HORACE

BOOK III

44. Achaeenum tumque costum. For Achaean as a type of wealth cf. 2. 12. 21 n. ‘The adj. here conveys the idea that the perfume was of the rarest and most costly. 45. cur ... arium, ‘what would I rear a hall with portals that arouse envy and towering high in modern fashion?’ The arium or ‘hall’ was among the Romans—in many old English manors—the most important room in the house: it was displayed the imaginines, and it was used for the reception of clients and visitors; it was therefore natural to spend large sums on its decoration. invindens: cf. 2. 10, 7

invidens aula. 46. cur ... arium, ‘they pour forth from a great man’s levee, varios inhabitant pulsula testudine poste. novi ritus suggests an antithesis with the simplicity of early Rome. Cf. 2. 15, 14-20.

47. permutem, ‘take in exchange.’ 48. divitas operosiores, ‘the greater burden of wealth.’

ODE II

On true manliness.

‘Let the boy, who means to lead a simple and hardy life as the best training for a soldier’s career, in the field let the man fear him, and let his courage be inspired by the thought that death is glorious indeed when encountered in his country’s cause: the true man is independent of the honor of the man can give or withhold, he treats a path of his own, heaven and immortality are his reward, for rewarded his uprightness and true reverence shall surely be, as certainly as profanity and guilt shall be punished.’

1. amico pati, ‘to endure gladly.’ Not merely ‘to bear contentedly’ (lente ferre, χαρίστας φικέας) but almost an instance of oxymoron; not only should the young Roman ‘endure poverty,’ but such ‘endurance’ should be ‘welcome as a friend’ to him, seeing that in it he will find the best training for life. Observe the emphatic alliteration in this line, and in 13, 16, 32.

pauperiem: so Virg. 6. 2. 465, in a passage which Horace clearly has in mind, describes how the clients, as they pour forth from a great man’s levee, varios inhabitant pulsula testudine poste. novi ritus suggests an antithesis with the simplicity of early Rome. Cf. 2. 15, 14-20.

2. robustus acri militias, ‘hardened in war’s sharp school.’ puer: cf. virum line 14, iuventatis 15, virtutis 17, virtutis 21.

3. condiscat: stronger than dizeat; so 1. 37. 28 condierit is stronger than canes.

4. sub divo, ‘beneath the open sky.’ cf. 1. 1. 25 n. and 3. 2. 23 n.

trepidis in rebus, ‘amid deeds of hazard.’’ found also Livy 4. 17; 34. 11.

5. illum ... ‘him (i.e. such a youth as I have described)’ from the fopen’s walls hearing, alas! for fear lest ... illum is thrown forward for emphasis, and though mater et virginis both form the nom. to suspicere (2. 13. 38 n.), yet the clause chen ... suspicere expresses only the feelings of the maiden.

9. eheu; dramatic and vivid after suspicere. rudis agminum sponsus, ‘her betrothed unskilled in combat.’ realis takes a gen. of ignorance, cf. 1. 15. 24 n.

10. occasit: constantly used of recklessly ‘provoking’ a dangerous enemy, who might easily have been avoided.

aspe fata certa. The supine is here used more fully to define the meaning of the adjectives, in place of Horace’s favourite infinitive (1. 3. 25 n.)

12. per medias caedes, ‘through the thickest of the combat.’

13. dulce ... Connected with the preceding stanza as showing why a soldier should be brave as a lion. Swift renders: ‘How bless’d is he who for his country dies; | Since death pursues the coward as he flies; | The youth in vain would fly from fate’s attack; | With trembling knees and terror at his back. mori: mors. For this method of joining clauses, cf. 1. 2. 4 n.

Cf. Tyrtaus, fr. 10 τένναναν γρό πάντως ες προφάνες πέτασα | δήπο | ανδρον περὶ τέμποντων μαρτυρόντων.

17. virutis, from vir, ‘manliness,’ ‘virtue,’ is here distinct from ‘courage’ which has already been dealt with 1-16: it is that manly independence and determination which acts up to the principle ‘That, because right is right, to follow right;’ Were wisdom in the scorn of consequence.’ Such a character may well be described as ‘ignorant of disgraceful defeat,’ ‘bright with unsullied dignities,’ and independent of the shifting ‘breeze of popular favour’; at the same time Horace is influenced in his description by a recollection of the well-known Stoic paradox that the perfectly virtuous man, however low his position in life, is nevertheless ‘rich,’ ‘noble,’ and ‘king of kings.’

Cf. 4. 9. 39; 3. 1. 16; Ep. 1. 1. 107.


18. honoribus: honor is frequently used for ‘an office of dignity,’ ‘a magistracy,’ cf. 1. 5. 8 n. 19. secures. See Dict. Ant. s.v. fætes, and cf. C. S. 54 n. 20. arbitrio, ‘at the decision,’ i.e. in obedience to the decision.

The expression popularis aerae is explained itself; cf. Virg. Aen. 6. 816.

gaudens popularis aera; Cic. pro Clu. 47 vetus popularis.

21. virtutis: ‘virtue opening the gate of heaven for those who have not deserved to die essays her course along forbidden paths ...’ immittet mori, i.e. those who like Pollex, Hercules and Quirinus (see note Ode, lines 9-15) have by the nobility of their lives deserved to escape the common doom of death, and have remained for themselves an immortality of renown. Cf. Virg. Aen. 6. 130 qua ... aequis aequis ad aethera virtutis. negata via. Although to mortal immortality is forbidden, virtue does notwithstanding discover the way which leads to it. The expression recallas Job xxviii. 7 ‘There is a path which no fowl knoweth, and which the vulture’s eye hath not seen.

23. odum humum, ‘the damp ground,’ i.e. apart from metaphor, the ordinary mean and unobtrusive objects of human purposes.

25. est et ... The difficult connexion between these stanzas and the preceding one is indicated in the summary (cf. Sib. I. 2. 3. 23 n.) Opposed to uprightness and true reverence for the mysteries of religion (judea silentium), are profanity (cf. vulgatio and crime (incerto, secolato): the reward of the one is as sure as the punishment of the other. On the other hand Friederich (Phil. Uit. 154), following Mommsen, considers that Horace is in this Ode describing the qualities required (1) in military (virtus) and (2) in civic service (judea silentium) under the empire; and this line is part of the description of Simonides ἐλεύθερα καὶ αὐτὸς ἀκρατῶν γέρους which we know (Plut. Apophth. Aug. 7) to have been quoted by Augustus.

26. vetabo, ‘I will forbid one who has made public the rites of mystic Ceres to be beneath the same roof-tree or to launch his bark with me.’ Cereis sacram. See Dict. Ant. s.v. Eleusinica.

28. sit: dependent on vetabo; cf. velo fat, fac sit, etc.

29. solvat. Used of undoing the cable which fastened a ship to the shore. For the danger of embarking with guilty men cf. Aesch. S. c. Theb. 602 ἄν τις ἀμφίπλατοι θεών ένθ γάρ στερεύονται | πολλάκης θαύματα καὶ μοιράσει κόσμου 

δωρέων καὶ θεώτροπος γίνεται | Genesis xviii. 25-33 ‘Will then also destroy the righteous with the wicked?’

Dipsas: an archaic word used to give an impression of solemnity, cf. 1. 34. 5 n. For derivation cf. 1. 1. 25 n.

sepe: raro: notice the emphatic position and antithesis of these words,
Translate 'rarely has Retribution with her halting foot left the track of the guilty though far in front.' Retribution slowly but surely dogs the heels of the guilty, even though, their crime having been committed long before (cf. antecedentem), they might think they had escaped; cf. Aesch. Ag. 58 Zeôs... ουτερόσων πέπλει παράβασιν Ἐφέντων, 'Zeus sends after transgressors a late-avenging Fury.' 30. integrum. For deriv. cf. 2. 4. 22 n. Here of one in whom there is no flaw, 'a holy man,' cf. 1. 22. 1 integer vitae. 32. deseruit pede Poena claudio. The alliteration and rhythm seem to suggest the 'halting gait.' claudio: very emphatic by position=‘though lame.’

ODE III

'The man who is upright in purpose and strong in will nothing in heaven or earth can shake. By those qualities mortals have become divine, Pollux, Hercules,—yea, and Augustus also—Bacchus, too, and especially Rome's first founder Quirinus who was allowed to enter heaven, for Juno's words were welcome to the gods when she declared that her wrath against Troy and Trojan guilt had been appeased: so long as Troy remained in ruins a lair for the wild beasts, to the great descendants of the Trojans the path to glory and to world-wide empire was open: only let them beware of the greed of gain, and remember that if ever they sought to rebuild the old Troy, if ever those walls rose again, again too would her ancient wrath arise with ruin to the race.'

Lines 1-16 are similar in thought to Ode 2, and seem like the whole of the first six Odes to have a didactic purpose, but at line 17 the poet breaks off into a dramatic description of which it is not easy to see the purpose. We know of no adequate historical reason for the introduction of so strong a warning against the rebuilding of Troy; Suetonius (Caes. 79) does indeed tell us of a rumour that Julius Caesar intended to remove the seat of empire to Alexandria or Ilid, but it is difficult to imagine either that such a rumour could have been circulated about the calm and philosophic Augustus or that he would have resorted to such a method of refraining it as these lines would furnish, while the connexion between the rebuilding of Troy and the opening lines is still left unexplained. Plüts (followed by Sellar and Kiessling) gives a reasonable solution of the difficulty: the clue to the Ode which he furnishes is this:

Uprightness and strength of will have won for individuals fame and immortality: by these virtues Romulus the founder of Rome reached heaven; by these Rome has broken the ban that rested upon Troy, and shall attain to universal empire. Only she must (1) look upon that empire as a responsibility and not a means for self-enrichment, (2) she must not imagine that she can restore that which has been doomed to destruction, i.e. apart from symbolism, she must give up the old Republic and accept the new Monarchy as the divinely appointed condition of her continuance.

1. tenacem propositi. Many verbal adjectives in ax take an objective gen. e.g. edax, repax, cæpax. 3. vultus: graphic, because anger is displayed in the face. Cf. Psalm xxxiv. 16 ‘the face of the Lord is against them that do evil.’ instantis, ‘lowering.’ 4. mente quattit solida, ‘shakes from his rock-like purpose.’ Cf. Tennyson's Will: 'O well for him whose will is strong!... Who seems a promontory of rock... That, compass'd round with turbulent sound, | In middle ocean meets the surging shock, | Tempest-buffeted, citadel-crown'd.' 5. dux... Hadriæ. Cf. 1. 3. 15 n; the wind rules the waves. 7. si fractus... 'should the shattered
Regulus as being capitis minor was now only able consilium dare 'to give advice,' and he must therefore explain namque alias dato as expressing that Regulus 'had at no other time so given counsel.' Such an explanation seems too recondite, surely the words meant, 'with counsel such as me before.' Regulus counselled his own certain death. 49. egregius exult: om. moron. propearet: emphatic: he 'hastens' lest he be recalled.

49. atqui: 1. 23. 9 n. 50. non alter: with a comma, sc. line 53.
51. dimovit: from dis and movere, 'to make to stand apart,' so as to form a lane down which one may pass. 52. clientium: the clients, i.e., the sons of those who listen,' especially on legal matters, the old Roman aristocracy all of whom were possessing legal training: this would do to Rome, at Rome, after which he would be free to seek the repose of his country estates. 55. Volumnae ... Tarentum. Local colouring to give reality and distinctness, see 1. 1. 13. See too 3. 7. 18 Pluton, Thaïs, Nysa, Oretum, Cupacua. As here, Horace frequently selects his names a good deal for their harmonious sound. Moreover over the quiet ending of the Ode affords an artistic contrast to the rhythmic emphasis of the rest, cf. 4. 2. 20 n. 4. 14. 23 n. 29. Lacedaemonium: because founded by Phalanthus, for whom see Class. Dict.

ODE VI

The sins of the fathers will be visited upon the children until the crumbling temples of the gods are restored: for reverence for the gods we owe the rise of our emperors; if we destroy them we shall lose our own ruin: let the deeds we have already suffered be a warning to us. Moreover immortality, like a rising flood, has overthrown the foundations of that simple household life in which were reared the early soldiers of Rome. Alas, so we must now face what comes to pass.

The Ode commemorates two portions of the domestic policy of Augustus, (1) the restoration of many decayed temples (Vergil, Aen. 8, 716, says 300) as a visible sign of his desire to restore the old customs and observances of Rome, cf. Ovid, Fast. 2. 63 templorum positorum temporum sanctae restitutor; (2) the introduction of several measures intended to check the continual decrease in the number of regular marriages which was due partly to decay of religious feeling and a consequent loosening of morals, partly to increased cost of living and the more luxurious habits of society. See Dict. Ant. Lex Italic Patet et Poppaea, and cf. 3. 24 and 4. 21-24; Merivale, n. 35.

1. delicta ... Orelli quotes a fragment of *Euripides* τα τῶν ἐκ τῶν ἐκ τῶν ἐκ τῶν ἐκ τῶν, etc., which reproduces the very words of Exod. xx. 5 'I, the Lord thy God, am a jealous God, visiting the iniquity of the fathers unto the children.' 2. Romanae. For the singular cf. Verg. Aen. 6. 551 in exigere imperio populos Romanae, memento. 3. labentes, 'moulting'; labio, 'to slip,' 'glide,' fall away, is admirably used of the sure but silent process of decay. Notice the different quantity and meaning of labentes 3. 5. 45. 3. dis ... imperius, the host of mankind only because he was the servant of the gods.'—Merivale. Cf. 1. 12. 57 te minor servum servos accepis orbem, and 3. 1. 5 n. te minor servus orbem, 'best carry thyself as inferior,' 'behave thyself as the servant.' 4. hinc, 'from this,' highly
pays the price of shame.' 88. non bis . . . 'not from such parents sprang the youth who dyed the sea.' 89. aquor. For the victory referred to cf. 2. 12. 2 n. 90. ingetem . . . Antiochus: Antiochus the Great, king of Macedonia b.c. 223-187; defeated by L. Scipio at Magnesia b.c. 190. 91. Hannibalicum dirum. For dirus the standard epithet of Hannibal cf. 2. 12. 2 n. His invasion lasted from b.c. 218-203 and he was finally defeated by Scipio at Zama b.c. 202.

37. rusticorum militium, 'yeomen soldiers.' Horace refers to these hardy farmers who, in peace living on their own farms, in war had furnished the commonwealth with its best soldiers, but whose rapid declining numbers are under the empire continually depopulated by both poets and politicians. 38. Sabelliae. The Sabines are the type of a sturdy simple mountain race. Cic. pro Lig. 11 calls them homines Italici ac robusti et publici; cf. Virg. G. 2. 531. 39. et severae . . . 'to shoulder the bags' bawn at a stern mother's bidding.' 41. ubi mutaret, 'when the sun should shift the shadows: the subj. because he was told (cf. ad arbitrium) to do it when the sun.' 42. iuga demeret: the time is summer, which is not evening but the time of extreme heat just after midday, when the sun has passed the zenith 'shifts the shadows' from West to East, see Arist. Av. 1.499. 44. agens abante: oxymoron, cf. 2. 4. 10 ademptus tradidit.

45. After presenting in the main portion of the Ode a Hogarth-like picture of what life was at Rome, the poet has in lines 33-44 painted a sketch, half-historical half idyllic, of what life had been and still might be. But now his power overpowers his hopes: sad reality recurs to his mind and warns him that such visions of the future are but dreams. Hardly through the smoke at the commencement of the stanza does the word damnum, as Plu. remarks, 'suggests a sigh.' 46. acta . . . Notice the masterly brevity of expression; these three lines in eleven words describe the downward progress of four generations. pelor avis, 'worse than that of our grandfathers.' For the comparativo comparando cf. 2. 6. 14 n. 47. daturos, 'soon to produce.'

ODE VII

Why steep, Asterius, for your absent lover? He is faithfull, and though compelled by storms to winter at Oricum, will be back with spring's earliest Zephyr. It is for you he sighs all night, and, though his hostes send to tell how she adores him and how dangerous it is to be torn from her, he pays no more heed than a rock. Only, Asterius, be careful yourself, and do not grow too fond of that peerless cavalier Enipeus; when he sings his dolorous ditties beneath your window don't look out, and when he calls you cruel, be so.

1. candidi, 'bright,' 'cloudless' (cf. 1. 7. 15) and also suggesting the joy they would bring her. 2. Favonii: the harbingers of spring. Cf. Lucr. 1. 11 and 5. 378 ō ferre Venus et virtus prenuntiis ante pes naturae graditur Zephyrus. 3. Thymi. So 1. 35. 5 Bithynia cantu of a merchant vessel trading to Bithynia. For the Thymi see Class. Dict. s.v. Bithynia. beantum, 'enriched.' 4. ōdere: genitive, cf. Virg. G. 1. 208 Libro de sonnante . . . horum et Aul. Gell. 9. 34, who quotes facile est homines, and facile tuam usque from Lucilius. M.S.S. give salea.

5. Gyges? Ille. By keeping the proper name till last and then beginning with the emphatic pronoun ille Horace passes with perfect ease and clearness from what Asterius is doing to what Gyges is doing. Oricum: a port of

ODE VIII

Eryxus at the entrance of the Adriatic. 6. Caprae. The goat Amalthea which suckled the infant Jove was placed as a constellation among the stars. After its rising at the end of September stormy weather was considered to have set in and navigation ceased for the winter; cf. 4. 5. 11. insanæ: because of the violent storms which accompanied it. Cf. 3. 29. 19 venant Leonis, 'in the way of the stormy heat.' 9. aequus: 'strong and yet, strongly adversative.' cf. 1. 23. 9. sollicita, 'love-sick.' 10. suspirare . . . 'saying that Chloe sighs, and poor lady, is consumed with a flame like thine.' The mutusulus does not, of course, use the word tuis to Gyges; he would use some intense adjective instead, e.g. 'warmer.' but Horace in reporting to Asterius what the mutusulus says, knowing that no adjective could so forcibly appeal to Asterius as a personal one, substitutes tuis—'Remember,' he says, 'Asterius, that Chloe's messenger declares that she has a passion for him—for yours.'

13. ut . . . impulerit: dependent on offer, to which the nom. is mutusulus, perida credulum: for the same antithesis cf. 3. 5. 33 n.; for antithesis intensified by juxtaposition cf. 2. 4. 6 n. 14. nima caelo, 'too chaete,' not in reality but as the messenger would persuade Gyges. For the story see Class. Dict. s.v. Bellwmephyi. 17. pateo . . . 'Peleus almost given over to death.' See Class. Dict. s.v. Pelus or Acustus. Pelus = Pelam. 18. Magnesam. Mêiyn, fem. Mêiyn, a dwelling at Magnesia in Thessaly. dum fugit abstinens, 'while he soberly shunned;' cf. 1. 10. 11 n. et peccare . . . 'and cunningly brings forward stories that guide to guilt.' 20. historias: 2. 12. 10 n. mobet is accurately used of stirring up or bringing to light anything which was forgotten or unknown, e.g. Virg. Aen. 1. 262 solatum arcana revelavit. moned = reminds him of his more MS. authority.

21. frustra: See 3. 13. 6. Icarii: gen. of Icarus, an unhitched rocky island near Samos; see Rixiess and Orelli. 22. adbuec, 'to this hour,' not, as hactenus would, implying any doubt of his continuance—'wick' expresses that he was 'unnoticed' by 'proof against all bendishments.' cf. 2. 4. 22 n. at tibi: notice the emphasis. 23. Enipeus. The Enipeus is a river in Thessaly, but here the word is connected with ēnipeus, ēniper, and so = the reprover, cf. evanes centum below. 24. plus iusto placeatur, 'find more favour than is fair.'

26. conspicitur, 'attracts the gaze' (is the synonym of every eye): conspicitur is used when the gaze is concentrated on anything it implies merit in the object. Hence conspicundus frequently = 'beautiful,' distinguished.' See Dict. s.v. gramine Martio, i.e. the Campus Martius (oprium campum 1. 8. 3), the regular resort of all who desired exercise, which generally ended with 'a swim down the Tuscan stream.' See next line, and 3. 12. 7. 30. sub cento, 'soon as you hear the strain.' sub indicates close succession; she looks out directly after hearing. Cf. Cae. B. C. 1. 27 ne sub ipse protectione militae oppidum incursum. Shakespeare, Mer. of Ven. 2. 5. 29 Lock up your doors; and when you hear the drum; And the vile squalling of the wry-necked life; Clamber not up to the casements then; Nor thrust your head into the public street.'

ODE VIII

'You ask me why, 1, a bachelor, keep festival on the Kalends of March, for with all your lore, Mæneas, you are at a loss on this point. The fact is, I made a vow to keep to-day as an annual holiday, for it was on this day that I narrowly escaped being killed. And so, Mæneas, drink a cup in honour of
HORACE
BOOK III

my safety and forget for a while the cares of government; well may you do so, for on all sides the political horizon is free from signs of danger and all our foes are vanquished.'

Horace represents himself as entertaining Maccenas. The date is fixed by the allusions in lines 18-20, as B.C. 30 or 29; see notes.

1. quid agam... quid velit. Oblique interrogation dependent on miraris, which is the main sentence. The Maenaliana, a festival celebrated by married men in honour of Juno Lucina, took place on the first of March, which therefore seemed a singular day for a bachelor to be observing.

2. velit, sc. sit 'mean'; cf. Cic. 2. Ver. 3. 61. 150 quid illae sitae statuae uranuae voluit? 3. in caesaepite vivo, 'on living turf,' i.e. on an altar of fresh-cut turf, cf. 1. 19. 13 n.

5. docete... 'O Maccenas, learned in the lore of either tongue,' i.e. for all your knowledge of Greek and Roman folk-lore, you cannot find any tale or legend which amounts to my treating to-day as a festival. sermone... παρὰς, 'old tales,' handed down by word of mouth, in connexion with popular customs and holidays. The word is clearly distinguished from linguae, and therefore the rendering 'learned in the speech of either tongue' must be wrong, apart from the fact that (1) it does not explain the plural sermone and (2) is an unmeaning compliment. utriusque linguae: sc. Cic. de Off. 1. 1. 1 ut pars in utriusque curatione facultate. The Romans habitually read and used Greek, but ignored other languages: hence 'either tongue' = Greek and Latin.

6. album Liber caprum. The 'goat' was sacrificed to Bacchus because it does great damage to vineyards. Black victims were offered to the gods below, white ones to the gods above. For Bacchus as protector of poets, cf. 2. 19. 6 n.

7. propit funeratur: see 2. 13 Intr. --made ready for a funeral, rather than a feast.

10. cortices... 'shall remove the cork fastened down with resin from a jar (first) to drink the smoke in Tullus' consolatio.' Wine intended for keeping was drawn off from the calice or cask into the amygdora (see Dct. Ant.), corked and sealed (corticium adstrictum pice, cf. conditum lev., 1. 20. 3; Theoc. 7. 147 τρέχες ἐκ τῶν ἀμύγδων καρπῶν ἄμυγδα). labelled with its name and that of the consul of the year, and then, if early maturity was desired, placed in the apotheca (ἀποθήκη = bodega), an upper room which received a good deal of warmth and smoke from the bath furnaces. Cf. 3. 21. 7, where Horace says to a jar desce, i.e. from the apotheca.

11. bibere institutum, 'taught to drink.' A half-comic expression, cf. funeratus above.

12. Tullus. L. Volcatius Tullus was consul B.C. 69, the year before Horace's death. Cf. 3. 21. 1 o nato mecum consulto Manilo... testa, and 3. 14. 18, where he speaks of cæsare Marsi memoral duellii, the Marsi had not taken place n.c. 68. Wine was kept for great and even incredible periods: Martial alludes to people in his day (for. 90 a.d.) drinking Opimianum, Opimius having been consul B.C. 121.

13. cyttheos amici sospites, 'cups (in honour) of your friend's safety.' cyttheus (see Dct. Ant.) is strictly a small ladle used in mixing; it is here used generally as a cup. For construction of amici see Dct. 3. 19. 9 n. 14. centum: inad ine, cf. 2. 14. 26. et vigiles... 'carry on the sleepless launders to the dawn.' Cf. 3. 21. 23. 17. mittus... 'lay aside the state'sman's anxieties for the city.' civitatis is merely 'public,' 'political.' cf. Ep. 1. 1. 16 merces civitatis vendit, 'the sea of politics.' There is no special reference to the civil administration of Maccenas as opposed to the military administration of Agrippa, but only to the general freedom from political anxiety which the prosperity of affairs abroad would give a man in the position of Maccenas. 18. Didon Cottin. The Dacon prince Cottis had promised assistance to Antony, and was defeated by M. Crassus B.C. 30. Notice how throughout no reference is made to the defeat of Antony at Actium: it is of his defeat that the poet is thinking when he bids Maccenas cease his anxiety, but the laws of poetry and propriety forbid the mention of a victory which brought no triumph in its train. The same eloquent silence is preserved, 1. 37.

19. Medusa, 'our foe the Mede is engaged in civil strife calamitous (only) to himself.' For Medusa = 'Partian' see 1. 2. 51 n. The Parthian monarch Tiridates, who had been placed on the throne by Augustus, was being attacked by Phraates who had been deposed for his tyranny, cf. 1. 26 Intr. ibid goes both with buctrios and dissidet; its proximity to infrinest, with the sense of which it interferes, seems awkward.

21. servit Hispanae... Statilius Taurus defeated the Cantabri, B.C. 29. For the condition of Spain cf. 2. 6. 2 n. vates: Livy 28. 12 remarks that Spain was the province which the Romans entered first and subdued last. 23. ian Scythea, 'by now the Scythereans with bow unstrung prepare to quit their plains.' 24. campis, 'steps': 2. 9. 23 n. 25. neclegens... 'away with care, (for a few hours) a simple citizen cease to be too anxious lest in any way the nation suffer harm.' Orelli wrongly says privatius = cum sine privatius; it is indeed true that Maccenas, wisely preferring the reality of power to the distinctions of office, remained through life a simple knight and was therefore always technically privatius, an unsuccessful simple citizen; but on the other hand he was at this very time actually in charge of the government of Rome, and it would be more than absurd for Horace to say to him 'cease, since you hold no official rank, to perform your duty!' What Horace says is what any one might say asking a great statesman to dinner, 'Come and forget for a time the cares of state in the enjoyment of private society.'

ODE IX

A dialogue between two lovers, stanzas 1, 3, and 5 being spoken by the man, the others by the lady. The Ode is faultless in form and finish, and has found hosts of translators and imitators. It is called carmen amicum from dux Tullus, to converse in dialogue, cf. Thucyd. 8. 31 εὐαγγέλλε γὰρ: this is the only specimen in Horace, but see Virg. Ecl. 3 and Theoc. 8. the rule is that the second speaker should reply to the first in the same number of verses, and on the same or a similar subject, and also if possible show superior force and power of expression or, as we say, 'cap' what the first speaker had said. The Ode is best summarised by the line of Terence, And. 3. 3. 23 amantium irae amoris integri esse.

2. potior, 'a favoured rival.' 3. cervici dabit, 'did fling around thy neck.' 4. Persarum rege. The 'Persian king' is taken as an accepted type of wealth and well-being. Cf. 2. 12. 21 quae suis idivit Achaemenes, 'the wealth of Achaemenes' (the legendary ancestor of the Persians).

5. non aia... arsiti: i.e. thou didst burn with (love for) no other woman, 'i.e. your warmest love was for me. aia is abl. of the instrument: in the conventional language of amatory poetry, the lover is said arsidi 'to be on fire,' and the loved one is called flamma, ignis, 'his flame'; hence, just as you say arsidi ignis 'to be warm with fire,' so you say arsidi Lydia 'to be fired with love for Lydia.' Cf. below line 13, and 3. 7. 11. So too 2. 4. 7
II.

October 23, 1965

William J. Kline

Dear Mr. Kline,

I am writing to request a copy of the document you mentioned in your letter of October 16. I understand it contains important information regarding the project we discussed last week.

Best regards,

[Your Name]
on the other hand puere et puellae is regularly = 'lads and lasses' (e.g. S. 1. 1. 85) i.e. unmarried young people. All sorts of attempts have been made to get rid of the extremely harsh iam virum expertae; e.g. experteres, spectate.

17. puere: regular in addressing a slave, = παῖ. 18. Marsi duelli. The Marsian war 91-92 B.C. (otherwise called the Italian or Social war) was undertaken by the principal Italian nations to assert their right to the Roman franchise; it was called Marsian because the Marsians were the bravest (cf. 3. 5. 9) and most important of the confederates. For duelli cf. Ep. 1. 2. 7 n.

19. Spartacum ... 'if by any means (qua) a jar has been able to escape the roaming Spartacus.' Spartacus was the leader in the Servile war, B.C. 73-71: this incidental allusion shows the extent of his ravages. 21. dic et ... 'bid too the clear-voiced Neaira hasten.' Verbs of commanding, begging, wishing, take a subj., e.g. fac eas, cura valeas, velim facias, etc. For arguta see 4. 6. 25 n. 22. murrem, 'scented.' 25. lenit ... 'Whitening hairs tame the passions (once) eager for ...' Horace was born B.C. 65. 27. calidus iuventa, 'in the heat of youth.' L. Munatius Plancus was consul B.C. 42.

ODE XV

To Chloris who retains the caprices without the charms of her youth.

1. pauperis: gives an additional reason for her being staid and sober. 2. nequitiae: see 3. 4. 78, 'profligacy.' 3. famosis, in a bad sense, 'notorious.' 4. maturo ... 'cease, daily nearer to a ripe death, to sport amid young girls.' The comparative proprius reminds her that death is not only already near but continually coming nearer. matrum funus is the opposite of a 'premature death.' 6. et stellis ... This line illustrates the preceding one: an old woman among young girls mars the effect, as a mist veils the pure lustre (candidis) of the stars. 7. non, si ... The construction is si quid P. satis (decet), non et te, Chlori, (satis) decet.

9. expugnat, 'storms.' 10. pulso ... 'like a Thyiad maddened with clashing timbrel.' Thyas: cf. 2. 19. 9 n. 12. capreæ, 'a young roe'; cf. 3. 11. 9. 13. lanæ. The spinning and weaving of wool (lanificium) was held to be the fitting employment of decorous Roman matrons: Orelli on 3. 12. 5 notes a charming inscription on a certain Murdila, where it is ranked side by side with the highest virtues; the list is curious; 'in goodness, modesty, obedience, wool-making (probitate, pudicitia, obsequio, lanificium), she was the equal of any of her sex.' Cf. the description of 'a virtuous woman,' Prov. xxi. 13, 19. nobilém, 'famous' i.e. for its wool. Luceria is in Apulia. 15. purpureus, 'bright,' or possibly 'purple.' The ancient purpura had two characteristics: (1) its deep colour, the colour of clotted blood, (2) its peculiar sheen or brilliancy: the adj. purpureus is often used of anything of whatever colour which possessed a similar sheen to purple; cf. 4. 1. 10 purpureei olores, 'brightly gleaming swans'; Virg. Aen. 6. 641 lumine purpureo. 16. nec poti ... 'nor jars drained to the dregs, old hat that you are.' vetulam: in apposition with te.

ODE XVI

In praise of contentment.

'Gold is all-powerful: it baffled Acrisius, it makes its way everywhere, it caused the destruction of Amphiaraurus, it opened the gates of cities for Philip
the word also recalls the 'ragged,' 'unkempt' appearance ostentatiously affected by many philosophers then as now (Mayor, Juv. 14. 12 n.). 11. prisci, 'ancient,' not so much because of his actual antiquity (he died B.C. 149) as because of his life-long battle on behalf of ancient manners, ancient customs, and the ancient Roman 'manliness' (see virtus, line 12). priscus nearly always has the double meaning 'ancient and venerable': the person or thing to which it is applied must belong to the 'good old times,' cf. 4. 2. 40; Epod. 2. 2.

13. lene tormentum: ocyxomor, 'thou dost gently apply the rack to dull wits.' Cf. Bacchylides fr. 27 γλυκεί' ἀνόητα σενομένα κυλίκων θάλπησιν θυμον. tormentum (from torqueo), 'the twisting thing,' 'the rack, that which makes the unwilling speak': cf. Ep. 1. 18. 38; A. P. 435 torquere mero. ingenium durum is the opposite of ingenium facile et copiosum (Quint. 10. 1. 128).

15. curas et ... Wickham rightly notes that Lyaeus (Ἀλεας, ἡ ἀλή, solvo) is 'the god who gives freedom,' and that so the whole sentence = arcana consistia retigendo curas solvis, because 'as cares seem heavy when brooded over so they seem subjects for mirth when discussed over wine.'

18. viresque et addid ...: que joins the two clauses, et the two nouns vires and cornua. For horns as a symbol of strength cf. 2. 19. 29 n. 19. neque iratos ... 'trembling neither at the angry diadems of kings.' Note the hypallage, cf. 3. 1. 42 n. For apex = tiara or diadem see 1. 34. 14 n. 21. te ... 'thee Liber and, if she lend a propitious presence, Venus, and the Graces loath to undo their bond, and living lanterns shall lead on until ...' 22. solvere: epexegetic inf. after segnes; 1. 3. 25 n. The Graces are represented as sisters who never separate. For vivae cf. vigiles lucernae, 3. 8. 14.

ODE XXII

A poetical inscription to be placed on a pine overhanging his Sabine homestead which he dedicates to Diana with the promise of a yearly sacrifice.

2. quae ... 'thou that thrice summoned dost hearken to young wives (puellas) in their travail and save from death.' Horace here copies Catull. 34. 9, where Diana is invoked as montium domina ... silvarumque virentium ... tu Lucina dolentibus | Iuno dicta puiperis. For her as goddess of groves, cf. 1. 21. 5. Like the Grk. 'Ἀγρευς she was also sometimes regarded as the goddess of childbirth, and identified with Iuno Lucina; cf. Ellis on Catull. 1. c. 4. diva triformis. In heaven Luna, on earth Diana, in hell Hecate. Her image had three faces (Ov. Fast. 1. 141) and was placed where three ways met (idea trivio), and so she is the counterpart of the two-faced Janus (= Dianus).

5. tua: predicative; 'let the pine be thine.'

6. quam ... donem, 'so that I may present it,' in connexion with tua esto. per exactos annos, 'at each year's end'; cf. 3. 18. 5 n. 7. obliquum meditantis iuctum, 'practising its sidelong blow': the boar is a young one just trying its powers. meditor = μελετάω. Boars strike with their tusks from the side. Cf. Hom. δύχω ἀλγοντε, 'rushing sideways,' of two boars.

ODE XXIII

'Pray on the new moon, Phaidyle, and offer your simple sacrifices to the Lares, and then all shall be well with your farm. Costly and numerous victims are for priestly rites: they have nothing to do with you and your humble worship of the gods.'
61. rupes et acuta leta saxa, 'precipices and rocks sharp for death,' The saxa are rocks and boulders lying at the foot of the precipices, rough and jagged, and therefore sure to cause death. 62. age te ...'quick, trust yourself to the rushing wind.' 63. erit pensum, 'a task done for a mistress,' pensum, from pendo 'to weigh,' is the portion of work careworn out as the work for a certain period. 64. carpere ...'pluck out the wool into long threads, which were then wound round the spindle ready for weaving, see Dict. Ant. s.v. Fustem. 65. regius sanguis, 'the daughter of kings,' in strong opposition to erite pensum and dominiae. sanguis: 2. 20. 5 n. tradit, i.e. to be abandoned by her paramour and handed over to the mercy of his injured and incensed wife. paenula: 3. 10. 15 n.

66. aderat ... The abrupt transition from Europa's speech to narratio, and the marked prominence of the verb, express the suddenness of the appearance of the goddess, who at the critical moment intervenes with dramatic effect. 'Lo! at her side thus wailing stood Venus with a mocking smile.' 67. perfidium: neut. adj. used adverbially, cf. 1. 22. 23 n. remissus: symbolic of her peaceful purpose.

68. lua ... amused herself with laughing at her. abstinento irarum: 2. 9. 17 n. curm tibi ... 'when the hateful bull brings you back his horns to tear.' Venus mockingly repeats the very words (lacere, line 40) used by Europa. 73. uxor ... esse nescis, 'thou knowest not how to be the bride,' i.e. what befits the bride; this rendering harmonises with diisse below, 'you are as yet ignorant how to play your part, learn to do so.' Others take uxor as uxor in imitation of Gl. idiom (cf. Ep. 1. 7. 22 n). 'Thou knowest not that thou art the bride.' 75. tua ... 'half the globe shall take thy name.'

ODE XXVIII

An invitation to Lyce to join him in celebrating the Neptunalia, a festival held on July 23rd.

1. festo ... The question is a retort to a supposed objection: 'What better could I do? Produce the wine.'
2. reconditum, 'stored far back;' old; cf. 2. 3. 8 interior noto; Epod. 9. 1 repentum Caesamum. 3. strenus with promine, 'produce and briskly.' Horace humorously makes Lyce act as的办法. Kissing, however, he proposes the scene in Lyce's house, into which, as he is striding about, Horace turns with the words festo ... die. 4. muniaeque ... 'and assault the fortress of philosophy.' Philosophy is represented as possessing a fortress inaccessible and impregnable to temptation: cf. Lucr. 2. 7 bene quam munisit tenere | et adla doctrina septemtemplo serenam | et alii eis | atque et Tennyson's Palace of Art, stanzas 1-4.

5. inclinare moridem, 'that soon declines,' i.e. that the sun has passed the zenith. Cf. Livy 9. 32 sol ser moridem se inclinavit. moridem = medidies (midday), altered for the sake of euphony. 6. stet, 'stood still,' halted in

ODE XXIX

its course: in strong contrast with volutaria. 7. parcia deriperere, 'you hesitate to hurry down.' For derioperere cf. 3. 21. 7 desidere, and 3. 8. 10 horeo = apotheta, 'the store,' cf. 4. 12. 13 Sulpisio horreis. 8. casantes, 'the apport' is personified and described as 'foolishly lingering' in its old corner. M. Calpurnius Bibulus was consul with C. Julius Caesar in the famous year B.C. 69, but the name is obviously selected in joc. 9. nos cantabimus ... 'we will sing in turn, (1) of Neptune ... you shall in reply tell of Latona ...' Horace begins the sentence as if he were going to say 'we will sing in turn of Neptune ... you and Latona;' (i.e. 1 of Neptune, you and of Latona), but in the second half of the sentence in order to make it more clear who is to undertake the reply (recines) and sing of Latona, he inserts the words tu recines, which make the sense clear but somewhat interfere with the strict grammar. Some take nos invicem 'I in my turn,' but though now is often 'I,' it cannot be so here where it naturally must mean 'I and you' and where the use of it 'I' must produce confusion.


1. Tyrrehna ... 'scion of Etruscan kings;' cf. 1. 1. 1 Mecenas atavis exilis regionis. Horace ends (see next Ode) his Ode as he began them, with the praise of his patron. 2. non anto verso cado, 'in a cask as yet unbreeched,' lit. 'untapped.' The cadus or amphora would have to be tipped up so as to get at the wine. 3. flore rosarum, 'choice roses,' pueri d'arumn, simones. 4. balanus = myrtus, a fruit of a sort of palm from which a balsam was extracted (presum). balsamum = balsamum, the Latin form of which is glauus.

5. iam dudum est, 'has long been,' lit. 'is now a considerable time.' This use of iam est with a present is very frequent. 6. udum: cf. 1. 7. 13 n. Aetna (not Acetla, the old reading) is a Roman colony on the hillside between Tibur and Praeneste, cf. Livy 26. 9. 9; 32. 9. 2.
ODE XXX

'I have finished an imperishable monument: I shall not wholly die, but as long as Rome stands my fame shall live and grow, and the tale shall still be told home beside the banks of Aegopus here when from the ranks of the people the poet first introduced to Italy the lays of Greece. Be proud, my Muse, for thou art worthy, and deck my brows with laurel.'

The Ode concludes the first three books of the Odes; Horace clearly states that his task as a lyric poet is completed. See Book IV. Intr.

1. exoegi, 'I have finished.' The first word strikes the keynote of the Ode: aere: not only because the metal is lasting, but because brass tablets were used as memorials, and statues of brass were erected in memory of great men.

2. regulam = 'looser than the pyramids reared by kings'; litt. 'the royal placing of pyramids'; the expression 'decay' is not justified by Mart. 8. 35 et cum vulgat situs Metalli sacra incantat... me tamen ora leget, for there the meaning is clear, whereas 'royal decay of pyramids' is impossible.

3. quod non... possess, 'such as neither... can,' edax, 'corroding'; inpotentia, 'powerless'; aut... 'or countless succession of years and flight of ages.' series, from sere (whence also serium), 'join together.'

4. non omnis moriar.' Explained by the words which follow, 'a great part of me (i.e. my thoughts) shall escape the goddess of the grave.' Cf. Milton's Areopagitica: 'Many a man lives a burden to the earth, but a good book is the precious life-blood of a master spirit imbued and treasured up on purpose to be a life beyond life.'

5. unusque cum creation: 'ever shall I grow still fresh in the praise of posterity,' i.e. my fame shall flourish rather than fade.

6. dum... i.e. while Rome shall last; while her most venerable temple and her most venerable institutions remain. For Capitollum cf. 3. 3. 42, and for virgine 1. 2. 27 n.

7. tacita refers to the solemn silence observed by them when taking part in processions.

10. dicar, qua... 'And I shall be told of (as one who) where Aegopus rears in fury... rising from low estate was the first to have conducted Aegolian song to Italian measures' (cf. 4. 9. 2).

11. pauper aquae. Dumno is called 'poor in water,' because Aegopus, the country he ruled over, was so. For gen. cf. 3. 6. 17 n. 12. regnat populi. A Greek construction: ἄγετως, καὶ τοιοῦτον, ἐπικύρους all take a genitive. ex humillim potum. Horace, far from the folly of concealing his own, always dwells on it with pride as making the glory of his muse greater (cf. 2. 20. 6).

13. Aequum carmen. Lyrics such as those of Sappho and Alcaeus, who used the Aegolian dialect, cf. 2. 13. 24. 4. 3. 12, and Itulos modos: the words must not be pressed too closely: the 'measures' or 'metres' that Horace uses are not 'Italian' but Greek, e.g. the Alcaic and Sapphic; what he means is that he has introduced a new variety of Italian poetry, copied from Greek models.

14. deduxisse: as in the phrase deducere coloniam. Kiesling gives 'to have composed (Ep. 2. 1. 225) an Aegolian song in 14 measures,' but surely they were Italian songs in Aegolian measures. 15. quaequem moriit, 'won by thy deserts.' Delphi, because the laurel was sacred to Apollo (4. 2. 9 laurum Apollinar), who is the god of poets and himself plays on the lyre. 16. volens, 'of thy grace.'