded by others, amounting to a perfect madness.—91. Carmina compono, 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. Celatunque novem Musis. "And polished by the hands of the nine Muses."—93. Quanto cum fastu, quanto cum mollimine, &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 valibus. Equivalent to patatem poetis Romanis. 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 sequare nos in templum.—96. Ferat. In the sense of proferat, i. e. reciet.—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 illius. "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 tuili punctum, qui miscuit utile dulci."—101. Mitterimus. Compare Epist. 1. 6. 65.—101. Et optivo 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. Gaudent 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, *se veneratur amatque.*

109—114. *At qui legitimum cupiet fecisse 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 requisite 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 animum censoris honesti.* The idea intended to be conveyed in 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. *Audēbit.* "He will not hesitate."—113. *Movere loco.* "To remove," We would say, in our modern phraseology, "to blot out."—114. *Intra penetralia Vesta.* "Within the inmost sanctuary of Vesta," i.e. within the recesses of his cabinet or closet. *Penetralia Vesta* is a figurative expression. 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, inaccessible 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 populò bonus eruet, &c.* The order of construction is as follows: *Bonus* (poeta vel scriptor) *eruet atque in lucem proferet populo,* cui illa *diu obscurata sunt,* speciosa vocabula rerum, *quæ,* *memorata priscis Cato* *nibus atque Cethegis,* informis situs et deserta velutinas nunc premitt. —116. *Speciosa.* "Expressive."—117. *Memorata.* "Used." Equivalent to *usurpata.*— *Priscis Cato* *nibus atque Cethegis.* Cato the censor is here meant, and the epithet applied to him is intended to refer to his observance 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. *Quæ genitor produxerit usus.* "Which usage, the parent of language, shall have produced." Compare Epist. ad *Pis. 71.* seqq. —120. *Vehemens.* To be pronounced, in metrical reading, *vemens.*—121. *Fundet opēs.* "He will pour forth his treasures," By *opēs* we must here understand a rich abundance of words and sentiments.—122. *Luxuriantia compescet.* "He will retrench every luxuriance,"—123. *Levabit.* "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 torquabitur,* &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 intended 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. Prætulerim scriptor delirus inersque videri, &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 subjunctive in prætulerim, 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. Jussuct. init.) tells a similar story, but makes it to have happened at Abydos.—131. Servaret. "Discharged." In the sense of observaret, or essequeretur.—134. Et signo lavo non insame lagænæ. "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. Elleebor. Consult note on Sat. 2. 3. 82.—Morbum. Alluding to his madness, which the addition of bilem serves more clearly to indicate. Hence the expression atra biis, so frequently used in the sense of insania.—140. In place of the common reading per vim, we have adopted the singularly elegant one which Zarot's edition presents, in behalf of which we will give the words of Gesner: "Pulcherrimam sententiam parit lectio Zaroti; qua pretium mentis dictur error gratissimus; g. d. facile aliquis sana mente careat, ut tam jucundo errore fruatur.

141—156. 141. Nimirum sapere est abjectis utile nugis, &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 numerose modosque ediscere vite;"—145. Quocirca mecum loquor hic, 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 sittim fintret copia lymphe, &c. This was a way of reasoning employed by the philosopher Aristotle, 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 thistles 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 malady.—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 still hearken to the same deceitful teachers.—152. *Ilii decedere. Equivalent to ob eo fugere.*—153. *Et quum sis nihil sapientior, ex quo plenior es.* "And though thou art nothing wiser, since thou art become richer."—156. *Nemope.* "Then indeed."

158, 159. *Si proprium est, quod quis libra mercatus et are est,* &c. "If what one buys with all the requisite formalities is his own property; on the other hand, there are certain things, to which, if thou believest the lawyers, use gives a right." The expression *quod quis libra mercatus et are est* (literally, "what one has purchased with the balance and piece of money") refers to the Roman mode of transferring 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 formalities, 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. *Mancipat usu.* 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 property. This is what the lawyers term the right of prescription, *usu-capio.*

160—166. 160. *Qui te pascit ager, tuus est.* The poet is here arguing 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.—*Orbi.* The individual here alluded to appears to have been some wealthy person, whose steward sold annually for him large quantities of grain and other things, the produce of his extensive possessions.—161. *Quum segetes occidit.* "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 dominum 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 purposes, the true owner.—165. *Emulum.* Purchased originally by Orbius; but to which thou also hast, in one sense, acquired the title of proprietor, not indeed by a single large payment, like that of Orbius, but by the constant purchase of the produce of the land.—166. *Quid reperit, vivas numerato numer 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 another, or whether they are the produce of lands bought by thee many years since.) He who purchased, some time ago, possessions situate 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?—Numerato. Supply nummo.

167—172. 167. Aricini. For an account of Aricia, consult note on Sat, 1. 5. 1.—Veientis. 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 Visola Farnese, and situated about a mile and a half to the north-east of the modern post-house of la Storta.—170. Sed vocal usque sumps, qua populus adsit, &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 quae, 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 prorium. "Can be a lasting possession."—Puncto mobilis horae. "In a fleeting hour's space," i.e. in the short space of a single hour.

175—182. 175. Et heres heredem alterius velut unde supervenit undam. "And one man's heir urges on another's, as wave impels wave." The Latinity of alterius, which Bentley and Cuningham 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."—Quidque Calabris saltibus adjecti Lucani? "Or what, Lucanian joined to Calabrian pastures," i.e. so wide in extent as to join the pastures of Calabria.—178. Si metit Orcus grandia cum parvis, &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.—Tyrrhena 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 tinetlas. "Coverings and tapestry stained with Gætulian purple." By vestes are here meant the coverings of couches, (vestes stragula,) and hangings for the walls of banquetting-rooms, &c. (peripetasmata.)—Gatulo murice. Gætulia, 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
of brothers; for it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Why this is so, is a secret known only to the Genius who presides at our birth, and guides the course of our existence.—

Cessare et ludere et ungi. The infinitives here must be rendered in our idiom by nouns: "Ease and pleasure and perfumes."—184. Herodis palmetis pinguis. "To the rich palm-groves of Herod." These were in the country around Jericho, and were regarded as constituting some of the richest possessions of the Jewish monarch.—185. Importunus. "Morose."—Add umbram lucis ab ortu. "From the dawn of day to the shades of evening."—186. Silvestrem. "Overrun with underwood."—

Militet. "Subdues," i.e. clears, and renders productive.—187. Scit. Genius, natale comes qui temperat astrum, &c. This is generally regarded as the locus classicus respecting the ideas entertained by the ancients relative to what they considered the Genius of each individual. We learn from it the following particulars: 1. The Genius was supposed to accompany a person wherever he went. 2. He governed the horoscope of the party, (natale temperavit astrum,) exerting himself to avert any evil which one's natal star might portend, or to promote any good which it might indicate. 3. He is styled "Naturae deus humanae," because he lives and dies with us. 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway, (mutabilis, albus et ater.)—Natale comes qui temperat astrum. "Our constant attendant, who governs our horoscope."—188. Naturae deus humanae, mortalis, &c. "The god of human nature, who dies with each individual; mutable of aspect, benign or offended." The expression mortalis in unumquodque caput, is added by the poet for the purpose of explaining the words naturae deus humanae, i.e. the god, who, equally with man, is subject to the power of death.—189. Vultu mutabilis, albus et ater. Compare note on verse 187, toward the end.

190—197. 190. Ular. "I will, therefore, enjoy what I at present have." Understand quaesitis.—Ex modo acervo. "From my little heap."—191. Nec metuam, quid de me judicet heres, &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 hilaris, &c. The poet's maxim was to pursue the golden mean, auream mediocratem.—

197. Festis quinquatribus. "During the holidays of Minerva." The quinquatrea 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 23rd of the month. During this period there was a joyful vacation for the Roman school-boys.

199—215. 199. Pauperies 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 tumidis velis aquilone secundo, &c. "We are not, it is true, wafted onward with sails swelled 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 fumiari.—204. Extremi primorum, &c. A metaphor borrowed from races.
—205. *Ibi.* "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."—*Portentaque Thessala.* 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.—212. *Spinis 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.—*Vivere 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. *Ne potum largius aqua,* &c. "Lest that age, on which mirth and festivity sit with a better grace, laugh at thee having drank more than enough, and drive thee from the stage."

**EPISTLE 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-
ture, first formed by Wieland, and adopted by Colman, is chiefly founded on the argument, that Horace, having concluded all that he had to say on the history and progress of poetry, and general precepts of the art, addresses the remainder of the epistle, on the nature, experience, and difficulty of poetical pursuits, to the elder of the brothers alone, who, according to this theory, either meditated or had actually written a poetical work, probably a tragedy, which Horace wishes to dissuade him from completing and publishing,

"O major juvenum, quamvis et voce paterna," &c.

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, Neopompus 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. Heinsius 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 treatise 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 epistolary 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 Pisos, but that the poet made use of this name by way of prosopopeia.

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 rites, operumque colores,
Cur ego si nequeo ignoroque, poeta salutor?
Cur nescire, pudens prave, 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, advertising 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 Pisos, 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 Pompilius 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.

———“Ne forte pudori
Sit tibi Musa, lyra solers, 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 hae insanitia), and descants on its good effects, (quantus virtutes habeat, sic collige!) In another epistle, speaking of himself, and his attachment to poetry, he says,

———“ubi quid datur oti,
Illudo chartis: hoc est mediocribus illis
Ex vitiis 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

———“in spite
Of nature and his stars 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, 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 Pisoi; the author, however, omit-
ting 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 equinam, &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. Varias inducere phunias. 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. Multier formas 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. Istri marks contempt. 7. Cujus, velut aegri somnia, vanae fngentor 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 placidis coemant immittia, &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. Inceptis gravibus plerumque et magna professis, &c. "Often times 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 members 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 scis 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 fortasse cypressum seis 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 enatat expexus, &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 caput instituit; currente rota cur ureus 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 quidvis, simplex duntaxat et unum. "In a word, be the object what it may, let it only be simple and uniform."—24. Maxima pars vatuum decipimus specie 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, coarseness; 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 affection of superior excellencies only, but even in vitium ducti culpae fugas, si caret arte.

26—33. 26. Sectantem lenia nervi, &c. Horace is thought by some to mean himself here.—29. Prodigaliter. 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 Emilian 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, Æmilus Lepidus had a school of gladiators, where was subsequently the public bath of Polyceles. In the neighbourhood of this school many artists appear to have resided.—Unus. Equivalent to omnium optime; præ omnibus alius; &c. —35. Hunc ego me, si quid composere curam, &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—46. 40. Potenter. “In accordance with his abilities.”—41. Nee facundia deseret hunc, nee 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 mainspring of all eloquent writing, whether in prose or verse; and, in the second place, we cannot fail, by such a well-weighted choice, to dispose of our subject in the best and most lucid method.—42. Ordinis haec 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 venitius centusque serendis. “Nice 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. Gesner 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. 858.) The expression in the text, hoc amet, hoc spernat, are equivalent to alius verbum ampletatur, alius rejiciat.—47. Callida 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 abditâ rerum. "To explain some abstruse subjects by newly-invented terms." The allusion in abditâ 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. Fingere cinctulus non exaudita Cethegis continget. "It will be allowed to coin words unheard of by the ancient Cethgei." The Cethgei 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 cinctulus. This epithet cinctulus 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. Sumtâ pudenter. "If used with moderation."—52. Habebunt idem. "Will be well received." Literally: "Will enjoy authority."—53. Græco fonte cadent parce detrorta. "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 Caecilius Plautoque, &c. Cecilius 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.—54. Signatum præsente nota procedere nomen. "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 silvis, foliis pronom mutantis in annos, &c. With mutantis supply se; the order of the sentence will be, Ut prima foliâ silva, mutantis foliis in pronom 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: Οἶν περὶ φῶλλων γενεῖ, τοῦτο καὶ ἀνθρώπων κ. τ. λ.—63. Sive, recepto terra Neptuno, &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 Putulianus, 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. Sterilisve diu palus aptaque remis, &c. The reference is to the draining of a part of the Pontine Marshes (Pomptinae paludes), the second of the public works mentioned at the beginning of the previous note.—67. Seu cursum mutavit iniquam 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 peribunt, &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. Ncedum sermonum stet honos et gratia vivax. "Much less shall the bloom and elegance of language continue to flourish and endure." Vivax must be joined, in construction, with stet, and the expression stet vivax becomes equivalent to floreat, maneatque.—71. In honore. "In esteem."—72. Voi etus 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 impartirer jucundis. 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 (ἠλεγγείον) was always applied to this species of verse, even from its very origin, and hence the derivation commonly assigned to the word in question (ἀπὸ τοῦ ἠλεγγείον) 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 78.—76. Voti sententia composit. "Successful desires," i.e. pleasurable emotions.—77. Exiguous elegos. "The elegy's small song." (Colman.) Commentators differ concerning the proper import of exiguous, 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 ad orbis sub judice 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 ἡλεγγείον, 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 ἡλεγγείον, a general term, which was subsequently confined to heroic verse. The word Elegy (Ἐλεγγείον) 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 rabies armavit iamb.* “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 Lycambe and Neobule. Horace, by the use of the term *proprio,* expressively 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 *School, Hist. Lit. Gr.* vol. 1. p. 199.—80. *Hunc socii cepere pedem, grandesque cothurni.* “This foot the sock and the stately buskin adopted.” The *soccus,* or low shoe of comedy, and the *cothurnus,* or buskin of tragedy, are here figuratively used to denote these two departments of the drama respectively. 81. *Alternis aptum sermonibus, &c.* “As suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage.”—*Populares victimem 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 prœcisiones eorum 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. *Pithus.* “To the lyre.”—84. *Et pugilem victorem, et equum certamine primum.* Alluding to the lyric flights of Pindar.—85. *Et juvenum 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,* &c. “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 Thyestae.* “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. Hurd, 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 quoque locum teneant sortita decenter. "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 quoque, sortita locum, teneant eum locum decenter."  

93—96. 93. Vocem tollit. "Raises its voice." Compare the scholiast; "Grandioribus verbis utitur," and note on verse 86, toward the close.—94. Irratusque Chremes, tumido delitigat 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 tragicus plerunque dolet sermone pedestri. "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 Peleus. 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. Peleus, 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 proficiit ampullas et sesquipedalia 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
EXPLANATORY NOTES.—EPISTLE TO THE PISOS.

627

history of theatrical Music; which is as naturally succeeded by an account of the origin of the Drama itself, commencing with the early thyrambic 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. Ledent. "Will affect."—104. Male si mandata loqueres. "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, "tibi 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 erunt fortunis absolu 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 pedetesque is meant to comprehend the whole audience, as well the educated and respectable, as the uneducated and common portion. In applying the term pedetes 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. Maturusne senex. Compare Ode 3. 15. 4. "Maturus prior funeri."—117. Mercatorne vagus, cultorne virentis 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 virentis agelli, on the other hand, is a plain, honest country-farmer; of rustic manners and simple mind.—115. Colchus an Assyrius; Thesibis 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 Achillem. "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, acer. "Let him be indefatigable, wrathful, in-
exorable, impetuous." Supply sit, and compare the description given of this warrior in the Iliad, (20. 401.)—123. Sit Medea ferax, 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.—Flebilis Ino, perfidus Ixion, &c. "Let Ino sink in tears, Ixion be perfidious, Io wander, and Orestes mourn."—125. Si quid inexperitum seevae committis. Having explained the fanam sequere, Horace now proceeds to elucidate the latter part of the line, aut sibi conveniantia finge.—128. Difficile est propriam communia dicere. "It is difficult to handle common topics in such a way as to make them appear our own property." Many commentators regard communia, in this passage, as equivalent to ignota indictaque, 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. dicende. § 30.) and he laboured strenuously to support its correctness. In the British Critic, vol. 5. p. 356. the opinion of Gaudius, to the same effect, is cited by Dr. Parr.

129—131. 129. Rectius Iliaicum 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 ita tractare communia . . . ut tua propria, seu privata, seu nova fiant. Hunc tamem 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 " propriam communia dicere." The expression publica materies serves directly to elucidate the true meaning of the term communia in the 128th verse.—Si nec circa vitem patuhamque moraberis orbum. "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 verbo curabis redire, &c. The second rule: not to be translators instead of imitators.—135. Nec desites 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.
EXPLANATORY NOTES.—EPISODE TO THE PISOS.

136—141. 136. Nec sic inicipies, &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 scriptor cyclicus olim. "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. "Aetas Priamii toychy 
πολεμον τε κλεανον.—139. Parturiant 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 Nit multitur ineptae. "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 mihi, 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 Homerid exordium.

143—151. 143. Non fumum 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. Speciosa miracula. "His brilliant wonders."—145. Cyclope. Alluding to Polyphemus.—146. Nec reditum Diomedis, &c. Horace does not mean by the "Return of Diomed," 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 Diomed, 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 Pelides, (Μην Αδει Σεδ! ), 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. Atque ila 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. Aulea manentis. "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 plaudits," 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 eujusque notandi sunt tibi mores, &c. The manners must be well distinguished and strongly marked, designandi, exprimendi. 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 farther 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. Mobiliusque decor naturis 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.

158—165. 158. Reddere voces. "To express himself in words," i. e. who has now learnt to speak. (Quae ex infante jam factus est puer.) The poet here begins with a beautiful description of the different ages of life, based, in a great degree, upon the description given by Aristotle in his Art of Rhetoric.—159. Gestit paribvs colludere. Compare Aristotle, Rhet. 2. 11. καὶ φιλόφιλοι, καὶ φιλήματοι, μάλλον τῶν ἄλλων ἥμικων.—Et iteram colliglt et ponit temere. "And is quick in contracting and in laying aside anger." Compare Aristotle, ibid. καὶ δυνατοὶ καὶ δέχόμενοι, καὶ οίοι ἀκολουθῶν τῇ ὁρᾷ.—160. Et mutatur in horas. Compare Aristotle, ibid. eis est τοῦκας και ἄντροφος πρὸς τὰς ἐπιθυμίας.—161. Tandum custode remoto. The word tandem marks, in a very pleasing manner, the impatience of the young to be freed from restraint.—162. Et apricibus gramine campi. Alluding to the gymnastic exercises wont to be performed in the Campus Martius. 163. Cereus in vitium flecti. "As pliable as wax in being bent towards vice." With cereus compare the Greek κῆρυς.—164. Utilium tardus provisor. "A slow provider of useful things," i. e. slow in discerning his true interests, and in providing for the future. Compare Aristotle, Rhet 2. 11. καὶ μάλλον αὐτόν πράττειν τὰ καλὰ τῶν συμφέρωντων.—Prodigus acrius. Compare Aristotle, ibid. φιλαρχῶνταί δὲ ἥκιστα, ὡδὶ τὸ μῆκος ἐνίκησε πετείρασθαι.—165. Sublimis. "Presumptuous." Compare Aristotle, ibid. καὶ μεγαλοφυκοί.—Cupidusque. "And Amorous." Compare Aristotle, ibid. καὶ τῶν περὶ τὸ σῶμα ἐπιθυμεῖν, μάλιστα ἀκολουθήτικοι εἰς ταῖς περὶ τὰ ἄφοβοις, καὶ δερατέσ τάΰτις.

166—173. Conversis studiis. "Our inclinations having undergone a change."—Etatis animusque viridis. "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. Circumveniunt. "Encom-
pass."—170. Quærat, et inventus miser abstinet. Compare Aristotle, Rhet. 2. 13. ventus oútε ἑπιφήνηκα, ὄντε πρακτικά, καὶ τὰ τὸ ἐπιθάμα, ἀλλὰ καὶ τὸ κήδος: διὰ σωφρονικοὶ φαντάζονται οἱ ἥλικοι, καὶ τὸ γάρ ἐπιθαμά άνεκάι, καὶ δουλεύουν τῷ κήδει. —171. Vel quod res omnes timide gelidique, &c. Compare Aristotle, ibid. καὶ δεικτι καὶ πάντα προφθαστικι: έναντίον γάρ ἑλάκτωσιν τοίς νοσι: κατευγψειν γάρ εἰσίν οἱ δέ θερμοί: ὅστε προώθεσιν κόσμου γάρ ἐκλιπέι καὶ γάρ διόδοι καταφυσὶς τις ιστι —172. Spe longius. "Ever hoping for a more prolonged existence."—Arvidusque futuri. "Greedy of the future."—173. Difficultis. "Morose."—Laudator temporis acti se puero. Compare Aristotle, Rhet. ibid. έναλλοσ γάρ το γένεσιν ἴσοντα: ἀναμφοτερομένοι γάρ ἕλονται. —175. Annũ 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 adjunctis a quoque morabirur aptis. "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—188. 179. Aut agitur res in scenis aut acta refertur. "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 geri 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. Quæ max narret facundia praesens. "Which the animated narrative of some actor, appearing on the stage, may presently relate." Some commentators make praesens 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 coram populò Medea trucidet. 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 coquat exits, &c. An allusion to the cena Thysle, mentioned at verse 91. —187. In aem. 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. Neve minor neu sit quinto productior 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. Nec deus intersit, 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- riculo versantem subito liberat 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 loqui 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, or, in other words, he first introduced an actor distinct from the chorus. Æschylus 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 mutes, 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 coryphæus, 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, such as 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 dramaticus 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. Nequid mediocriter intercinat actus, &c. "Nor let it sing any thing between the acts that does not in some way conduce 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 bonus faveatur et consilietur amice. "Let it both take the side of the good, and give them friendly advice."—197. Et amet pacare tumentes. The common text has peccare timentes.—198. Mense brevis. "Of a frugal table." Compare Epist. 1. 14. 35. "Cena brevis."—199. Et apertis olla portis. "And peace with open gates."—200. Ille 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 vineta. "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 δρεσίαλκος, 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 tubae aemula, and simplex to orichalcum vineta.—204. Adspirare et
ad esse Choris 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.—Alque noniam spissa nihil completere 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. Numerabilis, utpete 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 attentus et diligentis.—208. Victor. Referring to populus in the 206th verse, —209. Latior murus. "A wider circuit of wall."—Vineoque placari Genius 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 conquest produced. As regards the phrase placari Genius, consult note on Ode 3. 17. 14.

212—214. 212. Indoctus quid enim saperet, &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 groupe 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 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 priscæ motunque et luxuriam, &c. "Thus the musician added both a quicker movement, and richer modulation to the ancient art." By priscæ arti 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. 215. 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.—

**Ves-tem.** Alluding to the long theatrical robe, called ἐφόβα by the Greeks, from ἐφεβος, "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 Sc-ophcles et Thespis et Æschylus utile ferrent.* 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 declaration: 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 lan-"

**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 habited in skins, and resembling in appearance the Satyrs of fable. The allusion is, not to the Satyric chor-us mentioned in the preceding note, but to what is styled the Satyric Drama, the history of which is briefly this. The innovations of Thespis 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 Phlius, 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 *Æuripides,* were all distinguished
Satyrick composers; and in the Cyclops of the latter we possess the only extant specimen of this singular exhibition. (Theatre of the Greeks, 2d. ed. p. 111, seqq.)—Et asper incolumi gravitate jocum tentavit. "And with rough sarcasm essayed the joke, though without abandoning the gravity of the subject."

224—229. \textit{Functusque sacris, et potus, et exlex.} "Just come from festal rites, full of the fumes of wine, wild and ungovernable."—225. \textit{Verum ita risores, &c.} "It will be expedient, however, in such a way to recommend the bantering, in such a way the rallying Satyrs, 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 taverns, nor, on the other hand, while he spurns the ground, grasp at clouds and empty space."—229. \textit{Migret in obscuras, &c.} The former of these faults, observes Hurd, a low and vulgar expression in the comic parts, \textit{humilis sermonem}, would almost naturally adhere to the first essays of the Roman satyrick drama, from the buffoon-genius of the Atellans: and the latter, a language too sublime in the tragic part, \textit{nubes et inania capitum}, would arise from not apprehending the true measure and degree of the tragic mixture. To correct both these, the poet gives the exactest idea of the Satyrick 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. \textit{Indigna.} "Disdaining."—232. \textit{Ut festis matrona moveri jussa diebus.} The verb \textit{moveri} is here equivalent to \textit{saltare.}—233. \textit{Intererit.} "Will mingle."—234. \textit{Paulum pudibunda.} "With some degree of modest reserve."—234. \textit{Non ego honorata et dominantia nomina solum, &c.} The common text has \textit{inornata}, for which we have substituted \textit{honorata}, 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. \textit{Non ego honorata et dominantia nomina solum}
   \textit{Verbaque, Pisones, satyrorum scriptor amabo}.

i. 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 condescenting levity of the satire.

2. \textit{Nec sic enitar tragicco differre colori}
   \textit{Ut nihil inter sit, Dausus loquantur et audax}
   \textit{Pythias, emuncto lucrata Simone talentum,}
   \textit{An custos famulusque dei Silenus alumi}.

i. 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, dominantia 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) "hono re indigna vocabula are such words as have parum splendoris and are sine pondere." And "que sunt in honore vocabula" 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. I, p. 202, seqq.) The meaning given to dominantia from the Greek, and to which the learned bishop alludes, may be best explained in the words of Gesner. "Dominantia ex Graeco expressum est, κυρία, i.e. propria, quibus contraria sunt ἀκύρια. Sic domiciliatum habere dicitur verbum in ea re, de quæ proprie, κυρία, adhibetur. Cic. Fam. 16. 17."—235. Satyrorum scrip tor. The term satyri is here taken, as in some of the preceding passages, for the Satyric drama itself.

236—240. 236. Tragico differre colori. "To deviate from the tragic style." The dative is here used, by a Graecism, for the ablative with the preposition a.—237. Ut nihil intersit, Davusne 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 Satyric 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 scholiast 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 nlo 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 Satyric Dramas out of a known subject. The reasons are, in general, the same for both. Only one seems peculiar to the Satyric Drama. For the cast of it being necessarily romantic, and the persons, for the most part, those fantastic beings called Satyrs, the τὸ ὀρυγόν, 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 notion; just as newly-invented subjects, or, which comes to the same thing, such as had not been employed by other writers, indicia, 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 hacknied?" the answer is, ex nlo fictum carmen sequar, i.e. however trite and well known this and some other characters, essential to the Satyric 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 junctaque pollet.
242—244. 242. *Tantum series juncturae pollet.* "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 *junctura.*—243. *Tantum de medio sumtis 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 educit 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 satyric 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 Satyric 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 Atellane 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 *νεανικός.*—248. *Offendentur enim, quibus est equus,* &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 endeavours 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. *Fricum 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. *Syllaba longa brevi subjecta,* &c. The whole critique on the Satyric Drama here concludes with some directions about the Iambic verse. Not that this metre was common to tragedy and the Satyric Drama, for, accurately speaking, the proper measure of the latter was, as the grammarians teach, the Iambic enlivened with the trirach. "*Gaudent tresyllabo pede et maxime trirachi.*" (Victor. 2. c. met. Iamb.) Yet there was resemblance enough to consider this whole affair of the metre under the same head.—252. *Unde etiam Trinetae accrescere justis,* &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 iambi 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 similis sibi, &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 spondee was introduced to correct the swiftness of the iambic verse, and make it more consistent with the dignity and gravity of tragic composition. Compare page 263 of this volume.—256. *Spondea stables.* 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 spondee, the first, third, and fifth; but preserves the second, fourth, and sixth for itself.—258. Hie et in Acci *nobilibus trimetris, &c.* "This iambus, in the second and fourth places, rarely appears in the noble trimeters of Accius and Ennius." *Nobilibus trimetris* 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 pondere 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—268. 263. *Non quavis videt immundulata 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 visitros peccata putem mea.* "Suppose I think that every one will see whatever faults I may commit." *Ut putem* is equivalent here to *fac me putare.—263. Exemplaria Graeca.* "The Grecian models?"

271, 272. 271. *Nimium patienter utrumque, &c.* It has been thought strange, observes Hurd, that Horace should pass so severe a censure on the *vit* of Plautus, which yet appeared to Cicero so admirable, that he speaks of it (de *Off.* 1. 29.) as *elegans, urbanum, ingentiosum, faceteum.* 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 el vos, &c.* "If you and I but know how to distinguish a coarse joke 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 *igitur* is to the use made of the fingers in measuring the quantity of the verse.

275—279. 275. *Ignobum tragicæ 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 plaustris vexisse poemata,* &c. The order of construction is, *et vexisse plaustris histriones,* qui, *peruncti ora fucibus, cancerunt agerenturque poemata ejus.*—277. *Peruncti fucibus 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 *bapraexioν.* Different actors invented different masks. Who first introduced them into comedy is unknown; but *Æschylus* first used them in tragedy.—278. *Post hunc personae,* &c. Consult the Excursus at the end of this volume.—279. *Pulpita.* Consult Excursus.

281—288. 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. *Chorusque turpiter obticuit,* &c. Evidently, observes Hurd, (alluding to the words *turpiter 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 ignominia 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.—285. *Vel qui praetextas,* vel qui *docuere togatus.* "Whether they have composed tragedies or comedies for the stage," *Docere fabulam* is analogous to the Greek expression *διδακαν δραμα,* 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 *διδακαν δραμα,* (*docere fabulam,* 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 *tagata,* understand *fabulas.* The term *tagata* (scil. *fabulae*) was used to denote all plays in which the habits, manners, and arguments were Roman; and *palliata,* those of which the customs and subjects were Grecian. When, however, *praetexta* is set in opposition to *tagata,* 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 *taga* was the common Roman habit.

291—294. 291. *Limæ labor et mora.* "The labour and delay of cor-
rection." Literally, "of the file."—292. Pompilius sanguis. "Descendants of Pompilius." The family of the Pisos claimed descent from Numa Pompilius.—Carmen repressiit, quod non multa dies, &c. "Condemn that poem which many a day and many a blot have not corrected, and castigated ten times to perfect accuracy." Coercuit is here equivalent to emendando purgavit.—294. Præsectum ad Verg.um. 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 sane 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 excluit sanos Heliconis poetas. Consult note on Epist. 1. 19. 3. and compare the following remark of the scholar: "Ingenium: est enim Democritus, poëticam naturam magis quam arte constare, et eos solos poëtas esse veros, qui insaniant in qua persuasionem Plato est."

298—301. 298. Balnea. There was always more or less of a crowd at the public baths.—299. Nanciscetur enim pretium nomenque poëta, &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,
EXPLANATORY NOTES.—EPISTLE TO THE PISOS.

and not merely two.—301. Tonsori Licino. In making mention of a barber, Horace indulges in a passing hit at Licinus, an individual of this class in the days of Julius Cæsar, by whom, according to the scholar, he was made a senator for the hatred which he manifested towards Pompey.

301—303. 301. O ego laevas, 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 tantum 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, docebo. "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 fons. “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. Charta is therefore taken here, as Döring well explains it, "pro eo quod in charta scriptum est.”—311. Proviam 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 bellum 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. l. 51.); and the latter, as rendering the imitation more universally striking.—319. Speciosa locis mora lque recte fabula. “A play striking in its moral topics, and marked by a just expression of the manners.”—323. Gratiss ingeniun Gratiss 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 Socratic 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 rotundity of expression, as if he were only praising the language of the Greeks but to a full and rich and
finished diction, flowing at once from a liberal and cultivated mind.—

325—329. 325. Longis rationibus. "By long computations."—
326. Dicas, filius Albini. "Pray, tell me, thou that art the son of
Albinus." 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 ex-
amines the latter upon his proficiency in the art of calculation, and seeks
to show him off to the by-standers. Albinus 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 quinuncce remota
est uncia, quid superet? "If an uncia be taken from a quincunx, what
remains?" The Roman As was divided into twelve uncie, of which
the third was termed Triens, and consisted of four uncia; the half was
Semis, or six uncia; and the Quincunx was five uncia.—328. Poteras
dixisse: Triens. "Thou surely canst tell: a third of a pound." Ac-
cording to the lection we have adopted in our text, these words are sup-
posed, like those which have just gone before, to proceed from the in-
structor. He pauses, for a moment, after his first question, (si de quin-
cunce, &c.) in expectation of an answer from his pupil. But the poor
boy, bewildered, no doubt, by the longae rationes to which he has been
closely confined, remains silent. Full of eagerness, the sage instructor,
in a half-chiding, half-encouraging tone, exhales poteras dixisse ("why
not answer? surely thou knowest it,") and prompts him to the true re-
ply. (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 uncia is added, what's the re-
sult?" 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, hac animos aevugo et cura peculi, &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 an-
cient 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 lib-
eral arts.—332. Limenda 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 voluit aut
dectare poeta, &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 instruc-
tion 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 338), 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.
344—345. 334. Idonea. Equivalent to Utilia.—340. Neu prorsa Lamiae vivum puernum, &c. Alluding probably to some drama of the time, exhibiting so monstrous and horrible an incident.—341. Centuriae seniorum agitant expectoria 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, centuria being frequently used for an indefinite number. Agitant is equivalent here to abigitur, cestibulant.—342. Celsi Ramnes. "The lofty Equites." The term Ramnes (or Ramnenses) 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 miscuit utile dulci.—Sosit. The Sosii were well-known Roman booksellers. Compare Epist. 1, 20, 2.—Et longum noto scriitori prorogat aevum. "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."—Ictum. "A sharp."—352. Fudit. Equivalent to adpersuit.—353. Quid ergo est? "What then is the conclusion that we are to draw?"—354. Scriptor librarior. "A transcriber."—357. Cessit. Equivalent to peccad.—Cherilus ille. "That well-known Choerilus," i. e. as stupid as another Choerilus. 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 juventum, &c. Addressed to the elder of the young Pisos. With major supply natu.—367. Et per te sapis. "And art able of thyself to form correct judgments of things." Equivalent to et per te supponent judicis.—Hoc tibi dictum tolle memori-
"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. 370. Obest virtute discerti Messala, &c. "Wants the talent of the eloquent Messala, and possesses not the legal erudition of Casselius Aulus." The poet, with great delicacy, throws in a compliment to two distinguished individuals of the day.—272. Mediocritus. A Gracism for mediocres the accusative.—373. Columnae. "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 Hurd 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 every where prevails in him, was struck out of the list of good writers by such sovereign judges of poetical merit as Aristophanes and Aristarchus, (Quintetil. 10. 1.)"

374—376. 374. Ut gratas inter mensas, &c. The poet here assigns a 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 Dorion: "Non liquidum, sed coagulatum et rancidum."—Sardo cum melle papaver. 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. Poterat duci. "Could be prolonged."

379—383. 379. Ludere qui nescit, campestribus abstinet 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 poesy: which was employed about the noblest and most important subjects; the sacred source from which those honours were derived.—382. Quo nescit, versus tamen audet fingere. "He who knows not how, yet dares to compose verses."—Quidni? Liber et ingenius, &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 Sanadon remarks, to have had in view some particular knight, who fan-
cied he could write verses because he was well-born and rich. — 388. 

Census equestrem summam nummorum. The fortune necessary to become an eques was 400 sesterces, or about 3229 pounds sterling. Summam 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, lends her favouring aid. — 386. Olim. "Ever." — 387. Mæci. The allusion is to Spurio Macedus (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. Nonnumque prematur in annum. This precept, observes Colman, which, like many others in the present epistle, is rather retailed 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. Intrus. Equivalent to in scrinio. — 390. Nescit aucta missa reverti. Compare Epist. 1. 18. 71. "Et semel emissum volat irrevocabile verbum."

391—399. 391. Silvestres homines. "The savage race of men." — 392. Vici foedo. The early race of men are fabled to have lived on acorns, roots, &c. — 393. Dictus ob hoc lenire 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 Amphiion, &c. Consult note on Odé 3. 11. 2. — 396. Fuit haec sapientia quondam. "For this, of old, was accounted wisdom." — 398. 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 ligno. 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 process, as being that which gave the principal eclat to them. This species of poetry then is rightly placed; though it be true, as the commentators have objected, that oracles were much more ancient than Homer and the Trojan war. — 404. Et vitae monstrata via est. Alluding to the productions of Hesiod, Theognis, and other poets, which, abounding in moral precepts, are elegantly said to lay open or discover the road of life. — 405. Tentata. "Was sought." — Ludisque repertus, et longorum operum finis. "Sports were also introduced, and festive relaxation after long-contined 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 sit tibi Musa, &c. "Let
not then the Muse, the mistress of the lyre, and Apollo, the god of song, haply bring the blush to thy cheeks,” i. e. blush not therefore, Piso, to make court to Apollo and the Muse.

408—417. 408. Natura fieret laudabile carmen, &c. In writing precepts 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. Rudc. Equivalent to incultum.—411. Et conjurat amice. “And conspires amicably to the same end?”—412. Qui studet optatum, &c. The connection in the train of ideas is as follows: As the athlete, who aims at the prize, is compelled 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. Puer. “From early life.” The rigorous training of the ancient athletes is well known.—414. Pythia. “The Pythian strains.” Supply cantica. The allusion is to the musical contests which took place at the celebration of the Pythian games. —416. Nes satis est diceisse, &c. Horace is thought to have here had in view some ridiculous pretender of the day, whose only claim to the title of poet rested upon his own commendations of himself.—417. Occupet 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 employed for various purposes, and, among others, for giving notice of sales by auction,—As regards the connection in the train of ideas, compare 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 sometimes 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 necessary part of his instructive monitions, some directions concerning the choice of a prudent and sincere friend, whose unbiased sense might at all times correct the prejudices, indiscretions, and oversights, of the author. And to impress this necessary care with greater force, on the individual whom he addresses, he closes the whole with showing the dreadful consequences of being imposed upon in so nice an affair; representing, 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 advice) to the contempt and scorn of the public.—420. Assentatores jubes ad lucrum ire poeta, &c. Supply sic, or ila, 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 together 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. Unctum qui recte ponere possit. “Who
can entertain a guest well," i.e. who can give a good entertainment. *Ponere* refers literally to the disposing of the guests on the couches in the banqueting-room. *Uunctum* is equivalent here to *convivam*, and alludes to the custom of perfuming before lying down to an entertainment.—423. *Et spondere levī pro pauperē.* "And become security for a poor man, who has little credit of his own."—Atrīs. "Vexatious." Equivalent to *misere vexantibus.*—425. *Beatus.* "Our wealthy bard."

426—432. 426. *Donarīs.* For *donaverīs.* 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 hīs.* Equivalent to *insuper,* or *prāterea.*—Etiam *stillabit amicīs ex oculīs rōrem.* "He will even cause the dew to fall drop by drop from his friendly eyes," *Rōrem* is here put for *lacrymas* by a pleasing figure.—431. *Ut quae conducte plagant in funere.* "As the mourning-women, who, being hired, lament at funerals," i.e. who are hired to lament at funerals. These were the *prefēces,* who were hired to sing the funeral-song, or the praises of the deceased, and to lament their departure.—432. *Dolentibus ex axīno.* "Than those who grieve from their hearts," i.e. who sincerely grieve.—Sic *derisor vero plus ludentur.* "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. *Animī sub vulpe latenter.* "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 24th ode of the same.—Sodes. Consult note on Sat. 1. 9. 41.—439. *Negares.* Supply si.—441. *Mala tornātus versus.* "Thy badly-polished verses."—444. *Sine rivāti.* 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 invertere,* &c. It particularly suited Horace’s purpose to paint the severe and rigid judge of composition.—446. *Incombīs allinē 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. *Hā nunc semper ducens 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."

453—471. 453. *Uī mala quem scabies, &c.* The order of construction is as follows: Qui... summum, timent... fugiuntique vesanum potest, ut illum quem mala scabies, &c.—Mala scabies. "A leprosy."—Morus... regius. "The jaundice." So called because the patient must live delicately and like a king or wealthy person.—456. *Agitān.* "Worry him."—457. *Sublimās.* "With head erect."—459. *Longum.* In lengthened tone.—462. *Piu dens.* "Of his own accord."—465. *Empedocles.* This story about Empedocles is rejected as fictitious by Strabo and other
writers.—Frigidus. "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 pleasantry continues when he says, it is murder to hinder a poet from killing himself.—467. Idem facti occidenti. "Does the same thing with one that kills him," i. e. does the same as kill him. Occidenti is put by a Graecism for eum occidente, or, more elegantly, ac occidens.—468. Nec semel hoc fecit. "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. Cur versus factitet. "Why he is all the time making verses."—Utrum minerit in patriis cineres. "Whether he has defiled his fathers'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 incestus. "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 gods 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, ὑπερδον και ἐγκωμιαστικόν, consisted of hymns addressed immediately to Bacchus; the other, γελοιοτερόν και λαμβίον, was the offspring of wit and wine, ludicrous and sautirical, interspersed with mutual jest and sarcasm. (Compare Epist. 2. 1. 146.) The loftier and more poetical song was afterwards called διθυράμβος, (Mus. Crit. vol. 2. p. 70. seqq.) a term probably derived from some ancient title of Bacchus; as the Pean took its name from Παιάν, 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 Æschylus, 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. 101. 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 influential body. Emulation was excited, contests between the choruses 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 (Κυκλικόν) from their dancing in a ring round the altar of Bacchus, whilst they sang the hymn. (Bentley, Phat. p. 80.—Schol. Pindar, Ol. 13. 26.—Schol. Æschin. 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 ὀρχοστρα, or dancing-space, was set apart for the performance of the song and dance, round the ὄμηλον, 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 αὐτοσυχίδεοτα 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 τραγῳδία (i.e. τράγου ψήν), 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 nimblest 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 Satyrin 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 extemporary 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. (Athenaeus, 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 corps dramatique. 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 Satyr extemporalia, which these monologues had superseded.

Up to this period, the performance called ἐπανορθία 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 Pisistratidæ. Phrynicus dropped the light and ludicrous cast of the original Drama, and, dismissing Bacchus and the Satyrs, formed his plays from the more grave and elevated events recorded in the mythology and history of the country. (Plutarch. Symp. Quaest. 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 Ἀeschylus. 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 (Vitrw. pref. 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 Æschylus, that he was considered by the Athenians as the Father of Tragedy. (Philost. Vit. Apoll. 6. 11.) To Æschylus 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.
INDEX

OF

PROPER NAMES.

Carm. denotes the Odes, and Serm. the Satires. The other abbreviations need no explanation.

A

Academi silvæ Epist. ii. 2. 45.
Acetus aufer famam senis alti Epist. ii. 1. 56. Acci tragici nil mutat Lucilius? Serm. i. 10. 35. nobiles trimetri Epist. ad Pis. 258.
Achaemenes dives Carm. ii. 12. 21.
Achaemenius Achaemenidum costum Carm. iii. 1. 44. Achemenia nardo Epod. 13. 12.
Achaicus ignis Carm. i. 15. 35. Achaico curru Carm. iv. 3. 5.
Acheron. Acherontia celsae nidus Carm. iii. 4. 14.
Achilles (Phthius.) Trojæ prope alæ victor Carm. iv. 6. 4. iratus Epist. ii. 2. 42. Achillei classis iracunda Carm. i. 15. 34. percivaciis ad pedes rex (Priamum) procidit Epod. 17. 14. Achillem insolentem Carm. ii. 4. 4. clarum cita mors abstulit Carm. ii. 16. 29. animosum Serm. i. 7. 12. honoratum Epist. ad Pis. 120. Achille Serm. ii. 3. 193.
Achivus. Achivi Epist. i. 2. 14. Achivos pugnaces Carm. iii. 3. 27. Achivis servatis Serm. ii. 3. 194. unctis Epist. ii. 1. 33. flammis Carm. iv. 6. 18.
Acritius virginis abditæ custos pavidus Carm. iii. 16. 5.
Actius. Actia pugna Epist. i. 18. 61.
Adria vid. Hadria.
Aeneas. Aeaci genus Carm. iii. 19. 3. Aeacim vidimus judicament Carm. i. 13. 22. ereptum Stygiis fluctibus Carm. iv. 8. 25.
Aegaeus. Aegœum mare Epist. i. 11. 16. in Aegœ patenti Carm. ii. 16. 1. Aegœos tumultus Carm. iii. 29. 63.
Aemilius. Aemilium ludum Epist. ad Pis. 32.
Aeneas pius Carm. iv. 7. 15. Aeneae rebus Carm. iv. 6. 23. Aenea ab alto demissum genus Serm. ii. 5. 63.
Aeolis fidibus Carm. ii. 13. 24.
Aeschylus persona pallœque repertor honestæ Epist. ad Pis. 279. eum imitati sunt Latini Epist. ii. 1. 163.
Aesopis gravis Epist. ii. 1. 32. Aesopi filius Serm. ii. 3. 239.
Aesulas interitura ver proterit Carm. iv. 7. 9.
Aesula. Aesulae decline arvum Carm. iii. 29. 6.
Aethiops Carm. iii. 6. 14.
INDEX OF PROPER NAMES.

Aetna. Actnen impositam ignis non peredit Carm. iii. 4. 76. Aetna in Sicana Epod. 17. 33.

Aetolus. Aetolis plagis Epist. i. 18. 46.

Acher dirus (Hannibal) Carm. iv. 4. 42. Astra cochlea Serm. ii. 4. 58. Afris serpentibus Serm. ii. 8. 95. Afris (Numidica) avis Epod. 2. 53. Afro (Tyrio) murice Carm. ii. 16. 35.

Afranius. Afrani toga Epist. ii. 1. 57.

Africae frumenti Serm. ii. 3. 87. fertilis Carm. iii. 16. 31. Africa ultima recisas columnas Carm. ii. 18. 5. domita Carm. iv. 8. 18.

Africanus (Scipio Africanus, Afric anus Major.) Africanum, cui Virtus super Carthageninem sepulcrum condidit Epod. 9. 25.

Africus proterus Epod. 16. 22. Africum Icaris fluctibus luctantem Carm. i. 1. 15. precedit Carm. i. 3. 12. pestilentem Carm. iii. 23. 5. Africo celeri Carm. i. 14. 5.—Africis procellis Carm. iii. 29. 57.


Agaeus et Agamemnon. Carm. ii. 3. 303.

Agrippa (M. Vipsanius) Serm. ii. 3. 185. Agrippae porticus Epist. i. 6. 26. fructibus Siculi Epist. i. 12. i. virtus ibid. 26. ad eum Carm. i. 6.


Ajax (Telamonius) ab Agamemnon sephulcrum honore prohibitus Serm. ii. 3. 187. insanus ibid. 201. immeritos occidit agnos ibid. 211. heros ab Achille secundus ibid. 193. Ajaxem ibid. 187. movit forma Tecmesse Carm. ii. 4. 5.


Albinovanus (Celsus). ad eum Epist. i. 8.

Albinus. Albini filius Epist. ad Pis. 327.

Albius. Tulpibus. ad eum Carm. i. 33. et Epist. i. 4.

Afric. Serm. iv. 4. 28. Albi filius Serm. i. 4. 109.

Africea. Albuneae responsive Domus Carm. i. 7. 12.

Africius. Albuti Canidae Serm. ii. 1. 48. Saviita in servos Serm. ii. 2. 67.

Aeae sonans plenius plectro aurato dura mala navis fugac et belli Carmii. ii. 13. 27. temperat Musam Archilochi pede Epist. i. 19. 29.

Alcei minaces Camena Carm. iv. 9. 7.

Aelides. Alciden Carm. i. 12. 25.


Alclerius. Alcini in cute curanda plus equo operata juventus Epist. i. 2. 28.

Alcon Serm. ii. 8. 15.


Alexandrae supplex Carm. iv. 14. 35.

Alfenus vafer Serm. i. 3. 130.

Aglidus. Algidum C. S. 69. Aaldido gelido Carm. i. 21. 6. nivali Carm. iii. 23. 9. nigrae feraci frondis Carm. iv. 4. 58.


Allobrobus novis rebus infidelis Epod. 16. 6.


Alphius. Alphius fœneter Epod. 2. 67.

Alpinus. Alpinus turgis Serm. i. 10. 36.

Alyttes. Alyttae regnum Carm. iii. 16. 41.

Amazonius. Amazonia securi Carm. iv. 4. 20.

Amor sui cæcus Carm. i. 18. 14.

Amor dare ludum Carm. iii. 12. 1.


Amphion. Thebanæ conditor arcis
Epist. ad Pis. 394. fraternis putatur moribus cessisse Epist. i. 18. 43. movit lapides canendo Carm. iii. 11. 2. Amphionis et Zethi Gratia dissiluit Epist. i. 18. 41. 

Amyntas Cous Epod. 12. 18. 


Ancises clarus Ancisae Venoniisque sanguis C. S. 50. Anchisen Carm. iv. 15. 31. 

Auncus Marcus Carm. iv. 7. 15. Epist. i. 6. 27. 

Andromeda clarus Andromeda pater Carm. iii. 29. 17. 

Anio praecepis Carm. i. 7. 13. 

Antenor Epist. i. 2. 9. 

Anticyra Anticyram Serm. ii. 3. 83. et 166. Anticyris tribus insanabile caput Epist. ad Pis. 300. 

Antilochus. Antilochum amabillem Carm. i. 9. 14. 

Antiochus. Antiochum ingentem Carm. iii. 6. 36. 

Antipates. Antipatem Epist. ad Pis. 145. 

Antium gratum Carm. i. 35. 1. 

Antinous (Triumviri). Antonii amicus Serm. i. 5. 33. 

Antinuis Musa Epist. i. 15. 3. 

Antonius (Iulus). ad eum Carm. iv. 11. 

Anxur imposuit saxis late condentibus Serm. i. 5. 26. 

Anytus. Anytium reum Serm. ii. 4. 3. 

Apella Judaecus Serm. i. 5. 100. 

Apelles. ap eo Alexander pingui voluit Epist. i. 2. 239. 

Appenninus celsus Epod. 16. 29. 

Apollo Epist. i. 16. 59. augur Carm. i. 2. 32. certus 7. 28. cantor Epist. ad Pis. 407. Palatinus Epist. i. 3. 17. mitis placidusque telo condito C. S. 34. Delius et Patareus Carm. iii. 4. 64. magnus Serm. ii. 5. 60. suscitat cithara tacentem Musam Carm. ii. 10. 20. sic me servavit Serm. i. 8. 78. viduus pharetis erat Carm. i. 10. 12. Apollinis intonsi capilli Epod. 15. 9. natalis Delos Carm. i. 21. 12. Apollinem dedicatum Carm. i. 31. 1. 

Apolline Delphos insignis Carm. i. 7. 3. munus dignum Epist. ii. 1. 216. ad eum Carm. i. 21. 31. Carm. 4. 6.—Apollinaris laurea Carm. iv. 2. 9. 

Appia nimis est gravis tardis Serm. i. 5. 6. Appiam Epod. 4. 14. 

Appius Claudius Caecus censor Serm. i. 6. 21. Appi via Epist. i. 6. 26. Epist. i. 18. 20. 

Appulia Serm. i. 5. 77. Appulis altirics extra limen Carm. iii. 4. 10. siticulose Epod. 3. 16. 

Appulius. Appulicum mare Carm. iii. 24. 4. 


Aquates. Aquinatem fucem Epist. i. 10. 27. 

Arabes. Arabum divitiae Epist. i. 7. 36. thesauri Carm. iii. 24. 2. gazae Carm. i. 29. 1. domus plena Carm. ii. 12. 24. Arabas Carm. i. 35. 40. extremos Epist. i. 6. 6. 

Arbuscula explosa Serm. i. 10. 77. 


Archiacus. Archiaci lecti Epist. i. 5. 1. 

Archilochus. Archilocris Musa pede temperant Sappho et Alex. Epist. i. 19. 29. Archilochum manificat Horatius Serm. ii. 3. 12. et imitatus est Epist. i. 19. 25. proprio rabies armavit iamb Epist. ad Pis. 79. 

Archylas. ad eum Carm. i. 28. 

Arctos. Arctos opacem excipiebat porticus, Carm. ii. 15. 16. sub Arcto gelidae ore, Carm. i. 26. 3. 

Arcturus. Arcturi cadentis servus impetus Carm. iii. 1. 27. 

Arelius. Arelii sollicitas opes Serm. ii. 6. 78. 

Argus. Argo colono Carm. ii. 6. 5. 

Argivus. Argi vauriuni (Amphiarei) domus Carm. iii. 16. 11. 

Argivus Carm. iii. 3. 67. 

Argonautae Epod. 3. 9. 

Argos aptum equis Carm. i. 7. 8. 

Argis Epist. ii. 2. 125. Serm. ii. 3. 132. Epist. ad Pis. 118.
INDEX OF PROPER NAMES.

**Argous.** Argoo remige. Epod. 16.

57. 
**Aricia.** Serm. i. 5. 1.

**Aricinus.** Aricini arvi. Epist. ii. 2. 167.

**Ariminenses.** Ariminensem. 

Foliarm. Epod. 5. 42.

S Aristarchus Epist. ad Pis. 450.

**Aristippus** Epist. i. 17. 14. aorum 

projicere jubet servos Serm. ii. 3. 100. Aristippi sententia. Epist. i. 17. 18. 

præcepta Epist. i. 1. 18. 

Aristipsum omnis decuit color et 

status et res Epist. i. 17. 23. 

**Aristius Fuscus** mihi (Horatio) 

carus Serm. i. 9. 61. ad eum Carm. i. 

22. et Epist. i. 10.

**Aristophanes** Serm. i. 4. 1. 

**Armenius Claudii** virtute Neronis 

cecidit. Epist. i. 12. 26. Armeniis 

oris Carm. ii. 9. 4.

**Arrius** (Q.) Arri arbitrio. Serm. ii. 

3. 86. progenies ibid. 243.

**Asia (major).** Asiae pingues cam-

pi collesque Epist. i. 3. 5.

**Asia (minor).** Asiae solem Brutum 

appellat Epist. i. 7. 24. 

Asiam 

titem ibid. 19.

**Assaracus.** Assaraci tellus. Epod. 

13. 13.

**Assyrius** (pro: **Syrius**) Epist. ad 

Pis. 118. Assyrii litoris arentes 

arenas Carm. iii. 4. 32. Assyria 

ordor Carm. ii. 11. 16.

**Asteric.** ad eam Carm. iii. 7.

**Atabulus** Serm. i. 5. 75.

**Athene bonae** Epist. i. 2. 43. 

Athenas vacuas ibid. 81. Athenis Epist. 

ii. 1. 213. sordidus ac divers, qui populi 

voce contingebat Serm. i. 1.

64. doctor mallet vivere. Serm. ii. 

7. 13.

**Atlanteus finis** Carm. i. 34. 11.

**Atlanticus.** Atlanticum aequor 

Carm. i. 31. 14.

**Atlas.** Atlantis neapos. Mercuri 

Carm. i. 10. 1.

**Aureus nefarius** humana exta coxit 

Epist. ad Pis. 186.

**Atrida.** Atridis Serm. ii. 3. 203.

Atridas superbos Serm. i. 10. 13.— 

**Atrides** (Agamemnon): inter Atri-

den et Peliden lites Nestor compo-

nere festinat Epist. i. 2. 12. 

Atrida vetat Ajacem humari. Serm. ii. 3. 187. 

Atrida (Menelae). Epist. i. 7. 43. 

**Attas (T. Quincti.** Attæ fabula 

Epist. ii. 1. 79.

**Attalicus.** Attalicis conditionibus 

Carm. i. 1. 12. urbibus Carm. i. 11. 

5.

**Attalus.** Attali regia Carm. ii. 

18. 5.

**Atticus.** Attica virgo. Serm. ii. 8.

13. Atticus finibus Carm. i. 3. 6.

**Auctumnus** Epod. 2. 18. purpureo 

varius color Carm. ii. 5. 11. po-

mifer Carm. iv. 7. 11. gravia Libitine 

que statua acerba. Serm. ii. 6. 19.

**Aulicus** Lusus fortis miscebat 

mella Falerno Serm. ii. 4. 24. 

Aulicus Lusus prætore Carm. i. 5. 34.

**Audiidus** videns Carm. iii. 30. 10. 

tauriformis Carm. iv. 14. 25. acer 

Serm. i. 1. 58. Audiidus sonantem 

Carm. iv. 9. 12.

**Augustus** purpureo bitit ore nec-

tar Carm. iii. 3. 11. praesens Divus 

habetur Carm. iii. 2. 3. Augustu 

tropea Carm. ii. 9. 19. fortis super 

impetrato reditu Carm. iv. 2. 43. pa-

ternus animus in pueros Neones 

Carm. iv. 4. 27. privignus Claudius 

Epist. i. 3. 2. res gestas ibid. 7. lau-

des Epist. i. 16. 29. Caesaris laetr-

tis Epist. ii. 2. 48. Auguste Carm. 

iv. 14. 3. ad eum Carm. i. 2. et 12. 

Carm. iv. 5. 14. et 15. 

Epist. ii. 1. 

in ejus reditum ex Hispania Carm. 


**Aulis** Serm. iii. 2. 199.

**Aulon.** amicus fertili Baccho 

Carm. ii. 6. 18.

**Aulus.** Aule Serm. ii. 3. 171.

**Aunonius.** Aunonis (Italas) ur-

bes Carm. iv. 4. 56.

**Auster.** dux turbidos inquit Ha-

driam Carm. iii. 4. 3. Austrum no-

centem corporibus per auctumnos 

Carm. ii. 14. 16.

**Aventinus.** Aventinum tenet Diy-

na. C. S. 69. Aventino extreme 

Epist. ii. 2. 96.

**Avveralis.** Avverales aquas Epod. 

5. 26.

**Avidienus.** cui Canis cognomen 

adhibet Serm. ii. 2. 55.

**Babylonius.** Babylonos numeros 

Carm. i. 11. 2.
INDEX OF PROPER NAMES.

Bacchus valentes proceras manibus vertere fraxinos Carm. iii. 25. 15.
Bacchius compositus cum Bitho Carm. i. 7. 20.
Bacchus languecit in amphora Carm. iii. 16. 34. vehitur tigris Carm. iii. 3. 14. Bacchi pleno pectore Carm. ii. 19. 6. somno gaudentis et umbra Epist. ii. 2. 78. Baccho fertili Carm. i. 6. 19. Bacchum verecundum Carm. i. 27. 3. vidi docentem carmina Carm. ii. 19. 1. Bacche carminum Carm. iii. 25. 1. pater Carm. i. 18. 6. Io Bacche Serm. i. 3. 7. Baccho Thebas insignes Carm. i. 7. 3. in eum Carm. ii. 19. Carm. iii. 25.
Buctra, Cyro regnata Carm. iii. 29. 28.
Baia liquidae Carm. iii. 4. 24. Bais mare obstrepens Carm. ii. 18. 20. amoenis Epist. i. 1. 83. Biais Epist. i. 15. 12. supervacuas ibid. 2.
Baianus. Baiano murice Serm. ii. 4. 32.
Balatro (Serrivillus). umbra Maecenatis in Nasidieni convivio Serm. ii. 8. 21. invertit vinaria tota Alphanis ibid. 40. suspendens omnia naso ib. 64. Balatroni ib. 33. secundo ib. 83.
Balbinus Serm. i. 3. 40.
Banthus. Bantinos salus Carm. iii. 4. 15.
Barbaria. Barbariae Graeciae lento collisa duello Epist. i. 2. 7.
Barine. ad eam Carm. ii. 8.
Barium. Bari piscosi moenia Serm. i. 5. 97.
Barrus foedo morbo laboravit Serm. i. 6. 30. inops Serm. i. 4. 110. maledicus Serm. i. 7. 8.
Bassareus. Bassareu candide Carm. i. 18. 11.
Bassus. Carm. i. 36. 14.
Bellona gaudens cruentis Serm. ii. 3. 223.
Beneventum. Serm. i. 5. 71.
Bcestorio cornu Carm. i. 18. 13. Bestias corone Epist. i. 15. 37.
Bibaculus (Furius) pingui tentus omaso Serm. ii. 5. 41.
Bibulus (M. Calpurnius), Bibuli consulis Carm. iii. 28. 9. Bibule Serm. i. 10. 86.
Bioneus. Bioneis sermonibus Epist. ii. 2. 60.
Birrirus latro Serm. i. 4. 69.
Bithus. Serm. i. 7. 20.
Bithynus. Bithyna carina Carm. i. 35. 7. negotia Epist. i. 6. 33.
Boeotii. Boeotium in crasso aere Epist. ii. 1. 244.
Bolanus Serm. i. 9. 11.
Boreas. Boreae finitium latus mundi Carm. iii. 24. 28.
Briseis niveo colore movit Achi-lem Carm. ii. 4. 3.
Britannus intactus Epod. 7. 7. Britannis remotis Carm. iv. 14. 48. adjectis imperio (Romana) Carm. iii. 5. 3. Britannos Carm. i. 21. 15. ultimos orbis Carm. i. 35. 30. feros hospitibus Carm. iii. 4. 33.
Brundisium Serm. i. 5. 104. Epist. i. 17. 52. Epist. i. 18. 20.
Brutus (M. Junius), Brutum Asiae soleam appellat Persius Serm. i. 7. 23. Brute ib. 33. Bruto praetore tenente Asiam ib. 19. militiae duce Carm. ii. 7. 2.
Brutus conviva Horatii Epist. i. 5. 76.
Bullatus, ad eum Epist. i. 11.
Bupalus, Bupalo acer hostis (Hipponax) Epod. 6. 14.
Butra Epist. i. 5. 26.
Byzantius, Byzantia orca Serm. ii. 4. 66.

C
Cadmus (Thebarum conditor) Epist. ad Pis. 187.
Cadmus (carnifex Romae) Serm. i. 6. 39.
Caeceilius vincere dicitur gravitate Epist. ii. 1, 59. nova verba finxit Epist. ad Pis. 54.

Caecrius. Caecebum Carm. i. 20. 9. Epod. 9. 36. antehac nefas de-promere cellis avitis Carm. i. 37. 5. reconditum Carm. iii. 28. 3. repos- tum ad festas dapes Epod. 9. 1. Caeccuba vina Serm. ii. 8. 15. serva-ta centum clavibus Carm. ii. 14. 25.

Caeres. Caerite cera Epist. i. 6. 62.

Caesar (Augustus), Hercules mo-do dictus morte venalem petisse laurum Hispana repetit Penates victor ab ora Carm. iii. 14. 3. qui cogere possset (Tigellium, ut cana-ret), non quidquid proficeret Serm. i. 3. 4. Caesaris egregii lau-des Carm. i. 6. 11. Augusti tropaea Carm. ii. 9. 20. proelia Carm. ii. 12. 10. egregii aceternum decus Carm. iii. 25. 4. omne periculum subis (Maece nas) Epod. 1. 3. invidit res Serm. ii. 1. 11. attentam aurem ib. 19. jus imperiumque acceptit Phra- tes Epist. i. 12. 28. oculos auresque Epist. i. 13. 18. Augusti lacertis Epist. ii. 2. 48. Caesarem Carm. iv. 2. 34. iturum in ultimos orbis Britan-nos Carm. i. 35. 29. ultum Carm. iii. 4. 37. patria quaerit Carm. iv. 5. 16. Caesaris Carm. i. 2. 52. Carm. iv. 15. 4. Epist. ii. 1. 4. Caesare principe Carm. i. 21. 14. tenente terras Carm. iii. 14. 16. re-cepto Carm. iv. 2. 48. incolumi Carm. iv. 5. 27. custode rerum Carm. iv. 15. 17. victore Epod. 9. 2. judice Serm. ii. 1. 84. nato Epist. i. 5. 9. vid. Augustus.

Caesar (Julius). Caesaris ultor Carm. i. 2. 44. horti Serm. i. 9. 18.


Calabria. Calabriae aestuosae armenta grata Carm. i. 31. 5.

Calais, Thurini filius Ornyti Carm. iii. 9. 14.

Calenum. Caleno praelo Carm. ii. 20. 9. Calena falce Carm. i. 31. 9.


—Callimachus Epist. ii. 2. 100.

Calliope. ad eam Carm. iii. 4.

Calvus (C Licinius) Serm. i. 10. 19.

Camena. Camenae Dauniae decus Carm. iv. 6. 27. Graiae spiritum tenuem Carm. ii. 16. 38. inha manae se nium Epist. i. 18. 47. Ca- menae Carm. iii. 4. 21. dulces Epist. i. 19. 5. gaudentes rure Serm. i. 10. 45. graves Stesichori Carm. iv. 9. 8. novem Camenis C. S. 62.—Ca- menae Tragiae ignotum genus Epist. ad Pis. 275. Camena insigni Carm. i. 12. 39. summa Epist. 1. 1.

Camillus (M. Furius) Carm. i. 12. 42.

Campanus. Campana supellex Serm. i. 6. 118. Campano ponti Serm. i. 5. 45. Campanum mor-bum ibid. 62. Campana trulla Serm. ii. 3. 144. Campanis agris Serm. ii. 8. 56.

Campus Martius. Campi Martii gramina Carm. iv. 1. 40. ibi homines otiosi ambulare et fabulari so-lebant Epist. i. 7. 59.

Canicula. Caniculae aestus Carm. i. 17. 17. flagrantis atrox hora Carm. iii. 13. 19.

Camidia an malas tractavit dapes? Epod. 3. 8. brevibus implicata vi-peris crines et incommutum caput Epod. 5. 15. irresectum seva dente livido rodens pollicem Epod. 5. 48. Albuti Serm. ii. 1. 48. ad eam Epod. 5. Epod. 17.

Canis (sidus caeleste) rabiem Epist. i. 10. 16.

Canis (cognomen Avidieni) Serm. ii. 2. 56.


Cantabrius. Cantabrica bella Epist. i. 18. 55.

Canusinus. Canusini bilinguis more Serm. i. 10. 30.

Canustium. Canusi Serm. i. 5. 91. Serm. ii. 3. 168.
INDEX OF PROPER NAMES.

Capito (Fonteius,) ad unguem factus homo Serm. i. 5. 32.
Capitolinus Serm. i. 4. 95. Capitolini Petiti furtis ib. 94.
Capitolium fulgens Carm. iii. 3. 42. regina (Cleopatra) dementes ruinas parat Carm. i. 37. 6. quo clamor vocat et turba faventium Carm. iii. 24. 45. Capitolio Carm. iv. 3. 9. dum scandent cum tacita Virgine pontifex Carm. iii. 30. 8.
Cappadox. Cappadocum rex mancipis locuples Epist. i. 6. 39.
Capra. Caprae insana sidera Carm. iii. 7. 6.
Cappadox. Cappadocum rex mancipis locuples Epist. i. 6. 39.
Caprae. Caprae insana sidera Carm. iii. 7. 6.
Catius Serm. ii. 4. 1. Cat. docto ib. 88.
Culo Censorius (M.) Catonis prisci virtus saepe mero caluisses narratur Carm. iii. 21. 11. intonsi auspicis Carm. ii. 15. 11. sermonem patrium novis verbis locuples tavit Epist. ad Pis. 56. sententia dia Serm. i. 2. 32. Catonibus priscis memorata situs informis premit Epist. ii. 2. 117.
Culo Uaticensis (M.) Catonis noble letum Carm. i. 12. 35. virtutem moresque Serm. i. 19. 14.
Culullus Serm. i. 10. 19.
Caucasus. Caucason inhospita lem Epod. i. 12. Carm. i. 22. 7.
Caudium. Caudi cauponae Serm. i. 5. 51.
Cecropius (Atticus.) Cecropia domus opprobrium Carm. iv. 12. 6.
Cecropio cothurno Carm. ii. 1. 12.
Celsus Epist. i. 3. 15.
Censorinus (C. Martius,) ad eum Carm. iv. 8.
Centauurus. Centaurea cum Lapithis rixa Carm. i. 18. 8.
Centaurus nobilis (Chiron) Epod. 13. 11.—Centauri justa morte cecidere Carm. iv. 2. 15.
Cerwania alta infames scopulos Carm. i. 3. 20.
Cerberus insons Carm. i. 19. 29. immanis janitor aulae Carm. iii. 11. 15. 16.
Cerinthus Serm. i. 2. 81.
Cerus (calumniator) iratus leges minitatur et urnam Serm. ii. 1. 47.
Cervus (Horatii in Sabinis vici-
nus) aniles fabellas garrit Serm. ii. 6. 77.

Cethegus (M. Cornelius.) Cethe-
gsis priscis memora... situs informis
pream Epist. ii. 2. 117. cinetutis
Epist. ad Pis. 50.

Ceus. Ceæ naenæ munera Carm.
ii. 1. 38. Camæne Carm. iv. 9. 8.

Charon, satelles Ori Carm. ii.
18. 34.

Charybdis. Charybdin Epist. ad
Pis. 145. Charybdi Carm. i. 27. 19.

Chimæra. Chimære cognix spiri-
tus Carm. ii. 17. 13. tremendæ
flamme Carm. iv. 2. 16. Chimæra
triformi Carm. i. 27. 24.

Chios. Epist. i. 11. 1. 21.

Chius. Circium vnun Carm. iii.
19. 15. Epod. 9. 34. Serm. i. 10. 24.
Serm. ii. 3. 115. Serm. ii. 8. 15. et 18.

Chloe. Thessra me nunc regit
dulces docta modos et cithare
ciens Carm. iii. 9. 9. flava ib. 19.
Chloen Carm. iii. 7. 10. Carm. iii.
ad eam Carm. i. 23.

Chloris, albo sic humero nitens,
Ut pura nocturno renidelata muni
Carm. ii. 5. 18. ad eam Carm. iii.
15.

Choretus gratis Alexandro fuit
Epist. ii. 1. 232. quem cum risu mi-
ror Epist. ad Pis. 357.

Chremes avarus Epod. 1. 33. ian-
tus timido deligitat ore Epist. ad
Pis. 94. Chremeta senem Serm. i.
10. 40.

Chryssippus Serm. i. 3. 127. Carm.
ii. 3. 287. Chrissippe porticus et
grex Serm. ii. 3. 44. hoc quoque
(supersstitiosum hominum genus) po-
nit in gente Meneni Chrysippo
Epist. i. 2. 4.

Cibyricus. Cibyratica negotia
Epist. i. 6. 33.

Cicuta. Cicute nodosi tabulas
centum Serm. ii. 3. 69. Cicutam
ib. 175.

Cinara, bona sub regno Cinare
Carm. iv. 1. 4. protervæ fugam
Epist. i. 7. 28. Cinare brevæ an-
nos mata dedentur Carm. iv. 13. 22.
rapiaci Epist. i. 14. 33. Cinaram
Carm. iv. 13. 21.

Circeus. Circeæ mœnia (Tuscu-
rum) Epod. i. 30.

Circe. Circes pocula Epist. i. 2.
23. Circen vitread Carm. i. 17. 20.
Circa volente Epod. 17. 17.

Circeii. Circeis ostrea oriantur
Serm. ii. 4. 33.

Claudius barbarorum agmina
vasto impetu diruit Carm. iv. 14.
29. Augusti privignus Epist. i. 3.
2. Claudi Neronis virtute Arme-
nius ceccitid Epist. i. 12. 26. Claudia
Epist i. 9. 1.

Claudius. Claudiae manus Carm.
iv. 4. 73.

Clazomenæ Serm. i. 7. 5.

Cleopatra Serm. i. 37. 7.

Clio Carm. i. 12. 2.

Colunas. Clusinius fontibus Epis-
t. i. 15. 9.

Coeceius Nerva (jurisconsulstus)
Serm. i. 5. 28. Coecii plenissima
villa ib. 50.

Coeylus, ater, flamme linguado
earrns Carm. ii. 14. 17.

Codrus, pro patria non timidus
mori Carm. iii. 19. 2.

Celius Serm. i. 4. 69.

Colchis impudica (Medea) Epod.
16. 58. 3.

Colchus Carm. ii. 20. 17. Epist.
ad Pis. 118. Colchi monstrum sub-
missere Carm. iv. 4. 63. Colcha ve-
nena Carm. ii. 13. 8.

Colophon Epist. i. 11. 3.

Concamus. Concanum lactum
equinò sanguine Carm. iii. 4. 34.

Copia aurea fruges Italie plenò
defudit cornu Epist. i. 12. 29. beata
pleno cornu apparitus C. S. 60.

Coranus Serm. ii. 5. 57.

Corinthus captiva Epist. ii. 1. 193.
Corinthi binaris mœnia Carm. i. 7.
2. Corinthum Epist. i. 17. 36.

Corinthus vid. Messala.

Corbyntes Carm. i. 16. 8.

Corycyus crocus Serm. ii. 4. 68.

Cotiso. Cotisonis Daci agmen
occidit Carm. iii. 8. 18.

Cotytius. Cotyttia (sacra) Epod.
17. 56.

Cos Amyntas Epod. 12. 18.

Coa fæcula Serm. ii. 8. 9. Coo (sc.
vino) albo Serm. ii. 4. 29. Coœ pur-
puæ Carm. iv. 13. 13. Cos (vesti-
bus) Serm. i. 2. 101.

Cragus viridis Carm. i. 21. 8.

Crantor Epist. i. 2. 4.
INDEX OF PROPER NAMES.

Cassius. Cassi miles Carm. 5. 5.
Craterus Serm. ii. 3. 161.
Cretinii Serm. i. 4. 1. vini potor
insignis Epist. i. 19. 1
Creon. Creontis magnifilia Epod.
Creticas. Creticum mare Carm.
i. 26. 2.
Crispinus minimo me provocat
Serm. i. 4. 14. Crispini lippi scriinia
Serm. i. 1. 120. janitor Serm. ii. 7. 45.
Crispinum ineptum Serm. i. 3. 139.
Crassus. Cressi Sardis regia Epist.
i. 11. 2.
Cumae Epist. i. 15. 11.
Cupido circum volat Venerem
Carm. i. 2. 34. ferus Carm. ii. 8. 14.
Cupidinis liberis sacrum Epod. 17.
57. Cupidinem lentum sollicitas
Carm. iv. 15. 5. Cupidimum dul-
cium mater saevo Carm. iv. 1. 5. cf.
Carm. i. 19. 1.—Cupido sordidus
(avaritia) Carm. ii. 16. 15.
Cupiennius Libo, Serm. i. 2. 36.
Curius Dentatus (M.) Curium
incomitis capillis Carm. i. 12. 41.
maribus Curius Epist. i. 1. 64.
Curtilus Serm. ii. 8. 52.
Cyclades. Cycladas nitentes Carm.
i. 14. 20. fulgentes Carm. iii. 28.
14.
Cyclops (Polyphemus.) Epist. ad
Pis. 145. Cyclopa agrestem Epist. ii.
2. 125. Cyclopus graves officinas
Carm. i. 4. 7.—Cyclopa saltaret
Serm. i. 5. 63. agrestem movetur
Epist. ii. 2. 125.
Cydnonius arcus Carm. iv. 9. 17.
Cylleneus. Cyllena fide Epod.
13. 13.
Cythnus. Cynthiae (Dianae) ce-
leris spicula Carm. iii. 28. 12.
Cynthia (Apollinem) intonsum
Carm. i. 11. 2.
Cyprium. Cypria trabe Carm. i.
1. 13. Cypriae merces Carm. iii.
29. 60.
Cyprius. Cypri dives potens Carm.
i. 3. 1. Cyprum deseruit Venus
Carm. i. 19. 10. Cypron dilectam
sperne Carm. i. 30. 2. beatam Carm.
iii. 26. 9.
Cyrus (Persici regni conditor.)
Cyri solium Carm. ii. 2. 17. Cyro
regnata Bactra Carm. iii. 29. 27.
Cyrus (juvenis protervus.) Cyri
amor Lycorida torret, Cyrus in
Phloeo declining Carm. i. 33. 6. Cy-
rum protervum Carm. i. 17. 25.
Cythereus. Cytherea Venus Carm.
i. 4. 5. Cytherae puere ales Carm.
iii. 12. 3.

D

Dacus asper Carm. i. 35. 9. qui
dissimulat metum Marsae cohortis
Carm. ii. 20. 18. missilibus melior
ii. 6. 53.
Daedaleus. Daedaleo Icaro Carm.
ii. 20. 13. Daedalca ope Carm. iv.
2. 2.
Daedalus. expertus pennis va-
cuum aera Carm. i. 3. 34.
Dalmaticus. Dalmatico triumpho
Carm. ii. 1. 16.
Dana sodalis Serm. ii. 5. 101.
Damei Serm. i. 6. 38. spurco Serm.
i. 5. 18. Dana judice Serm. ii. 7.
54.
Damasissus mensanit veteres statu-
as emendo Serm. ii. 3. 64. Dama-
sippi creditor ibid. 65. Damasippe ib.
16.
Danae. Danaen inclusam Carm. iii.
16. 1.
Danaus. Daini insigne genus
Carm. ii. 14. 18. puellas Carm. iii.
11. 23.
Danubius (Troj anus.) Dardanae
genti Carm. i. 15. 10. Dardanas
tures Carm. iv. 6. 7.
Daunias militaris Carm. i. 22. 14.
Daunius. Dauniae Camenae decus
Carm. iv. 6. 27. Dauniae cedes
Carm. ii. 1. 34.
Daunus aquae pauper Carm. iii.
30. 11. Dauni Appuli regna Carm.
Davus Epist. ad Pis. 114. 237.
Serm. ii. 7. 2. sis comicus Serm. ii.
5. 91. amicum mancipium domino
Serm. i. 7. 2. audit nequam et cessator Serm. ii. 7. 100. Davum capit meretricula Serm. ii. 7. 46. Davo eludente Chremeta Serm. i. 10. 40.

Decius homo novus Serm. i. 6. 20.

Decor fugit retro Carm. ii. 11. 6.

Delphioc acer Carm. iv. 9. 22.

Delius Apollo Carm. iii. 4. 64.

Deliae des tutela Carm. iv. 8. 33.

Delius folis Carm. iv. 3. 6.

Dellius (Q.) ad curn. Carm. iii. 30. 15.

Demetrius (modulator) Serm. i. 10.

Demetrius (servus Philippi) Serm. i. 7. 52.

Democritus rideret Epist. ii. 1.

Democritus excludit sanos Helicone poetas Epist. ad Pis. 297. Democriti agelos edit pecus Epist. i. 12. 12.

Diana iracunda Epist. ad Pis. 454. silvarum potens C. S. 1. pudicium Hippolytum infermis tenebris liberat Carm. iv. 7. 25. quae Aventinum tenet Algidumque C. S. 70. silentium regit, arcana cum fiunt sacra Epod. 5. 51. Diana ara Epist. ad Pis. 16. laudes C. S. 75. integra tentator Orion Carm. iii. 4. 71. numina non movenda Epod. 17. 3. in eam Carm. i. 21. Carm. iii. 12.

Diespiter Carm. i. 34. 5.

Digentia, gelidus rivus Epist. i. 18.

Dindymene Carm. i. 16. 5.

Diomedes cum Glauco pugnavit Serm. i. 7. 16. Diomedes reditus ab interitu Meleagri Epist. ad Pis. 146. Canusium a Diomede forti conditum Serm. i. 5. 92.

Dionaeus. Dionaeo antro Carm. ii. 1. 39.

Dionysi. Dionysi filius Serm. i. 6. 38.

Dircus. Dircus interitu Carm. iv. 2. 25.

Dolichos Epist. i. 18. 19.

Dorius. Dorium carmen Epod. 9. 6.

Dossennus Epist. ii. 1. 173.


E

Echionius. Echioniae Thebæ Carm. iv. 4. 64.

Edoni Carm. ii. 7. 27.

Egeria Serm. i. 2. 126.

Electra Serm. ii. 3. 140.

Eleus. Elea palma Carm. iv. 2.

Empedocles Epist. i. 12. 20. ardentem frigidus Αθηναν insiluit Epist. ad Pis. 465.

Enceladus, jaculator audax Carm. iii. 4. 56.

Enipeus Carm. iii. 7. 23.

Ennius (Q.) pater nunnam, nisi potus, ad arma prosluit dicenda Epist. i. 19. 7. et sapiens et fortis et alter Homerus Epist. ii. 1. 50. Enni versus Serm. i. 10. 54. lingua patrium ditavit sermonem Epist. ad Pis. 56. in scenam missus magno cum pondere versus ibid. 259.

Eous. Eois partibus Carm. i. 35. 31. fluctibus Epod. 2. 51.

Ephesos Carm. i. 7. 2.

Epicharmos. Epicharmi Siculi Epist. ii. 1. 58.

Epicurus. Epicuri de grege Epist. i. 4. 16.

Epidaurus serpens Serm. i. 3. 27.

Erycinus. Erycina ridens Carm. i. 2. 33.

Erymanthus. Erymanthi nigrae silvae Carm. i. 21. 7.


Esquilinus. Esquilinos venefici pontifex Epod. 17. 58. Esquilinae alites Epod. 5. 100.


Eumenides. Eumenidum capillis intorti angues Carm. ii. 13. 36.
INDEX OF PROPER NAMES.

Eupolis Serm. i. 4. 1. eum secum portavit Horatius Serm. ii. 3. 12.
Europa (Agenoris filia) tauro doloso creditit niveum latus Carm. iii. 27. 25. Europe vilis Carm. iii. 27. 57.
Europa (orbis terrarum pars). Europen ab Afro secerinit liquor Carm. iii. 3. 47.
Eurus minabitur fluctibus Hesperis Carm. i. 28. 25. equitavit per Siculas undas Carm. iv. 4. 43. niger Epod. 10. 5. aquosus Epod. 16. 56. Euro hiemis sodali Carm. i. 25. 20. Euro agenti nimbos Carm. ii. 16. 23. ab Euro demissa tempeatas Carm. iii. 17. 11. impulsa cupressus Carm. iv. 6. 10. Euterpe Carm. i. 1. 33.
Eutrapelus (P. Volumnius) Epist. i. 15. 31.
Evander. Evandi manibus trium catillum Serm. i. 3. 91.
Evias exsonnis stupet Carm. iii. 25. 9.
Evius non levis monet Sitionis Carm. i. 18. 9. dissipat curas Carm. ii. 11. 17.

F.

Fabia (tribus) Epist. i. 6. 52.
Fabius. Fabium loquacem Serm. i. 1. 14. Fabio vel judice vincam Serm. i. 2. 34.
Fabricius (C.) Carm. i. 12. 40.
Fabricius, a Fabricio ponte, Serm. ii. 3. 36.
Falernus. Falernum (sc. vinum) Serm. ii. 18. 16. interiore nota Carm. ii. 3. 8. Falerni severi partem Carm. i. 27. 10. ardentius pocula Carm. ii. 11. 19. nota Chio commista Serm. i. 10. 24. veteris Serm. ii. 3. 115. bibuli potores Epist. i. 18. 91. Falerno diluta Hymettia mella Serm. ii. 2. 15. Falerna vitis Carm. iii. 1. 43 fece Serm. ii. 4. 55. Falerno musto Serm. ii. 4. 19. Falernae vites Carm. i. 20. 10. Falernis uvis Carm. ii. 6. 19. Falerni fundi milie jugera Epod. 4. 13.

Fannius Quadratus beatus Serm. i. 4. 21. ineptus, Hermogenis Tigelli conviva Serm. i. 10. 80.

Fausius velox Carm. i. 17. 28. Mercurialium custos virorum Carm. ii. 17. 28. Nympharum fugientium amator Carm. iii. 18. 1. Fauno decret immolare lucis Carm. i. 4. 11. Fauni silvis deducti Epist. ad Pis. 244. Faunus Epist. i. 19. 4. ad Faunum Carm. iii. 18.

Fausta Serm. i. 2. 64.

Faustitas alma Carm. iv. 5. 18.

Favonius. Favoni grata vice Carm. i. 4. 1. Favonii candidi Carm. iii. 7. 2.

Febres. Febrium nova cohors Carm. i. 111. 30.

Ferentinum Epist. i. 17. 8.

Ferentum. Ferenti humilis pingue arvum Carm. iii. 4. 16.

Feronia Serm. i. 5. 24.

Fescenninus. Fescennina carminar Epist. ii. 1. 145.

Fidex Epist. i. 11. 8.

Flaccus (Horatius) Epod. 15. 12.

Flavius, Flavi ludum Serm. i. 6. 72.

Florus (Julius) ad eum Epist. i. 3. et Epist. ii. 2.

Folia. Foliam Ariminensem Epod. 5. 42.

Forentum. Forenti humilis pingue arvum Carm. iii. 4. 16.

Formic. Formiarum menia Carm. iii. 17. 6.

Formianus. Formiani colles Carm. i. 20. 11.

Forum Appi differtum nautis, cauponibus atque malignis Serm. i. 5. 3.

Fufidius Serm. i. 2. 12.

Fufius ebroius Serm. ii. 3. 60.

Fundanius (C.) Fundani Serm. i. 10. 42. Serm. ii. 8. 19.

Fundi Serm. i. 5. 34.

Furia. Furiam Serm. ii. 3. 141.

Furia dant alios torvo spectacula Marti Carm. i. 28. 17. Furiarum voces Serm. i. 8. 45. Furias malis Serm. ii. 3. 135.

Furialis. Furiale caput Carm. iii. 11. 17.

Furius vid. Bibaculus.

Furnius Serm. i. 10. 86.

Fuscus vid. Aristius.
G

Gabii. Gabios. Epist. i. 15. 9. puerum natum Epist. ii. 2. 3. cum iis iatum fedus a Tarquinio Superbo Epist. ii. 1. 25.

Gades Carm. ii. 6. 1. Epist. i. 11. 7. Gadibus remotis Carm. ii. 2. 11.

Gætulus leo Carm. i. 23. 10. Gætule leone catulos Carm. iii. 20. 2. Gætulo murice Epist. ii. 2. 181. Gætulas syrtes Carm. ii. 20. 15.

Galæsa. Galæsi flumen dulce pellitur ovibus Carm. ii. 6. 10.

Galatea. ad eam Carm. iii. 27

Galba (Serv.) Serm. i. 2. 46.


Gallienus. Galliae oris Carm. i. 8.

6. Gallicis pascis Carm. iii. 16. 35.

Gallina. Threx Serm. ii. 6. 44.

Gallonius. Galloni praeconis mensa Serm. ii. 2. 47.

Ganymedes. Ganymede flavo Carm. iv. 4. 4.

Garganus. Gargani querecta Carm. ii. 9. 7.


Gargilius Epist. i. 6. 58.

Geloni ultimi Carm. ii. 20. 19.

Gelonos intra præscriptum equitare exiguis campis Carm. ii. 9. 23. pharetratos Carm. iii. 4. 35.


Genius, qui comes natale astrum temperat Epist. ii. 2. 187. diurno vino placari coepit Epist. ad Pis. 210. Genium floribus et vino pia bat Epist. ii. 1. 144. cras mero curabvis et porco binium Carm. iii. 17. 14. per Genium te obsecro Serm. i. 7. 95.

Germania horrenda Carm. iv. 5. 26. fera Epod. 16. 7.


Getæ Carm. iv. 15. 22. rigidi Carm. iii. 24. 11.

Gigantes. Gigantum impia co hors Carm. ii. 19. 22.

Glaucus Lycius Serm. i. 7. 17.

Glycera. 1) Tibulli amica: Glycera immitis Carm. i. 33. 2. 2.) Horatii amica: Glycere votantis multo ture Carm. i. 30. 3. mec lentes me torret Carm. iii. 19. 28. de ea Carm. i. 19.

Glycon. Glyconis invidī memb ra Epist. i. 1. 30.

Gnadia lymphis iratis exstructa Serm. i. 5. 97.

Gnidius Gyges Carm. ii. 5. 20.


Gnosius calamus Carm. i. 15. 17.

Gorgonius (C.) hircum olet Serm. i. 2. 27. Serm. i. 4. 92.

Graccius (Tib.) Epist. ii. 2. 89.

Gracia conjurata tuas rupere nuptias et regnum Priami vetus Carm. i. 15. 6. memor Castoris et magni Herculis Carm. iv. 5. 35. collisæ Barbariae longo duello Epist. i. 2. 7. positis bellis nugari coepit Epist. ii. 1. 93. capta ib. 156.

Gracces. Graecorum antiquissima scripta sunt optima Epist. ii. i. 28. magnas catervas Serm. i. 10. 35. Græcis intacti carminis auctor Serm. i. 10. 66.—Græca testa Carm. i. 20. 2. Graeco fonte Epist. ad Pis. 53. trocho Carm. iii. 24. 56. Græcis chartis acumina admovit Romanus Epist. ii. 1. 161. literulis Epist. ii. 2. 7. Græcos versiculos Serm. i. 10. 31.


Graia cum Nymphis audet discernere choros Carm. iv. 7. 5. nudis juncta sororibus Carm. iii. 19. 16. Gratiae solutis zonis Carm. i. 30. 6. Gratiae decentes Nymphis junctae Carm. i. 4. 6. segnetes nodum solvere Carm. iii. 21. 22.

Grosphus (Pompeius) Epist. i. 12. 22. Pompei prime meorum sodali cum Carm. ii. 7. 5. ad eum Carm. ii. 16.
INDEX OF PROPER NAMES.


**Gyges Gnidius** Carm. ii. 5. 20. Gygen juvenem constantis fide Carmin. iii. 7. 5.

**H**

Hadria Epist. i. 18. 63. Hadriae arbiter Notus Carm. i. 3. 15. curvantis Calabros sinus Carm. i. 33. 15. ater sinus Carm. iii. 27. 19. rauci fluctibus fratris Carm. ii. 14. 14. Hadria objecta Carm. ii. 11. 2. improb:o iracundior Carm. iii. 9. 23.

**Hadrianus.** Hadriano mari Carm. i. 16. 4.

**Hadus.** Hedi orientis impetus Carm. iii. 1. 28.

**Hamonia.** Hamoniea nivales campi Carm. i. 37. 20.

**Hemus.** Haemo gelido Carm. i. 12. 6.

**Hagna.** Hagneae polysus Serm. i. 3. 40.


**Harpyia.** Harpyis rapacibus Serm. ii. 2. 40.

**Hasdrubal a C. Claudio Nerone devictus** Carm. iv. 4. 38. Hasdru- bale interemto ibid. 72.

**Hebrus** (Thraciae fluvius) Epist. i. 16. 13. vinctus nivali compede Epist. i. 3. 3. Hebrum Carm. iii. 25. 10.

**Hebrus** (adolescens formosus) Hebrn Liparei nitor Carm. iii. 12. 5.

**Hecate.** Hecaten Serm. i. 8. 33.

**Hector ademtus** Carm. ii. 4. 10. ferox Carm. iv. 9. 22. Hectorem homicidam Epod. 17. 12. Hectora Priamiden Serm. i. 7. 12.

**Hectoreus.** Hectoreis opibus Carm. iii. 3. 26.

**Helena Lacaena adultera** Carm. iv. 9. 16. Helenae frater luci- da sidera Carm. i. 3. 2. infamis vice Epod. 17. 42. Helenen hospi- tam Carm. i. 15. 2. ante Helenam Serm. i. 3. 107.

**Helicon.** Heliconis umbrosae orae Carm. i. 12. 5. Helicona virentem Epist. ii. 1. 218. Helicone Epist. ad Pis. 296.

**Heliodorus** rhetor Graecorum lin- guae doctissimus Serm. i. 5. 2.

**Hellas (puella)** Serm. ii. 3. 277.

**Hercules vagus** Carm. iii. 2. 9. impiger Carm. iv. 8. 30. delibutus atro Nessi cruore Epod. 17. 31. Herculis ritu Carm. iii. 14. 1. efficacis Epod. 3. 17. armis ad postem fixis Epist. i. 1. 5. Herculem vincii dolentem Carm. iv. 4. 62. Hercule amico dives Serm. ii. 6. 13.

**Herculæus labor** Carm. i. 3. 36. Herculea manu Carm. ii. 12. 6.

**Hermogenes Tigellius (M.)** morosus Serm. i. 3. 3. cantor atque optimus modulator Serm. i. 3. 129. Hermogenis Tigelli morte Serm. i. 2. 3. Hermogenis Tigelli conviva Fannius ibid. 50. manus ibid. 90.

**Herodes.** Herodis palmeta pingua Epist. ii. 2. 184.

**Hesperia.** 1) Italia; Hesperia luctuosae Di nulta mala dederunt Carm. iii. 6. 8. fcrias præstes Carm. iv. 5. 38. 2) Hispania; Hesperia ab ultima Carm. i. 36. 4.

**Hesperius.** 1) de Italia; Hesperia ruinae sonitum Carm. ii. 1. 32. Hesperii fluctibus Carm. i. 28. 26. 2) de Hispania; Hesperiae undae tyrannus Carm. ii. 17. 20. Hes- perio ab cubili Solis Carm. iv. 15. 16.

**Hippolyta** Carm. iii. 7. 18.

**Hippolytus.** Hippolytum pudi- cum Carm. iv. 7. 28.

**Hirpinus** (Quinctius) ad eum Carm. ii. 11. et Epist. i. 16.

**Hispanus.** Hispænæ navis magister Carm. iii. 6. 31. orae vetus hostis Carm. iii. 8. 21. Hispana ab ora repetit Cæsar Penates Carm. iii. 14. 3.

**Homerus Mænonius** Carm. iv. 9. 6. vinosus Epist. i. 19. 6. alter Epist. ii. 1. 50. monstravit, res gestæ regum et tristia bella quod scribi possent numero Epist. ad Pis. 74. bonus dormitat ibid. 359. insignis ib. 401. Homero magni Serm. i. 10. 52.
Isthmius labor Carm. iv. 3. 3.

Italia Carm. i. 37. 16. Italiam tutela presens Carm. iv. 14. 43. ruinis Carm. iii. 5. 40. fruges pleno diffundit Copia comu Epist. i. 12. 29.


Ithaca non aptus locus equis Epist. i. 7. 41. Ithacam Serm. ii. 5. 4.

Ithacensis Ulysse Epist. i. 6. 63. Ithys. Ilym Carm. iv. 12. 5.

Juba. Juba elýcum Carm. i. 22. 15. Juclius. Apella Serm. i. 5. 100. Judei Serm. i. 4. 143. Judeaeus curris Serm. i. 9. 70.


Julius. Julium sidus Carm. i. 12. 47. Julia edicta Carm. iv. 15. 22.

Junio Afris amica Carm. ii. 1. 25. matrona Carm. iii. 4. 59. Junonis in honore Carm. i. 7. 8. sacra Serm. i. 3. 11. Junone elocuta gratum Carm. iii. 3. 17.

Jupiter Carm. i. 2. 30. litora pie secravit genti Epod. 16. 63. seu plures eiusm se ultimam tribuit Carm. i. 11. 4. ruens tremendo tumultu Carm. i. 16. 12. ver ubi longum præbet Carm. ii. 16. 18. informes reducit eiusm idem submovet Carm. ii. 10. 16. puro numine glaci nives Carm. iii. 10. 8. iratus Serm. i. 1. 20. benigno numine defendit manus Claudiae Carm. iv. 4. 74. Jovis magni Carm. i. 10. 5. arcanis Carm. i. 28. 9. supræm dàibus Carm. i. 32. 14. tutela Carm. ii. 17. 22. imperium in ipsos reges est Carm. iii. 1. 6. fulminantis magnæ manu Carm. iii. 3. 6. consilio Carm. iii. 25. 6. invicti uxor Carm. iii. 27. 73. epulis Carm. iv. 8. 29. tonantis Epod. 2. 29. leges Epod. 17. 69. auræ C. S. 32. solum Epist. i. 17. 34. Jovi supremo Carm. i. 21. 4. nostro Carm. iv. 15. 6. obiligatam reddre daperm Carm. ii. 7. 17. intulerat terrem juvenus horrida brachii Carm. iii. 4. 49. sic gratum Epod. 9. 3. Jovem C.S. 73. non patimur per nostrum scelus ponere fulmina Carm. i. 3. 40. per improbaturam hac Epod. 5. 8. adversum preces Epod. 10. 18. orare satis est Epist. i. 18. 111. Jupiter maxime Serm. i. 2. 18. O patet et rex Serm. ii. 1. 42. ingentes qui das adimisches dolores Serm. ii. 3. 288. non probante Carm. i. 2. 19. æquo Carm. 28. 29. Epist. ii. 1. 63. incolumi Carm. iii. 5. 12. uno sapiens minor est Epist. i. 1. 106.— Jupiter malus urget muni latus Carm. i. 22. 20. Jovem imbres nivesque deducunt Epod. 13. 2. sub Jove frigido Carm. i. 1. 25.—Jupiter de Augusto Epist. i. 19. 43.

Justitia potens Carm. ii. 17. 15. soror fidei Carm. i. 24. 6. Ixion perfidus Epist. ad Pis. 124. vultu rist invito Carm. iii. 11. 21.

L

Labeo. Labeone insanior Serm. i. 3. 82.

Laberius. Laberi mimi Serm. i. 10. 6.

Laecanus. Laecena Helene Carm. iv. 9. 16. Laecanae (sc. mulieris) more comam religata Carm. ii. 11. 24. adulteræ (Helenæ) famous hospes Carm. iii. 3. 25.

Lacedæmon patiens Carm. i. 7. 9. Lacedaemonius. Lacedæmonium Tarentum Carm. iii. 5. 56.

Laco fulus Epod. 6. 5. Laco Laco Phalanto Carm. ii. 6. 11.

Laconicus. Laconicas purpuras Carm. ii. 6. 11.

Laëtius (C.) Serm. ii. 1. 65. Lælinitis sapientia ibid. 72.

Laëtides. Laërtiden Carm. i. 15. 21. O Laertide Serm. ii. 5. 59. Læstrigonius. Laëstragonia amphora Carm. iii. 16. 34.

Laëvius (P. Valerius) Laevino mallet honorem, quam Decio mandare populus Serm. i. 6. 19. Laevi num Valerii genus ibid. 12.

Lalage protvera fronte petet marinum Carm. ii. 5. 16. Lalagen meam canto Carm. i. 22. 10. dulce ridentem et dulce loquentem ibid. 23.
Lollius (Maximus.) ad eum Epist. i. 2, et 18.
Longeranus Serm. i. 2, 67.
Lucania violenta Serm. ii. 1, 38.
Luceria. Luceriam nobilem Carm. iii. 15, 14.
Lucilius Serm. i. 10, 64. quae olim scripsit Serm. i. 4, 57, hinc omnis pentat Serm. i. 4, 6, sapiens Serm. ii. 1, 17. est ausus primus in hunc morem componere carmina ib. 62. Lucilius auctor Serm. i. 10, 2. scripta ib. 56, ritu Serm. ii. 1, 29. censum ingeniumque ibid. 75.
Lucina C. S. 15. vocata partibus adsum Epod. 5, 6.
Lucretius. Lucretilem amicum sepe mutat Lycæo Faunus Carm. i. 17, 1.
Lucrinus. Lucrina conchylia Epod. 2, 49. peloris Serm. ii. 4, 32. Lucrino lacu Carm. ii. 14, 3.
Lucullus (L.) Serm. i. 6, 40. Luculli miles Epist. ii. 2, 26.
Lupus (P. Rutilius.) Lupo famosis versibus cooperto Serm. ii. 1, 68.
Lycus, Lyceo uta temporae Carm. i. 7, 22. jocosae Carm. iii. 21, 16. dulci Epod. 9, 38.
Lycus. Lyceo mutat Faunus Lucretilem Carm. i. 17, 2.
Lycambes, Lycambæ infido Epod. 6, 13. Lycamben Epist. i. 19, 25.
Lyce. ad eam Carm. iii. 10, et iv. 13.
Lycia. Lyciae dumeta Carm. iii. 4, 62.
Lycidas. Lycidam tenerum Carm. i. 4, 19.
Lyciscus. Lycisci amor me tenet Epod. 11, 24.
Lycius. Lycias catervas Carm. i. 8, 16.
Lycorhis. Lycorhis insigne tenui fronte Cyri torret amor Carm. i. 33, 5.
Lycurgus. Lycurgi Thraci exitium Carm. ii. 19, 16.
Lycus (puer.) Lycum nigris occu-
INDEX OF PROPER NAMES.

Nessus. Nessi cruore atro Epod.
17. 31.
Nestor Epist. i. 2. 11. Nestora
Pylium Carm. i. 15. 22.
Nitus tumidus Carm. iii. 3. 48.
qui fontium celat origines Carm. iv.
14. 45.
Niobeus. Niobea proles Carm. iv.
6. 1.
Niphates. Niphatem rigidum
Carm. ii. 9. 20.
Nireus. Carm. iii. 20. 15. Nirea
Epod. 15. 22.
Nomentanus Serm. ii. 1. 102. Serm.
ii. 8. 23. 25. 60. Nomentano nepoti
Serm. i. 8. 11. Nomentanum Serm.
ii. 3. 175. 224. nepotem Serm.
ii. 1. 22.
Noricus ensis Carm. i. 16. 9. No-
rico ense Epod. 17. 71.
Notius. Nothi amor Carm. iii.
15. 11.
Novius Carm. iv. 5. 9.
Novius Serm. i. 6. 40. Novium absen-
tem dum carperet Maenius Serm.
i. 3. 21.—Noviorum minoris
Serm. i. 6. 121.
Numa Pompilius Epist. i. 6. 27.
Numae Saliiæ carmen Epist. ii. 1.
86. Pompili regnum quietum Carm.
i. 12. 34.
Numantia. Numantiae ferae lon-
ga bella Carm. ii. 12. 1.
Numicius. ad eum Epist. i. 6.
Numida Plotius. ad eum Carm.
i. 36.
Numidae. Numidarum extremi
agri Carm. iii. 11. 47.
Numonius Vala. ad eum Epist. i.
15.
Nymphæ cum Gratis comites
Veneris Carm. i. 30. 6. cf. Carm.
iv. 7. 5. Carm. i. 4. 6. simplices ri-
dent Carm. ii. 8. 14. Nympharum
leves cum Satyris chori Carm. i. 1.
31 cf. Carm. ii. 19. 3. fuggientum
amator (Faunus) Carm. iii. 18. 1.
Nymphis debitae coronae Carm. iii.
27. 30.

O
Oceanus bellusculus Carm. iv.
48. circumvagus Epod. 16. 41. Oce-
ano rubro Carm. i. 35. 32. cum sol
subest Carm. iv. 5. 40. dissociabili
Carm. i. 3. 22.
Octavius optimus Serm. i. 10.
82.
Ofellus, rusticus, abnormis, sa-
piens Serm. ii. 2. 3. Ofelli ib. 133.
Ofellum novi integris opibus non
latius usum quam accisis ib. 112.
Ofello judice ib. 53.
Olympia magna Epist. i. 1. 50.
Olympicus. Olympicum pulverem
Carm. i. 1. 3.
Olympus. Olympos opaco Carm.
iii. 4. 52.—Olympum gravi curru
quentes Carm. i. 12. 58.
Opiumus pauper argenti positum in-
tus et auri Serm. ii. 3. 142.
Oppidius (Serv.) dives antiquo
censu Serm. ii. 3. 168.
Orbilius Pupillus. Orbilium pla-
gosum Epist. ii. 1. 71.
Orbis. Orbis villicus Epist. ii. 2.
160.
Orcus non exorablis auro Epist.
ii. 2. 178. Ori cus rapacis fine desti-
nata Carm. ii. 18. 30. miserantis nil
victima Carm. ii. 3. 24. satureis (Cha-
aron) Carm. ii. 18. 34. Orco nigro
Carm. iv. 2. 24.—Orcus pro: Tar-
atus Carm. iii. 4. 75.
Orestes tristis Epist. ad Pis. 124.
demens Serm. ii. 3. 133.
Oricam. ad Orcum Carm. iii. 7.
5.
Origo. Originis amator Marsaeus
Serm. i. 2. 55.
Orion (venator insignis) non cu-
rat leones aut timidos lynces agitare
Carm. ii. 13. 39. tentator integres
Dianæ Carm. iii. 4. 71. post mor-
tem inter sidera relutus est: promus
Carm. iii. 27. 18. tristis Epod. 10.
10. nautisinfestus Epod. 15. 7. Ori-
nis rapidos comes, Notus Carm. i.
28. 21.
Ornythus. Ornyti Thurini-filius
Carm. iii. 9. 14.
Orpheus, sacer interpres deorum
Epist. ad Pis. 392. Orpheo Threicio
Carm. i. 24. 13. Orphæa vocalem
silvae temere insecutæ Carm. i. 12.
8.
Oscus Serm. i. 5. 54.
Osiris. per sanctum juratus Os-
rin Epist. i. 17. 60.
INDEX OF PROPER NAMES.

Otho (L. Roscius.) Othone contentto Epod. 4. 16.

P

Pacorus. Pacori manus Carm. iii. 6. 9.

Pactolus Epod. 15. 20.
Pactumeius tuus venter Epod. 17. 50.

Pacuvius (M.) aufert famam doc-
ti sensi Epist. ii. 1. 56.

Padus Epod. 16. 28.
Pactus. Paetam pater appellat
Straboncm Serm. i. 3. 45.

Palatinus Apollo Epist. i. 3. 17.

Palatinae arces C. S. 68.

Palinurus. Carm. iii. 4. 28.

Palia proximos illi (Jovi) occup-
pavit honores Carm. i. 12. 20. galeam et aegida currusque et rabiem parat
Carm. i. 15. 11. ab usto Ilio in im-
piam Ajasic ratem iuram vertit Epod. 10. 13. Palladis ope Carm. i. 6. 15.

intactae arces Carm. i. 7. 5. aegida
Carm. iii. 4. 57.

Panaetius. Panaeti nobiles libri

Carm. i. 29. 14.

Panthoides. Panthoiden habent

Tartara Carm. i. 28. 10.

Pantilius cimex Serim. i. 10. 78.

Pantolalus. Pantolabo scurrue
Serm. i. 8. 11. Pantolambum scurrum
Serm. ii. 1. 22.

Paphus. Paphi regina Carm. i.

Parea non mendax Carm. ii. 16.

Paracae iniquae Carm. ii. 6. 9.

veraces cecinisse C. S. 25. reeditum

ibi curto subtemine rupere Epod.
13. 15. Parcis sic placitum Carm.
ii. 17. 16.

Paris Epist. i. 2. 10. Paridis buesto

Carm. iii. 3. 40. propter amorem
Epist. i. 2. 6.

Partus. Pario marmore Carm. i.
19. 6. Parios iambos Epist. i. 19. 23.


Parthus perhorrescit catenas et

Italum robur Carm. ii. 13. 18. Par-
thi celerem fugam ib. 17. labentis
equou vulnere Serim. ii. 1. 15. Par-
them animosum versis equis Carm.
i. 19. 11. quis paveat? Carm. iv. 5.
25. Parthorum postibus superbis
derepta signa Carm. iv. 15. 7. se-
cundum vota Epod. 7. 9. templis

Epist. i. 18. 56. Parthis horrendus
juvenis (Augustus) Serim. ii. 5. 62.

formidat Roman Epist. ii. 1. 256.

Parthosferoces Carm. iii. 2. 3. Latio
iminentes Carm. i. 19. 12. Parthis
mendacior Epist. ii. 1. 112.

Patareus Apollo Carm. iii. 4. 64.

Paulus Maximus. in domum Pauli

Maximi Carm. iv. 1. 10.

Paulus (L. Emilius.) Paulum
magnae animae prodigum Carm. i.
12. 38.

Pausiasus. Pausiaca tabella Serim.
ii. 7. 95.

Pax C. S. 57.

Pedianus. Pedana in regione Epist.
i. 4. 2.

Pediafia fragilis Serim. i. 8. 39.

Pedius Poplicola Serim. i. 10. 28.

Pegasus vix illigatum te triformi
expedit Chimaira Carm. i. 27. 24.

ales Carm. iv. 11. 26.

Pelus Epist. ad Pis. 96. Pelea
paene Tartar datum narrat Carm.
iii. 7. 17. Peleu Epist. ad Pis. 104.

Pelides. Pelidae nescii cedcre gra-

vem stomachum Carm. i. 6. 6. inter

Peliden et Atrodites lites Epist. i. 2.

12.

Pelignus. Peligus anus Epod.
17. 60. Pelnigis frigoribus Carm.
iii. 19. 8.

Pelios Carm. iii. 4. 52.

Pelops. Pelopis saeva domus

Carm. i. 6. 8. genitor Carm. i. 28. 7.

Carm. ii. 13. 37. pater infidus Epod.
17. 65.

Penates Caesar repetit Carm. iii.
13. 3. aversus Carm. iii. 23. 19. pa-
trios Carm. iii. 27. 49. per Deos ob-
secro Epist. i. 7. 94.

Penelope Serim. ii. 5. 81. Penelo-

peae sponsi Epist. i. 2. 23. Penelope

Carm. iii. 27. 49. difficilem procis
Carm. iii. 10. 11.

Penetheus. Penthei tecta disjecta

non levi ruina Carm. ii. 19. 4. Pen-
theu rector Thebarum Epist. i. 16.

73.

Pergama. Hector tradidit Grais

leviora tolri Carm. ii. 4. 12.

Pergameus. Pergameos domos

uret Achaicus ignis Carm. i. 15.
36.

Perillus. Perilli dictantis, quod
nunquam rescribere possis Serm. ii. 3, 75.

Phrygus lapis Carm. iii. 1. 41. Phrygiae sorores ii. 9. 16. Phryne libertina me macerat Epod. 14. 16.

Persæ graves Carm. i. 2, 22, infidi Carm. iv. 15, 23, Persarum regi Carm. iii. 9, 4, in Persas aget pestem Carm. i. 21. 15. Persis gravibus Carm. iii. 5, 4. Persicus. Petisos apparatus Carm. i. 38, 1.

Persius hybrida Serm. i. 7, 2, dives ibid. 4, exponit causam ibid. 22, Persi ib. 19. Petillius. Petilli Capitolini furtis Serm. i. 4, 94. rei causa Serm. i. 10. 26.

Peterium Epist. i. 5, 5. Pettius. ad eum Epod. 11.

Pheaeus Epist. i. 15, 24. Phaothoambustus terret avaras spes Carm. iv. 11. 25.

Phalanthus. Phalantho Laconi regnata rura Carm. ii. 6, 12. Phidyle rustica Carm. iii. 23, 2.


Philippos (nummus aureus), Philippos Epist. ii. 1. 234.

Philippus (L. Martius) causis agendis clarus Epist. i. 7, 46. 64, 78. 90. Philippi jussu ib. 32. ad aedes ib. 89. Philippo ib. 66.

Philodemos Serm. i. 2. 121.


Phole Carm. i. 33, 9. fugax Carm. ii. 5, 17. Pholoen Carm. iii. 15, 7. asperam Carm. i. 33, 7.

Phrahatus juss imperiumque Caesaris accipit Epist. i. 12, 27. Phrahatem redditum Cyri solio Carm. ii. 2, 17.

Phrygia. Phrygiae pinguis Mygdonias opes Carm. ii. 12. 22.
INDEX OF PROPER NAMES.

Penus navita Bosporum perhor-reseit Carm. ii. 13, 15. Pêno supe-rante Carm. i. 12, 38. Penorum impio tultu Carm. iv. 4, 47. Pênos altero Marto protet Carm. iii. 5, 34.—Pênos uètre serviat uni Carm. ii. 2, 11.

Pênos. Pêno sanguine Carm. ii. 12, 3.

Polemon mutatus Serm. ii. 3, 254.
Pollio (C. Isinius) facta regum canit Serm. i. 10, 42. insigne maestis praesidium recis et consulenti curie Carm. ii. 1, 14.
Pollux geminus Carm. iii. 29, 61.

arces igneas aditig Carm. iii. 3, 39. eum Castore Epist. ii. 1, 5.
Polyhymnia Carm. i. 1, 53.
Pompelius. Pompeio Gropsho Epist. i. 12, 22. ad eum Carm. ii. 7.
Pompius. Pompili quietum regnum Carm. i. 12, 34.
Pompius sanguis Epist. ad Pis. 292.
Pomponius Serm. i. 4, 52.
Ponticus. Pontica pinus Carm. i. 14, 11.

Porcius ridiculus totas simul absorbere placentas Serm. ii. 8, 23.

Porphyro Carm. iii. 4, 54.


Posthumus ad eum Carm. ii. 11, 14.

Praceste Epist. i. 2, 2. frigidum Carm. iii. 4, 23.

Prænestinus durus vindemiator Serm. i. 7, 30.

Preces Thyestes misit Epod. 5, 86.

Priamus Serm. ii. 3, 195, dives Carm. i. 10, 14. Priami vetus regnum Carm. i. 15, 8. domus Carm. iii. 3, 26. basto Carm. iii. 3, 40. aulam choris laetam Carm. iv. 6, 15. populus Serm. ii. 3. 195, fortunam Epist. ad Pis. 137.


Priscus Serm. ii. 7, 9.

Procne Epist. ad Pis. 187.

Proculeius (C.) notus in fratres animi paterni Carm. ii. 2, 5.

Procyon Carm. iii. 29, 8.

Proetus. Proectum credulum Carm. iii. 7, 13.

Prometheus furtur addere principi limo particulam undique desetam Carm. iii. 16, 13. dulci laborum decipitur sono Carm. ii. 13, 37. obli-gatus alii Epod. 17, 67. Prometiea callidum Carm. ii. 18, 35.

Prorupina imperiosa Serm. ii. 5, 110. saecu nullum caput fugit Carm. i. 28, 20. Prorupinae furvae regna Carm. ii. 13, 21. per regna oro Epod. 17, 2.

Protus egit pecus altos visere montes Carm. i. 2, 7. seeleratus Serm. ii. 3, 71. Protea mutamant vultus Epist. i. 1, 90.

Pudor Carm. i. 24, 6. priscus C. S. 57. Serm. i. 6, 57.

Punicus. Punico sanguine Carm. iii. 6, 34. Punico lugubre mutavit sagum Epod. 9, 27. Punicis delubris signa afixa Carm. iii. 5, 18. Punicâ bella Epist. ii. 1, 162.

Pypius. Pupi lacrymosa poemata Epist. i. 1, 67.

Pyteal Serm. ii. 6, 35.

Pyllades. Pyladen Serm. ii. 3, 139.

Pylius. Pylium Nestora Carm. i. 15, 22.

Pyrrha (amica Horatii). ad eam Serm. i. 5.

Pyrrha (Deucalionis uxor.) Pyrrhae grave saeculum Carm. i. 2, 6.

Pyrrha vinosa Epist. i. 13, 14.

Pyrrhia (Epiri rex) Carm. iii. 6, 35.

Pyrrhus (puer). ad eum Carm. iii. 29.

Pythagoras. Pythagorae faba egnata Serm. ii. 6, 31. renati area-


Pythagoreus. Pythagorea somnia Epist. ii. 1, 52.

Pythias tibieen cantat Epist. ad Pis. 414.

Pythias audax Epist. ad Pis. 238.

Pythius incola Carm. i. 12, 6.

Q

Quintilius Carm. i. 24, 5. et 12. —criticus severus carnum Epist. ad Pis. 438.
Quinctius vid. Hirpinus.
Quirinus. Martis equis Acheronta fugit Carm. iii. 3. 15. post medium nocem visus Ser. i. 10. 32. ossa Epod. 16. 13. vacuum Janum Carm. iv. 15. 9. populo Carm. i. 2. 46. in colle Epist. ii. 2. 68.
Quiiris. Quiiris amici dona Epist. i. 6. 7. Quiritem te quis redonavit diis patriis Carm. ii. 7. 3. Quiritium mobilium turba Carm. i. 1. Scurae Carm. iv. 14. 1. Quiритibus bellicos Carm. iii. 3. 57.

R
Raeuis. Alpibus Carm. 4. 4. 17.
Rannus celsi praeterseunt austera poema Epist ad Pis. 342.
Regulus (M. Attilius). Reguli provida mens Carm. iii. 5. 13. Regulum insigni Camena referam Carm. i. 12. 37.
Remus. Remi. immerentis curor Epod. 7. 19.
Rhenus. Rheni luteum caput Ser. i. 10. 37. Rhenum flumen Epist ad Pis 18.
Rhodetempestiva Carm. iii. 19. 27.
Rhodope. Rhodopen lustratam pede barbaro Carm. ii. 25. 12.
Rhodos incolumni pulchra facit Epist. i. 11. 17. absens laudatur ibid. 21. Rhodon claram Carm. i. 7. 1.
Rodanus. Rodani potor Carm. ii. 20. 20.
Roma C. S. 37. ferrox Carm. iii. 3. 44. suis ipsa viribus ruut Epod. 16. 2. regia Epist. i. 7. 44. omnisEpis. i. 16. 18. potens Epist. ii. 1. 61. Romae Ser. ii. 159. Ser. ii. 6. 23. Ser. ii. 7. 13. beatae fumum mirari Carm. iii. 29. 11. 12. domi- nae Carm. iv. 14. 44. principis urbium Carm. iv. 3. 13. amem Tibur Epist. i. 8. 12. declamas Epist. i. 2. 2. erat rietor consulto Epist. ii. 2. 87. erit carus Epist. i. 20. 10. dulce fuit redusa mane domo vigilare Epist. ii. 1. 103. me censes scribere poemata Epist. ii. 2. 65. nutrii contigiti mihi Epist. ii. 2. 41. rus optas Ser. ii. 7. 28. Samos laudetur Epist. i. 11. 21. inter Romam et Iliou saeviat longus pontus Carm. iii. 3. 33. portare puerum ausus est Ser. i. 6. 76. Tibure amem Epist. i. 8. 12. me trahunt invisa negotia Epist. i. 14. 17. formidatam Parthis Epist. ii. 1. 256. Romae urbe incolumi Carm. iii. 5. 12. nil majus postes visere C. S. 11. 12. magna egressum Ser. i. 5. 1.
Romaneus Ser. ii. 4. 10. Epist. ad Pis. 54. superbus Epod. 7. 6. foeminae emancipatus Epod. 9. 11. 12. populus Epist. i. 1. 70. Romae Ser. ii. 1. 37. Romane Carm. iii. 6. 2. Ser. i. 4. 85. Romanos agunt acerba fata Epod. 7. 17.—Romana pubes crevit Carm. iv. 4. 46. legio Ser. i. 6. 48. militia fatigat Ser. ii. 2. 10. 11. res Epist. i. 12. 25. juvenis pravi docilis Ser. ii. 5. 52. Ilia clarior vixitii Carm. iii. 9. 8. in ora venturus Epist. i. 3. 9. Romanae lyrae fidicen Carm. iv. 3. 23. Romanam rem C. S. 66. Romano habitu Ser. ii. 7. 54. Romanii equites Epist. ad Pis. 113. pueri ibid. 325. scriptores Epist. ii. 29. 30. Romanis poetis Epist. ad Pis. 264. vatibus aedem vacum spectemus Epist. ii. 2. 94. viris opus solenne Epist. i. 18. 49.
Romulus Epist. ii. 1. 5. Romuli prae scriptum Carm. ii. 15. 10. 11. meritis taciturnitas obstaret Carm. iv. 8. 22. 24. Romulum Carm. i. 12. 33.
Romulus (adj.). Romulae gentis custos Carm. iv. 5. 1. 2. genti rem proemque date C. S. 47.
Roscius. Roscia lex Epist. i. 1. 62.
Rosceus (Q.) doctus Epist. ii. 1. 82.
Rubi. Rubos Ser. i. 5. 94.
Rufillus pastillos olet Ser. i. 2. 27. Ser. 1. 4. 92.
Rufillus Rex (P.) proscriptus Ser. i. 7. 1.
Ruso (Octavius) Rusanem debitor aeris fugit Ser. i. 3. 36.
Rutuba. Rutubae fulvique proelia Ser. ii. 8. 96.
Sabaea, Sabaeae regibus Carm. i. 29. 3.
Sabellius Epist. i. 16. 49. Sabellis pulsis Serm. ii. 1. 36.—Sabella
anus Serm. i. 9. 29. 30. carmina
Epod. 17. 28. Sabellis ligonibus
Carm. iii. 6. 38.
Sabinius. Sabinis rigidis Epist. ii.
1. 25.—Sabina dicta Carm. i. 9. 8.
silva Carm. i. 22. 9. mulier Epod.
2. 41. vallis Carm. iii. 1. 47. Sabino
agro Serm. ii. 7. 118. Sabinos
(montes) in arduos tollor Carm. iii.
4. 21. 22. Sabinum (sc. vinum) vile
Carm. i. 20. 1. coelum Epist. i. 1.
77. Sabinis (sc. ag is) Carm. ii. 18.
14.
Sabinus (amicus Horatii.) Sabinum
Epist. i. 5. 27.
Sagana Epod. 5. 26. Serm. i. 8.
25.
Salaminius Teucer Carm. i. 15.
23.
Salamis. Salamina Teucer cum
fugeret Carm. i. 7. 21. ambiguaun
tellure novam futuram promisit
Apollo ib. 29.
Salernum Epist. i. 15. 1.
Saltar. Saliare Numae carmen
Epist. ii. 1. 86. Saliaribus lapibus
Carm. i. 37. 2.
Sali. neu morum in Salium sit
requies pedum Carm. i. 36. 12. in
morum Salium ter quattent candido
pede humum Carm. iv. 1. 28.
Sallustius (C. Crispus) Serm. i.
2. 48. ad eum Carm. ii. 2.
Samius. Samio Bathylo Epod.
14. 9.
Samnites Epist. ii. 2. 98.
Samos concinna Epist. i. 11. 2.
Romae laudetur ib. 21.
Sapientia Epist. i. 3. 27.
Sappho mascula pede Archilochi
Musam temperat Epist. i. 19. 28.
querenatem Aeolias fidibus de puel-
lius popularibus Carm. ii. 13. 24.
Sardes Croesi regia Epist. i. 11. 2.
Sardinia. Sardiniae feracis opi-
mas segetes Carm. i. 31. 4.
Sardus Tigellius Serm. i. 3. 3.
Sarmatius. Sarmenti securae
Serm. i. 5. 52.
Saturetanus Saturiciano caballo
Serm. i. 6. 59.
Saturnalia Serm. ii. 3. 4. 5.
Saturnius numerus Epist. i. 1.
158.
Saturnus. Saturni veteris do-
minus Carm. ii. 12. 8. 9. Saturno
impio Carm. ii. 17. 22. 23.orte
Carm. i. 12. 50.
Satyri capripedi Carm. ii. 19. 4.
protervi Epist. ad Pis. 233. dicaces
ib. 225. Satyrorum scriptor Epist.
ii. 3. 235. Satyris adscriptis Liber
sanos poetas Epist. i. 19. 4. cum
Satyris chori Nympharum Carm. i.
1. 31.—Satyrum moveri Epist. ii. 2.
125.
Scaeva ad eum Epist. i. 17.
Scaeva ( homo prodigus). Scae-
vae nepoti Serm. ii. 1. 53.
Scamander. Scamandri parvi fri-
Scauri. Scauros insigni Camena
referam Carm. i. 12. 37.
Scipiaes. Scipiaedae virtus Serm.
i. 1. 72.
Scopas Carm. iv. 8. 6.
Scorpius formidolosus Carm. ii.
17. 17.
Scylyd Epist. ad Pis. 145.
Scytha bellicosus Carm. ii. 11. 1.
profugus Carm. iv. 14. 42. cf.
Carm. i. 35. 9. Scythen gelidum
Carm. iv. 5. 25. Scythaes arcu lavo
campus meditantur cedere Carm.
iii. 8. 23. 24. campestres Carm. iii.
24. 9. superbi petunt responsa C. S.
55.
Sythicus amnis Carm. iii. 4. 36.
Sectanus Serm. i. 4. 112.
Semele. Semeles Thebanae puer
Carm. i. 19. 2.
Semeleius Thyoneus Carm. i. 17.
22.
Senecta instans Carm. ii. 14. 3.
tarda Serm. ii. 1. 57. tranquilla
Serm. ii. 2. 88.
Septembris horis Epist. i. 16.
16.
Septicus Epist. i. 5. 26.
Septimius (T.) Epist. i. 9. 1. Sep-
timium Epist. i. 5. 26. ad eum
Carm. ii. 6.
Seres Carm. iii. 29. 27. Carm. iv.
15. 23. Seras subjectos Orientis oria,
Carm. i. 12. 55.
INDEX OF PROPER NAMES.

Sericus. Sericas sagittas Carm. i. 29. 9.
Sertius Serm. i. 10. 86.
Sextilis Epist. i. 7. 2. Epist. i. 11. 19.
Sextius (L.) ad eum Carm. i. 4. Sibyllinus. Sibyllini versus C. S. 5.
Sianus, Sicana Aetna Epod. 17. 32. 33.
Siculus, Sicula unda Carm. iii. 4. 28. cf. Carm. iv. 4. 44. Siculum mare Carm. ii. 12. 1. Siculi Epicarmi Epist. ii. 1. 58. poetae (Empedoclis) Epist. ad Pis. 463. tyrannus Epist. i. 2. 53. Siculae dapes Carm. iii. 1. 18. vaccae Carm. ii. 16. 33. 34. Siculus fructibus Epist. i. 12. 1.
Silvanus. Silvani horridi dumeta Carm. iii. 29. 23. Silvanum piabant lacte Epist. ii. 1. 143. Silvane, tutor finium Epod. 2. 22.
num Epist. i. 5. 5.
Sirenes. desidia Siren Serm. ii. 3. 14. Sirenum voces Epist. i. 2. 23.
Sisenna Serm. i. 7. 8.
Sisyphus (Aeolus flius) dannatus longi laboris Carm. ii. 14. 20. optat suo supremo collocare in monte saxum Epod. 17. 63. vafer Serm. ii. 3. 21.
Sisyphus (Hannus Antonii) abortivus Serm. i. 3. 47.
Sithoniit. Sithoniis monet levis Evius Carm. i. 18. 9.—Sithonia nive Carm. iii. 26. 10.
Smyrna Epist. i. 11. 3.
Sol Oceano subest Carm. iv. 5. 40. Solis ortus ab Hesperio cubili Carm. iv. 15. 16.
Somnum facilis Carm. ii. 11. 8. lenis Carm. ii. 1. 21.
Sopokeles Epist. ii. 1. 163.
Soracte alta nive candidum Carm. i. 9. 2.
Sosii fratreS. Sosiorum pumice Epist. i. 20. 2. Sosius Epist. ad Pis. 345.
Spartacus acer Epod. 16. 5. Spartacum vagantem Carm. iii. 14. 19.
Spes Carm. i. 35. 21. Staberius Serm. ii. 3. 84. 89.
Sertinius Serm. ii. 3. 33. sapien
tum octavus ib. 296.
Stesichorius. Stesichori graves Cae
mene Carm. iv. 9. 8.
Sthenelus sciens pugnae Carm. i. 15. 24. non solus pugnavit Musis dicenda prelia Carm. iv. 9. 20.
Stoicus. Stoici libelli Epod. 8. 5.
Styx Carm. i. 34. 10.
Suida Epist. i. 6. 38.
Suburanus. Suburanae canes Epod. 5. 58.
Sulcius Serm. i. 4. 65.
Sulla (L. Cornelius). Sulla gener Serm. i. 2. 64.
Surrentum amenum Epist. i. 17. 52.
Surrentinus. Surrentina vina Serm. ii. 4. 55.
Sybaris Carm. i. 8. 2.
Sygambri feroces Carm. iv. 2. 36.
caede gaudentes Carm. iv. 14. 51.
Sylvanus tutor finium Epod. 2. 22.
Sylvanum lacte piabant Epist. ii. 1. 143.
Syrtes aestuosas Carm. i. 22. 5.
barbaras Carm. ii. 6. 3. Gaetulas Carm. ii. 20. 15. exercitatas Noto Epod. 9. 31.
SyruS. SyruS mare Carm. i. 31. 12. S; rio malabathro Carm. ii. 7. 8.
Syrus (vulgare apud Comicos servi nomen) Serm. i. 6. 38.
Syrus (gladiator) Serm. ii. 6. 44.

T

Tenerus. Teneri invisi horrida sedes Carm. i. 34. 10.
TanaS (fluvius) discors Carm. iii. 29. 28. Tanain Carm. iv. 15. 24.
TanaS (spado quidam) Serm. i. 1. 105.
Tantalus a labris fugientia captat
INDEX OF PROPER NAMES.

13, 14.—Thrax Gallina Serm. ii. 6. 44.


Thressa Chloe Carm. iii. 9. 9.


Thyestes. Thyestæ canna Epist. ad Pis. 91. Thyesten irae gravi exitio stravere Carm. i. 16. 17.

Thyestes. Thyestæas preces Epod. 5. 86.

Thyas concita tympano Carm. ii. 5. 10. Thyidias pervicaes Carm. ii. 19. 9.

Thyynus. Thyna merce Carm. iii. 7. 3.

Thyoneus. Semeleius cum Marte non confundet prælia Carm. i. 17. 23.

Tiberinus lupus Serm. ii. 2. 31.

Tiberino flumine Epist. i. 11. 4.

Tiberinis undis Carm. iii. 12. 6.

Tiberis flavus Carm. iii. 3. 18. per brunam Epist. i. 11. 19. Tiberim Carm. i. 29. 12. Serm. i. 9. 18. Serm. ii. 1. 8. flavum Carm. i. 2. 13. Carn. i. 8. 8. reverti quis neget? Carm. i. 29. 12. in Tiberi stabit ib. 292.

Tiberius. Tiberi Serm. ii. 3. 173.

Tibullus vid. Albius Tibullus.

Tibur Argeo colono positum Carm. ii. 6. 5. supinum Carm. i. 4. 23. udom Carm. iii. 29. 6. fertile Carm iv. 3. 10. vacuum Epist. i. 7. 45.

Romanæ amem Epist. i. 8. 12.

Tiburis mite solum Carm. i. 18. 2.

uvidi ripas Carm. iv. 2. 31. tui densa umbra Carm. i. 7. 21.

Tibure Romam amem Epist. i. 8. 12. natum puerum Epist. ii. 2. 3.

Tiburs. Tiburte viā Serm. i. 6. 103.

Tiburtia Picenis pomis cedent Serm. ii. 4. 70.

Tigellius Sardus Serm. i. 3. 3.

Tigelli cantoris morte Serm. i. 2. 3.

Hermogenis Serm. i. 4. 72. Serm. i. 10. 80. Tigelli Serm. i. 10. 90.

Tigris rapidus Carm. iv. 14. 46.

Tillius Serm. i. 6. 24. et 107.

Timagenes. Timagenis emula linguæ Epist. i. 19. 15.

Timor Carm iii. 16. 15. Carm. iii. 1. 37.

Tiresias Serm. ii. 5. 1.

Tisiphone. Tisiphonen vocat altera savam Serm. i. 8. 34.

Titanes. Titanas impios Carm. iii. 4. 43.

Tithonus remotus in auras Carm. i. 28. 8. Tithonom longa minuit sequentis Carm. ii. 16. 30.

Titius Romana venturus in ora Epist. i. 3. 9.

Titys invito vultu risit Carm. iii. 11. 21. raptor Carm. iv. 6. 2. Tityi incontinentisjecur Carm. iii. 4. 77.

Tityon unda compescat Carm. ii. 14. 8.

Torquatus (L. Manlius). Torquate Epist. i. 5. 2. Torquato consule Epod. 12. 6. ad eum Carm. iv. 7.

Trausius junior Serm. i. 2. 99.

Treballus Testa (C.) Serm. ii. 1. 4.

Trebonius. Trebonii fama non est bella Serm. i. 4. 114.

Triguetrus. Triguetra prædia Serm. ii. 6. 5.


Triumviralis. Triumviralus flagellis Epod. 4. 11.

Trivicum. Trivici villa Serm. i. 5. 79.

Tros. Troas male feriatos Carm. iv. 6. 15.

Troja. Troiae Serm. ii. 5. 18. lacrimosa funera Carm. i. 8. 14. iniqua castra Carm. i. 10. 15. avitæ tecta Carm. iii. 3. 60. alite lugubri fortuna tristi clade iterabatur Carm. iii. 3. 61. alite victor Achilles Carm. iv. 6. 3. domitor Epist. i. 2. 19. capta post tempora Epist. ad Pis. 141.

Trojam canemus Carm. iv. 15. 13. ardentem C. S. 41. Troja capta Serm. ii. 3. 191. de Trojae excidio Nerei vaticinium Carm. i. 15.

Trojanus. Trojanum bellum Epist. ad Pis. 147. Trojanì belli scriptorem Epist. i. 2. 1. Trojana tempora Carm. i. 28. 11.

Troilus. Troilon impubem Carm. ii. 9. 15.

Troius. Troia saceros Carm. iii. 3. 32.

Tullius (Serv.) Tulli ante potestatem Serm. i. 6. 9.

Tullius Hostilius dives Carm. iv. 7. 15.
Tyrrhenum via Serm. ipsum proles Ulyxem Epod. i. 29.

Tuscus (vicus Romae). Tusci vic turba impia Serm. ii. 3. 328.

Tuscus (amnis) Serm. ii. 2. 33. alveus Carm. iii. 7. 28. Tuscum mare Epist. i. 202. Tuscis aquoribus Carm. iv. 4. 54.

Tydides atrox Carm. i. 15. 28. Tydiden Palladis opes superis parem Carm. i. 6. 16.

Tyndaridae clarum sidus ab inimicis quassas eripiant aquoribus rates Carm. iv. 8. 31. Tyndaridarium fortissima Serm. i. 1. 100.

Tyndaris. ad eam Carm. i. 17.

Typhaeus Carm. ii. 4. 53. Tyrrhenus parcens non te Penelopea pen difficilem procos genius Carm. iii. 10. 11. Tyrrhena rcgnum proges- nes Carm. iii. 29. 1. Tyrrhenum mare Carm. i. 11. 6. Carm. iii. 24. 4. aequor Carm. iv. 15. 3. Tyrrhena sigilla Epist. ii. 2. 180.

Tyrtæus mares animos in Martia bella versibus exauict Epist. ad Pis. 402.

V

Vacuna. Vacunea fanum putre Epist. i. 10. 49.

Vala vid. Numonius. Valerius vid. Levinus. Valgus Rufus (T.) Serm. i. 10. 82. ad eum Carm. ii. 9.

Varia Epist. i. 14. 3.

Varius (L.) Serm. i. 5. 40. acer forte epos ductum Serm. i. 10. 44. probet haec Serm. i. 10. 81. ab Augusto liberaliter habitus est Epist. ii. 1. 247. Vario Epist. ad Pis. 55. Varium Serm. i. 9. 23.

Varius cum Maecenate convivio Nasidieni interfuit Serm. ii. 8. 21

Varro (P. Terentius) Serm. i. 7. 46.

Varius. ad eum Carm. i. 18.

Vaticanus. Vaticani montis imagi- go Carm. i. 20. 7.

Vedae exhauriaebat humum ligonibus Epod. 5. 29.

Veianius latet abditus agro Epist. i. 1. 4.

Veiens. Veientis arvi emtor Epist. ii. 2. 167.

Veientanus. Veientanum vinum Serm. ii. 3. 143.

Vela Vesta Serm. ii. 3. 229

Velia Epist. i. 15. 1.

Velina Epist. i. 6. 52.

Venafranus. Venafranae olivae bacca Serm. ii. 4. 69. Venafranos agros Carm. iii. 5. 55.

Venafrum. Venafrum Serm. ii. 8. 45. Venafrus viridi bacca certat Carm. ii. 6. 16.

Venus Carm. i. 13. 15. Carm. iii. 16. 6. Cytherea ducti choris Carm. i. 4. 5. decens Carm. i. 18. 6. in me tota ruens Cyprum deseruit Carm. i. 19. 9. ipsa hoc ridet Carm. ii. 8. 13. dum favit Carm. iii. 11. 50. quo fugit? Carm. iv. 13. 17. perfidum ridens Carm. 27. 67. bene numma- tum decorat Epist. i. 6. 33. Veneris praesidio ferox Carm. i. 15. 13. sodali Carm. iii. 15. 6. mariaeaeuvm latus Carm. iii. 26. 5. graeae vocibus Carm. iv. 6. 21. muneribus potens Carm. iv. 10. 1. mariaeae mensem Aprilem Carm. iv. 11. 15. aliae progeniem Carm. iv. 15. 32. clarus sanguis C. S. 50. Veneris sic visum
INDEX OF PROPER NAMES.

Carm. i. 33. 10. ingratam superbam pone Carm. iii. 10. 9. Venerem canebat Carm. i. 32. 9. parabilem facilemque Serm. i. 2. 119. Venus intermissa bella moves Carm. iv. 1.

1. regina Gniidi Paphique Carm. i. 30. 1. laeta Carm. iii. 21. 21.—Venus damnosa Epist. i. 18. 21. si priscia redit Carm. iii. 9. 17. Veneres studiosa juventus Serm. ii. 5. 80. Veneri intentum Serm. i. 5. 84. Venerem destinat Carm. iii. 13. 5. in Venerem tauri ruentis Carm. ii. 4. Venerem incertam rapientes Serm. i. 3. 109. eripuer amnis Epist. i. 2. 56. Venere concessa uti Serm. i. 4. 113. abstinuit puer Epist. ad Pis. 414.—pro: puella: Venus que te cunque domat Carm. i. 27. 14. melior Carm. i. 13. 33.—Venus pro: venustas, suavitas: Venus haec ordinis erit Epist. ad Pis. 42. fabula nullius Veneris Epist. ad Pis. 320. de bono talorum jactatu Carm. ii. 7. 25.

Venusinus colonos Serm. ii. 1. 35. Venusinae silvae plectantur Carm. i. 28. 26.


Venusia nuda Carm. i. 24. 7.

Vertumnus Serm. ii. 7. 14. Epist. i. 20. 1.


Vesta. Vestae templo Carm. i. 2. 16. intra penetralia Epist. ii. 2. 114. ad Vestae ventum erat Serm. i. 9. 35. Vestae aesternae Carm. iii. 5. 11. Vestam minus audientem carmina fatigent prece sanctae Virgines Carm. i. 2. 28.

Vibidius Serm. ii. 8. 22. 33. 40. 80. Victoria laeta Serm. i. 1. 5. velox Epist. i. 18. 64.

Villus in Fausta Sullae gener i. 2. 64.


Vinnius Fronto Asella (C.) ad eum Epist. i. 13.

Vigildius Maro (P.) Carm. i. 3. 8.

Serm. i. 5. 41. 48. Serm. i. 6. 55. ab Augusto donatur Serm. ii. 1. 246. ei Horatius carminia sua probari vult Serm. i. 10. 81. Virgilio molle et facetum annuere gaudentes rure Camenae Serm. i. 10. 44.

Virtus Carm. ii. 2. 19. C. S. 58.

Serm. ii. 3. 13. 95. Epist. i. 2. 17.

Vicus (Vibius). Viscum Serm. i. 9. 22. Viscorum utoque Serm. i. 10. 83.


Volcanerius scurrar Serm. ii. 7. 15. Volcanus dum ardens urit Cyclo- pum officinas Carm. i. 4. 8. avidus Carm. iii. 4. 58. Vulcanus per veterem culinam delapso Serm. i. 5. 74. Voltur. Volture in Appulo Carm. iii. 4. 9.

Voluptas emta dolore Epist. i. 2. 55. corrupta dolore Serm. i. 2. 39. Voranus fur Serm. i. 8. 39. Vulceius Mena Epist. i. 7. 55. 64. Vultei ibid. 91.

X

Xanthias Phoecus. ad eum Carm. iv. 2.


Z

Zephyri. Zephyris Epist. i. 7. 13. agitata Tempe Carm. iii. 1. 24. frigora mitescent Carm. iv. 7. 9.

Zethus (frater Amphionis) Epist. i. 18. 42.

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