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Q. HORATI FLACCI
CARMINUM LIBER II

WITH INTRODUCTION AND NOTES

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PREFACE.

This edition of Horace's Odes and Epodes was undertaken at the request of the Syndics of the Pitt Press.

In the text, at a few notorious passages, I have admitted conjectures which give a good sense with very little alteration of the letters. The spelling is, for obvious reasons, adapted in the main to that of Lewis and Short's lexicon. In regard to final -es and -is in acc. plur. of the 3rd declension I have almost always followed the indications given in Keller's *Epilegomena*.

In preparing the notes, I have used Orelli's edition (as revised in 1885 by Hirschfielder) freely for illustrative quotations. It is the common quarry. Besides this, I have referred very often to the editions of A. Kiessling (1884) and Dean Wickham (1874), less frequently to those of Mr Page (1886), C. W. Nauck (1880) and H. Schütz (1874). The dates given are the dates of my copies.

I am greatly indebted to my friend Dr Postgate, of Trinity College, for many corrections and suggestions.

J. G.

Nottingham,
October, 1895.
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INTRODUCTION.

§ 1. Life of Horace.

Our knowledge of the life of Horace is derived chiefly from his own works, which teem with allusions to his past history and present occupations. A few minor details are supplied either by the scholiasts or by a brief biography of the poet which is found in some MSS. and which may be attributed with certainty to Suetonius (C. Suetonius Tranquillus, flor. A.D. 150).

Quintus Horatius Flaccus was born on the 8th of December B.C. 65 at Venusia, an ancient military colony situated near Mt. Voltur and the river Aufidus, on the confines of Apulia and Lucania.

Horace's father was a freedman, possibly a Greek by birth.

1 For the full name cf. Sat. ii. 6. 37, Carm. iv. 6. 44, Epod. 15. 12.
2 For the month cf. Epist. i. 20. 27. The day is supplied by Suetonius.
3 Horace names the year by the consul L. Manlius Torquatus, Carm. iii. 21. 1 (nata mecum consule Manlio) and Epod. 13. 6.
4 For Mt. Voltur, see Carm. iii. 4. 10. For the rest, Carm. iv. 9. 2 (longe sonantem natus ad Aufidum), Sat. ii. 1. 34, 35 (Lucanus an Appulus ancesp | nam Venusinus arat finem sub utrumque colonus), and Sat. i. 6. 73 (where the Venusian boys are said to be magnis e centurionibus orti).
5 Sat. i. 6. 6 (me libertino patre natum). The foundation for the suggestion that the father was a Greek is merely (1) that he had been a

G. H. II.
By profession, he was a tax-collector or debt-collector\textsuperscript{1}, perhaps also a dealer in salt-fish (\textit{salsamentarius}), if Suetonius may be trusted. From small beginnings\textsuperscript{2}, he seems to have acquired some fortune, sufficient, at any rate, to warrant him in removing from Venusia to Rome, and devoting himself to his son's education\textsuperscript{3}. To his father's fond and judicious care of him, during his school days, Horace more than once bears eloquent testimony\textsuperscript{4}.

At Rome, Horace was put to an expensive school\textsuperscript{5}, kept by a crusty old grammarian, L. Orbilius Pupillus, nicknamed 'the flogger.' Here he studied, among other things, the early Latin poets\textsuperscript{6} (such as Livius Andronicus) and the \textit{Iliad} of Homer\textsuperscript{7}.

From school Horace proceeded (about the age of 19, no doubt) to the university of Athens, where he attended the lectures of the Academy\textsuperscript{8}. The course would include geometry, logic, moral philosophy and probably also rhetoric or literary criticism. In after years, Horace no longer adhered to the slave and must have been a foreigner, and (2) that Horace at an early age was sufficiently fluent in Greek to write Greek verses (Sat. 1. 10. 31—35). It is not known how the father acquired the name of Horatius. According to usage, Flaccus ('flap-eared') would have been his slave-name and Horatius the name of his former master. (See Diet. of Antiq. 3rd ed. s. v. \textit{Nomen}.)

The colony of Venusia was enrolled in the \textit{tribus Horatia}, and the father may have been a slave in the service of the town.

1 Sat. 1. 6. 86 (\textit{ut sui ipse, coactor}).
2 Sat. 1. 6. 71 (\textit{macro pauper agello}).
3 Sat. 1. 6. 71—96, esp. 81, 82 (\textit{ipse mihi custos incorrupti simul omnes | circum doctores aderat}).
4 Besides Sat. 1. 6, see also Sat. 1. 4. 105 sqq.
5 Sat. 1. 6. 76—80.
6 Epist. 11. 1. 69—71 (\textit{non equidem insector delendae carmina Livi | esse rerum, memini quae flagorum mihi parvo | Orbilum dictare}).
7 Epist. 11. 2. 41, 42 (\textit{Roman e nutriti mihi contigit atque doceri | iratus Grais quantum nocuisset Achilles}).
8 Epist. 11. 2. 44, 45 (\textit{adiecer e bona paullo plus artis Athenae, | seilices ut vellem curvo dinolescere rectum | atque inter silvas Academi quaerere verum}).
Academic opinions in moral philosophy, but professed himself a free thinker inclined to Epicureanism.  

During his stay at Athens, Horace made the acquaintance of many young Romans of noble birth, by whom apparently he was introduced, in September B.C. 44, to M. Junius Brutus, the Liberator. Brutus, at this time, was passing through Athens on his way to the province of Macedonia which had been assigned to him (as propraetor) by Julius Caesar before his murder. (Cassius meanwhile was proceeding to his province, Syria.) As governor of Macedonia, Brutus was collecting an army, partly to oppose C. Antonius, who claimed the province as nominee of the senate, and partly to combat some turbulent tribes of Thracians, who were harassing the borders. In this army, Horace received the appointment of military tribune.

He marched with the troops through Macedonia and Thrace, crossed the Hellespont, saw a good deal of Asia Minor and returned with the combined forces of Brutus and Cassius to the field of Philippi (Nov. B.C. 42). In the first battle at this place, Brutus was victorious; in the second (twenty days later) he was defeated, and Horace fled, never to bear arms again.

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1 *Epist.* I. I. 14 (nullius addictus iurare in verba magistri), and *Epist.* I. 4. 16 (Epicuri de grege porcum). Cf. also *Carm.* I. 34. 1—5.

2 Some of them are named in *Sat.* I. 10. 81—87.


4 *Sat.* I. 6. 48 (quod mihi pareret legio Romana tribuno). The statement here is doubtless an exaggeration, for there should have been six tribunes to the legion.

5 It is clear that Horace was at Clazomenae and saw the trial described in *Sat.* I. 7. The rest of his campaigning, before Philippi, is mere matter of inference. He speaks of Thrace in winter (e.g. *Carm.* I. 37. 20) and of the Hellespont (*Epist.* I. 3. 4) as if he had seen them, and he addresses a friend (*Carm.* II. 7. 1, 2) as ‘O saepe mecum tempus in ultimum | deducte Bruto militiae duce.’

6 *Carm.* II. 7. 9, 10 (tecum Philippos et celerem fugam | sensi, relicta non bene parmula). Cf. also *Carm.* III. 4. 26. In *Epod.* I. 16 (written ten years later than Philippi) he describes himself as imbellis ac firmus parum.
Soon after the battle, Horace appears to have obtained a pardon from Octavianus and leave to return to Rome. He seems to have travelled nearly all the way by sea and suffered shipwreck, or came near it, at Mons Palinurus on the Lucanian coast. His father was by this time dead, and when he reached Rome, he found himself penniless. It is said that he managed to procure a situation as clerk in some department of the public treasury and that he held this office for about four years (B.C. 41—37). Horace himself says that poverty drove him to making verses, but it is unlikely that he found poetry a source of income. More probably he had introductions to some conservative (i.e. republican) coteries, and used his literary talents to make himself welcome, in spite of his poverty. No other society would have received with favour, at that time, such denunciations of civil war as Epodes 7 and 16, two of Horace's earliest pieces.

The compositions of Horace at this period were undoubtedly either satires in the manner of Lucilius (died B.C. 103), or iambic epodes, mostly satirical, in the manner of Archilochus of Paros (flor. B.C. 700). Through these, probably, he obtained the acquaintance of L. Varius and Vergil, who became his fast friends and introduced him to Maecenas. Some nine months

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1 Carm. III. 4. 28 and 27. 18.
2 Epist. II. 2. 49—53. (unde simul primum me dimisere Philippi, | decisis humilem pennis inopemque paterni | et laris et fundi paupertas | impulit audax | ut versus facerem.)
3 The authorities are Suetonius, who says scriptum quaestorium | comparavit, and the scholiasts to Sat. II. 6. 36.
4 Epist. I. 19. 23—25 (Parios ego primus iambos | ostendi Latio). The oldest of the published works is Sat. I. 7, which seems to have been written in B.C. 43 or early in 42. Epode 16 seems to have been written on hearing the news of the capture of Perusia, B.C. 40. Sat. I. 2 and 4 were written before Horace became intimate with Maecenas. Epode 7 is assigned to B.C. 36.
5 Sat. I. 6. 54, 55 (optimus olim | Vergilius, post hunc Varius dixere | quid essem).
afterwards (B.C. 38) Maecenas invited him to join his circle, and Horace's fortune was made.

C. Cilnius Maecenas was now and for long afterwards the right-hand man of Octavianus in all civil affairs. He was very rich, very fond of literary society, and very generous to literary men. His patronage relieved Horace from poverty and from anxiety about his social position, while it provided the necessary stimulus to a poet who was naturally both lazy and fastidious. The subsequent life of Horace has only a few prominent incidents. In the autumn of B.C. 38 he was one of a large party who accompanied Maecenas to Brundisium. In B.C. 35 he published the first book of the Satires. Soon afterwards Maecenas gratified his dearest wish by presenting him with the small estate in the Sabine district, to which so many loving allusions are made in Horace's works. It seems to have been his habit, at least in later years, to spend the summer and autumn here, the winter at Baiae or Velia or some other seaside resort, and only the spring at Rome. It is likely that Horace was present as a spectator at the battle of Actium in B.C. 31. In B.C. 30 he published the second book of the Satires and, about the same time, the Epodes. About B.C. 23 he published the first three books of the Odes together.

It is obvious, in these works, that the political opinions of Horace had undergone a great change since he fought for the republic at Philippi. By B.C. 31 he had learnt to exult in the

1 Ibidem, 61, 62 (revocas nono post mense iubesque | esse in amicorum numero). The year is fixed by Sat. II. 6. 40, 41, where Horace says that it is nearly eight years since Maecenas me coepit habere suorum | in numero. This satire was written at the end of B.C. 31.

2 The journey is described in Sat. I. 5.

3 The fullest description is in Epist. I. 16. The estate lay in the valley of the Digentia, north of Tibur.

4 Epist. I. 16. 15, 16. (hae latebrae dulces, etiam, si credis, amoenae, | incolumem tibi me praestant Septembribus horis.)

5 Epist. I. 7. 1—12.

6 Epod. 1 and 9.
victory at Actium and to hail Caesar as the saviour of society. But there is no sign, even as late as B.C. 20, when the first book of Epistles was published, that Horace was intimate with the emperor. Augustus was perhaps too busy, and too often absent from Rome, to cultivate the poet's acquaintance. But the intimacy, whenever it began, was of great importance to Horace. He yielded to Augustus what he had refused to Maecenas, and resumed the writing of lyric poetry, which he had meant to abandon. Thus in B.C. 17 he wrote the Carmen Saeculare by command, and about B.C. 14 the odes Carm. IV. 4 and 14, which formed the nucleus of the fourth book. Suetonius, who tells us this, tells us also that Epist. II. 1 was written at the express request of Augustus, who wished his name to be connected with a composition of this class.

The Fourth Book of the Odes was published about B.C. 14, the Second Book of the Epistles about B.C. 12. It is observable that in these works the name of Maecenas is no longer prominent. The first Satire of the first book, the first Epode, the first Ode, the first Epistle had all been addressed to him in

1 Epod. 9. Carm. I. 2 and 37.

2 He was absent from Rome B.C. 31 to 29 and 27 to 24: was very ill in 23, and was absent again B.C. 22—19 (October).

3 Epist. I. 9 shows that Horace had some acquaintance with Tiberius before B.C. 20, and perhaps Epist. I. 13 shows as much acquaintance with Augustus.

4 Epist. I. 1.

5 Suetonius says, "scripta quidem eius (Augustus) usque adeo prohavit mansuraque perpetuo opinatus est, ut non modo saeculare carmen compendium inuenxerit, sed et Vindelicam victoriam Tiberii Drusique privignonorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere: post sermones vero quosdam lectos nullam sui mentionem habiitam ita sit questus 'irasci me tibi scito, quod non in plerisque eiusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros infame tibi sit, quod videaris familiaris nobis esse?' Expressitque eclogam ad se cuius initium est: 'Cum tot sustineas,' etc."

6 The date of the Ars Poetica is very uncertain.
grateful homage for his kindness, but there is no allusion to him in the later publications save an affectionate record of his birthday in *Carm. iv. ii*. It is known, from Tacitus (*Ann. iii. 30*), that after B.C. 20 there was a coolness between Maecenas and Augustus. It is clear, too, from Suetonius, that Augustus made efforts to detach Horace from Maecenas, first by offering him a secretaryship, which was declined, and afterwards by encouraging him to familiarity and giving him handsome presents. One may imagine, therefore, that Horace was in an awkward and unhappy position. He was not easy with Augustus but dared not offend him, and perhaps his compliance with the emperor's commands roused some jealousy in Maecenas. But the estrangement, if there was one, between the poet and his patron did not endure. On his deathbed, Maecenas wrote to Augustus 'Horati Flacci, ut mi, memori esto.' He died early in B.C. 8, and Horace followed him to the grave in the same year, on November 27th.

Horace describes himself, in B.C. 20, as 'short, prematurely grey, fond of the sunshine, quick-tempered but easily appeased.' Some account of his daily habits in Rome and in the country

1 Augustus had an intrigue with Maecenas' wife, Terentia, but Tacitus does not mention this.

2 The following extracts from Suetonius' life of Horace will suffice: 'Augustus epistularum quoque officium obtulit, ut hoc ad Maecenatem scripto significat: 'ante ipse sufficiebam scribendis epistulis amicorum, nunc occupatissimus et infirmus Horatium nostrum a te cupio abducere. Veniet ergo ab ista parasitica mensa ad hanc regiam, et nos in epistulis scribendis adiuvat.' Ac ne recusanti quidem aut succensuit quicquam aut amicitiam suam ingerere desit. Exstant epistulae et quibus argumenti gratia paeca subieci: 'sume tibi aliquid iuris apud me, tanquam si convictor mihi fueris; recte enim et non temere feceris quoniam id usus mihi tecum esse volui, si per valetudinem tuam fieri possit.'...Praeterea saepe...homuncionem lepidissimum adpellat unaque et altera liberalitate locupletavit.' Horace had, in his later years, a house at Tibur, which was still shown in Suetonius' time. This is supposed to have been presented to him by Augustus.

3 *Epist. i. 20. 24, 25 (corporis exigui, praecanum, solibus aptum, irasci celerem, tamen ut placabilis essem).*
is given in Sat. i. 6 and ii. 6. He suffered from dyspepsia and
gout or rheumatism, which caused fits of despondency (Epist. 
1. 7 and 8). Even without this information about his health, we
might easily infer from his poems that he was not a man of a
hearty and energetic temperament.

Of the other Augustan poets in whom we are most interested,
Horace certainly knew and loved and admired Vergil by far the
best (see esp. C. i. 3). He was perhaps familiar with Tibullus (see 
C. i. 33 and Epist. 1. 4), though Tibullus belonged to the literary
circle of Messalla, not to that of Maecenas. He must have known
and frequently met Propertius, who was another of Maecenas’ 
protégés, but for some reason there was no love lost between the
two men. Neither mentions the other, but, if Propertius was not
the poet whose impertinence is described in Sat. i. 9, it is pretty
clear that he was the poet whose vanity is criticised in Epist. ii. 
2. 87 sqq. (See Postgate, Select Elegies of Prop. p. xxxii.) Ovid,
who was a friend of Propertius, once actually rebukes Horace
(A. A. ii. 271) and omits him from the list of entertaining poets
(A. A. iii. 329—340), though he pays him a tardy compliment
after his death (Trist. iv. 10. 49).

§ 2. Chronology of the Odes.

It is generally believed, though it is hardly certain, that the
first three books of the Odes were published together. Suetonius (supra p. xiv n.) says only that Augustus required Horace
to add a fourth book long after the previous three had been
published. But internal evidence is strongly in favour of the
received opinion. Thus (1) the first ode of the series (i. 1) is
addressed to Maecenas, the last but one (iii. 29) is also
addressed to Maecenas, and the last (iii. 30) is a sort of envoi,
the poet congratulating himself upon his own achievement.
The first book of the Epistles is constructed on just this plan.
The first letter and the last but one are addressed to Maecenas,
the last is a humorous farewell, committing the book to the
world. (2) No ode in the first three Books points clearly to a later date than B.C. 24. On the other hand, there are odes in all three Books which refer to this and earlier dates. Thus III. 14 relates to the return of Augustus from Spain: I. 24 to the death of Quintilius: and I. 29 to the expedition of Aelius Gallus into Arabia. All these events happened in B.C. 24. II. 4 was written near the end of Horace’s fortieth year, i.e. B.C. 25. I. 31, II. 15 and III. 6 seem all to refer to the restoration of temples which occupied Augustus in B.C. 28. It is obvious that these odes could have been published together. (3) The first Book cannot have been published before B.C. 24, for it refers, as we have just seen, to events of that year. If the second and third Books were written (in part) and published later, why does Horace, about B.C. 20 (see Epist. I. I. 1—10), speak as if he had long given up the practice of writing lyrics and could not resume it?

If, then, we assume that the first three Books were published together, they must have been published late in B.C. 24 or early in B.C. 23. This date is inferred from the fact that Marcellus, the nephew and adopted son of Augustus, is referred to as the hope of the Caesarian house in Carm. I. 12. 45—48; and Licinius Murena, brother-in-law of Maecenas, is addressed in Carm. II. 10 and referred to as living in III. 19. Marcellus died in the autumn of B.C. 23, and Murena was executed for conspiracy in B.C. 22. It is not likely that Horace published these references to them after their deaths.

The only other dates proposed are B.C. 19 and B.C. 22. The former date is suggested because I. 3 is supposed to refer to the voyage which Vergil took, to Greece, early in B.C. 19; and other odes, especially II. 9, are thought to refer to the expedition into Armenia of B.C. 20. The date of II. 9, however, seems to be fixed to the end of B.C. 25, or the beginning of 24, by the allusion to tropaea Augusti Caesaris, a grand monument so called, voted by the Senate in B.C. 25. (See the concluding note on II. 9.) As to I. 3, it is likely that this ode does not refer to Vergil’s last voyage to Greece, for it says nothing about Vergil’s ill-health.
The date B.C. 22 was proposed by the late Prof. Sellar because, in Epist. 1. 13, Horace, who was sending his odes to Augustus, directs the messenger (one Vinnius Asina) to push on over hills, rivers and bogs, as if Augustus were far away at the time. Prof. Sellar guessed that Augustus was in Sicily or Asia, whither he went in B.C. 22. It is just as likely, however, that Augustus was at Gabii, undergoing the cold-water treatment which cured him of a grave illness in B.C. 23.

(b) The Fourth Book. The fourth book of the Odes was beyond question written some years after the first three. The opening ode itself, the language of Epist. 1. 1. 1—10, and the express evidence of Suetonius (see p. xiv and n.) show that, after the publication of the first three Books, Horace had meant to abandon lyric composition, and only resumed it with reluctance. In the first ode, Horace describes himself as near 50 years of age. Odes 4 and 14 cannot have been written before the winter of B.C. 15, for they celebrate the grand campaign of that year in which Drusus conquered the Vindelici, Tiberius the Raeti. Ode 5 must have been written about the same time, for it complains of the long absence of Augustus, who had gone to Gaul in B.C. 16. Ode 2, perhaps, is a little later, for it was written when Augustus seemed likely to return to Rome soon. As a matter of fact, Augustus returned in July B.C. 13. It seems probable therefore that the book was published in B.C. 14 or early in 13. (On the metrical peculiarities of Book IV. see infra pp. xxviii, xxix and the first note to C. IV.)


The Odes of Horace are avowedly imitations of Greek models: but there were Greek models of two quite different kinds, and Horace sometimes imitated them both at the same time. On the one hand, there were public odes, such as Pindar (B.C. 480) wrote—dithyrambs, paeans, songs of victory and dirges—solemn and elaborate compositions, intended to be sung by a trained chorus who danced or marched while they sang. On the other hand, there were lyrics such as Alcaeus or
Sappho or Anacreon wrote—songs intended to be sung by one person in a private circle.

The lyrics of Horace (though they were meant to be read or recited, not sung) belong entirely in form, and usually in substance, to the latter class. His metres are all borrowed from the Greek song-writers, and his Muse, as he often says, was inclined to be sportive (iocosā) rather than solemn. Even in the Carmen Saeculare and in Carm. IV. 6, which were written for public performance by a chorus, he did not attempt the grand Pindaric elaboration which, he confesses indeed (Carm. IV. 2. 25—32), was beyond him. Yet several of the longer and graver odes (see especially III. 3, 4, 5, 11, 27, IV. 4), though still written in song-metres, are quite Pindaric in the treatment of the theme. In III. 3, for instance, the opening truism, the illustrations from many myths, the elaborate invention of Juno’s compact and the brief sententious close are all clear imitations of Pindar.

The Pindaric tendency, here

1 Ars Poet. 83—85. Musa dedit fidibus divos puerosque deorum | et pugilem victorem et equum certamine primum | et invenum curas et libera vina referre. Of these lines the first two refer to choral odes, and the third to songs. Lyrical poetry intended for a chorus is sometimes called melic.


3 The extant odes of Pindar are all ‘epinikia,’ i.e. celebrations of the victories of certain persons in the great athletic contests of Greece. The following summary of the First Olympian Ode will sufficiently show Pindar’s manner of treating a theme:

1—15. Water is the best drink: gold the choicest metal: so are the Olympic games the noblest games.

15—38. Let us sing the praises of Hiero, the victor, who won glory at Olympia, the home of Pelops.

38—55. Song can give currency to falsehoods, but we must not speak evil of deities.

56—85. Poseidon, of his great love, carried off Pelops. The tale that Pelops was killed and eaten is a base invention.

86—150. Because of the misdeeds of his father Tantalus, Pelops
conspicuously seen, to wander into mythology may be noticed too in many of the shorter pieces (e.g. *Carm.* I. 7, 18: II. 4, 13: III. 17: IV. 6). It should be remembered, however, that, in an ode of Pindar, composed for a religious and patriotic festival, a fine local myth, showing forth 'the glories of our birth and state,' was especially appropriate; and that moralizing too was, in Pindar's day, as much expected of the poet as fine images and musical rhythms. He was the popular philosopher, the seer who could discern the tendencies of men's actions and could pronounce upon them with due blame or praise.

Horace derived, then, from his Greek models a certain discursiveness in his treatment of a theme. He took from them also an extreme 'abruptness' of manner, such that it is often difficult to follow the train of his thoughts (see, for instance, I. 7 or II. 2 or III. 4 or IV. 9). This abruptness is due partly to the brevity of his diction and partly to a literary convention. As the poet Gray wrote to his friend Mason, 'extreme conciseness of expression, yet pure, perspicuous and musical, is one of the great beauties of lyric poetry.' And the reason is obvious. In short lines, with a marked rhythmical beat, almost every word becomes emphatic and must deserve to be emphatic. This conciseness necessarily leads to abruptness of thought, for the conjunctions and brief explanatory phrases which, in a freer style of composition, serve to mark the connexion of ideas, are excluded from lyrics by their unemphatic character. It is a convention also, between poets and their audience, that lyrics, however elaborate, should profess to be written on the inspiration of the moment, and should therefore seem to be hurried, unpremeditated, unmethodical. They are spoilt if they become argumentative.

In real inspiration Horace was probably deficient. Certainly was sent back to earth and, by help of Poseidon, he won Hippodamia to wife in a chariot-race at Olympia.

150—160. From that time forth the glory of the Olympian races has shone abroad.

161—184. I sing the victor, Hiero, wisest and greatest of kings. Win again, Hiero, and be thou first among kings, I among poets.
his poems are not, to use Wordsworth's phrase, 'the spontaneous overflow of powerful feeling.' He himself describes them as laborious (operosa carmina C. IV. 2. 31). But they are sincere, that is to say, they are the genuine expression of his thoughts and sentiments; and if they do not reveal to us a man of profound insight or ardent passions or lofty imagination, they show at least sympathy, affection, humour, a generous admiration of great men and noble deeds, and a sturdy pride in his vocation. And a man with these qualities, if his vocation happens to be literature, has always been sure of a lasting success. The tact which results from his sympathy and humour appears in his style as well as in his matter, and his writings have the charm which is recognized as 'companionable.' In our own country, Addison and Lamb, in France, Montaigne and Mme. de Sévigné, are conspicuous examples of the Horatian temperament and of its enduring popularity. And Horace had the advantage of writing in verse and of using a language which gave the utmost assistance to his special literary talent. 'The best words in the best places' is a definition of poetry that Coleridge was fond of repeating. It might serve for a description of Horace's writing. He was gifted by nature with a fine ear and an infinite capacity for taking pains, and he had had a scholarly education. He borrowed, from Greek, metres of peculiar swing, and he had, in his native Latin, a store of sonorous and pregnant words, a terse and lucid grammar, and the liberty to arrange his words to the best advantage. With these resources, he has produced an incomparable series of brilliant phrases ('jewels five words long' Tennyson calls them) which are at once easy to remember and impossible to translate.

1 It is idle to quote instances where almost every line is an instance, but one might choose simplex munditiis or insaniens sapientia or splendide mendax as examples of Horace's untranslateable brevity: dulce et decorum est pro patria mori or nihil est ab omni parte beatum as examples of finished commonplace: non indecoro pulvere sordidos or intaminatis fulget honoribus or impavidum serient ruinae as specimens of sonority, and qui fragilem truci commisit pelago ratem as an instance of the artful arrangement of contrasted words.
To a writer with this faculty, it matters little that his ideas are scanty and commonplace. His readers have the less trouble in understanding him and agreeing with him, and can surrender themselves to the charm of his diction. It is because we all find in Horace ‘what oft was thought but ne’er so well express’d’ that he has been used, for so many ages, as the indispensable model of literary excellence.


Horace’s Latin is a good deal affected by the conciseness which, as we have just said (p. xx) was demanded by the perpetually recurring emphases of lyric poetry. For the sake of brevity he often used expressions which may be called ‘short cuts,’ intended to avoid unemphatic prepositions and conjunctions, and to bring important words closer together. The most striking instances of this practice are his use of the genitive case and of the infinitive mood. His freedom in the use of these constructions was undoubtedly imitated from the Greek, though it is not always possible to produce a Greek parallel for every Horatian instance.

1. The following are examples, in the Odes, of unusual genitives: diva potens Cypri (I. 3. 1), agrestium regnavit populorum (III. 30. 11), desine querelarum (III. 9. 17, 18), abstinento irarum (III. 27. 69, 70), integer vitae scelerisque purus (I. 22. 1), patriae exul (II. 16. 19), prosperam frugum (IV. 6. 39), fertilis frugum (Carm. Saec. 29), secunda culpae (III. 6. 17), pauper aquae (IV. 4. 58), dives artium (IV. 8. 5), docilis modorum (IV. 6. 43), probably also notus animi paterni (II. 2. 6, though these words need not be construed together).

2. The infinitive mood is often used by Horace, as it is often used in Greek, where in prose a final or a consecutive

1 The Greek constructions imitated are such as βασιλείας Πόλου, λήγει τοῦ δοκίμου, ἁγνὸς θυμοῦ, φυγᾶς Ἀργου, πλούσιος χρυσίου, μαθητικῆς μοναχῆς, θαυμάζειν τίνα τοῦ νοῦ.
clause (with *ut* and the subj.) would be required\(^1\). Some of the instances in Horace (e.g. *certat tollere* in I. 1. 6, or *gaudet posuisse* I. 34. 16, or *tendentes imposuisse* III. 4. 52) can be paralleled in prose, but the following are extremely bold: *pecus egit visere* (I. 2. 8), *coniurata rumpere* and *furit reperire* (I. 15. 7 and 27), *te perseguor frangere* (I. 23. 10), *tradam ventis portare* (I. 26. 3), *laborat trepidare* (II. 3. 11), *urges summovere* (II. 18. 21), *dedit spernere* (II. 16. 39), *impulerit maturare necem* (III. 7. 14—16), *me expetit urere* (Epod. I. 1. 5).

The infinitive is similarly used with adjectives to suggest a purpose or consequence, or to limit the aspect of the epithet\(^2\): as *indocilis pati* (I. 1. 18), *callidus condere* (I. 10. 7), *blandus ducere* I. 12. 11, *praesens tollere* and *dolosus ferre* (I. 35. 2 and 28), *leviora tolli* (II. 4. 11), *pertinax ludere* (III. 29. 53), *efficax eluere* (IV. 12. 20), *veraces cecinisse* (Carm. Saec. 25), *lubricus aspici* (I. 19. 8), *niveus videri* (IV. 2. 59), *nefas vider* (Epod. 16. 14), *nobilis superare* (I. 12. 26), and *dolens vinci* (IV. 4. 62.)

It is obvious that, in many of these instances, a gerund with or without a preposition might have been used. Horace, however, regards the infinitive (in the Greek way) as an indeclinable noun. These constructions, though found in other Latin poets, are specially characteristic of Horace; but, besides these, he has many other and more common devices to procure that perpetual quaintness which, as Aristotle said, is essential to poetical diction.

3. With adjectives, he is partial to a kind of *hypallage*

\(^1\) The Greek constructions imitated are such as *ἀνὴρ χαλεπὸς συγγράφω*, *παρέχω ἐμαυτὸν τῷ λατρῷ τέμνων*, *θαύμα ιδέσθαι*, *λευκὸς ὀρᾶσθαι*.

\(^2\) In the instances above cited, grammarians would call some of the infinitives *prolate* or *complementary*, others *epexegetical* or *explanatory*. The difference between the two kinds is briefly this: the prolate infin. is necessary to limit the meaning of the preceding verb or adjective, while the epexegetical infin. is merely illustrative of the meaning. E.g. *celer irasci* means ‘quick to anger,’ not ‘quick at everything, anger included,’ whereas *blandus ducere quercus* does mean ‘persuasive to everything, oaks included.’
(i.e. 'inversion of relations'), whereby an epithet is transferred from the producer to the thing produced or vice versa.

Of the first case, *iracunda fulmina* (I. 3. 40), *dementes ruinas* (I. 37. 7), *iratos apices* (III. 21. 19), *invindo flatu* (IV. 5. 9), are good enough examples. Instances of the second case are more interesting, because here the meaning of the adjective is somewhat affected. Thus *nigri venti* (I. 5. 7) means, in effect, 'blackening winds,' and *albus* (I. 7. 15) or *candidus* (III. 7. 1), applied to a wind, means 'clearing,' 'brightening.' Similar examples are *palma nobilis* (I. 1. 5), *decorae palaestrae* (I. 10. 4), *insigni Camena* (I. 12. 39), *inaequales proccllae* (II. 9. 3), *informes hiemes* (II. 10. 5).

Horace is somewhat free in his use of adjectives in -*bilis* or -*ilis.* Thus *slebilis* (I. 24. 9), *amabilis* (II. 9. 13), *docilis* (III. 11. 1 and IV. 6. 43), are equivalent to *defletus, amatus, doctus.* On the other hand, passive participles, such as *irruptus* (I. 13. 18), *indomitus* (II. 14. 2), *intaminatus* (III. 2. 18), often supply the place of an adjective in -*bilis.*

4. The neuter sing. of an adjective is sometimes used as an adverb: as *dulce ridentem* (I. 22. 23), *lucidum fulgentes* (II. 12. 14), *perfidum ridens* (III. 27. 67), *turbidum laetatur* (II. 19. 6).

5. A few words not used elsewhere (ἄταξ λεγόμενα) occur in the Odes. Such are *inaudax* (III. 20. 3), *exultim* (III. 11. 10), *immetatus* (III. 24. 12), *Faustitas* (IV. 5. 18), *inemori* (Epod. 5. 34).

6. The dative case is many times used for in with accus. after a verb of sending: e.g. *terris misit* (I. 2. 1), *mittes lucis* (I. 12. 60), *compulerit gregi* (I. 24. 18), *caelo tuleris* (III. 23. 1), and a similar use may be suspected elsewhere (e.g. C. II. 7. 16, IV. 1. 7).

7. Of strange ablatives *Cecropio cothurno* in II. 1. 12 and *coniuge barbara* in III. 5. 5 are conspicuous instances. Abl. of the agent without ab occurs perhaps in I. 6. 1 (where see note).

8. Certain oddities in the arrangement of words may also be noticed.

(a) An epithet, really qualifying two words, is often put with the second only. E.g. in I. 2. 1 *nivis atque dirae grandinis* : 5. 5 *fidem mutatosque deos* : also I. 31. 16 : 34. 8 : II. 8. 3 : 19. 24 : III. 2. 16 : II. 39 : IV. 14. 4.
(b) Similarly, a verb, which belongs to both parts of a compound sentence, is often inserted in the second part with -que or -ve: e.g. I. 30. 6 Gratiae properentque nymphae: II. 7. 24 apio curatve myrto. Also II. 17. 16: 19. 28, 31: III. 4. 12: Carm. Saec. 22.

(c) Sentences in which a word may be constructed with either of two other words—the so-called construction ἀρδὸ κοινῶ or 'in common'—are frequent. A striking instance is in II. 18. 37 hic levare functum | pauperem laboribus | vocatus atque non vocatus audit. Here laboribus is appropriate to levare and to functum: and levare is appropriate to vocatus and to audit. So in II. 11. 11 consiliis may be constructed with minorem and fatigas: and in III. 8. 19 sibi with infestus or dissidet.

On the whole, one is glad to find that Quintilian, the greatest teacher of rhetoric in Rome, about 100 years after Horace’s time, found Horace difficult. He says (Inst. Or. 1. 8. 6) ‘Horatium nolim in quibusdam interpretari.’

§ 5. Metres of the Odes.

The first eleven odes of the 1st Book comprise examples of nearly all the metres used by Horace in the Odes. The only novelties introduced in later books are the Hipponactic stanza of II. 18, the Archilochian of IV. 7 and the Ionic of III. 12.

Metre, in Latin and Greek, is the arrangement of long and short syllables in a line of poetry.

Rhythm is the arrangement of stresses (ictus) or loud syllables. In other words, metre is the mode of constructing a line: rhythm is the mode of reading or singing it.

For purposes of metre, all long syllables are alike, and all short syllables are alike: but for purposes of rhythm (as in music) long syllables may be of different lengths, and short syllables may be of different lengths.

1 In English metre and rhythm are identical, for with us a syllable which has stress is long, and a syllable which has no stress is short.

G. H. II.
In Horace's Odes, we know the metres, but we do not know the rhythms. In other words we do not know how Horace himself would have read and scanned his lines. For instance, the First Ode of the First Book consists of lines of this metre:

---0---0---0---0. But the lines may be scanned and read in several different ways: thus

1. Maecenas nás atás vís édite régi bús.
4. Maecenas at vís édite te régibus.

Of these methods, the first represents the original Greek rhythm: the second, the scansion which was adopted by grammarians nearly contemporary with Horace: the third, a possible scansion which occurs naturally to an English reader: the fourth is an old-fashioned method which is seldom mentioned now, but which has some merits.

That Horace usually employed the second method, is rendered probable by such lines as

exegi monumentum aere perennius (III. 30. 1)
or
perrupit Acheronta Herculeus labor (1. 3. 36):

still more by such a line as

dum flagrantia detorquet ad oscula (II. 12. 25).

These instances suggest that there was not such a pause on the sixth syllable as is required by the first method or the third.

But it would seem that, in this matter of 'pause,' Horace was not likely to be consistent. Witness his treatment of synapheia.

Synapheia is the 'connexion' of line with line, so that (among other effects) a syllable liable to elision may not conclude a line if the next line begins with a vowel. Horace, as a rule, follows the Greek lyrists in maintaining synapheia, and several times elides a concluding syllable before a vowel at the beginning of the next line, or divides a word between two lines. See, for elision, II. 2. 11: 3. 27: 16. 34: III. 29. 35: IV. 1. 35: 2. 22 and 23: Carm. Saec. 47: and, for division, I. 2. 19: 25. 11: II. 16. 7. But in I. 2. 41 and 47: I. 8. 3: 1. 12. 6 and 7, and many
other places, synapheia is ignored and hiatus permitted. Hiatus, of course, implies a slight pause, while synapheia implies that there was no pause between two lines.

For reasons such as these, it is impossible to put forward an authoritative scansion to Horace's lines. In the metrical schemes here subjoined no scansion will be suggested, but the original (i.e. the Greek) rhythm will be given in musical notation according to the theories of Dr J. H. H. Schmidt. It will be seen that Dr Schmidt divides a line into bars of equal length, i.e. occupying the same time in delivery.

*In the metrical schemes, a comma marks the caesura or diaeresis, i.e. the point which must coincide with the end of a word.*

It remains to be added that all the odes of Horace seem to be divisible into stanzas of four lines. The only exceptions are IV. 8, which there are many reasons for rejecting in whole or in part: and III. 12, which consists of four periods of ten feet each. The metres were undoubtedly borrowed by Horace from the Greek lyricists, especially Alcaeus, but he has introduced many small alterations, such as the use of long syllables where the Greeks allowed shorts, and the regular use of caesura where the Greeks had none.

1. The *Alcaic* stanza is used in 37 odes, viz.:
   - I. 9. 16. 17. 26. 27. 29. 31. 34. 35. 37.
   - II. 1. 3. 5. 7. 9. 11. 13. 14. 15. 17. 19. 20.
   - III. 1. 2. 3. 4. 5. 6. 17. 21. 23. 26. 29.

---

1 *Rhythmic and Metric of the Classical Languages*, translated by Dr J. W. White.
2 Technically, *caesura* is the division of a foot between two words, so that part of the foot belongs to one word, the remainder to another. *Diaeresis*, on the other hand, is the division of feet from one another so that one foot ends with a word, while the next begins a new word. Thus, in the bucolic hexameter, there is caesura in the third foot and diaeresis between the fourth and fifth: as

Nos patri | ae fi | nes et | dulcia | linquimus | arva.
The metrical scheme is:

1. 2. \( \sim - \circ - \circ - \circ - \circ \) (eleven syllables).

3. \( \sim - \circ - \circ - \circ - \circ \) (nine syllables).

4. \( \sim - \circ - \circ - \circ - \circ \) (ten syllables).

The first two lines begin with a short syllable only 18 times (out of 634 examples).

The diaeresis (which was not used by the Greeks) after the fifth syllable is neglected in I. 16. 21: 37. 5: 37. 14: II. 17. 21: IV. 14. 17. Elision occurs at the diaeresis in III. 1. 5: 4. 49. The fifth syllable is short in III. 5. 17: and possibly III. 23. 18.

In the third line, the first syllable is short only 10 times in 317 examples. The fifth syllable is, in Horace, always long, though in Alcaeus it appears to have been always short. A most important rule in the construction of this line is that it shall not end with two disyllabic words. Such an ending occurs only 8 times, viz. I. 16. 4: 26. 7: 29. 11: II. 11: 13. 27: 14. 11: 19. 7: 19. 11: and in 5 of these eight instances, the first disyllable is repeated at the beginning of the next line (e.g. II. 13. 27 \textit{dura navis dura fugae mala}).

In the fourth line, there is usually caesura after the fourth syllable, but the main rule is that the line shall not begin with two trisyllabic words (e.g. \textit{tristia temporas}).

Synapheia of the third and fourth lines occurs in II. 3. 27: III. 29. 35, but is conspicuously neglected in I. 16. 27: 17. 13: II. 13. 7. Yet, on the whole, synapheia is usually respected. 'An Alcaic line does not often end with a short vowel, even when the next line begins with a consonant.' (Ramsay, \textit{Latin Prosody}, p. 212.)

The original rhythm, according to Dr Schmidt, was:

1 In the IVth Book, the opening syllable is always long.
This rhythm is trochaic, with an *anacrusis* (or 'striking-up' syllable) at the beginning of lines 1, 2, 3.

2. The **Sapphic** stanza is used in 25 odes, viz.:

   I. 2. 10. 12. 20. 22. 25. 30. 32. 38.
   II. 2. 4. 6. 8. 10. 16.
   III. 8. 11. 14. 18. 20. 22. 27.
   IV. 2. 6. 11 and *Carmen Saeculare*.

The stanza seems to have been invented by Alcaeus, though it is named after Sappho. The metrical scheme is:

1, 2, 3. \(-\circ-\circ-\circ-\circ-\circ-\circ-\circ-\circ-\circ\) (eleven syllables).

4. \(-\circ-\circ-\circ-\circ\) (five syllables).

The longer line is called *the lesser Sapphic*: the shorter the *Adonius*.

In the longer line Horace always has the fourth syllable long, whereas Sappho (and Catullus) often had it short.

Horace has also introduced a caesura, which was not used by Sappho. This caesura, in the first three Books, generally occurs after the 5th syllable, and only occasionally after the 6th (e.g. I. 10. 1, 6, 18), but in the fourth Book and *Carm. Saec.* it is very frequently placed after the 6th syllable (in fact, 39 times in only four compositions).

Synapheia is obviously respected between the 2nd and 3rd lines in II. 2. 18: 16. 34: IV. 2. 22; where final syllables are elided: and between the 3rd and 4th lines in I. 2. 19: 25. 11: II. 16. 7: IV. 2. 23: *Carm. Saec.* 47, where either a word is divided (as in the first three passages) or a syllable elided (as in the last two).

Yet hiatus between the lines frequently occurs, as in I. 2. 41 and 47: 12. 6 and 7 etc.

The original rhythm, according to Dr Schmidt, was trochaic and may be represented thus:

\[\begin{align*}
\text{I, 2, 3.} & \quad \text{\textbf{J}} \text{\textbf{J}} \text{\textbf{M}} \text{\textbf{J}} \text{\textbf{U}} \text{\textbf{J}} \text{\textbf{M}} \text{\textbf{J}} \text{\textbf{U}} \\
\text{4.} & \quad \text{\textbf{J}} \text{\textbf{M}} \text{\textbf{J}} \text{\textbf{U}} \text{\textbf{J}} \text{\textbf{M}} \text{\textbf{J}} \text{\textbf{U}}
\end{align*}\]
3. A stanza called the *Greater Sapphic* is used in i. 8. It consists of couplets of the following form:

1, 3. \(-\circ\circ\circ\circ\-\).

2, 4. \(-\circ\circ\-\), \(-\circ\circ\-\), \(-\circ\circ\circ\circ\-\).

It will be seen that the first line is longer by two syllables than the Adonius, and the second line is longer by four \((-\circ\circ\-\) than the lesser Sapphic.

The original rhythm is said to be:

1, 3. \[\text{\begin{tabular}{c}
\text{\(\_\_\_\_\_\)}
\text{\(\_\_\_\_\) }
\end{tabular}}\]

2, 4. \[\text{\begin{tabular}{c}
\text{\(\_\_\_\_\_\_\) }
\text{\(\_\_\_\_\_\_\) }
\end{tabular}}\]

4. The metres called *Asclepiad* are founded on the following lines:

(a) \(-\circ\circ\circ\circ\-\) \((-\circ\circ\circ\circ\-\) \('lesser Asclepiad'.

(b) \(-\circ\circ\circ\circ\-\), \(-\circ\circ\) \(-\circ\circ\circ\circ\-\) \('greater Asclepiad'.

(c) \(-\circ\circ\circ\circ\-\) \('Glyconic'.

(d) \(-\circ\circ\circ\circ\-\) \('Pherecratic'.

In the Lesser Asclepiad, the caesura is neglected in ii. 12. 25 and iv. 8. 17. A short syllable is lengthened at the caesura in i. 13. 6: III. 16. 26.

In the Greater Asclepiad there are two caesuras, but the second is neglected in i. 18. 16.

In the Glyconic, the second syllable is perhaps short in i. 15. 24 and 36.

These lines are combined by Horace into four-line stanzas of different kinds thus:

(A) The *First Asclepiad* stanza employs \((a)\) alone. See i. 1, III. 30, IV. 8.

(B) The *Second Asclepiad* has \((b)\) alone. See i. 11 and 18: IV. 10.

(C) The *Third Asclepiad* has couplets of \((a)\) and \((c)\). See i. 3. 13. 19. 36. III. 9. 15. 19. 24. 25. 28. IV. 1. 3.

(D) The *Fourth Asclepiad* has \((a)\) thrice repeated, followed by \((c)\). See i. 6. 15. 24. 33. II. 12. III. 10. 16. IV. 5. 12.

(E) The *Fifth Asclepiad* has \((a)\) twice repeated, then \((d)\), then \((c)\). See i. 5. 14. 21. 23. III. 7. 13. IV. 13.
The original rhythms are said to be:

(a) \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

(b) \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

(c) \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

(d) \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

5. The *Alcmanian* stanza is used in I. 7 and 28, and in Epode 12. It consists of couplets made up of an ordinary dactylic hexameter, followed by a dactylic tetrameter.

1, 3. \[ \begin{array}{cccccccc}
\text{-} & \text{-} & & \text{-} & & \text{-} & & \text{-} \\
\text{-} & \text{-} & & \text{-} & & \text{-} & & \text{-} \\
\end{array} \]

2, 4. \[ \begin{array}{cccccccc}
\text{-} & \text{-} & & \text{-} & & \text{-} & & \text{-} \\
\text{-} & \text{-} & & \text{-} & & \text{-} & & \text{-} \\
\end{array} \]

In the second line, there is usually a caesura in the second or third dactyl.

The rhythm is really dactylic, i.e. each dactyl is of the value \[ \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \] and each spondee of the value \[ \begin{array}{c}
\text{\textbullet} \\
\end{array} \].

6. The other metres used in the Odes are exhibited only in single specimens, which are treated in the notes as they severally occur (see II. 18. III. 12. IV. 7). But the metre of I. 4 may be specially noticed here.

It is called the *Fourth Archilochian*, and consists of a four-line stanza in which the lines are arranged as follows:

1, 3. \[ \begin{array}{cccccccc}
\text{-} & \text{-} & \text{-} & \text{-} & \text{-} & \text{-} \\
\text{-} & \text{-} & \text{-} & \text{-} & \text{-} & \text{-} \\
\end{array} \]

2, 4. \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

The first line is called ‘the greater Archilochian’: the second is an ‘iambic trimeter catalectic’¹.

This combination is so curious that Dr Schmidt thinks that Horace must have read the dactyls as \[ \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \], not as \[ \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \], so that the rhythm becomes trochaic, thus:

1, 3. \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

2, 4. \[ \begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array} \]

¹ A ‘catalectic,’ or ‘stopping’ line, is one which comes to an end in the middle of a foot.

Though there is some reason to suspect slight interpolations in the Odes (see below, p. xxxiv), there is no reason for doubting that the present arrangement of the poems is substantially that of Horace himself. But the order is clearly not chronological: e.g. I. 24 was written in B.C. 24, while III. 1—6 were written in B.C. 27. Nor are poems of one kind, either in subject or metre, placed together, for (e.g.) political poems and Alcaic odes occur in all parts of the collection.

But we can often discern special reasons for placing single odes or groups of odes in particular places. Thus I. 1, II. 20, III. 29 and 30, IV. 1, are obviously appropriate to their places: the six great odes at the beginning of Book III. form a definite cycle, and it is not an accident that the first nine odes of Book I. are specimens of nearly all the metres that Horace attempted, or that the first three odes are addressed to Maecenas, Augustus and Vergil.

In regard to the bulk of the poems, however, it is likely that Horace deliberately threw them into some confusion in order to favour that appearance of inspiration and unpremeditatedness which, as was noticed above (p. xx), was one of the conventions of lyrical composition. His Muse, he would have us believe, was a whimsical lady, but we may say of her, as Congreve said of Fair Amoret,

"Careless she is with artful care,
Affecting to seem unaffected."

One noticeable device for securing this effect was to place in juxtaposition odes written in different moods, the grave with the gay, the lively with the severe (e.g. I. 12 and 13, 24 and 25, 37 and 38: II. 3 and 4: III. 6 and 7). Another is to pretend that the casual thought of one ode suggested the whole theme of the next, as the mention of Fortune in I. 34 suggests I. 35, and the mention of a holiday in III. 17 suggests III. 18. Contrasts of subject too are not infrequent, as where in II. 6 and 7 the quiet
stay-at-home life of Horace gives extra point to his welcome of the wanderer Pompeius: and in III. 23 and 24 the praise of simple piety leads up to a denunciation of wealth.

§ 7. The Text.

Horace's works, as he himself prophesied (Epist. I. 20. 17, 18), soon became one of the regular Roman schoolbooks. They were so in the time of Quintilian and Juvenal (say A.D. 100), and remained so in the time of Ausonius (say A.D. 380). Vergil, too, shared the same fate (see Mayor's note on Juvenal VII. 227). But while of Vergil we have several MSS. complete or fragmentary, which date from a very high antiquity (earlier than A.D. 500), we have only one of Horace which is as old as the 9th century. Most of the extant MSS. of Horace were written in the 10th century or later.

Moreover, no extant MS. of Horace seems to have been written in Italy. The oldest, called B (Bernensis, of the 9th century), is a fragmentary copy written in Ireland. The others appear to have been all written in France or Germany after that revival of schools and of literary studies which Charlemagne introduced with the assistance of Alcuin of York (about A.D. 820). There is evidence that Horace was well known to some students at this time, though many years must have elapsed before the reading of profane poets was permitted in the cathedral schools of the German Empire. At Paderborn, for instance, it was not till after A.D. 1000 that it could be said 'viguit Horatius, magnus et Virgilius, Crispus ac Salustius et Urbanus Statius.' (See Maitland's Dark Ages, Nos. XI. and VIII. and Class. Review 1894, p. 305.)

Of the extant MSS., other than B, the chief are Αφψλτ, all now at Paris: δ and d, both in the British Museum: R, now in the Vatican (though it was written in Alsace): l at Leyden: α at Milan: υ at Dessau. All these, with some others, are assigned to the 10th century, and there are many more of later date.
Most of the oldest MSS. have been inspected by more than one editor, but the fullest collation will be found in the editions of O. Keller and A. Holder (see esp. their editio minor of 1879).

The text of Horace presented in these MSS. is not in a satisfactory state: that is to say, it leaves grave doubt, in very many places, as to what Horace really wrote. Apart from the numerous passages where we have two alternative readings, both good (see next page), there are places where there are alternatives both bad (e.g. III. 4. 10 limen Apuliac, or III. 24. 4 mare Apulicum, or Epod. 9. 17 ad hunc), and places where the MSS. agree but the reading can hardly be sound (e.g. I. 20. 10 bidis, I. 23. 5 veris adventus, II. 2. 2 inimice, III. 26. 7 arcus, IV. 2. 49 teque). And there are many places, too, where interpolation may reasonably be suspected: such as I. 31. 13–16, III. 11. 17–20, and IV. 8 (either the whole or part). In this matter it should be remembered that epigrams were interpolated in Martial’s works in his own life-time (as he himself complains, e.g. I. 54, x. 100), and that Horace, being a schoolbook, was especially liable to interpolation. A good schoolmaster, for instance, in commenting on Horace’s style, would doubtless compose a stanza now and again, to show the trick of it, and some of these imitations, written in the margin of the text, with other notes for lessons, might easily pass into the text itself.¹

The question, however, whether a certain stanza is interpolated, or a certain reading is good enough for Horace, must always remain open, unless some more authoritative MS. is discovered. But the existing MSS. undoubtedly prove that the text of Horace was, in very ancient times, doubtful, and was emended by good scholars. A considerable number of our

¹ It is observable, here, that in the Appendix on prosody to the Ars Grammatica of Diomedes, a grammarian of the 4th century, only 35 Odes are ascribed to Bk. I. (omitting 22, 25, 35): only 19 to Bk. II. (omitting 16), and only 25 to Bk. III. The Harleian MS. No. 2724, in the British Museum, has at the end some Sapphics beginning

Flante cum terram Zephyro solutam
Floribus vestit redimita terra.
MSS. contain, at the end of the Epodes, the following subscriptio:

Vettius Agorius Basilius Mavortius v. c. et inl. (vir consularis et illustri) ex com. dom. (ex comite domestico) ex cohs. ord. (ex consule ordinariorum) legi et ut potui emendavi conferente mihi Magistro Felice oratore urbis Romae.

This Mavortius was consul A.D. 527, and probably edited both the odes and the epodes. Unfortunately, it is not possible to restore his edition even from the MSS. which bear his subscriptio, for these MSS. differ from one another at most of the crucial points. But it is plain that our copies are descended from two editions of Horace, that of Mavortius for one, and another of which we do not know the origin. These editions differed from one another in a great number of single words: e.g.

Carminum, i.

<table>
<thead>
<tr>
<th>MSS.</th>
<th>4.</th>
<th>8 visit, urit.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18.</td>
<td>5 increpat, crepat.</td>
</tr>
<tr>
<td></td>
<td>27.</td>
<td>13 voluptas, voluntas.</td>
</tr>
<tr>
<td></td>
<td>28.</td>
<td>15 mors, nox.</td>
</tr>
<tr>
<td></td>
<td>32.</td>
<td>1 poscimus, poscimur.</td>
</tr>
<tr>
<td></td>
<td>35.</td>
<td>17 saeva, serva.</td>
</tr>
<tr>
<td>II.</td>
<td>3.</td>
<td>28 exitium, exilium.</td>
</tr>
<tr>
<td></td>
<td>13.</td>
<td>8 laborem, laborum.</td>
</tr>
<tr>
<td></td>
<td>20.</td>
<td>13 oior, notior.</td>
</tr>
<tr>
<td>III.</td>
<td>3.</td>
<td>34 ducere, discere.</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>37 aptius, inscius.</td>
</tr>
<tr>
<td></td>
<td>8.</td>
<td>27 rape, cape.</td>
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<tr>
<td></td>
<td>14.</td>
<td>6 divis, sacris.</td>
</tr>
<tr>
<td></td>
<td>15.</td>
<td>2 fige, pone.</td>
</tr>
<tr>
<td></td>
<td>19.</td>
<td>27 Rhode, Chloe.</td>
</tr>
<tr>
<td></td>
<td>23.</td>
<td>19 mollivit, mollibit.</td>
</tr>
<tr>
<td></td>
<td>27.</td>
<td>48 monstri, tauri.</td>
</tr>
<tr>
<td></td>
<td>29.</td>
<td>34 aequore, alveo.</td>
</tr>
<tr>
<td>IV.</td>
<td>2.</td>
<td>58 ortum, orbem.</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>36 dedecorant, indecorant.</td>
</tr>
<tr>
<td></td>
<td>7.</td>
<td>17 vitae, summiae.</td>
</tr>
<tr>
<td></td>
<td>13.</td>
<td>14 cari, clari.</td>
</tr>
<tr>
<td></td>
<td>14.</td>
<td>28 meditatur, minitatur.</td>
</tr>
</tbody>
</table>
INTRODUCTION.

Carmen Sacculare,

| 2 | totiens, totidem. |
| 65 | arces, aras. |

In these instances (and many more might have been given) there is usually little to be said in favour of one reading and against the other, and the MSS. are very fairly divided between the two. But the MSS. which agree in one reading do not agree in the next, and very often indeed both readings together are recorded in the same MS.

One or two examples will illustrate the extreme perplexity of the authorities. In C. i. 2. 18 the absurd reading *factat velorum* (for *ultorem*) appears in seven MSS. $\psi\lambda/\delta\pi$. It would naturally be supposed that these MSS. were derived from one source, but in i. 4. 8, $\lambda\pi$ read *urit* while $\psi\delta\pi$ read *visit* (which $\lambda\pi$ also record as a variant). In i. 9. 6 $\psi\delta\pi$ have the absurd reading *largiri polis* for *large reponens*, but in 8. 2 $\delta\pi$ have *hoc deos oro*, while $\psi$ have *te deos oro*. Again, only three MSS. $\lambda\mu$ omit the line i. 5. 13, but 12. 26, which is also omitted in $\lambda\pi$, is not omitted in $\mu$, but is omitted in $\delta\pi\lambda$. One is perpetually baffled by difficulties of this kind in attempting to trace the history and connexions of our MSS. It would seem that the monks, who wrote our copies, had more than one text before them, or one text smothered with notes and corrections, and as most of the copies were made about the same time, it is impossible to distinguish two or three of them as being the source, or as representing the source, of all the rest.

A very large body of marginal notes or *scholia* on Horace has come down to us. They are in the main derived from two commentaries on Horace, written by Pomponius Porphyrius and Helenius Acron. Porphyrius appears to have lived about A.D. 200, and Acron still earlier, for he is cited (on *Sat.* i. 8. 25) by Porphyrius. But the notes which we now have under the
name of Acron were evidently put together by a writer who lived some time after the Roman Empire had adopted Christianity. These scholia are not of much assistance in the attempt to restore the words of Horace himself. Often they do not comment on the words in dispute and, when they do, Porphyrius often supports one reading, Acron the other. Sometimes, too, one reading is quoted as a heading to a note while the note itself explains the other. No editor has at present found the clue to all this tangle. Messrs Keller and Holder, who have examined far more MSS. than anybody else, have divided them into three classes, but the grounds on which they base this division are most unsatisfactory.

The chief editions of the text of Horace during the last 350 years are those of M. A. Muretus (Venice, 1551), D. Lambinus (Lyons, 1561), J. Cruquius (Antwerp, 1578), D. Heinsius (Leyden, 1605), T. Faber (Saumur, 1671), R. Bentley (Cambridge, 1711), C. Fea (Rome, 1811), F. Pottier (Paris, 1823), A. Meineke (Berlin, 1834), P. H. Peerlkamp (Haarlem, 1834), J. C. Orelli (Zurich, 1837), W. Dillenburger (Bonn, 1844), F. Ritter (Leipzig, 1856), K. Lehrs (Leipzig, 1859), H. A. J. Munro (Cambridge, 1869), O. Keller and A. Holder (ed. major, Leipzig, 1864–1870 and ed. minor, Leipzig, 1879). Among these, the edition of J. Cruquius is especially noteworthy because it is founded mainly on some MSS. (Blandinii) which formerly existed at Blankenberghe, near Bruges, but which were burnt in 1568 soon after Cruquius collated them. One of them, which editors call V (vetustissimus), was a very good MS., but not specially good in the odes. Fea used the MSS. now in Italy: Orelli those in Switzerland: Pottier those in Paris. Other editors have chosen MSS. in different libraries. Keller and Holder have inspected about 50 MSS. and have carefully collated about 25 in various countries.

The chief commentaries on Horace, at least in regard to the collection of illustrative matter, are those of Orelli and Dillenburger.
§ 8. Imitations of Greek Poets.

The following collection of fragments from Greek poets is taken from the edition of Horace by Keller and Häussner (Leipzig and Prague, 1885). It consists of passages which Horace seems to have imitated in thought or metre.

1. C. I. 1.—Pindari frag. 221 (ed. Bergk').

\[\ldots \text{Ἀελλοπόδων μὲν τιν' εὔφραίνοισιν ἵππων τίμια καὶ στείφανοι, τοὺς δ'] ἐν πολυχρύσοις θαλάμωις βιοτὰ· τίρπεται δὲ καὶ τις ἐπὶ (φρασίν) οἴδυ· ἓναλιον ναὶ θεὰ σῶς διαστείβων \ldots\]

2. C. I. 9.—Alcaei fr. 34.

"Εγε μὲν ὁ Ζεὺς, ἐκ δ' ἀράνῳ μέγας χείμων, πεπάγασιν δ' ύδάτων ρόαι.

καββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις πύρ, ἐν δὲ κίρναις οἴνον ἀφειδίως μέλιχρον, αὐτὰρ ἀμφὶ κόρος μάλθακον ἀμφὶ \ldots γνόφαλλον.

3. C. I. 10.—Alcaei fr. 5.

Χαῖρε Κυλλάνας ὁ μέδεις, σῇ γάρ μοι θύμος ζώνη, τὸν κορίφας ἐν αὐταῖς Μαία γέννατο Κρούίδα μύεισά.

4. C. I. 12.—Pindari Olymp. 2. 1 sq.

'Ἀφαζιφερμιγγες οἴμοι, τίνα θεόν, τίν' ἤρωα, τίνα δ' ἄνδρα κελάδήσουμεν;

5. C. I. 14.—Alcaei fr. 18.

'Ασυνέτημι τῶν ἄνιμων στάσων· τὶ μὲν γὰρ ἐνθεν κῦμα κυλίνδεται, τὸ δ' ἐνθεν' ἄμμες δ' ἄν τὸ μίσσον ναὶ φορῆμεθα σὺν μελαία, χείμωνι μοχθεντες μεγάλῳ μάλα· περ μὲν γὰρ ἄντλος ἱστοπίδου ἵχει, λαίφος δὲ πὰν ζάδηλον ἠδη καὶ λάξιδες μέγαλαι κατ' αἴτω· χολαισι δ' ἀγκοιναλ.

6. C. I. 18.—Alcaei fr. 44.

Μηδὲν ἄλλο φυτεύσῃς πρῶτερον δίνδρων ἀμπελῷ.
INTRODUCTION.

7. C. I. 23.—Anacreontis fr. 51.

'Αγανώς οἵ τε νεβρὸν νεοθηλέα γαλαθηνόν, ὅστ' ἐν ὑλὴς κεροίσσῃς ἀπολειφθεῖς ὑπὸ μητρὸς ἐπτοῆθη.


'Ἤγε δὴ, φέρ' ἡμῖν, ὃ παῖ, κελέβην, ὅκως ἁμυστίν προσίω, τά μὲν δέκ' ἐγχέας ὑδατος, τά πέντε δ', ο/exec. κυάθους, ὡς ἀνυβριστι ἀνά δηντε βασσαρὴσω.

9. C. I. 34. 12 sqq.—Archilochi fr. 56.

Τοῖς θεοῖς τίθει τά πάντα· πολλάκις μὲν ἐκ κακῶν ἀνδρας υρθούσω μελαιν' κειμένους ἐπὶ χθονὶ, πολλάκις δ' ἀνατρέπουσι καὶ μάλ'/ εὖ βεβηκότας ὅπτιος κλίνουσ'...


Νῦν χρῆ μεθύσθην καὶ τίνα πρὸς βίαν πώμην, ἐπειδῆ κάθανε Μύρσιλος.

11. C. II. 2.—Comici cuiusdam versus a Plutarcho (περὶ δυσωπίας 10) servatus:

Οὐκ ἔστ' ἐν ἀντρόισ λευκός, ὃ ἐξ' ἀργυρός.

12. C. II. 7. 9 sqq.—Archilochi fr. 6.

Ἀσπίδε μὲν Σαίων τις ἀγάλλεται, ἣν παρὰ θάμνῳ εὖ̄ς ἀρῴμηνον καλλίπον οὐκ ἑθελὼν· αὐτὸς δ' ἐξεφυγὼν θανάτου τέλος· ἀσπίς ἐκεῖνη ἐρρέτω· ἐξαὐτις κτήσομαι οὐ κακίω.

13. C. II. 18.—Bacchylidis fr. 28.

Οὐ βαῶν πάρεστι σώματ', οὔτε χρυσός, οὔτε πορφύρεοι τάπητες, ἀλλὰ θυμὸς εὑρείνης.
Μούσα τε γλυκεία καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ὧν.
INTRODUCTION.

   Τεθνάμεναι γὰρ καλῶν ἐπὶ προμάχοισι πεσόντα
   ἀνδρ' ἀγαθῶν περὶ ἡ πατρίδι μαρνάμενον.
   'Ο δ' αὐθάνατος κίχε καὶ τὸν φυγόμαχον.
   Ἕστι καὶ σιγᾶς ἀκίνδυνον γέρας.
17. C. III. 4.—Alcmanis fr. 45.
   Μῶσ' ἄγε, Καλλίστα, θύγατερ Δίως,
   ἀρχ' ἐρατῶν ἐπίων . . .
18. C. III. 11. 9 sqq.—Anacreontis fr. 75.
   Πῶλε Θηρκίη, τι δὴ με λοξῶν ἀμμασθ' βλέπουσα
   νηλέως φεύγεις, δοκεῖς δὲ μ' οὐδὲν εἰδίναι σοφῶν;
   *    *    *
   νῦν δὲ λειμώνας τε βόσκει κοῦφα τε σκίρτωσα παίζεις:
   δεξιόν γὰρ ἰπποσείρην οὐκ ἔχεις ἐπεμβάτην.
   *Εμε δείλαν, ἐμε πασάν κακοτάτων πεδέοιςαν.
20. C. IV. 3.—Hesiodi theog. 81 sqq.
   Οἰνυνα τιμήσωσι Δίως κοῦραι μεγάλοιο
   γειμωνένων τε ἰδως διοτρεφίων βασιλῆων,
   τοῦ μὲν ἐπὶ γλώσσῃ γλυκερῆν χείουσιν ἑρπην,
   τοῦ δ' ἐπε' ἐκ στόματος ρέι μείλιχα . . .
21. Epod. 6. 13.—Archilochi fr. 94.
   Πάτερ Λυκάμβα, ποίον ἐφράσω τόδε;
   τίς σάς παρήειρε φρίνας;
   ὃς τὸ πρῖν ἥρησθα: νῦν δὲ δὴ πολὺς
   ἀστοίσι φαίνει γέλως.
   Μείς μὲν δὴ Ποσιδηνίων
   ἐστηκεν, νεφέλας δ' ὕδωρ
   βαρύνει, Δία τ' ἄγριοι
   χειμῶνες κατάγουσιν.
CARMINUM
LIBER SECUNDUS.

I.

Motum ex Metello consule civicum bellique causas et vitia et modos ludumque Fortunae gravisque principum amicitias et arma nondum expiatis uncta cruoribus, periculosae plenum opus aleae, tractas et incedis per ignis suppositos cineri doloso.

paulum severae Musa tragoediae desit theatris: mox ubi publicas res ordinaris, grande munus Cecropio repetes coturno,
insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores
Delmatico peperit triumpho.

iam nunc minaci murmure cornuum
perstringis auris, iam litui strepunt,
iam fulgor armorum fugacis
terret equos equitumque vultus.

audire magnos iam videor duces
non indecro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
tellure, victorum nepotes
rettulit inferias Iugurthae.

quis non Latino sanguine pinguior
campus sepulcris impia proelia
testatur auditumque Medis
Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris
ignara belli? quod mare Dauniae
non decoloravere caedes?
quae caret ora cruore nostro?

sed ne relictis, Musa, procax iocis
Ceae retractes munera neniae,
meum Dionaeo sub antro
quaere modos leviore plectro.
II.

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 pinna metuente solvi
Fama superstes.
latius regnes avidum domando
spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.
crescit indulgens sibi dirus hydrops,
hec sitim pellit, nisi causa morbi
sugerit venis et aquosus albo
corpore languor.
redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit virtus populumque falsis
dedocet uti
vocibus, regnum et diadema tutum
deferens uni propriumque laurum,
quisquis ingentis oculo irretorto
spectat acervos.

II. 2. inimice is in all the mss. Lambinus proposed abditae (sc. lamnae) for abdito, so that the sense would run nullus arg. color est nisi temp. spl. usu and avaris—Sallusti would be the form of address. Prof. Housman has suggested minimusque (sc. color est) or minuitque lamnae (i.e. 'it fades from plate'). Words like inimice, consisting mainly of equal and parallel downstrokes, are often seats of corruption.

17. Phraaten. This spelling is given in the Monumentum Ancyranum. A majority of the mss. have Prahaten.
III.

Aequam memento rebus in arduis servare mentem, non secus in bonis ab insolenti temperatam laetitia, moriture Delli,

seu maestus omni tempore vixeris, seu te in remoto gramine per dies festos reclinatum bearis interiore nota Falerni.

quo pinus ingens albaque populus umbram hospitalcm consociare amant ramis? quid obliquo laborat lympha fugax trepidare rivo?

huc vina et unguenta et nimium brevis flores amoenae ferre iube rosae, dum res et aetas et sororum fila trium patiuntur atra.

cedes coemptis saltibus et domo villaque, flavus quam Tiberis lavit: cedes, et exstructis in altum divitiis potietur heres.

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 exilium impositura cumbae.
Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! prius insolentem
serva Briseis niveo colore
movit Achillem;

movit Aiacem Telamone natum
forma captivae dominum Tecmessae;
ardit 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 decorant parentes:
regium certe genus et penatis
maeret iniquos.

crede non illam tibi de seelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda.

brachia et vultum teretisque suras
integer laudo: fuge suspicari,
cuius octavum trepidavit aetas
claudere lustrum.
V.

Nondum subacta ferre iugum valet cervice, nondum munia comparis aequare nec tauri ruentis in venerem tolerare pondus.

circa virentis est animus tuae campos iuvencae, nunc fluviis gravem solantis aestum, nunc in udo ludere cum vitulis salicto praegestientis. tolle cupidinem immitis uvae: iam tibi lividos distinguet autumnus racemos purpureo varius colore.

iam te sequetur: currit enim ferox aetas et illi, quos tibi dempserit, apponet annos: iam proterva fronte petet Lalage maritum,
dilecta, quantum non Pholoe fugax, non Chloris albo sic umero nitens ut pura nocturno renidet luna mari, Cnidiusve Gyges:

quem si puellarum insereres choro, mire sagacis falleret hospites discriminem obscurum solutis crinibus ambiguoque vultu.
VI.

Septimi, Gadis aditure mecum et Cantabrum indoctum iuga ferre nostra et barbaras Syrtis, 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 Phalantho.

ille terrarum mihi praeter omnis angulus ridet, ubi non Hymetto mella decedunt viridique certat baca Venafro,

ver ubi longum tepidasque praebet Iuppiter brumas et amicus Aulon fertili Baccho minimum Falernis invidet uvis.

ille te mecum locus et beatae postulant arces, ibi tu calentem debita sparges lacrima favillam vatis amici.
VII.

O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompei, meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?
tecum Philippos et celerem fugam
sensi, relictæ non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento.
sed me per hostis Mercurius celer
denso paventem sustulit aere:
te rursus in bellum resorbens
unda fretis tulit aæstuosis.

ergo obligatam redde Iovi dapem,
longaque fessum militia latus
depone sub lauru mea nec
parce cadis tibi destinatis.

oblivioso levia Massico
ciboria exple, funde capacibus
unguenta de conchis. quis udo
deproperare apio coronas

curatve myrto? quem Venus arbitrum
dicet bibendi? non ego sanius
bacchabor Edonis: recepto
dulce mihi furere est amico.
VIII.

Ulla si iuris tibi peierati poena, Barine, nociisset umquam, dente si nigro fieres vel uno turpior ungui,

crederem: sed tu simul obligasti perfidum votis caput, enitescis pulchrior multo iuvenumque prodis publica cura.

expedit matris cineres opertos fallere et toto taciturna noctis signa cum caelo gelidaque divos morte carentis.

ridet hoc, inquam, Venus ipsa, rident simplices Nymphae, ferus et Cupido, semper ardentis acuens sagittas cote cruenta.

adde quod pubes tibi crescit omnis, servitus crescit nova, nec priores impiae tectum dominae reliquunt, saepe minati.

te suis matres metuunt iuvencis, te senes parci, miseraeque nuper virgines nuptae, tua ne retardet aura maritos.
IX.

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 omnis aut Aquilonibus querceta Gargani laborant et foliis viduantur orni:
tu semper urges flebilibus modis Mysten ademptum, nec tibi Vespero surgente decedunt amores nec rapidum fugiente solem.
at non ter aevo functus amabilem ploravit omnis Antilochum senex annos, nec impubem parentes Troilon aut Phrygiae sorores flevere semper. desine mollium tandem querellarum, et potius nova cantemus Augusti tropaea Caesaris et rigidum Niphaten

Medumque flumen gentibus additum victis minores volvere vertices, intraque praescriptum Gelonos exiguis equitare campis.
X.

Rectius vives, Licini, neque altum semper urgendo neque, dum procellas cautos horrescis, nimium premendo litus iniquum.

auream quisquis mediocritatem dilingit, tutus caret obsoleti sordibus tecti, caret invidenda sobrius aula.

saepius ventis agitatur ingens pinus et celsae graviore casu decidunt turres feriuntque summos fulgura montis.

sperat infestis, metuit secundis alteram sortem bene praeparatum pectus. informis hiemes reducit Iuppiter, idem summovet. non, si male nunc, et olim sic erit: quondam citharae tacentem suscitat Musam neque semper arcum tendit Apollo.

rebus angustis animosus atque fortis appare: sapienter idem contrahes vento nimium secundo turgida vela.

x. 18. A majority of mss. have *cithara*, with which edd. compare iv. 15. 2 *increpuit lyra* (‘rebuked me with his lyre’). *citharae* seems preferable for reasons given in the explanatory note.
XI.

Quid bellicosus Cantaber et Scythes, Hirpine Quinti, cogitet Hadria divisus obiecto, remittas 
quaerere nec trepides in usum 
possentis ævi pauca: fugit retro 
levis iuventas 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 
piñu iacentes sic temere et rosa 
canos odorati capillos, 
dum licet, Assyriaque nardo 
potamus uncti? dissipat Euhius 
curas edacis. quis puer ocius 
restinguet ardentis Falerni 
pocula praetereunte lympha?
quid devium scortum eliciet domo 
Lyden? eburna dic age cum lyra 
maturet, incomptum Lacaenae 
more comae religata nodum.

XI. 21. devium scortum is in all the MSS. But Hor. does not 
elsewhere use scortum and is not likely to have employed such a coarse 
word here. The epithet devium too (supposed to mean ‘shy’) is odd 
in such a connexion. Prof. Palmer proposes to read devia (sc. domo) 
and scitam (‘clever’). delitescentem might also be suggested, but, 
though the text is bad, no emendation can be convincing.
23, 24. The MSS. which have comae have in comptum. Those 
which have incomptum have comam. Many edd. read in comptum— 
comam—nodum. Others read incomptum—comam—nodo.
XII.

Nolis longa ferae bella Numantiae nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus aptari citharae modis,
nec saevos Lapithas et nimium mero
Hylæum domitosque Herculea manu Telluris iuvenes, unde periculum
fulgens contremuit domus
Saturni veteris: tuque pedestribus dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias regum colla minacium.
me dulcis dominae Musa Licymniae cantus, me voluit dicere lucidum fulgentis oculos et bene mutuis
fidum pectus amoribus;
quam nec ferre pedem dedecuit chorus nec certare ioco nec dare bracchia
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,

xii. 2. *durum* is in all mss. Some edd. read *dirum* because Quintilian (viii. 2. 9) quotes Horace's *acrem tibiam* and *Hannibalem dirum* as examples of *proprie dictum, id est, quo nihil inveniri potest significantius*. But it is sufficient to suppose that Quint. was referring to iii. 6. 36.
cum flagrantia detorquet ad oscula
cervicem, aut facili saevitia negat,
quae poscente magis gaudeat eripi,
interdum rapere occupet?

XIII.
Ille et nefasto te posuit die,
quicumque 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 quicquid usquam concipitur nefas
tractavit, agro qui statuit meo
te triste lignum, te caducum
in domini caput immerentis.
quid quisque vitet, numquam homini satis cautum est in horas. navita Bosphorum
Thynus perhorrescit neque ultra
caeca timet aliunde fata,

28. Most MSS. have occupet. Some have occupat, which Bentley preferred, making detorquet, negat, and occupat coordinate. But it is easier to supply the object to occupet than to occupat.

XIII. 15. Thynus is Lachmann's emendation for Pocinus of the MSS. It is obvious, from the following instances, that, to the sailor named, the Bosphorus was the nearest danger. The Bithynians were great sailors and merchants (cf. i. 35. 7, III. 7. 3, Epist. 1. 6. 33) and lived on the Bosphorus. In Hor.'s time there were no Carthaginian
miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
robur: sed improvisa leti
vis rapuit rapietque gentis.

quam paene furvae regna Proserpinæ
et iudicantem vidimus Aeacum
sed esque discriptas 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 umeris bibit aure vulgus.

quid mirum, ubi illis carminibus stupens
demittit atras belua centiceps
auris et intorti capillis
Eumenidum recreantur angues?

quin et Prometheus et Pelopis parens
dulci laborem decipitur sono,
nec curat Orion leones
aut timidos agitare lyncas.

sailors and, if there had been, it would have been absurd to select the Bosphorus as the only danger they feared.

In l. 16 Lachmann also conjectured timetve, so as to avoid lengthening the short syllable and also to separate utra from aliunde. This is a good emendation, but not so convincing as Thynus.

23. discriptas has much better MS. authority than discretas.

38. laborem has better MS. authority than laborum, and is better warranted by Greek idiom (e.g. ἔκαπατα ν ἰδον ‘to beguile an illness’).
XIV.

Eheu fugaces, Postume, Postume, labuntur anni nec pietas moram rugis et instanti senectae asseret indomitaeque morti; non, si trescentis, quotquot eunt dies, amice, places illacrimabilem Plutona tauris, qui ter amplum Geryonen Tityonque tristi compescit unda, scilicet omnibus, quicumque terrae munere vescimur, enaviganda, sive reges sive inopes erimus coloni. frustra cruento Marte carebimus fractisque rauci fluctibus Hadriae, frustra per autumnos nocentem corporibus metuemus Austrum. visendus ater flumine languido Cocytos errans et Danai genus insame 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 heres Caecuba dignior servata centum clavibus et mero tinguet pavimentum superbo, pontificum potiore cenis.
XV.
Iam pauca aratro iugera 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 servidos excludet ictus, non ita Romuli praescriptum et intonsi Catonis auspiciis veterumque norma. privatus illis census erat brevis, commune magnum: nulla decempedis metata privatis opacam porticus excipiebat Arcton, nec fortuitum spernere caespitem leges sinebant, oppida publico sumptu iubentes et deorum templa novo decorare saxo.

XVI.
Otium divos rogat in patenti prensus Aegaeo, simul atra nubes condidit lunam neque certa fulgent sidera nautis;
otium bello furiosa Thrace,
otium Medi pharetra decori,
Grospho, non gemmis neque purpura venale neque auro.
non enim gazae neque consularis summovet lictor miseram tumultum mentis et curas laqueata circum tecta volantis.

vivitur parvo bene, cui paternum splendet in mensa tenui salinum nec levis somnos timor aut cupido sordidus aufert.

quid brevi fortes iaculamur aevo multa? quid terras alio calentis sole mutamus? patriae quis exul se quoque fugit?

scandit aeratas vitiosa navis cura nec turmas equitum relinquit, oior cervis et agente nimbos oior 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 Siculæaque 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.
XVII.

Cur me querellis examinas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, mearum
grande decus columnenque rerum.
a, te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque
ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
uctumque praecedes, supremum
carpere iter comites parati.
me nec Chimaerae spiritus igneae,
nec, si resurgat, centimanus Gyas
divellet umquam: sic potenti
Iustitiae placitumque Parcis.
seu Libra seu me Scorpios aspicit
formidulosus, pars violentior
natalis horae, seu tyrannus
Hesperiae Capricornus undae,
utrumque nostrum incredibili modo
consentit astrum. te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati

XVII. 14. All the MSS. have gigas, and some scholiasts explained this as meaning Briareus. Lamminus read (as also in III. 4. 69) Gyas, who is frequently named in Hesiod's Theogony and in Ovid. The proper name seems better here. Gyas (Ὑγας) is also known as Gyges, but the quantity of the first syllable of Gyges seems to be long (cf. II. 5. 20).
tardavit alas, cum populus frequens lactum theatris ter crepuit sonum: me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset, Mercurialium custos virorum. reddere victimas aedemque votivam memento: nos humilem feriemus agnam.

XVIII.

Non ebur neque aureum mea renidet in domo lacunar, non trabes Hymettiae premunt columnas ultima recisas Africa, neque Attali ignotus heres 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 secunda marmora locas sub ipsum funus et sepulcri immemor struis domos, marisque Bais obstrepentis urges summovere litora, parum locuples continente ripa.
quid quod usque proximos
revellis agri terminos et ultra
limites clientium
salis avarus? pellitum paternos
in sinu ferens deos
et uxor et vir sordidosque natos.
nulla certior tamen
rapacis Orci fine destinata
aula divitem manet
érum. quid ultra tendis? aequa tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea
revexit auro captus: hic superbum
Tantalum atque Tantali
genus coercet, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit.

XIX.

Bacchum in remotis carmina rupibus
vidi docentem, credite posteri,
Nymphasque discentis et auris
capripedum Satyrorum acutas.
euhoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
laetatur: euhoe, parce Liber,
parce gravi metuende thyroso!

xviii. 30. Servius, the commentator on Vergil, seems to have read
sede for fine, for he quotes this line (on Aen. vi. 152) with the preface
sepulcrum sedes vocatur. His quotations are often inaccurate and there
is no authority for sede in the mss. of Hor. Even in Servius himself
most mss. read fine.
fas pervicacis est mihi Thyiadas
vinique fontem, lactis et uberes
cantare rivos atque truncis
lapsa cavis iterare mella:
fas et beatae coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina,
Thracis et exitium Lycurgi.

tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
nodo coerces viperino
Bistonidum sine fraude crinis.

tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilique mala,
quamquam choreis aptior et ioci
ludoque dictus non sat idoneus
pugnae ferebaris; sed idem
pacis eras mediusque belli.
te vidit insons Cerberus aureo
cornu decorum, leniter atterens
caudam, et rece dentis trilingui
ore pedes tetigitque crura.

XX.

Non usitata nec tenui serar
pinna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior
urbes relinquam. non ego pauperum
sanguis parentum, non ego quem vocas,
dilecte Maecenas, obibo
nec Stygia cohibebor unda.

iam iam residunt cruribus asperae
pelles et album mutor in alitem
superne nascunturque leves
per digitos umerosque plumae.

iam Daedaleo notior Icaro
visam gementis litora Bosphori
Syrtisque Gaetulas canorus
ales Hyperboreosque campos.

me Colchus et qui dissimulat metum
Marsae cohortis, Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor.

absint inani funere neniae
luctusque turpes et querimoniae:
compesce clamorem ac sepulcri
mitte supervacuos honores.

XX. 6. All mss. have quem vocas. Munro and other edd. propose
to construct quem vocas 'dilecte' together (= whom you call 'beloved'),
but even if this were possible Latin, it is quite out of keeping with the context. The repetition of non ego requires some second term of
reproach at least as humiliating as pauperum sanguis parentum. Such
a sense can perhaps be got out of quem vocas, for Hor. expressly says
(Sat. 1. 6. 46) that people carped at him quia sim tibi, Maecenas,
convictor. This is not satisfactory, but no tolerable emendation has
been proposed. (perjuga 'turn-coat' may be suggested, but cannot be
recommended.)

13. The best mss. have notior, but many have octor. Bentley
conjectured tutior: other edd. cautior, doctior, laetior, audacior etc.
BOOK II.

Ode I.

To C. Asinius Pollio, poet, historian and statesman. He was born B.C. 76 and was a friend, in his youth, of the poets Catullus, Calvus and Cinna. He was consul B.C. 40 and as proconsul, next year, gained a triumph for his victory over the Parthini of Dalmatia. From this time he seems to have devoted himself to literature. His tragedies are highly praised by Vergil (Eclogue VIII. 10) and his speeches by Quintilian, Seneca and Tacitus. At the date of this ode, he was composing a history of the civil wars, beginning from the year B.C. 60. It was in 17 books and appears to have been largely used by Appian. Pollio was rather an old-fashioned writer and was a very severe critic of his contemporaries. He found fault, for various reasons, with Cicero, Caesar, Sallust and Livy, and can hardly have liked Horace's Latinity, though he was a good friend to Horace himself. (Sat. I. 10. 85.) Out of the spoils of the Dalmatian war, he founded the first public library at Rome. He died B.C. 4.

Scheme. The civil war is thy theme, O Pollio, man of many talents. I think I hear the clatter and see the rage and sweat of battle. Surely some gods are wreaking their vengeance on us. What land or sea is not stained with our blood? But stay, my Muse: such tragic laments are not for thee.

Metre. Alcaic.

1. motum, 'rebellion.' The governing verb is tractas in I. 7.

'ex Metello consule,' 'beginning from the consulship of Metellus' i.e. B.C. 60, when L. Afranius and Q. Caecilius Metellus Celer were consuls. In this year, the first triumvirate, or agreement for the control of public affairs, between Pompey, Caesar and Crassus was formed. The agreement was for the purpose of united action against the senate, which refused to ratify certain acts and promises of Pompey. It secured to Caesar the consulship of B.C. 59 and that long proconsulship in Gaul which provided him with his military experience and his splendid army.

civicum, for civilem, cf. hosticum in III. 2. 6.

2. bellique...modos. It seems likely that the main themes of the history (motum...bellique etc....ludumque...gravisque etc.) are connected
by *-que, and that *causae et vitia et modos* are details of the theme *bellum*: 'the causes and mistakes and methods (or phases) of the war.'


4. *principum*, 'the foremost men,' cf. I. 2. 50 n. The *principes* here are Pompey, Caesar and Crassus.

5. *nondum explatia*. Some editors infer, from these words, that this ode was written before the battle of Actium (B.C. 31), but Horace still looks for expiation in I. 2. 29, and that ode appears to have been written in B.C. 28. Civil strife is not expiated till its bad consequences have passed away.

6. *periculosae...doloso*. The point of these lines is that a history of such momentous times might renew old political strifes.

*opus*, used of a literary task or theme by Tacitus, *Hist. I. 2 opus aggredior optimum casibus* etc.

*aeeae*, 'throws,' as if the historian 'staked his reputation' on every page. So many men of both parties still survived in Rome that Pollio's work would be jealously criticised.

7. *incitis per ignis...doloso*. A proverbial expression for a dangerous undertaking. Cf. Propertius I. 5. 5 *ignotos vestigia ferre per ignes*.


*severae Musa tragodiae*, 'the muse of thy stately tragedy.'

10. *desit theatra*, 'be missed from the theatre,' a more delicate expression (as Kiessling remarks) than *abrit*.

*publicas res*, 'the history of our state,' opposed to the *regum facta* which (as Horace says in Sat. I. 10. 43) were the theme of Pollio's tragedies.

12. *repetes*, 'you can resume,' a permissive future, like *laudabunt alii* in I. 7. 1.

*Cecropio coturno*, abl. of 'attendant circumstances' (Roby § 1250) like the abl. with *opus* and *usu*. *Cecropio* is 'Attic,' from Cecrops, an ancient king of Attica. *cothurnus* is the 'buskin,' a heavy boot worn by the actors of Greek tragedy and so used often, by metonymy, for tragedy itself. Similarly *soccus*, properly a slipper worn by comic actors, was used for comedy, cf. *Ars Poetica* 80, where it is said (of iambic metre) *hunc socci cepere pedem grandesque cothurni*. Cf. Milton's 'To the well-trod stage anon, If Jonson's learned sock be on' (*L'Allegro* 131) and 'the buskin'd stage' (*II Pens. 102*).

13. *insigne...reti*. Out of eleven speeches of Pollio's, the titles of which are known, nine are speeches in defence of accused persons.

*maestia*. Defendants in Greek and Roman trials were wont to put on mourning and make piteous appeals to the clemency of the jury.

*praesidium*, vocative, in app. to *Pollio*. Cf. I. 1. 2.

14. *curiae*, 'the senate.'
16. **Delmatio**...**triumpho**. Pollio obtained a triumph in B.C. 39 for successes over the Parthini, an Illyrian tribe.

17—24. Seneca says that Pollio was the first author who invited his friends together to hear extracts from his forthcoming literary works. (This was afterwards the regular fashion in Rome.) Wickham and Kiessling suggest that Horace is here alluding to certain choice extracts from the history which Pollio had read at such an assembly. Hence *iam nunc* and the repetition of *iam* in these stanzas, as if the poet were following the recitation with breathless interest.

**cornuum.** The *cornu* was a curved horn, quite distinct from the *tuba*, which was straight, and the *lituus* which was bent at the wider end. It is likely (cf. 1. 1. 23) that the *tuba* belonged to infantry and the *lituus* to cavalry, but it would seem that the *cornu* belonged to infantry too. Vegetius says *quoties movenda sunt signa*, *cornicines canunt*: *quoties autem pugnatur, et tubicines et cornicines pariter canunt*. (See Smith’s *Dic. of Antiq.* 3rd ed. s.v. *Exercitus*, p. 881.)

18. **perstringis,** ‘you grate upon,’ *stringere* is ‘to scrape,’ ‘peel.’

**strepunt.** The *lituus* was somewhat shrill.

20. **equitumque vultus.** Plutarch (Caesar 45) says that Pompey’s horsemen ‘would not face the steel but turned about and wrapped themselves up to save their faces.’ They feared disfigurement, for it was known that Caesar had ordered his men to aim at their faces.

21. **audire.** Horace seems actually to hear the words of command. Bentley wished to read *videre*, for the next line describes the appearance, not the voice, of the generals. But the incongruity is really effective, as a sign of Horace’s excitement. ‘I hear the generals. Here they come, all dust-begrimed!’


23. **cuncta terrarum subacta,** ‘the downfall of all the world,’ the same crash which is described below (l. 32) as *Hesperiae solitium ruinae*. For the participle cf. I. 13. 19, and for *cuncta terrarum* cf. *acuta belli* IV. 4. 76 and *amara curarum* IV. 12. 19.

24. **atrocem,** ‘stubborn.’ Cato the younger committed suicide at Utica on hearing the news of the battle of Thapsus. His death was a favourite example of Roman stoicism, cf. I. 12. 28.

25. **Iuno.** Astarte or Ashtoreth, the patron goddess of Carthage as of other Phoenician cities, was identified by the Romans with Juno, bearing the special title *Caelestis*. In the *Aeneid*, the hostility of Juno to Aeneas is due not only to her predilection for Carthage and Dido but also to her earlier hatred of Troy.

**amicior** (like *pinguior* in l. 29) is intensive, not strictly comparative.

26. **inulta...tellure,** ‘from the land that they could not defend.’ *inulta* takes the place of an adj. in -*bilis*, cf. *Introdt.* p. xxiv.

**cesserat.** The Romans, before the final assault on a town, used to call on its gods to desert it. After capturing a town, they frequently
removed its objects of worship to Rome. See the case of Veii in Livy v. 22. Servius (on *Aeneid* xii. 841) says that, in the Third Punic War, Scipio transferred a statue of Juno from Carthage to Rome.

27. *victorums nepotes*. Commentators cite this notable instance. Q. Metellus Scipio, the grandson of Q. Metellus Numidicus who conquered Jugurtha, killed himself in Africa after the battle of Thapsus.

28. *rettulit, re- in comp. often has the sense of 'duly,' cf. reddit Iovi dapesm in ii. 7. 17.

Jugurthae. Jugurtha was starved to death in prison B.C. 104.

29. Two questions are ingeniously combined. 'What plain is not enriched with our blood and does not, by its tombs, bear witness to our impious battles?'

30. *impia*, because fratricidal.

31. Medis. The Parthians, as in i. 2. 51, named here both because they were very remote from Italy and also because they were implacable enemies of Rome and would exult in her disasters.

32. *Hesperiae* (adjective), 'Italian,' but its etymological sense is 'western' so that it contrasts forcibly with *Medis*.

33. *gurges* appears to mean 'strait,' the allusion being to the naval battles of B.C. 36 in or near the straits of Messina, and to the battle of Actium. The word *gurges* is sometimes applied to an open sea (as *Carpathius gurges* in Verg. *Georg.* iv. 387), but the name is appropriate to a strait with its violent currents, and we require some distinction between *qui gurges* and *quod mare* of l. 34.

34. *Dauniae*, properly 'Apulian' (cf. i. 20. 14), but here 'Italian' (by metonymy of 'part for whole').

37. *ne retractes, 'lest you should resume,' probably not prohibitive but cf. i. 33. 16.

38. *Ceae neniae*, 'the Cean dirge,' alluding to the dirges (θηριον) composed by Simonides of Ceos, a contemporary of Pindar (say B.C. 520-450). Perhaps we should translate (as Kiessling suggests) 'the Cean dirge-goddess,' for there was a goddess Nenia at Rome, who had a shrine before the Viminal gate.

munera, 'the office' (as *supra* l. 11) abandoned by Simonides.

39. *Dionaeo sub antro*, 'in the grotto of Venus.' Dione was the mother of Venus.

40. *leviore plectro*, cf. *maior e plectro* in iv. 2. 33. The abl. belongs to *quaere* : 'seek your tunes with lighter quill.' The lighter *plectrum* would produce softer and more rapid notes in straying over the strings.
Ode II.

To C. Sallustius (or Salustius) Crispus, the great-nephew and adoptive son of Sallust the historian. Like Maecenas, he declined rank and office, but was nevertheless a very powerful personage and enjoyed a close intimacy with Augustus. He died at a great age in A.D. 20. He was very rich and generous.

Scheme. Money, as you know, Sallust, was made to be used, not buried. The generosity of Proculeius wins him undying fame. Conquer avarice and your sway will be wider than many provinces. Give in to it and it will grow worse and worse. Happiness belongs not to kings but to him who is indifferent to riches.

The ode represents that small portion of Stoicism which Horace combined with his Epicureanism. On the date, see l. 17.

Metre. Sapphic.

1—4. The meaning of the text as it stands is: 'There is no brightness in silver when buried in the hoarding earth, (as you know) Sallust, who hate all bullion unless it shines with moderate use.' But the language is obscure and weak too, for nisi is wholly dependent on inimice and the point of the stanza, which lies in nisi...splendent usu, is not delivered by Horace himself but put as an opinion of Sallustius. Prof. Housman's suggestion minimusque gives much better sense: 'Silver has no lustre when buried in the hoarding earth (i.e. the mine) and very little when smelted, unless it shines with moderate use.' (Prof. Housman's other conjecture minuitque involves a doubtful use of minuit and is less likely.)

avaris. If inimice is read in l. 2, then argento stands for money and avaris terris is a kind of hypallage for 'underground hoard.' But if minimusque is read in l. 2, then argento stands for 'silver ore' and the earth is called avara in the sense of 'hard-gripping,' or 'capacious' (cf. avaro mari in III. 29. 61). This latter sense is the more probable because Horace seems to be translating a Greek proverb ovk l6r' d6v dA7rpoj leuvkos, 6 k1v, dAyvupos (Plut. de vit. pud. III. p. 148). Cf. also III. 3. 49 aurum irreperitum etc.

2. terris. Again, if abdito means 'put away,' then terris may be dative (cf. lateri...abdidit ensem in Aeneid 11. 553). But if abdito means merely 'concealed,' terris is ablative.

lamnae (syncopated from lamina, cf. puertiae in 1. 36. 8) means properly a 'thin plate' of metal but obviously refers here to worked silver, whether as ingots or plate or coin.


5. Proculeius. C. Proculeius Varro Murena was brother to Terentia, Maecenas' wife, and to L. Licinius Murena (addressed in II. 10. 1). Porphyryon (Introduct. p. xxxvi) says he had another brother called Scipio (perhaps we should read Caepio) and that, when his brothers had lost their all in the civil war, he divided his property with them.
30  

HORACE, ODES II. ii, iii.

_extento aevo_, 'with lifetime far prolonged' by fame.

6. _animi_. Roby (Lat. Gr. § 1320) describes this genitive as that of 'the thing in point of which a term is applied' (cf. 1. 30. 1 n.). It is not here connected with the locative _animi_ (as in _anxius animi_ etc.) but is imitated from such Greek constructions as _γάλω σε τού τού_. In iv. 13, 21 _nota dotium gratarum_ is parallel, if that reading is correct.

_in fratres animi paterni_, cf. iv. 4. 27 _paternus_ _In pueros animus Neronis_.

7. _agot_, 'shall bear him on.'

_pinna metuente solvi_, 'with undrooping wing.' For _metuente_ cf. iii. 11. 10 and Verg. Georg. I. 246 _Arctos Oceani metuentes aquore tingi_. _solvi_ means 'to be relaxed,' 'to droop.'

9—12. For the Stoic sentiment cf. _Epist_. I. 1. 106 _sapiens uno minor est_ _love, dives, Liber, honoratus, pulcher, rex denique regnum._

9. _regnes_, addressed to the reader, not specially to Sallustius.

10. _Libyam_, a land of huge farms, cf. 1. 1. 10.

11. _lungas_ as possessor.

_uterque Poenus_, i.e. the Carthaginians of Africa and those of _Carthago Nova_ in Spain.

12. _uni_, sc. _tibi_. _serviat_ 'were your slaves,' working on your farms.

13. The point is that avarice increases by indulgence like dropsy. Cf. iii. 16. 17 _crescentem sequitur cura pecuniarum Maiorumque fames._

_hydror_, the disease, is a proper nominative to _crescit_ but not to _pellit_ in next line. In Greek _εδρωρ_ is used both of the disease and of the patient.

15. _venis_. The ancients seem to have regarded drinking as directly filling the veins. Cf. Verg. _Georg_. iii. 492 _venis omnibus acta sitis_.

_albo_, often used of a sickly whiteness. Cf. _Epod_. 7. 15.

17. _redditum...Phraaten_ (governed by _eximit_). Phraates (or Prahates) IV., King of Parthia, recovered his throne from Tiridates early in B.C. 26. See i. 26. 3-5 n.

_Cyri solio_. Horace as usual identifies the Iarthians with the Persians and Medes (1. 2. 22 and 51) over whom Cyrus was king (B.C. 560–529).

18. _dissidens plebi_, 'disagreeing with the vulgar.'

_beatorum_. 'Fortunate' is the best equivalent, for _beatus_ means 'wealthy' as well as 'happy.' For the synapheia (or connexion of two lines) which permits the elision of the last syllable in this word, see _Introd_. p. xxvi.

19. _virtus_, the Stoic _áperh_, which, according to Cicero (_Tusc_. iv. 15. 34), _brevisissime recta ratio dici potest._
To Q. Dellius, another member of the same noble circle to which Pollio, Sallustius and Proculeius belonged. He was a very fickle politician and had earned, from the rapidity with which he changed sides in the civil war, the nickname of desulitor, a trick-rider in the circus who leapt from one horse to another. He became an intimate friend of Augustus.

The lost Blandinian MS. V. (see Introd. p. xxxvii) had Gelli for Delli in l. 4. This Gellius might be L. Gellius Publicola, who was consul B.C. 36 and was related to Messala Corvinus (see III. 21) a friend of Horace and a man distinguished both in politics and in literature.

Scheme. Preserve equanimity alike in prosperity and in adversity, Dellius. For you must die, whatever luck befalls you in life. Why waste the chances of pleasure that you have? You will soon have to leave the enjoyments that wealth offers and, whether rich or poor, you cannot avoid the day when death shall claim you.

This is the Epicurean supplement to the Stoicism of the Second Ode. Be not greedy after riches, says the Stoic, but enjoy yourself while you may, says the Epicurean.

Metre. Alcaic.

1. aequam...arduis. The 'even' mind and the 'up-hill task' are purposely contrasted.

3. temperatam. Kiessling regards this as adjectival: 'Keep the even mind which you have likewise checked' etc. But it is better to treat the stanza as two sentences, viz. memento servare aequam etc.: and non secus (memento servare) temperatam etc.

4. moriture=cum moriturus sis. Cf. 1. 28. 6.

5. seu...seu, dependent on moriture='for you must die whether...
or...'

was essential to Horace's happiness. Cf. Epode 2, beginning Beatus ille qui procul negotiis etc.

per dies festos probably means 'every holiday,' as per autumnos in I. 14, 15 and per exactos annos in III. 22, 6. Dies festi are the same as dies feriati and formed part of the dies nefasti, on which no legal business could be conducted. They are marked N in the calendars (meaning perhaps nefastus feriae publicae) and there were between 60 and 70 such days in the year in Horace's time, besides the various ludi, which lasted many days together, especially in autumn (Soltau, Römische Chronologie, p. 103.)

8. interiores nota, 'an old brand.' Each amphora in the cella was inscribed with the date of the vintage and other particulars about the wine. These are the nota. The older amphorae were further back in the cella than the newer.

9. quo, 'to what purpose.' Cf. Epist. 1. 5. 12 quo mihi fortunam si non conceditur uti?

alba, contrasting with the dark pine.

10. amant. Cf. hic ames dici pater 1. 2, 50. The trees themselves delight in making life pleasant to us.

11. quid...laborat, 'why does the streamlet work so hard' etc. The point again is that all nature is taking trouble to charm us. Let us then respond to her invitation.


15. rea, 'fortune,' including not only money, but leisure and opportunity.

aetas, 'age,' i.e. youth.

16. fila trium sororum are equivalent to 'life.' The three Fates, Clotho, Lachesis and Atropos, were imagined to spin one thread for each man's life. When Atropos cut it, the life stopped. Possibly, however, rea is 'wealth,' aetas 'life' and fila 'fortune,' for a man's fortune was sometimes said to depend on the quality of his thread. Cf. Ben Jonson on Bacon:

'Whose even thread the Fates spin round and full
Out of their choicest and their finest wool.'

17. saltibus, 'pasture-lands,' in which Romans took especial pride. Cf. Epist. II. 2, 177 quid vici prorsum aut horrea quidce Calabris Saltibus adiecti Lucani, si metit Orcus Grandia cum parvis?

domo, 'your town-house,' opp. to villa 'your country-house.'

21—24. The construction is nil interest divesne (sis) etc., an moreris etc.

21. dives, prisco ab Inacho are (as Kiessling says) both predicative to natus. prisco ab Inacho by itself means 'descended from ancient Inachus.' Cf. Adi vetusto nobilis ab Lamo in III. 17. 1. The verb to this clause must be supplied from moreris in I. 23.

23. sub divo, 'in the open air,' 'roofless.' Cf. III. 2. 5 and sub love in I. 1. 25.

moreris, 'you linger wearily,' waiting for death.

24. victima, probably vocative, like moriture in I. 4 and with the same sense, cum victima sis. For the sense cf. I. 28. 20 n.: for the case praeidium in II. 1. 13.

25. eodem, 'to the same place.'

coglmur, 'we are driven in a flock.' Cf. nigro compulerit gregi in I. 24. 18.

26. versatur urna refers to an ancient method of casting lots. Potsherds or pebbles (marked somehow or inscribed with names) were placed in a helmet or other vessel. The vessel was then violently shaken till one lot fell out. (See Iliad III. 316 and VII. 175.) Cf. III. 1. 16 omne capax movet urna nomen.

serius octus, 'sooner or later.' Cf. velim nolim.

28. cumbae, dat. after impositura.

Ode IV.

To Xanthias, a Phocian, described in some MSS. as an iatraliptes or 'salve-doctor.' It is impossible to say whether the name is a pseudonym or belonged to a real person of Horace's or some earlier time.

Scheme. Be not ashamed, Xanthias, of loving a slave-girl. Achilles, Ajax and Agamemnon set you the example. Perhaps she is of noble birth. Her behaviour shows that she does not come from the lowest classes. Any way, she is pretty: though you need not be jealous of me for saying so.

The ode is clearly ironical.

Metre. Sapphic.

2. Xanthia Phoceu. The Latin adj. from Phocis is either Phocensis or Phocius or Phoceus or Phocaicus. The Greek form Phoceus (disyllable) does not seem to occur elsewhere in Latin. It is odd, too, that the man should be addressed by a title derived from his place of birth, though Horace often uses such titles in speaking of a third person: e.g. Opuntiae frater Megyllae in I. 27. 10. Ritter suggests that the frater of that passage is perhaps identical with the Xanthias of this, but if so, Xanthias should be a Locrian, not a Phocian.

prius, 'before you.'

insolentem, flushed with victory.

3. Briseis was the captive girl whom Agamemnon took away from Achilles. Hence arose that 'wrath of Achilles' which is the subject of the Iliad.

Wickham well points out the artful juxtaposition of words in these two stanzas: insolentem serva—captivae dominum—fessis leviora—Pergama Grais.

niveo colore, with movit as abl. instr.

C. H. H.
6. *Tecmessa* does not appear in Homer, but she has a leading part in Sophocles' tragedy *Ajax*.


8. *rapta*. Agamemnon carried away Cassandra, daughter of Priam, to Argos.

9. *barbarae*, in the Greek sense of 'foreign,' i.e. Trojan.


*ademptus Hector*, 'the loss of Hector.' Cf. note on *divulsus amor* in 1. 13. 9.


*leviora tolli*, 'more easy of destruction.' Cf. *Introd.* p. xxiii.

12. *Pergama*, the citadel of Troy. The number of Greek words and names in these first three stanzas suggests that they are a very close translation from some Greek original.

13—20. These stanzas are, as Dr Postgate suggests, a humorous descending climax of which the steps are

(1) Her parents may be rich.

(2) At any rate, they are of royal lineage and have come down in the world.

(3) At least, she does not belong to the criminal classes.

To these the last stanza perhaps adds a fourth step:

(4) Anyway, she is tolerably pretty, though you need not be jealous of me on her account.

Here are four reasons for loving her, and if one will not do, another will.

13. *nescias an...beatii*. 'You could not tell (if you enquired, or if you were asked) whether her parents are a credit to you by their wealth.' Possibly, however, *nescias* is concessive: 'granted that you don't know' etc. See Roby *L. G.* §§ 1621, 1632. *nescias an* has nothing to do with the idiomatic use of *nescio an*, 'I am inclined to think,' which use is entirely confined to the first person singular.

*beatii* (predicative), 'wealthy': as in 1. 29. 1.


15. *regium certe genus*. It would seem that slave-girls in Rome always pretended that they were of noble birth in their own country.

Probably *genus* is accus. to *maeret*: 'she mourns a royal race and the fact that her gods are unkind,' cf. 11. 9. 19—21 *cantemus Augusti tropeae Medumque flumen volvers* etc. But possibly we should supply *est* with *regium*. 'Her race is at any rate royal and mourns the cruelty of its gods,' who have allowed it to come down in the world. Another alternative, suggested by Kiessling, is to take *iniques*, by a kind of *zeugma*, with both *genus* and *penates*: 'she mourns (the uselessness of) her royal birth and the unkindness of her family gods.' But such difficult Latin as this is unsuited to a playful poem.
NOTES.

17. **de sc. pl. dilectam.** *dilectam,* as Bentley suggests, retains much of its etymological sense of ‘chosen’ so that *de plebe* can be attached to it. ‘Chosen for your love out of the miscreant crowd.’

20. **pudenda, sc. tibi.** For the abl. cf. *edit reجيبus* I. 1. 1.

21. **vultum,** ‘looks.’

**teretis,** ‘well-turned.’ Cf. the note on *teretis plagas* in I. 1. 28.

22. **integer,** either ‘spotless’ and so ‘innocent,’ cf. I. 22. 1; or ‘untouched’ and so ‘heart-whole,’ cf. III. 7. 22.

**fuge suspicari.** Cf. *mitte sectari* I. 38. 3 n.

23. **trepidavit,** ‘has made haste,’ as if Horace himself was surprised at the flight of time: or ‘has had hard work,’ as if Horace were in feeble health.

24. **lustrum** was properly the purification with which the censors closed the quinquennial census. Hence years might be reckoned by *lustra,* and *lustrum* came to mean a period of five years.

As Horace was born Dec. 8, 65 B.C. this ode was written about the end of 25 B.C.

Ode V.

**Scheme.** Your Lalage is not yet old enough for love-making. She is but a child and wishes to sport with her playmates. But time will change her. Soon she will come to you of her own accord and you may love her more than ever you loved Chloris or Pholoe or Gyges.

**Metre.** Alcaic.

1—9. The comparison of a girl to a heifer or filly (as in III. 11. 9) was not unusual in ancient times. Ovid (*Her.* v. 117) speaks of Helen as *Graia iuvenca* and similarly Greek poets use *πόρτις, μῦσχος, πῶλος.*

**subacta cervice,** ‘with tamed neck.’

2. **munia comparis aequare,** ‘to match the labours of a yoke-fellow’ (Wickham), i.e. draw evenly with him. Cf. *ferre iugum pariter* in I. 35. 28.

5. **circa,** ‘in and about.’ Cf. I. 18. 2.

7. **vitalis,** ‘calves,’ younger than the *iuvenca.*

9. **tolle cupidinem** etc. The metaphor is suddenly changed to another equally familiar to Greek poets. Theocritus (11. 21) has both comparisons together: *μῶσχον γαυροτερα, φιαρωτερα δύφακος ὄμας* ‘more skittish than a heifer, more shiny than an unripe grape.’


12. **distinguat** etc. ‘Motley autumn will stain the clusters dark with purple hue.’ Autumn is *varius* (as *mors* is *pallida*) because he makes the leaves
and fruits motley: so that \textit{varius} is nearly equivalent to 'variegating.' (Cf. \textit{Introduct.} p. xxiv.) Some editors wish to take \textit{varius purpureo colore} together, but this throws too much stress on \textit{varius} and \textit{autumnus} which are both in unemphatic positions.

\textit{distinguit} means 'will set them off' against the leaves.

\textit{lividos} by itself would mean 'dark-blue,' but here means only 'dark,' the specific colour being given by \textit{purpureo}. Cf. Verg. \textit{Georg.} IV. 274 \textit{viola purpura nigrae}.

13. \textit{iam te sequetur}. The metaphor of the \textit{iuventia} is resumed, as is shown by \textit{proterva fronte} in l. 15.

\textit{ferox aetas}, 'headstrong time.' Many edd. think it means 'her headstrong age,' but \textit{aetas} must mean 'time' as nom. to \textit{apponet} and \textit{dempserit}.

14. \textit{dempserit...apponet}. An illogical metaphor from the phases of the moon. The \textit{days} themselves were regarded as added to the waxing moon and deducted from the waning moon. (Hence in Greece the last 10 days of the month were counted backwards.) So the years of youth were regarded as added till life is at the full, and the years of decline were regarded as deducted. Similarly in \textit{Ars Poetica} 175 Horace speaks of \textit{anni venientes} and \textit{anni recedentes}.

Lalage's lover was obviously a man of middle age.

15. \textit{proterva fronte petet}, 'with wanton forehead Lalage will butt her spouse' in play and without fear. Cf. \textit{Aeneid} IX. 629 (\textit{iuventia qui}) \textit{iam cornu petat} and the adj. \textit{petulus}.

17. \textit{dilecta}, i.e. \textit{dilecta a te tantum quantum non fuit dilecta} \textit{Pholoe} etc.

\textit{Pholoe}, mentioned also in I. 33. 9 and III. 15. 7 (here along with Chloris). She was apparently not one of Horace's flames, nor was Chloris, so that he is probably not the middle-aged lover of Lalage.

\textit{fugax}, 'froward.'


\textit{renidet}, 'shines reflected.'

22. \textit{mire sagacis}, a sort of superlative, 'the shrewdest visitors.' \textit{falleret}, 'would escape,' 'would be unnoticed by' (I. 10. 16).

23. \textit{discrimen}, 'the difference' between Gyges and the girls. \textit{obsecurum}, with the ablative, 'obsured by.'


\textbf{Ode VI.}

To Septimius, probably the same person for whom Horace wrote a letter of introduction (\textit{Epist.} I. 9) to Tiberius and whom he describes as \textit{fortem bonumque}.

\textit{Scheme}. Septimius, dear friend who would go with me to savage
wilds, may I spend my declining years at Tibur or, if not there, at Tarentum, whither the rich soil and the warm winters attract me. Come there with me and you shall attend my death-bed.

The idea that the ode is playful, not pathetic, is developed in the notes on 11. 7, 21 and 23. It is observable that a similar ode of Catullus (11, beginning Furci et Aurelii, comites Catulli) is certainly comic.

Metre. Sapphic.


aditure = qui aditurus esses: cf. IV. 3. 20 donatura, si libeat.

2. Cantabrum. The Cantabri were a turbulent and savage tribe of N. Spain, who caused the Romans much trouble from B.C. 29 to B.C. 19 when Agrippa finally conquered them. Cf. ΙΙΙ. 8. 22 and IV. 14. 41.

4. aestuat. Cf. Syrtis aestuosas ΙΙ. 22. 5 n.

5. Argeo p. colono. Tiburnus or Tiburtus with his brothers (Ι. 18. 2 n.). For the dative cf. Laconi regnata Phalantho below, 1. 11.

6. senectae, dative.

7. modus, 'end,' 'limit.' Cf. Ι. 16. 2 and rapaci Orci fine in 11. 18. 30. The genitives maris etc. probably belong to modus, but lasso too might perhaps govern a gen. Cf. fessi rerum in Aeneid Ι. 178.

lasso. Some edd. take this seriously, as if Horace were ill and depressed and looked forward to an early death. But there are good reasons for thinking that the poem is merely playful, intended to mock the extravagant schemes of Septimius. Put shortly, the argument is as follows: 'Septimius, you would follow me to Gades or the Cantabri or Syrtis: but the journey to Tibur (a few miles) is quite enough of travelling and campaigning for me, for I am sick of them.' It is to be remembered that Horace was, at the time when this ode was published, only 41 (see Introd. p. xvii) and still far from senecta. The only dates when he was really weary of travelling and fighting were in B.C. 41 after Philippi and perhaps in B.C. 31 after Actium (Introd. p. xiii). If the ode had been written at either date, the allusion to senecta and approaching death would have been utterly absurd. But (like all the other odes) it was probably not written till B.C. 29 or later, when the Cantabri were in rebellion. Septimius, who wanted to see some military service (Epist. 1. 9), had very likely asked Horace to join the expedition into Spain and to take him as a companion.

9. unde, i.e. from Tibur.

10. pellitis ovibus, dative after dulce. pellitis means 'clad in skins.' Varro (de R. R. 11. 2) states that the sheep of Tarentum and Attica were so clad to keep their fleeces clean. Columella speaks of Tarentine sheep as oves lectae.


11. Laconi Phalantho. For the dat. cf. regnata Cyro Bactra in III. 29. 27.

Phalanthus, a Lacedaemonian, founded the colony of Tarentum
about B.C. 708 (after the first Messenian war). Hence Lacedaemonium Tarentum in III. 5. 56.

Horace again expresses his affection for Tibur and Tarentum in Epist. 1. 7. 44 mihi non tam regia Roma Quam vacuum Tibur placet aut imbelle Tarentum.

13. terrarum, with angulus, 'nook.'

14. Hymetto. Hymettus is here put for 'honey of Hymettus' as in 16 Venafro for 'olives of Venafrum.' This is the figure called comparatio compendiaria, or abbreviated comparison, of which ἐκμας Χαπρεόον ὄμως, 'hair like the Graces' (IIiad xvii. 51) is the stock example. There is another in II. 14. 28.

ridet. For the long final syllable, cf. 1. 3. 26.

15. decedunt, 'give way to.' Cf. the similar use of adsurgere (with dat. 'to rise and make room for') in Verg. Georg. ii. 98.

16. baca, 'the olive,' the noblest of berries.

Venafrum on the Via Latina, in the north of Campania. (viridi because of its olive-groves.)

Venafro is dat. as certantem et uvam purpureas in Epode 2. 20 shows. Cf. 1. 1. 15 and 3. 13.

18. brumae. bruma is said to be a contraction of brevima (shortest day) an old superlative of brevis. Cf. primus, summus.

Aulon, a mountain in Calabria near Tarentum. This is an inversion of the same comparatio compendiaria that we saw in Hymetto l. 14, for Aulon means 'the grapes of Aulon.'


20. invidet, 'looks with envy on.'

21. beatae, 'favoured' with wealth and prosperity.

The emphasis on ille and beatae is important. Horace prefers that place and a comfortable stronghold to the wild fastnesses of Spain.


181, emphatic, there and not in Spain.

23. spargae. This picture of Septimius weeping as he collects in an urn the warm ashes, all that remain of his deceased friend, is rather comic than pathetic. Probably Septimius, in offering to accompany Horace to Spain, had pointed out the advantage it would be to Horace to have a friend at hand in case of fatal accidents. Horace accepts his kind offer of assistance but appoints the funeral at Tarentum, not among the savages.

Horace had no superstitious dread of death. In his view, it was the end of pleasures and it was bound to come, and that was all that was worth saying about it. (See 1. 4. 11; II. 9. 14. 18.) He wanted merely to live and die comfortably.
Ode VII.

Scheme. How did you get home again, Pompeius, oldest of my comrades? We were together at Philippi, but I escaped while you were dragged back into the storm of war. Well, here you are safe and sound, so let us celebrate the occasion with wine and feast.

Nothing more is known of this Pompeius. He probably returned to Rome about B.C. 29 when an amnesty was easily obtainable. Augustus says, in the Mon. Ancyranum, that after Actium, omnibus superstitibus civibus pepercit.

Metre. Alcaic.

1. tempus in ultimum, 'peril of death.' Catullus similarly uses supremum tempus and extremum tempus.

3. redonavit, used again in III. 3. 33, but not found elsewhere in Latin.

Quiritem, either 'a full citizen,' capite non deminutum, or 'a man of peace.'

4. caelo, 'clime.'

6. morantem diem, 'the tedious day.' The working-day, solidus dies, is meant. See on I. 1. 20.

The carousals here spoken of probably belonged to Horace's student-days at Athens.

8. malobathro, with nitentis: 'wearing a garland on my hair glistening with Syrian unguent.'

malobathrum, a corruption of the Indian name tamālapathram, an ointment obtained from the leaves of a species of laurel.

9. Philippos et celerem fugam. There were two battles at Philippi, the first (in Oct. B.C. 42) when Brutus was victorious but Cassius was defeated and slain: the second (20 days later) when Brutus was routed.

10. sensi, 'I underwent.'

relictā non bene parmula. A comic reminiscence of Greek poets. In Greece, ἀποβαλεῖν, 'to throw away his shield' in panic flight, was the soldier's greatest disgrace: but Archilochus and Alcaeus and Anacreon all confess to having done it. (See, for instance, Herodotus v. 95: Liddell and Scott s. v. ἀποβάλω and Introd. p. xxxix.)

parmula, a playful diminutive, 'my poor little shield' (Wickham).

11. fracta, sc. est as in II. 4. 15.

virtus in effect means 'braver men than I.'

minaces, 'those that threatened so high' (Wickham).

12. turpe solum, 'smirched their chins in the dust.' Cf. Aeneid XI. 418 procubuit moriens et humum semel ore momordit.

13. Mercurius. It was Mercury who conducted Priam unseen through the Greek camp (I. 10. 13-16), and Horace describes himself as Mercurialis vir (II. 17. 29).
14. denso aere, 'in a dense mist,' in which the gods usually wrapt those whom they wished to render invisible. Cf. Aeneid 1. 411 at Venus obscuris gradientis aere saepissit and see Iliad 111. 380, v. 344 etc.

15. resorbens, transitive, 'sucking you back.' For a similar metaphor cf. Epist. II. 2. 47 civile suge rudem bellis tulit aestus in arma.


17. ergo, 'well, after all,' continuing some unspoken thought, such as 'but here you are safe.' For a pathetic use of ergo in similar sense, see I. 24. 5.

obligatam, usually said of the person bound by vows: as in II. 8. 5.

reddo, 'pay duly.' Cf. rertulis in II. 1. 28.

Iovi, to Jupiter, regarded as Zeus swrip, the saviour of Pompeius.

19. lauru, the proper tree for a poet's garden.

 nec, not neu (cf. I. 11. 2, II. 11. 4), because this is not a separate command, but a continuation of the first.

21. levia, polished. ciboria, large cups, shaped like the pods of the colocasia or Egyptian bean.


22. exple, 'fill to the brim.' The command is addressed to a slave, as in I. 19. 13, II. 11. 18.

23. conchis. Mussel-shells, or bones like them, were used for holding ointments and other things, of which only a small quantity was usually required (concha salis puri in Sat. 1. 3. 14).

quis, i.e. quis puer? addressed to the slaves. Cf. II. 11. 18, I. 19. 14.

24. deproperare (with curat). The de- is intensive: 'to prepare very quickly.' For the order of the words cf. ore pedes tetigisque crura in II. 19. 32 and the position of facturus in I. 22. 6.

aplo. Cf. I. 36. 16.

25. Venus, the best throw with the four knuckle-bones, when each showed a different number from the rest.

 arbitrum bibendi, συμποσίαρχος, whose duties were to regulate the strength and quantity of the wine. Cf. regna vini sortiere talis in 1. 4. 18.

Edonis, Thracians, whose capacity for tooping has been often mentioned. See especially I. 36. 14. The Thracians were quarrelsome over their cups (I. 18. 9, 27. 2) but it is not this insanias which Horace proposes to imitate.


Ode VIII.

To Barine, a coquette. Some MSS. have the heading Ad Iullam Barinen, which some editors believe to be a miswriting of Ad Iuliam Barinen, while others think that Iullam is the blunder of some monk who thought that uita in I. 1 was part of the lady's name. She is not
mentioned elsewhere. The name Barine (a Greek feminine) implies that she was a freedwoman from Barium in Apulia.

_Scheme._ I would believe you, Barine, if I saw that you were ever punished for your perjuries. But the gods merely laugh at them and the throng of your lovers is ever increasing.

_Metre._ Sapphic.

N.B. This ode is a conspicuous example of the nicety with which Horace places emphatic words at the beginning or end of the line in Sapphics.

1. _ius iurandum_, 'oaths falsely sworn.' The expression is an invention of Horace's. _ius iuratum_ is common enough for 'an oath,' but _ius iuratum_ is not found.

3. _dente...ungui._ Here _nigro_ evidently belongs to _ungui_ as well as to _dente_, therefore _uno_ belongs to _dente_ as well as to _ungui_. The translation therefore is: 'If you were made less beautiful by one black tooth or one black nail.' The ablatives represent the measure. To take them as instrumental (with one black tooth etc.) would require stress on _nigro_, which has none. Some edd. render 'if you became black-toothed or less beautiful in one nail,' but there is a gross disparity in these punishments and besides, for this version too, _nigro_ should be emphatic.

5. _crederem_, sc. _tibi._

6. _votis_ with _obligasti_. The _vota_ are prayers for her own destruction, if she does not keep her promise.

7. _prodis_, 'walk abroad.' Cf. III. 14. 6.

8. _publica cura_, 'the general cynosure.' For _cura_ cf. Verg. _Ecl._ x. 22 _tua cura_, _Lycoris_: and for _publica_ Ovid _Met._ II. 35 where the sun is called _lux publica mundi_.

9. _expedit_, 'it positively does you good.'

10. _opertos_, 'buried.'

11. _fallere_, 'to deceive,' the person invoked being regarded as a judge. For oaths by a mother's ashes, cf. Propertius II. 20. 15 _ossa tibi iuro per matris et ossa parentis_: _Si fallo, cinis heu sit mihi uterque gravis._

_noctis signa_, the stars. Cf. _Aeneid_ VI. 458 _per sidera iuro, Per superos_ etc.

13. _Venus ipsa._ Venus herself, who ought to protect your lovers, her votaries.

14. _simplices Nymphae_, 'the Nymphs, for all their guilelessness' (Wickham).

15. _ardentis_, 'red-hot.'

16. _cruenta_. The blood on the arrows has stained the whetstone.

17. _adde quod_, 'nay, more.'
tibi crescit, 'is growing up for your profit, is growing, I say, to be a fresh band of your slaves.'

18. servitus = servi, as inventus often = iuvenes. The words servitus nova are predicative with the second crescit.

19. impiae = perierae.

20. senes parci are anxious for their sons, because Barine leads them into extravagance.

21. tua aura, either 'the breeze that favours you' (cf. incerta Cupidinis aura in Ovid Am. 11. 9. 33) or 'the breeze of your favour' (cf. popularis aura in 111. 2. 20). The elaborate metaphor in 1. 5 supports the second version. Most editors take aura to mean 'the whiff of you,' a coarse expression and hardly congruous with retardet.

Ode IX.

To C. Valgius Rufus, an elegiac and epic poet who belonged to Maecenas' literary circle (Sat. 1. 10. 82). He is said to have been consul in B.C. 12.

Scheme. Winters and storms come to an end at last, Valgius. Why do you not make an end of weeping? Cease your lamentations and let us sing rather of the triumphs of Augustus.

Metre. Alcaic.

1. bispidos, 'squalid,' but made so by the imbres.

2. Caspium. It is evident from this passage and ll. 21-24 that the ode was written at a time when the Caspian and Armenia were a general subject of conversation in Rome. See the concluding note.

3. inaequales, probably 'gusty.' Many editors take the word transitively (Intro. p. xxiv) as 'making uneven,' 'roughening.' This sense, however, adds nothing to vexant.

4. Armenis in oria. Many of Antony's troops perished of cold during the expedition into Armenia of B.C. 35.

5. inera, cf. pigris campis in 1. 22. 17.

6. Gargani. Mons Garganus was a thickly wooded promontory in Apulia.

laborant, 'groan' as in 1. 9. 3.

9. tu semper, strongly opposed to non semper imbres in 1. 1.

urges, 'harp upon' is perhaps the nearest English equivalent. Cf. Propertius V. 11. 1 desine, Paulle, meum lacrimis urgere sepulcrum.

10. Mysten, a favourite boy-slave who had died.

Vespero surgente...fugiente solem. The expression is careless, for Vesper (the planet Venus), being very near the sun, does not rise in the evening or set in the morning. surgente must mean 'coming into view' and fugiente 'fading before.'
NOTES.

11. amores, 'yearnings.' The plural applies really to Valgius' love-poems.

13. aevo, 'lifetime' as in i. 12. 45, ii. 2. 5.

functus. Nestor, king of Pylos, who was fabled to have lived three lifetimes (Odyssey III. 245).

14. Antilochus was slain by Memnon, while he was defending his father Nestor. The tale is not in the Iliad, but is mentioned in the Odyssey (iv. 187) and is told at length by Pindar (Pyth. vi. 28).

15. impubem, introduced, like amabilem in i. 13, to show that Nestor and Priam had the same reason for weeping that Valgius had.

parentes, Priam and Hecuba.

16. Trohon, slain by Achilles: 'infelix puer atque impar congressus Achilli,' Aenid i. 475. His death was the subject of one of the paintings that Aeneas saw at Carthage.

17. mollum querellarum. For the gen. (imitated from Greek) cf. abstineto irarum III. 27. 69 and see Introd. p. xxii.

19. nova Augusti tropaea. This ode was certainly written in or after B.C. 27, when Octavian first (Jan. 17) received the cognomen of Augustus. tropaea means a triumphal monument, not a victory or triumph. See further below.

20. Niphaten, properly a mountain-range in Southern Armenia, containing the source of the Euphrates and Tigris. It may be called rigidus from its glaciers: but Vergil (Georg. III. 30) seems to have mistaken it for a river as Lucan and Juvenal certainly did. Probably Horace did too.

21. Medumque flumen, probably the Euphrates. For Medus cf. Medus acinaces i. 27. 5 and Marsus aper i. 1. 28.

The sense of cantemus is slightly altered here, for cantemus tropaea etc. and cantemus flumen volvere vertices etc. are not parallel constructions.

23. Gelonos, 'and how the Geloni roam on horseback within fixed bounds on narrower plains.' The Geloni were a Scythian tribe, related to the Cossacks of the Don.

24. exiguis, 'narrow' because intra praescriptum. For the abl. see II. 1. 12 n. and 7. 16.

Note on the Historical Allusions.

Those critics who think that the First Three Books of the Odes were published in B.C. 19 and not in B.C. 23 (Introd. p. xvii) rely much on this ode. They assume that the nova tropaea of Augustus refer to his recovery of the Roman standards from the Parthians in B.C. 20 and that the allusions to Niphates etc. refer to the expedition of Tiberius into Armenia in the same year.

There is, however, strong evidence that the reference is to events of B.C. 25. In that year (as we learn from Dion Cassius LIII. 25, 26) Augustus received some extraordinary honours. He had crushed (by his lieutenants) the Cantabri and the Salassi, an Alpine people. Also
M. Vinicius, having conquered certain Celtic tribes, surrendered the title of Imperator to Augustus. For these victories a triumph was offered to Augustus, but he refused it. The senate thereupon decreed that a triumphal arch should be erected in his honour near the Alps and that he should be allowed to wear the triumphal robes and crown on the first day of each year. The arch may have been exchanged for that more elaborate monument (finished B.C. 7 or 6) which was always called Tropaeae Augusti (Pliny H. N. iii. 10. 136 and Ptolemy iii. 1) and was still existing in the Middle Ages at Turbia (the name is a corruption of Tropaea) in Monaco. (Prof. Mommsen, however, believes that an arch was really erected and that it stands at Aosta. But the inscriptions on the arch at Aosta are entirely lost and there is no means of knowing its origin. See C. I. L. v. pp. 797, 907 and Mommsen, Res Gestae\(^3\), p. 104.) However this may be, some monument was certainly projected in B.C. 25 and the formal language of nova tropaea Augusti Caesaris in Horace seems likely to refer to it. It should be added that, in B.C. 25, the temple of Janus was closed for the second time in the reign of Augustus and the fourth time in the history of Rome.

The precise meaning of the allusions to Armenia is not known, but there is evidence that important events took place in that part of the world in B.C. 25. There are extant coins bearing the inscription Armenia Capita Aug. Imp. VIII., and Augustus was saluted Imperator for the eighth time in B.C. 25.

As to the Geloni, in the Monum. Ancyr. Augustus says (column v. 51–53) nostram amicitiam ulter potierunt per legatos Bastarnae Scythaeque et Sarmatarum qui sunt utra familia Tanaim et ultra reges, Albanorumque rex et Hibororum et Medorum. These peoples are named in their geographical order from the Danube eastward across the Caucasus to Parthia. The Sarmateae are said to be identical with the Geloni. It happens that Orosius (vi. 21. 19) says that Augustus received an embassy of Scythians at Tarraco where he lay ill in B.C. 25, and it appears from the epitomes of Livy 134 and 135 that M. Crassus was fighting against the Bastarnae, Moesi and other peoples in their neighbourhood in B.C. 26 and 25.

On other allusions to the tropaea in literature of this date (e.g. Verg. Georg. iii. 30–32 and Propertius iv. 8. 34) see Classical Review vi. p. 302. It is noticeable that the next ode is addressed to Varro, whose victory over the Salassi was one of the great events of B.C. 25. This thread of connexion between the odes is quite Horatian (Introdx. p. xxxii).

Ode X.

To L. Licinius Murena, adopted by A. Terentius Varro and therefore properly called A. Terentius Varro Murena. By this adoption, he became brother to Terentia, wife of Maecenas, and to Proculeius (named in ii. 2. 5). He conquered the Salassi, an Alpine tribe, in B.C. 25 and founded the colony of Augusta Praetorianorum (now Aosta). In B.C. 22 he conspired against Augustus with Fannius
Caepio and was therefore put to death. Dion Cassius specially mentions his insolence, at which Horace perhaps is hinting in this ode.

Scheme. Steer a middle course, Licinius, and study the golden mean. Those that stand highest fall with the greatest crash. The wise man looks forward to a change of fortune and is neither weighed down by adversity nor puffed up with prosperity.

Metre. Sapphic.

2. urgendo, 'pushing out into the high seas.'
3. premendo, 'hugging the dangerous shore.'
5. auream. The epithet may be applied to anything precious, perfect, exquisite: e.g. mores aurei in IV. 2. 23, tempus aureum (the golden age) in Epod. 16. 64: aurea dicit in Lucretius etc.

mediocritatem, 'the mean,' τὸ μέσον, a favourite word with Aristotle, who contends (for instance) that any virtue is a mean between two vices, as bravery between cowardice and foolhardiness.

6. obsoleti, 'worn out,' 'ruinous.'
7. invidenda, i.e. likely to provoke jealousy, as in III. 1. 45.
8. sobrius. For the contrary, cf. fortunaque dulci ebria in I. 37.

10. casu, 'crash.' The sentiment is imitated from Herodotus VII. 10. 5 where Artabanos warns Xerxes in similar terms. Horace gives no such warning against the opposite extreme, viz. of meanness.

13. infestis, secundis, dat. of infesta, secunda neut. plur.
14. alteram, 'the contrary.'
15. informis, properly 'shapeless.' Winter is so called because it smothers every outline in snow. Cf. Vergil Georg. III. 354 iacet ageribus niveis informis et alto Terra gelu. See also Introd. p. xxiv.

reductit, 'brings in due order.' For re- see II. 1. 28 n.

17. si male nunc, sc. est. Cf. bene est III. 16. 43.
olim, 'anon': for olim adv. from olle, the old form of ille. For the future tense cf. Aeneid I. 293 forsan et haec olim meminisse iuvabit.

18. quondam, 'sometimes,' as in Aeneid II. 367 quondam etiam victis reedit in praecordia virtus. The adv. quondam is related to quidam as quom or cum to qui.

citharae, 'the slumbering muse of his lyre.' The objection to cithara, the reading of the best MSS., is, as Kiessling says, either that Musam = Apollo's muse, as if Apollo were a mere mortal, or else that silence is the normal condition of the muse.

20. tendit, 'stretches' i.e. aims. Cf. sagittas tendere I. 29. 9. The arrows of Apollo, according to Homer (Iliad 1.), caused pestilence. tendere might perhaps mean 'to bend' (i.e. to string). This meaning is given by some edd. to tendere barbiton in I. 1. 34.

21. rebus angustis (abl. abs.) 'in straits of fortune' (Wickham), referring both to poverty and difficulty. Cf. res angusta domi (Juvenal III. 165) and the noun angustiae.
animosus full of animi, i.e. ‘spirited.’
22. appare, ‘show yourself.’
23. contrahe, 'you will take a reef in.'
vento nimiuto secundo, instrum. abl. with turgida.

Note.
The following quaint version of this ode was addressed by the Earl of Surrey to Sir Thomas Wyatt. It was printed in 1557 and is the earliest known translation of Horace into English verse.

'Of thy life, Thomas, this compass well mark:
Not aye with full sails the high seas to beat;
Ne by coward dread, in shunning storms dark,
On shallow shores thy keel in peril treat (damage).
Whoso gladly halseth (embraceth) the golden mean,
Void of dangers advisedly hath his home;
Not with loathsome muck as a den unclean,
Nor palace-like, whereat disdain may glome (scowl).
The lofty pine the great wind often rives;
With violenter sway fall turrets steep;
Lightnings assault the high mountains and clives (cliffs).
A heart well stay'd, in overthwartes deep,
Hopeth amends: in sweet, doth fear the sour.
God that sendeth, withdraweth winter sharp.
Now ill, not aye thus: once Phoebus to low'r,
With bow unbent, shall cease and frame to harp
His voice; in strait estate appear thou stout;
And so wisely, when lucky gale of wind
All thy puff sails shall fill, look well about;
Take in a reef: haste is waste, proof doth find.'

Ode XI.

To Quinctius Hirpinus, of whom nothing is known. Possibly Epist. 1. 16 is also addressed to him.

Scheme. Dismiss thoughts of politics and business, Quinctius. Our youth is waning fast: why waste it on insoluble problems? It is better to lie in the shade and drink and listen to songs.

Metre. Alcaic.
1. Cantaber. The date is probably B.C. 25, when Augustus was called into Spain by a rising of the Cantabri.
Scythes. The reference is not now understood. See the last note on 11. 9.
2. Hadria divisus obiecto. This is added to show the remoteness of the Scythian and so, by implication, of the Cantabrian. obiecto means 'lying in the way.'
3. remittas, 'drop,' 'leave off.'
NOTES.

4. nec, cf. I. 1. 2 n.

trepides, 'be anxious' as in III. 29. 32 and perhaps II. 4. 23. The original notion of 'hurry' accounts for in u um.

in usum. aevi is objective gen. 'to make good use of a lifetime that needs so little' (for its proper use), cf. purpurarum usus in III. 1. 43 and Cicero (Acad. I. 6. 22) cetera ad virtutis usum idonea.

5. aevi, 'lifetime' as in II. 9. 13.

6. levis, 'beardless' and so 'sleek,' opposed to arida canities 'wizened old age.' Cf. levis Agyieu in IV. 6. 28.

8. facilem, 'ready, 'easily wooed.' The phrase is repeated in III. 21. 4.

10. vernis, emphatic: 'flowers have not always the same glory that they have in spring.' For honor cf. Epod. 11. 6 (December) silvis honorem decutil.

rubens, predicative: 'with the same ruddy face.' Vergil (Georg. I. 431) says vento semper rubet aurea Phoebe, and apparently Horace means that storms pass, even as the spring passes.

12. consiliis, a good example of the construction ἀπὸ κονδώ (Introd. p. xxxv), for consiliis may be taken either with minorem or with fatigas. Thus (1) 'Why do you weary your little mind with plans reaching far into futurity?' and (2) 'Why do you weary your mind unequal to the fatigue of plans reaching far into futurity?' are possible translations. Minorem, of course, means imparem 'overtasked,' 'too small.' aeternis does not mean 'everlasting,' but 'lasting an aevum' (i.e. a whole lifetime).

14. sic, 'just as we are.' temere 'without any fuss.' Cf. Gk oτρως εἰκή (Plato Gorgias, 506 D).

rosa, 'in garlands.'

15. canos. Horace, who was not more than 40 when this ode was written, was praecanus 'white before his time.' (See Introd. p. xv.) The epithet gives special point to dum licet 'while we may,' for white hairs remind us that life is short.

17. Eunius a name of Bacchus, derived from the cry εὐνοῦ, εὐχοε, of his worshippers. Cf. I. 18. 9 and II. 19. 5.

18. edacis, 'carking.' Cf. mordaces sollicitudines I. 18. 4.

quis puer. For the sudden address to the slaves cf. II. 7. 23. octus, quicker than his fellows, 'quickest.'

19. restinguet, 'will allay.'

ardentis, 'heating.'

20. praetereunte lympha, 'with water from the brook.'

23. incomptum...nodum, cf. III. 14. 21.

Ode XII.

To Maecenas, for whom see I. 1 and Introd. p. xiii.

Scheme. You would not like the stirring history of our race or the feats of heroes to be told in lyric verse, Maecenas. The exploits of Caesar, too, you can tell yourself better in prose. No: my theme shall be the beauty and constancy and grace of Licymnia, whom you would not exchange for all the wealth of Orient. Cf. 1. 6.


1. nolis, 'you would not wish.'

2. Siculum mare. The reference is to the battles of Mylæe (b.c. 260), Ecnomus (b.c. 256), and the Aegatian islands (b.c. 241) in the first Punic war.

3. aptari, 'to be set to the soft strains of the lute.'


5. nimium mero, 'made insolent with wine,' cf. rebus secundis nimii in Tacitus Hist. iv. 23. nimius literally means 'too big' and so 'puffed up.'

6. Hylæum, one of the Centaurs who made a riot at the marriage of the Lapith Peirithous. Vergil also (Georg. ii. 457) names him as Lapithis cratere minantem.

Herculea manu, cf. 1. 3. 36 n.

7. Telluris lúvenes, the giants who tried to scale Olympus and whom the gods could not conquer without the help of a mortal. For this reason, Zeus asked for the assistance of Hercules.

unde = a quibus: cf. 1. 12. 17 and 1. 28. 28.


8. Saturni veteris, 'the shining halls of ancient Saturn' doubtless became the abode of Jupiter, but the expression suggests that Horace has made some confusion between the Titanomachia and the Gigantomachia. Saturn (or Kronos) with the Titans fought against Jupiter. After the deposition of Saturn, Jupiter fought against the giants.

9. tuque, 'and you yourself, Maecenas.' Servius (on Verg. Georg. ii. 42) states that Maecenas wrote a history of Augustus, but we know nothing of it. For -que coupling a positive to a negative statement cf. 1. 27. 16, 11. 20. 4.

10. pedestribus historia, 'prose,' imitated from the Greek πεδιστος λόγος.

11. mellius, 'better' than I could in verse.

12. per vias, 'through the streets' of Rome, in a triumph.

13. dulcis with cantus, accus. plur.
Licymniae. Undoubtedly Terentia, the wife of Maecenas, is meant. Hence dominæ 'my lady,' just as Maecenas is called rexque paterque in Epist. 1. 7. 37.

14. lucidum fulgentis, 'flashing.' For the adv. cf. Introd. p. xxiv.
15. bene with fidum, 'wholly loyal.'
17. quam nec dedecuit, a litotes for 'who can with exquisite grace.'

ferre pedem, 'swing her foot in the dance.' chorís refers to dancing in private houses.

18. certare loco apparently means 'join in a rivalry of wit.' Cf. in Sallust (Cat. 25) the character of Sempronia who was litteris Graecis atque Latinis docta: psallere et saltare elegantius quam necesse est probae: ...posse versus facere, iocum movere, sermone uti vel modo vel molli vel procaci.

dare braccia, 'join hands with.' The graceful movement of arms and hands was, to the ancients, a great charm of dancing.


sacro die. It is not clear what festival is meant. The Matronalia on March 1st were celebrated by matrons and virgins only. The festival was founded in honour of Juno Lucina, but it appears from Horace (Carm. Saec. 15) and from Catullus (34. 13) that Juno Lucina was identified with Diana. But virgins and matrons danced together at other festivals (e.g. the Hilaria on March 25th) and may have done so at the festival of Diana held on the Ides of August at her temple on the Aventine.

20. Dianae celebris. The epithet belongs to the temple rather than to the goddess: 'the sacred day when Diana's temple is thronged.' So Ovid has celeberrima fontibus Íde and celeberrimus ilice lucus.

21. tu, emphatic: in effect, 'do not you yourself think her a worthy theme for any poet?'

quae, 'the wealth which.'

Achaemenes, ancestor of the Kings of Persia, whose wealth was proverbial (cf. III. 9. 4). Achaemenium costum means 'Persian frank-incense' in III. 1. 44.

22. Mygdonias opes, i.e. the wealth of Midas, who was a native of Mygdonia in Macedon and migrated to Phrygia. There was one Mygdon, a king of Phrygia, named in Iliad III. 18, but Mygdonias opes probably means 'the wealth of the Mygdonians,' cf. III. 16. 41.

23. permutare, 'take in exchange' with instr. abl. of thing given. See notes on I. 16. 25 and 17. 2.


25. detorquet, 'turns her neck 'but turns away her face.

26. facili saevitía, an oxymoron. facili means 'easily overcome.' Cf. facilem somnum II. 11. 8.

27. poscente. The usual renderings are either: (1) poscente
abl. abs. te being omitted—'when you ask': or (2) poscente gov. by magis, 'more than the asker.' The second is the more probable and is generally preferred, but it seems an awkward compliment. Hence Schütz proposes that poscente = a poscente.

gaudet, subj. because quae is equivalent to quod ea 'because she prefers.'

28. rapere occupet, 'is the first to snatch.' Cf. 1. 14. 2.

Ode XIII.

To a tree which, by its fall, nearly killed the poet:

Scheme. He was a rascal that planted thee and reared thee, to murder thy innocent owner. We are all of us content to guard against one form of death, while we neglect all the other dangers that beset us. How narrowly I escaped being sent suddenly to Proserpine and Pluto and the ghosts of the departed. I should have found Alcaeus and Sappho charming them all with their noble poesy.

The escape here commemorated is mentioned also in II. 17, III. 2 and III. 8. It happened apparently on the 1st March (III. 8. 1), but the year is not certain. It seems likely, from the allusions to Medes, Cantabri and Scythians, that III. 8 (which was written on the first anniversary of the accident) was written either in B.C. 28 or about the same time as II. 9, i.e. early in B.C. 24.

Metre. Alcaic.

1. nefasto die, 'a black day,' one of the dies atri or religiosi (such as the second day of the month) on which it was unlucky to begin any undertaking.

2. quicumque primum, sc. posuit.

sacrilega, 'impious.' There was no impiety in rearing the tree, but the tree was accused because the hand that reared it was that of an impious man. In effect 'It was a black day when you were planted, and an impious wretch that reared you.'

3. in perniciem, 'to be the destruction.' Cf. inveneris in me.

4. pagi, 'parish' or commune. Horace's farm apparently lay in the pagus of Mandela (Epist. 1. 18. 105).

5. crediderim, 'I could believe.' Roby L. G. § 1540, quoting, among other instances, Cicernem suicumque Graecorum fortiter opposuerim from Quintilian.

6. fregisse cervices, by hanging or garrotting. Cf. Sallust Cat. 55 frangere gulam lago.

penetralla, 'his domestic shrine,' i.e. the place where the household gods stood, in the atrium.

8. hospitias, 'his guest.'

Colcha, cf. Italum robur below and Maura unda in II. 6. 3. venena Colcha are such as Medea, the Colchian, used. Cf. Epod. 17.
The verb is literal with *venena* but metaphorical with *nefas*. Wickham compares I. 15. 12 *currusque et rabiem parat*.

11. *triste lignum*, 'surly' or 'ill-omened log.'
*caducum*, 'you that were ready to fall.'

13. *hominis*, 'mankind.'

14. *in horas* = *in singulas horas*, 'from hour to hour' or 'every hour' (as in Sat. II. 7. 10).

*Bosphorum*, called *insanientem* from its storminess in III. 4. 30.

15. *Thynus*, i.e. Bithynian, as in III. 7. 3.

*ultra*, in the Aegean Sea, for instance, or the *Carpathium pelagus* (cf. I. 35. 8).


*sagittas et fugam Parthi*, a hendiadys for 'the arrows of the fleeing Parthian,' alluding to the Parthian habit of turning round to shoot. Cf. *versis animosum equis Parthus* I. 19. 11.

18. *catenas*, cf. I. 29. 5. Fetters for captives were part of the equipment of a Roman army.

19. *robur*, 'steadiness.' It is true that *robur* often means the Mamertine prison in Rome, but the adj. *Italum* is unsuitable to this meaning.

*improvisa*, predicative = unexpectedly.

*leti vis*, 'the swoop of death.'


*gentis*, 'mankind,' the Bithynian, the Italian and the Parthian alike. Cf. I. 3. 28.

21. *furvae*, 'dark.' The epithet belongs properly to *regna*.

23. *sedes discriptas*, 'separate abode.' *discriptas* is a quaint use of the technical term for apportioning land. Cf. Cic. *Cat.* I. 4. 9 *discripsisti urbis partis ad incendia*.

24. *querentem*. The amorous elegy was called *querella* in Latin, as in II. 9. 18.

25. *Sappho* etc. Wickham well remarks that the lyric poet would look first for Sappho and Alcaeus, "as Socrates (Plato *Apol.* 41) imagines himself looking for Palamedes and Ajax and other victims of unjust judgments."


*aureo*, 'noble.' Kiessling connects *aureo Alcaeus plectro* 'Alcaeus of the noble quill.'

27. *dura navis.* (On the rhythm, see *Intro*., p. xxviii.) Kiessling regards *dura* as equivalent to a noun, and *mala* in 28 as a special
epithet applied only to the *dura fugae*, because they involve disgrace. It is much more natural to regard *mala* as the noun and *dura* as the epithet. For **navis** and **belli mala** cf. 1. 32. 6, 7 and for **fugae** 11. 7-10 n.

29. **sacro**, 'religious,' a silence such as attends the ministrations of the priest. Cf. III. 1. 1-4.

30. **magis**, constructed ἄγα δώκονδ (see Introds. p. xxv) with *densum* and *bibit aure*. The throng is more crowded, the listeners more eager, about Alcaeus.

31. **exactos tyrannos**, alluding to the overthrow of Myrsilus and Pittacus, tyrants of Mytilene. See on 1. 32. 5.


33. **ubi**, 'seeing that.'

34. **belua centiceps**, i.e. Cerberus, the watchdog of Hades. He is usually represented with three heads only, but Horace had apparently Pindar's authority for giving him a hundred. Horace himself adopts the other form in 11. 19. 31.


37. **Prometheus**. Horace alone assigns Prometheus to Tartarus (again in 11. 18. 34). In Aeschylus, a mountain in the Caucasus is the scene of Prometheus' punishment.


38. **laborem decipiturs**. (See critical note.) *decipere laborem* is an expression parallel to *fallere curam* and *fallere laborem* 'to beguile a weary task' (Sat. II. 2. 12 and 7. 114). *decipere laborem* seems to be possible only if *decipi* is taken in middle or reflexive sense—*decipere sibi laborem*. Cf. *purgor bilem* in *Ars Poet.* 301. For the sing. verb cf. *regat* in 1. 3. 3, *coget* in 11. 11. 2 etc.

39. **Orion**, the wild huntsman killed by Artemis (III. 4. 71).

40. **timidos fugaces** is the epithet in iv. 6. 33. *lynx* is fem. in Vergil (Georg. III. 164).

**Ode XIV.**

To one Postumus, of whom nothing is known and who is perhaps an imaginary person. It is unlikely, however, that Horace would call an imaginary person *amicus* (1. 6) and it is possible that this is the same Postumus to whom Propertius addressed an elegy (iv. 12. 15) and who seems to have gone to Asia with Augustus in B.C. 20.

**Scheme.** Time moves quickly, Postumus, and death is approaching steadily, inevitably. Guard ourselves as we may, we are doomed to
die at last, and when we die, we must leave all our dearest delights and treasures.

Metre. Alcaic.

1. fugaces, predicative ‘in steady flight.’

Postume, Postume. The repetition is pathetic: cf. Ilion, Ilion III. 3. 18 and occidit, occidit IV. 4. 70.

2. labuntur, cf. Ovid Fasti vi. 771 tempora labuntur tacitisque senescimus annis.

pietas, ‘piety’ in the sense of strict observance of religious duties.

4. indomitae, i.e. ‘indomitable,’ ἀδόμαστος Ἀδής (Iliad ix. 158).

5. non, sc. adferat.

trecenis tauris, i.e. with three hecatombs. Livy (XXII. 10) mentions an occasion when such a sacrifice was offered.

6. illacrimabilem, unable to weep, ‘tearless,’ ‘hard-eyed,’ cf. fœbilis ‘tearful’ in ii. 9. 9. (But passively ‘unwept’ in iv. 9. 26.)

7. ter amplum, ‘with three huge bodies,’ τρισάματος. Cf. Lucretius v. 28 τριτεκτορας τεργεμίνις εἰς Γέρυναι.

8. Tityos, another monster whose body covered nine iugera in Tartarus (Aeneid vi. 596). Horace alludes to him often: e.g. incontinentis nec Tityi iecur Reliquit ales III. 4. 77.

tristi compescit unda, ‘imprisons with his gloomy stream.’ Cf. nec Stygia cohíbebor unda ii. 20. 8. The Styx encompassed Hades.

10. terrae munere vescimur, ‘who feed on the fruits of the earth’: Homer’s of ἄροιρης καρπῶν ἐδουαν (Iliad vi. 142).

11. enaviganda, ‘to be crossed once for all.’ When we are embarked on Charon’s boat, there is no return.

reges, rich men, ‘princes of the earth.’ Cf. i. 4. 14. For the sentiment cf. ii. 3. 17–28.

13. carebimus, ‘we shall avoid’ as in ii. 10. 6, 7.

14. Hadriae, i. 3. 15, III. 3. 5. fractis refers to the dashing of the waves on the rocks.

15. per autumnos, ‘every autumn’: cf. ii. 3. 6, III. 22. 6.

16. corporibus with nocentem. For the dangerous climate of Rome in autumn cf. Sat. ii. 6. 18 (nec me perdit) plumbus Auster Autumnusque gravis, Libitinæ quaestus acerbae. Horace retired to his Sabine estate in autumn: i. 17. 17.

18. Cocytus (‘the river of lamentation’) properly an outflow of the Styx. errans in effect ‘winding.’

Danai genus, the Danaids, who murdered their husbands, III. i. 23 sqq.

19. damnatus laboris. The gen. seems to be imitated from capitis in the common expressions capitis damnare, absolvere etc. longī = aeterni as III. i. 38.

placens, ‘dear,’ ‘beloved.’

23. *invisas cupressos*. The cypress is hateful because it is *funebris* (*Epod.* 5. 18), associated with funerals. A branch of cypress was placed over the door of a house in which a dead person lay; and pyres were surrounded with cypress boughs. (Servius on *Aeneid* III. 64, vi. 216.)


25. *Caecuba*, a very choice wine, cf. I. 20. 9. The plural seems to mean wines of different vintages, as we might say ‘ports’ or ‘sherries.’

dignior, ‘more deserving than you are,’ because he drinks the wine that you lock up so jealously. For the sentiment, Orelli quotes *Ecclesiastes* ii. 18 ‘Yea, I hated all my labour which I had taken under the sun: because I should leave it unto the man that shall be after me’ etc.

27. *pavimentum*, the marble floor of the dining-room. This would be stained either with spilt wine or with wine spat out (*pytisma*) after mere tasting. Cf. *Juvenal* XI. 175 *Lacedaemonium pytismate lubricat orbem*, where the *Lac. orbis* also means a marble pavement.

superbo, ‘lordly.’

28. *pontificum* etc. Another *comparatio compendiaria* for ‘better than (the wine of) pontifical feasts.’ See on II. 6. 14. The feasts of *pontifices* and other priestly colleges, such as the *Salii*, were famous. Cf. *Saliaribus dapibus* in I. 37. 2-4.

Ode XV.

*Scheme*. The princely dwellings and pleasure-gardens and fishponds of our time leave scarce space enough for homely crops of corn and olives and grapes. Our ancestors would not have permitted this. Their rule was thrift in private life, magnificence in the service of the state.

The ode is regarded by Kiessling as a fragment which Horace originally intended to use somewhere in the grand series III. 1-6, but for which he did not there find a suitable place. Similar complaints of the excessive luxury of the times are found in Sallust (*Catiline* 12, 13) and in a letter of Tiberius to the senate quoted by Tacitus (*Ann.* III. 53). The ode was probably written in B.C. 28, when Augustus, as consul with *censoria potestas*, purged the senate, and attempted other social reforms and restored 82 dilapidated temples in Rome.

*Metre*. Alcaic.


regiae, ‘princely,’ ‘fit for a king.’
NOTES.

2. moles, 'piles': cf. III. 29. 10 molem propinquam nubibus arduis.

latius extenta, 'vaster than the Lucrine lake.'

3. visentur, 'will be visited': i.e. 'will be sights to see' (Wickham).

Lucrino. The Lucrine lake was a famous lake in Campania close to the sea shore. Agrippa pierced the intervening bank, so as to turn the lake into a harbour.

platanus caelebs, 'the bachelor plane,' so called because vines were not 'wedded' to it (i.e. trained upon it), as they were to elms and poplars. See IV. 5. 30 et vitem viduas ducit ad arbores: Epod. 2. 9 adulta vitium propagine Altas maritat populos. The plane-tree was a recent importation from Greece or Asia.

5. tum, either 'next' or 'then,' when the earth is covered with huge villas and fish-ponds.

6. myrtus, nom. plur. Cf. Paphiae myrtus in Verg. Georg. ii. 64. omnis 'of every kind.' copia narium 'food for the nostrils.'

7. olivetis, abl. of place: 'in olive-groves that used to be fertile to their former owner.'

9. spissa ramis, cf. densum umeris in ii. 13. 32. laurea, 'laurel-bush.' The word is properly an adj. and usually means 'a branch of laurel' as in iv. 2. 9.

10. ictus, sc. solis, as servidos explains. The point is that formerly trees were stripped to admit the sun to the vines and olives: nowadays, the sun is excluded.

12. auspiciis, 'under the guidance of Romulus and bearded Cato.' Kiessling points out that auspiciis refers especially to Romulus the king, while veterrum norma refers especially to Cato the censor (ob. b.c. 149) who, in his De Re Rustica, published a treatise on agriculture. intensus only means antiquus, priscus (iii. 21. 11), 'old-fashioned.' The Romans did not shave at all before B.C. 300, and Scipio Africanus Major is said to have been the first who shaved regularly. So in Juvenal iv. 103 barbatus rex means a 'simple old king.' Cf. also l. 12. 41 incomptis Curium capillis.

13. ills, sc. veteribus.

census, 'list of property.' brevis, 'short' (Kiessling).

14. commune, τὸ κοινὸν, 'the public wealth.'

decempedis privatis. The decempeda pertica was the surveyor's measuring-rod, our 'rod, pole or perch.' The point of 'private measuring-rods' is that, in old days, porticus were always publicae: now, they are built for private use.

15. metata, passive, as modulate in l. 32. 5. opacam excipiebat Arcton, 'lay open to the shady north': i.e. away from the sun, which is always in the south.

17. fortuitum caespitem, 'a handy turf;' apparently as a material for building (cf. tuguri congestum caespite culmen, Verg. Ecl. i. 68).
18. oppida, perhaps plur. for sing., 'the town' i.e. Rome.
19. inbentes, 'though they commanded.'
20. novo saxo, 'fresh-cut stone.' The two ablatives publico sumptu and novo saxo, both qualifying decorare, are ingeniously separated.

Ode XVI.

To Grosphus, doubtless the same as Pompeius Grosphus, whom Horace strongly recommends as an honest man (Epist. I. 12. 22) to his friend Iccius. The expression Siculae vaccae in I. 33 and the fact that Iccius was in Sicily when the Epistle was written, show that Grosphus had estates in that island. He seems to have complained to Horace either of the cares of office or of the anxiety of a contested election.

Scheme. All men pray for peace, a blessing that cannot be won by any riches. For cares often haunt the great and are often absent from the humble. What is the use of creating anxieties for ourselves and then trying to avoid them? Let the mind, when it is happy, avoid thoughts of the future and let it accept adversity with a smile. There is no lot which has not its bitterness. You are rich (but harassed by anxiety): I am poor, but I have my vein of poesy and a fine contempt for the malicious mob.

Metre. Sapphic.

1. otium, cf. 1. 1. 15-17 luctantem Icariis fluctibus Africum Mercator metuens otium et oppidi Laudat rura sui. The word otium is used in different senses by the man of action and the philosopher. To the latter it means ἀραπαξία, 'peace of mind.'
2. presus = depreensus, 'caught,' 'overtaken.' Either the sailor or the merchant is meant.
5. bello furiosa, 'raging with war' i.e. where war rages. There was a campaign in Thrace for which M. Licinius Crassus received a triumph in July B.C. 27; but it would appear, from the epitome of Livy cxxxv, that the same Crassus conducted another Thracian campaign somewhat later. The reference to Thrace and the Medes together is similar to that in III. 8, which ode is assigned to B.C. 28 or 24. See on II. 9.
6. Medi, 'the Parthians,' as in I. 2. 51. They pray for peace while they are equipped for war.
7. purpura seems to be the consular purple, the toga praetexta. The word venale does not imply purchase or exchange, but means only 'procural.' Cf. morte venalem laurum in III. 14. 2.
venale. For the division of the word cf. I. 2. 20 and 25. 11.
10. summovet, the technical word for the action of lictors, who 'shouldered' the crowd from the path of the magistrate.
tumultus, 'disquiet,' properly used of an angry crowd. miserors because they make the mind wretched.

11. laqueata tecta, 'coffered ceilings,' the aureum lacunar of II. 18. 1.

13. vivitur, impersonal. The expression vivere parvo 'to live on little' is used in Sat. II. 2. 1.
cui, i.e. ab eo cui.
paternum. The word is important. The silver salt-cellar, inherited, bespeaks its possessor a man of gentle breeding, who has never known the sordid cares of making his living.

14. tenui, 'frugal,' opposed to grandis in I. 6. 9.
15. levis, 'easily-wooed' like facilem somnum in II. 11. 8.
cupido is always masc. in Horace, cf. III. 16. 39.
17. laculamur, 'shoot at,' 'aim at.' aevos, 'lifetime' as in II. 2. 5.
19. mutamus, sc. patria. 'Why do we change our home for lands warmed by another sun?' mutare here means 'take in exchange,' as in I. 17. 2. The opposite sense of muto occurs in a passage of Vergil (Georg. II. 512) which closely resembles this: exilioque domos et dulcia limina mutant Atque alio quae sunt patriam sub sole iacentem. The omission of the abl. is unusual, but is perhaps paralleled by latentis reparavit oras in I. 37. 24 where see note. Cf. Greek ἀλλὰ πέσειν and μεταλλάσσειν.

patriae exul. Cf. Ovid Metam. IX. 409 exul mentisque domusque.

21. aeratas navis, cf. aerea puppis in Aeneid v. 198. The allusion is perhaps to the bronze prow of war-ships but more probably to yachts decorated with bronze plates. The same sentiment, expressed in nearly the same terms, occurs in III. I. 37-40.

vitasoa, 'blighting,' 'sickly.'

25. laetus in praesens, predicative: 'let the mind, when happy for the moment, loathe anxiety for the future.' For laetus in praesens cf. Livy XXX. 17 ingenti hominum et in praesens laetitia et in futurum spe: and, for the sentiment, dona praesentis cape laetus horae etc. in III. 8. 27.

26. amara temperet, 'when the cup is bitter, sweeten it with the smile of patience' Wickham (comparing lente ferre in Cic. de Or. II. 190).

29. clarum Achillem, 'Achilles in his glory.' The epithet is important, for Achilles had his choice between glory and long life. See Iliad IX. 412-414 (quoted by Wickham).

30. Tithonum. Aurora made Tithonus immortal, but could not make him ever-young. He says to her in Tennyson's poem,

'Me only cruel immortality
Consumes: I wither slowly in thine arms,
Here at the quiet limit of the world,
A white-haired shadow' etc.
31. *et mihi forsan* etc. The contrast between Achilles and Tithonus has suggested the further thought that one man's lot has advantages that another's misses. 'Time, as it flies, will perhaps offer to me something that it has refused to you,' just as it has given to you things that it has not given to me.

32. *hora,* 'the moment,' i.e. any moment, the smallest period of time marked by noticeable change. Cf. *puncto mobilis horae* in *Epist.* II. 2. 172.

33. *Siculae.* The epithet belongs to the flocks as well as the herds, for the estates of Grosphus lay in Sicily. (See above the note on the *Dedication.*)

34. *mugiunt,* used by *zeugma* of *greges,* but proper only to *vaccae.*


*Afro murice.* Cf. *Epist.* II. 2. 181 *vestes* *Gaetulo murice tinctae.* This African purple is said to have been produced from shell-fish obtained on the shores of the island Meninx, or Girba, near the Lesser Syrtis.

*bis tinctae.* All purples seem to have been twice dyed, *δίβαφα,* first, according to Pliny (ix. 135, 136), with the *pelagium,* then with the *bucinum.* Cf. *Epod.* 12. 21 *muricioi Tyriris iteratæ vellera lanæ.* It is not clear what purple raiment Horace is alluding to. Grosphus is not likely to have worn a purple toga (but see II. 18. 8 n.), but he may have worn a *toga praetexta* either as a former curule magistrate or as holding some provincial office.

38. *spiritum,* 'the dainty melody of the Greek muse.' *spiritus* is a translation of the Greek *πνευμα* in the sense 'music of the flute': cf. *quod spiro et placeo* in IV. 3. 24. This quotation seems conclusive against Orelli's view that *spiritus* is a translation of *πνευμα,* in the sense of *afflatus,* 'inspiration.' For *tenuis* cf. Cicero's *oration teres et tenuis.*

39. *Parca non mendax.* Cf. *vosque veraces cecinisse* *Parcae* (*Carm.* *Sac.* 25). The idea apparently is that Fate had promised Horace poverty and poesy, and had kept her promise.

*malignum,* perhaps 'spiteful,' but *malignus* elsewhere (I. 28. 23 and cf. *benignus* in I. 9. 6 and 17. 15) means 'niggardly.' The extreme prominence given to *malignum spernere vulgus* suggests that Grosphus had some cause of complaint against the populace, either in Rome or in Sicily.
Ode XVII.

To Maecenas, when he was in ill-health. He suffered from fever (perpetua febris Pliny N. H. vii. 51) and sleeplessness. He died B.C. 8, only a few months before Horace.

Scheme. Your dismal complaints take the life out of me, Maecenas. The gods have determined, and I have resolved too, that we shall die together. Why should I live when you are gone? I will follow you, like a loyal comrade, to the grave. Our natal stars agree. Jupiter snatched you from a bed of death: Faunus preserved me from a falling tree. We both of us owe a sacrifice of thanksgiving for our salvation.

Metre. Alcaic.

2. amicum est = placet. The will of the gods is shown in ll. 16-32: that of Horace in ll. 5-16.

prius, i.e. 'before me.'

4. grande decus. Cf. i. 1. 20 et praesidium et dulce decus meum. For rerum 'fortunes' cf. ii. 3. 15.

5. partem animae, cf. animae dimidium meae i. 3. 8.

6. vis, i.e. vis leti 'swoop of death' as in ii. 13. 20.

altera, sc. pars, 'the other half': grammatically, in appos. to ego, the subject of moror.

7. carus, sc. mihi ipsi. aeque, 'as much as before.'

8. integer, 'intact.' The English 'entire,' Fr. entier are derived from integer, which properly means 'untouched,' containing the same root as tango.

The sentiment is the same as that of Epod. 1. 5 quid nos, quibus te vita si superstite Lucunda, si contra gravis?

utramque ruinam, 'the fall of us both,' resuming the metaphor of column in l. 4.

10. sacramentum, the military oath, which was an oath of fealty to the commander in person, a promise to follow him and to obey him.

ibimus, ibimus, not the words of the oath, for each soldier was sworn separately. The plural refers to Horace only: 'I will go wherever you lead, ready to march to death in your company.' There is the same transition from plural to singular in the closely parallel passage, Epode i. 5-19. The theory that ibimus means 'you and I will go' involves the absurd assumption that Maecenas was as willing to die with Horace as Horace with Maecenas.

11. supremum iter, cf. tempus ultimum in ii. 7. 1.

13. ignaeae. The epithet properly belongs to spiritus, by a hypallage which is the converse of that seen in iracunda fulmina lovis i. 3. 40. Cf. ii. 13. 21. The Chimaera, a three-formed monster (cf. 1. 27. 23 n.) prowled at the entrance to Hades (Aeneid vi. 285).

14. si resurgat, 'if he were to rise,' for he lay sprawling beneath
the weight of Aetna or some other volcano. Gyas, usually called Gyges, was brother to Briareus and Cottus, both of them hundred-handed giants like himself. The legend that he was pinned under Aetna is commonly told of Typhoeus, but Callimachus tells it of Briareus, and evidently the mythology was not distinct on the point.

16. Iustitiae. Justice (Δίκαιος), according to Hesiod, was sister of the Fates (Μοῖραι). For the position of -que cf. I. 30. 6, II. 19. 32, III. 11. 13.

17. seu Libra etc. It is evident, from the alternatives suggested, that Horace had not had his horoscope cast and, from I. 11. 2, that he did not much believe in astrology.

The constellation Libra exercised a benign influence on those born under it: the Scorpion an adverse influence.

aspicit, present tense, because the influence of the planet or constellation (called ὅροσκόπος) which presided over a man’s birth lasted through life.

18. pars violentior, ‘more stormy influence in the hour of birth’ (Wickham). It is called pars because other counteracting influences might exist too.

20. Capricornus. Each sign of the Zodiac was supposed especially to influence a certain portion of the earth. Western Europe was assigned to Capricorn. Tu, Capricorne, regis quicquid sub sole cadente Est positum etc. (Manilius iv. 784).

22. astrum, i.e. the horoscope, the natal star as influenced by its surroundings. Horace asserts that the general effect of his star was precisely the same as the general effect of Maecenas’s.

Iovis tutela, ‘the protection of Jupiter,’ a benign planet. refulgens ‘shining in opposition to’ Saturn, a malign planet.

23. Saturno seems to be constructed ἀπὸ κοῦνου (Introd. p. xxv) with both refulgens and eripuit.

25. populus frequens, ‘what time the crowded people clapped three joyful rounds in the theatre.’ Maecenas was once greeted with applause on reappearing in the theatre after a severe illness. See I. 20. 3.

26. theatris, plur. for sing. as in II. 1. 10. There was only one theatre in Rome at this time, that built by Pompey in the Campus.

ter crepuit. ter is to be taken literally. For crepuit cf. manibus faustos ter crepuerre sonos Propertius III. 10. 4.

27. truncus illapsus cerebro. See II. 13, III. 4. 27, III. 8. 8. Horace seems to have been struck by the tree, but lightly.

28. sustulerat, ‘had made an end of me.’ The indic. for subj. by what Roby calls ‘wilful exaggeration’ (Lat. Gr. § 1574. 4), cf. III. 16. 3, 7 munieran so non risissent: and Vergil’s (Georg. II. 132) et si non alium late iactaret odorem Laurus erat.

Faunus. Perhaps the god himself is meant, for no constellation or
star was ever called Faunus. But in III. 8. 7 Horace attributes his escape to Bacchus. In I. 17 Faunus, whose protection Horace claims, is identified with Pan, and the constellation of Capricorn was called Pan by the great astronomer Eratosthenes. Pan was the son of Mercury.

29. *levasset = leviorem fecisset.*

Mercurialium virorum. This allusion is also obscure. There was a guild of merchants in Rome who called themselves *Mercuriales,* Mercury being the god of traffic. But Mercury, as the inventor of the lyre (I. 10. 6), might be claimed as the protector of lyric poets (cf. II. 7. 13).

30. *reddere,* 'to pay duly' as in II. 7. 17.

32. *humilem agnam.* For the contrast between the two offerings cf. IV. 2. 53, 54.

Ode XVIII.

To an unnamed person of magnificent tastes, perhaps L. Licinius Varro Murena (II. 10), as Dr Verrall suggests.

Scheme. There is no splendour in my house, but the gods have given me honesty and poesy and modest comfort, and I ask for no more. But you,—with one foot in the grave, you are building yourself a lordly mansion, robbing the sea for it, aye, and robbing the poor too. Remember that the hall of death awaits you, as it awaits us all. (Cf. II. 14 and 16.)

Metre. The Hipponactean stanza, used by Horace in this ode only. It is said to have been a favourite metre with Alcaeus. It is scanned as follows:

1. 3. — — — — = *(trochaic dimeter catalectic).*
2. 4. — — — —, — — — = *(iambic trimeter catalectic).*
1. *ebur,* inlaid in the furniture or in the ceiling.
2. *lacunar,* 'panelled ceiling,' called *lagueare* in *Aen.* I. 726.
3. *trabes Hymettiae,* architraves of white Hymettian marble, resting on columns of yellow Numidian marble (*giallo antico*).

5. *Attali regiam,* 'nor have I suddenly, as an unknown heir, taken possession of the palace of an Attalus.' Attalus III, king of Pergamus, bequeathed his possessions to the Roman republic in B.C. 133. His palace was renowned for its library and works of art, to which especially Horace here alludes. Cf. I. 1. 12.

Dr Verrall points out that Murena (II. 10), who had lost all his property in the civil wars, soon afterwards became immensely rich, and had probably in the meantime inherited the wealth of his adoptive father Varro.

7. *Laconicas purpuras.* The *murex* or purple-mussel was found on the Laconian coast, especially at Gythion.
8. **trahunt,** 'spin.' **honestae,** probably 'well-born,' the dignity of
the patron being enhanced by the respectability of his clients.

The **purpurae** seem to have been purple togas. It is clear that such
things were worn, for Augustus as early as B.C. 36 (Dion Cassius XLIX.
16) issued a decree that none but magistrates and senators should wear
them. It is possible, however, that the **purpurae** are only the fringe of
the **toga praetexta,** worn by all curule magistrates.

9. **fides,** 'honesty.'

10. **benigna vena,** 'an abundant vein.' **dives vena** is used in the
same connexion in *Ars Poet.* 409. **vena** generally means a vein of ore
in a mine, but Ovid uses it (also in connexion with **ingenium**) of a
spring or runlet.

*est = adest mihi.*

12. ** potentem amicum,** Maecenas.

14. **unicis Sabinis,** 'with only my Sabine estate.' **Sabinis** is
masculine, the name of the inhabitants being used for the estate. The
idiom is not uncommon. Kiessling (after Lachmann and Haupt)
quotes Tusci grandine excussi from Pliny Epist. IV. 6: and Paelignos
videor celebrare salubres from Ovid Am. II. 16. 37.

15, 16. These lines explain **sub ipsum funus** of l. 18, which is the
keynote of the rest of the ode. 'Time is hurrying on and you, un-
mindful of the nearness of death, are intent on your building and land-
grabbing.'

15. **triditur dies die.** Cf. *Epod.* 17. 25 urget diem nox et dies
noctem.

17. **secanda locas,** 'you place contracts for cutting marble into
slabs.' The person who took the contract was called *redemptor* (III.
1. 35). The slabs were used for pavements and as lining for walls.

18. **sub ipsum funus.** **sub = 'just before,'** of time: as in **sub
noctem.**

20. **urges,** 'you press on the work of advancing the shore.'
**summovere** generally means 'to shoulder out of the way' (as in II. 16.
10), but here the sea is pushed away, so that **summovere litora = promo-
overe litora,** 'to push forward the shore.' Villas were frequently built
half in the sea, so that the owner might fish out of window. Cf. III.
1. 33 and III. 24. 4.

22. **parum locuples,** 'not rich enough in land so long as the beach
confines you.' **continentes ripa** is abl. abs. Other edd. seem to take
**ripa** as dependent on **locuples** and **continens** as relating to the sea:
'not rich enough with the confining beach' or 'the beach of the main-
land': but in these versions **continentes** adds little to the meaning of **ripa**
('sea shore' as in III. 27. 24). **continentes** might mean 'adjointing,' as
in the Monumentum Ancyranum where Augustus declares that he had
built *curiam et continens et chalcidicum.*

23. **quid quod.** 'Nay, worse!' Wickham.

**proximos agri terminos,** 'your neighbour's land-marks.' The
**terminus** was a square stone set as a boundary-mark. To remove it
was an impiety for which the perpetrator was, by ancient law, accursed, *sacer*. In the present case, the impiety was all the worse because those who were robbed were *clientes* of the robber, persons entitled to his protection.

26. *pellitur...ferens.* For the sing. cf. I. 3. 3. It would seem that here we are to imagine the wife as carrying the gods and the husband the ragged children.

29—32. *nulla certior...quid ultra tendis.* In this notorious passage, the construction of *destinata* is disputed, but it is not important to the general sense. That sense is commonly taken to be: ‘No hall awaits the rich lord more certainly than Death (awaits him).’ But this certainly gives little or no point (1) to *rapacis*, a strange word in connexion with *fine*: (2) to the emphatic *erum*: (3) to the continuation *quid ultra tendis*? where *ultra* doubtless means *ultra finem Orci*.

The text is probably corrupt, though the MSS. are unanimous and it is difficult to see where an emendation could be introduced.

29. *nulla certior*, in effect, *non certior*, as Bentley says, quoting Servius on Verg. *Georg.* I. 125 *ante Ioem nulli subigeabant arva coloni*.

30. *rapacis Orci.* Orcus is a person, as always in Horace. Cf. I. 34 below and II. 3. 24.

*fine.* The ‘limit’ of Orcus is a boundary, but also a *stoppage*, and this is the usual meaning of θανάτου τέλος or θανάτου τελευτή in Greek.

*destinata* is probably abl. agreeing with *fine*, though *finis* is usually masc. in Horace (fem. only in *Epod.* 17. 36). Bentley took it as nom. agreeing with *aula*, but it is unlikely that Horace permitted a short vowel to precede *aula* in the next line.

Orelli, Wickham and Kiessling take *destinata* as abl. agreeing with *aula* understood. Wickham translates: ‘And yet no mansion more certainly awaits the wealthy master than that one traced out for him by the limit of Orcus greedy as himself’: but it is highly improbable that Horace placed *destinata* between *fine* and *aula* without intending it to agree with either. Nauck and Page take *fine destinata* together (‘the appointed end’), with a slight improvement to the sense. The general objections to this sense have been stated above, but it should be said that Servius (see critical note) obviously understood the passage in this way.


*ultra.* Why do you try to pass the stoppage? It is unavoidable. Cf. II. 11. 11, 12 *quid aeternis minorem Consilii animum fatigas?*

*aequa*, predicative: ‘impartially’ as in I. 4. 13 *aequo pede.*

34. *regum*, ‘rich men,’ ‘princes’: as in II. 14. 11.

*satelles Orci*, Charon, as *revexit* shows. The allusion seems to be to a tale that Prometheus had tried to bribe Charon.
The tale is not found in any ancient writer, and it is possible that Horace learnt it from a book by Maecenas called 'Prometheus.' The same thought is present in Episl. II. 2. 178 quid vici prosunt aut horrea? quidve Calabris Saltibus adiecti Lucani, si metit Orcus Grandia cum parvis non exorabillis auro?

36. hic, i.e. Orcus.

37. Tantali genus, Pelops. (Cf. II. 13. 37.) The family of Tantalus furnished, to Greek tragedians, a favourite example of ὑβρις, i.e. the insolence engendered by wealth and power. Hence superbum Tantalum in 36, and coercet 'curbs,' 'tames': as in Sat. I. 3. 134 fuste coerces.

38. levare functum etc. For the complicated constr. ἀνὸ καωνοθ cf. Introd. p. xcv.

40. vocatus atque non vocatus, imitated from Greek, e.g. Thucyd. I. 118 where Apollo promises to assist the Athenians καὶ παρακαλοῦ-μενος καὶ ἄκλητος. audit with non vocatus is an oxymoron, bringing out the watchfulness of Orcus.

Ode XIX.

Scheme. I have seen Bacchus teaching the nymphs and Satyrs. My heart still throbs with an excitement that is almost more than I can bear. The god inspires me and I can sing of his miracles, his exploits in war, his power over the satellites of death.

The ode is, to some degree, imitated from a Greek dithyramb, a hysterical song in praise of Bacchus. (Cf. III. 25 and the latter half of 1. 18.) The details of the miracles performed by Bacchus seem to be taken from the Bacchae of Euripides.

Metre. Alcaic.

1. remotis, 'secluded,' like separatis in 1. 18.
rupibus, 'a gorge,' valley shut in by precipitous cliffs.

2. vidi, 'I have just seen.' A picture of Bacchus teaching the nymphs and satyrs has been found on an ancient vase.
credite posteri, cf. posteri negabitis in Epod. 9. 11.

4. capripedum, 'goat-foot' (used by Tennyson). Roman poets confused the Satyrs with the Pans and the Fauni, to whom the goat's feet properly belonged. Satyrs are represented in Greek art as of human shape, though they have little horns, sharp-pointed ears and short tails.

acutas, 'pricked-up,' so that the points became conspicuous.

5. euhoe, in Greek εὐοἰ, the cry of the Bacchanals. Cf. I. 18. 9. Horace could not see the god without catching something of the Bacchic frenzy.

6. pleno Bacchi pectore, abl. abs. Cf. III. 25. 1 quo me, Bacche, rapis tui Plenum? The same metaphor is seen in the Greek εὐθεος
(whence ‘enthusiasm’) and our ‘possessed,’ applied to a violent madman.


7. *parce Liber.* The excitement, at first strange and terrifying, afterwards pleasurable (hence *laetatur*), grows painful as it reaches its height, and Horace fears lest a stroke of the thyrsus should make him downright mad.

9. *fas est mihi. ‘Now I may sing of the untiring Thyiaedes.’* The point seems to be that the poet now understands the power of Bacchus and is prepared for his worship. It is to be observed, however, that the worship of Bacchus was, in Greece, closely associated with the worship of Apollo, the god of poetry. Their influence was regarded as almost the same. Together they occupied the peaks of Parnassus; and on the great temple at Delphi Apollo and the Muses were sculptured on the Eastern gable, Bacchus and the Thyiaedes on the Western.

*Thyiaedes,* ‘Bacchantes,’ women who followed in the train of Bacchus. They are called *perivaces* (‘untiring,’ Wickham) because they roamed about Parnassus day and night.

10. *vinique fontem* etc. The allusion is to miracles performed by Bacchus at his first coming into Greece. They are mentioned more than once in Euripides’ *Bacchae* (e.g. 141 and 703-710), which is a tragedy showing how Bacchus punished Pentheus, king of Thebes, for rejecting his worship.

12. *iterare,* ‘to relate.’ Cf. the English ‘rehearse,’ which properly means ‘to harrow again.’

13. *coniugis,* Ariadne, the Cretan maiden whom Bacchus found in Naxos, where Theseus had deserted her.

14. *honorem,* the bridal crown, supposed to be turned into a constellation. For the expression cf. *Aeneid* VII. 814 *regius ostro Velet honos umeros,* and for the constellation *Georgic* I. 222 *Gnosiaque ardentis stella coronae.*

*Penthei tecta.* Pentheus tried to imprison Bacchus, but his palace was overthrown by an earthquake (Euripides, *Bacchae* 536 and 632).

15. *non leni,* ‘pitiless,’ a meiosis or litotes: cf. *non levis* in 1. 18. 9.

16. *Lycurgi.* The story is that Lycurgus, king of Thrace, denied the divinity of Bacchus and tried to drive him out of his realm. Bacchus thereupon smote Lycurgus with frenzy, so that he murdered his wife and son, and afterwards, wandering forth to Mount Rhodope, was slain by panthers.

17. *tu flectis amnes.* The reference is to the expedition of Bacchus into India, when the Orontes and Hydaspes changed their courses, that he might cross them.

*mare barbarum,* i.e. *mare rubrum,* the Indian Ocean. *flectis* is

G. H. II.
applied literally to the river, but metaphorically to the sea. 'Thou bendest to thy sway.'

18. uvidus, 'steeped in wine': cf. i. 7. 22 and i. 18. 3.

19. nodo viperino, 'a knot of snakes.' The Maenads in Euripides (Bacchae 104 and 696) wear live snakes in their hair and about their waists. For snakes in connexion with Bacchus cf. i. 18. 11 n.

20. Bistonidum crinis. The Bistonides are the women of the tribe of Bistones, a Thracian people who were enthusiastic in the worship of Bacchus. Cf. i. 36. 14 and ii. 7. 27 for allusions to Thracian orgies.


22. Gigantum. Cf. ii. 12. 7 and 9, and iii. 4. 49–63.

23. Rhoetum. The giant slain by Bacchus is elsewhere called Eurytus, whereas Rhoetus was a Centaur who fought with the Lapithae (Verg. Georg. ii. 456). Horace however names Rhoetus among the giants again in iii. 4. 55. The legend that Bacchus changed himself into a lion is not found elsewhere.

25. quamquam, 'and yet,' Gr. katro.

27. idem. 'Thou wast the same in the midst of peace and of war.' For the position of _que_ cf. i. 32 and i. 30. 6: also _curatve_ in ii. 7. 25. The meaning apparently is that Bacchus was always the leader, whether of the dance or the combat.

It is to be observed that, as wine makes some men quarrelsome, others merry, the worship of Bacchus was introduced into Greece in two forms, a savage and brutal form which came by way of Thrace, and a mild and cheerful form which came from the South. Both forms existed together in Attica. The legends concerning the god, similarly, represent him now as kind and beneficent, now as cruel and bloodthirsty. The late Mr Pater, writing on the Bacchae of Euripides, says 'Dionysus Omophagus, the eater of raw flesh, must be added to the golden image of Dionysus Meilichius, the honey-sweet,' if we are to form a clear idea of the place of the god in Greek religion. See also L. Dyer's The Gods in Greece, pp. 75–117.

29. te vidit, sc. aggredientem, as recedentis in 31 implies. Bacchus went down to Hades to fetch his mother Semele, whom he afterwards immortalised under the name Thyone.

insons = sine fraude: 'without harming you.'

aureo cornu decorum. Bacchus carried to Hades a golden drinking-horn, from which he poured out wine for Cerberus. The scene is depicted in several ancient works of art.

30. atterens, probably 'wagging,' not 'rubbing his tail against you.'

31. trilingui ore, 'the tongues of his three mouths,' cf. iii. 11. 20 n.
Ode XX.

To Maecenas.

_Scheme._ I shall soar away on majestic pinions, Maecenas. Humble as I am, I shall not die. I feel myself changing into a bird and I shall fly to the uttermost parts of the earth, that all peoples may know me. When I am gone, let there be no idle tears or dirges or tomb for me.

The ode is an epilogue to the Second Book, expressing, by an allegory, the poet's conviction that his writings had won him immortality. He will disappear, he says, but he will not die.

_Metre._ Alcaic.

1. _non usitata_, 'not usual,' because Horace was _princeps Aelium carmen ad Italos Deduxisse modos_ (III. 30, 13, 14).

2. _biformis vates_, 'a bard transformed.' Horace like Pindar (cf. IV. 2. 25) is a man who, by poesy, can become a swan. He will not die: he will assume his swan-form and soar away into the heavens. The metaphor, by which a poet is called a swan or an eagle or any other kind of bird, is treated as a matter of fact and becomes an allegory: just as in 1. 14 the metaphor of 'the ship of state' is treated as matter of fact.

4. _invidia maior_, 'triumphant over envy.'

5. _pauperum sanguis parentum_. This explains _invidia maior_. In Sat. I. 6, 46 Horace speaks of himself as one _quem rodunt omnes libertino patre natum Nunc quia sim tibi, Maecenas, convictor, at olim Quod mihi pareret legio Romana tribuno_. The envious carped at Horace because, though of most ignoble birth, he was admitted to the inmost circle of Maecenas' friends.

6. _quem vocas_, 'who (they say) am at your beck and call.' The envious twit Horace with his mean birth, and also with his frequent invitations to Maecenas's table, as if he were a mere parasite. For _voco_ in this sense cf. III. 6. 30, and see Lewis and Short, _voco_ B. I. and _vocatio_. The favourite explanation of this passage takes _dilecte_ with _vocas_: 'I, whom you call _dilecte_.' But this, even if it were Latin, would not be good sense. Some term of _reproach_, similar to _pauperum sanguis parentum_, is absolutely required, to account for the repetition of _non ego_.

H. T. Plüss, an ingenious Swiss scholar, has a theory that Horace imagines his body to be lying dead and Maecenas to be calling him for the last time, as was usual at Roman funerals. But this explanation is open to the same objection as the last and is also effectually contradicted by the words _non obibo._

7. _dilecte_. There is a special point in the epithet, as showing both that the charge of parasitism was a calumny and that Horace could endure it out of his love for Maecenas.

9. _iam iam_. Horace feels the metamorphosis beginning.

_residunt_. 'The skin is shrinking into rough scales on my legs.'
HORACE, ODES II. xx.

His legs dwindle to the size of a bird's, and the skin settles down and becomes scaly.

13. Daedaleo Icaro. Icarus, son of Daedalus, was furnished by his father with wings, which were fastened to his shoulders with wax. Unfortunately, he soared too near the sun, which melted the wax, so that he fell into the sea called, after him, Icarian. Cf. iv. 2. 2–4.

On the reading see critical note.

15. canorus ales. Swans were thought, by the ancients, to sing sweetly, especially before their death. Cf. iv. 3. 19. Tennyson has a poem on the subject and a pretty allusion (in Morte d'Arthur) to

'some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume and takes the flood
With swarthy webs.'

17—20. The peoples selected are those which were most in the thoughts of Romans at this time. See the notes to II. 9 and other passages of this book.

19. peritus gives point to the distinction between noscent and discet. The barbarians shall hear my name: the civilised Spaniard and Gaul shall learn me by heart. Some of the best writers of the 1st century after Christ were born in Spain: e.g. both Sénecas, Lucan, Quintilian and Martial; and Lyons (Lugdunum) on the Rhone became a famous nursery of orators.

Some editors take peritus proleptically; 'the Spaniard shall study me when he becomes learned,' or 'shall study me so as to become learned.'


21. inani funere. funus is properly the burning of the corpse: inane funus appears to mean the same thing as funus imaginarium, a funeral fire without a corpse, corresponding to our phrase 'an empty bier,' or 'a cenotaph.' Horace imagines that he has disappeared and that his friends, assuming him to be dead, hold funeral rites for him. Cf. Aeneid vi. 505.

neniae, 'dirges' sung by the praeficae, women hired for the purpose.

22. turpes, 'hideous,' 'disfiguring,' because the mourners wore black and the women tore their hair and scratched their faces.

23. clamorem seems to mean 'clamorous grief' generally, for the conclamatio, or solemn calling on the dead, took place at the bedside.

24. mitte=omitte, as in i. 38. 3. Horace apparently does not refuse a funus, because his friends would regard this as a solemn duty, but he objects to the idle and expensive formalities of mourning and burial.
CONSPECTUS METRORUM.

I. Metrum quod fertur Hipponactēum:
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] dimeter trochaicus catalectic.
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] trimet. iamb. catalectic.
   c. II 18.

II. Asclepiadēum quartum:
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Asclepiadēus minor.
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] ”
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Glyconēus.
   II 12.

III. Sapphicum minus:
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] versus Sapphicus minor hendecasyllabus.
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] ”
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] ”
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Adonius.
   II 2. 4. 6. 8. 10. 16.

IV. Alcaicum metrum:
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Alcaicus hendeca-
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] syllabus.
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] ”
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Alcaicus enneasyl-
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] labus.
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] v. Alcaicus decasyl-
   \[\sim \sim \sim \sim \sim \sim \sim \sim \sim\] labus.
   II 1. 3. 5. 7. 9. 11. 13. 14. 15. 17. 19. 20.
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3. FRENCH.

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4. GERMAN.

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THE PITT PRESS SERIES.

GERMAN continued.

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*Grimm  Selected Tales  Rippmann  3/-

Gutzkow  Zopf und Schwert  Wolstenholme  3/6

Hackländer  Der geheime Agent  E. L. Milner Barry  3/-

Hauff  Das Bild des Kaisers  Breul  3/-

"  Das Wirthshaus im Spezzart  SchloTtmanM & Cartmell  3/-

"  Die Karavane  SchloTtmanM  3/-

"  Der Sheik von Alessandria  Rippmann  2/6

Immermann  Der Oberhof  Wagner  3/-

Klee  Die deutschen Heldensagen  Wolstenholme  3/-

Kohlransch  Das Jahr 1813  2/-

Lessing  Minna von Barnhelm  Wolstenholme  3/-

Lessing & Gellert  Selected Fables  Breul  3/-

Mendelssohn  Selected Letters  Sime  3/-

Raumer  Der erste Kreuzzug  Wagner  2/-

Riehl  Culturgeistlichte  "  Novellen  Wolstenholme  3/-

"  Die Ganerben & Die Gerrechtigkeit Gottes  3/-

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"  Geschichte des dreissigjährigen Kriegs Book III.  1/6

"  Maria Stuart  3/-

"  Wallenstein I. (Lager and Piccolomini)  3/6

"  Wallenstein II. (Tod)  3/6

Uhland  Ernst, Herzog von Schwaben  Wolstenholme  3/6

Ballads on German History  2/-

German Dactylic Poetry  3/-

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Bacon  History of the Reign of King Henry VII  Lumby  3/-

"  Essays  West  3/6 & 5/-

"  New Atlantis  G. C. M. Smith  1/6

Cowley  Essays  Lumby  4/-

Defoe  Robinson Crusoe, Part I  Masterman  2/-

Earle  Microcosmography  West  3/- & 4/-

Gray  Poems  Tovey  4/- & 5/-

Lamb  Tales from Shakespeare  Flather  1/6

Macaulay  Lord Clive  Innes  1/6

"  Warren Hastings  1/6

"  William Pitt and Earl of Chatham  2/6

"  Lays and other Poems  Flather  1/6
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