HORACE

ODES AND EPODES

A STUDY IN POETIC WORD-ORDER

BY

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TO MY WIFE
THE text used in this edition is that of Dr Gow, with few and unimportant modifications.

I am greatly indebted to my assistant lecturer, Mr D. H. Hollidge, M.A., who read through the whole of the book in manuscript and made many valuable suggestions. My thanks also are due to my daughter, who helped me in the tiresome work of proof-reading. But for her and the reader of the University Press the number of errors would have been great.

H. D. N.

London,
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INTRODUCTORY

THIS book is not a new commentary on part of Horace. After the work done by Gow, Page, and Wickham (to mention English commentators only) the gleanings are scarcely worth publication except in fugitive articles.

What has been written hereafter is, as the title intimates, a study in poetic order with illustrations from the Odes, C. S., and Epodes of Horace. Unless the order seemed to suggest that accepted versions might be reconsidered, I have, with very rare exceptions, forborne to comment at length. Thus this book is intended to be used side by side with any edition of our poet; it is neither a réchauffé of previous editions nor, I hope, a collection of notes spoilt in the borrowing.

Those who hold that almost any order may pass in poetry will read my notes with impatience or something worse. I ask them to suspend judgement and to await the cumulative effect of the evidence. The rules of the game are simple enough. I make no apologies for repeating some of them. They were first clearly stated by Professor J. P. Postgate. Attention to them, or rather to the breach of them, enhances in a surprising measure the effectiveness of Latin as a vehicle for the expression of ideas. Here are the five most important rules of normal order: (1) Adjectives, except those of number and quantity, immediately follow the noun, or, to use a brief terminology, are postpositive; (2) Genitives are postpositive; (3) Demonstrative pronouns are prepositive; (4) Adverbs immediately precede the verb i.e. are prepositive; (5) ‘Subject...object...verb’ is the normal order. As everyone knows, departure from these normal positions gives interest to the word abnormally placed.

It may be asked why the Romance languages do not show survivals of this system. They do show survivals, but not many. One must remember that the introduction of Christianity caused neglect of the classical models at a very early date. During the
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Dark Ages such niceties as word-order were forgotten. But, as I have said, there are a few survivals. In Spanish, for instance, an adjective may precede the noun for emphasis; thus 'a magnificent day!' is 'un magnífico día!' Then there is what may be called the emphasis of emotion. This can be seen in Spanish, French, and Italian. Contrast the cold classification of un escritor pobre (i.e. poor, not rich) with un pobre escritor (i.e. wretched, unfortunate, miserable). Parallels in French and Italian will be found quoted at §§ 34 and 36 of my Prolegomena and elsewhere in the notes. Those who know the Romance languages better than I do will, I doubt not, supply many more examples.
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PROLEGOMENA

§ 1. My aim is to show that word-order is no more negligible in poetry than it is in prose, and that the rules laid down by Prof. J. P. Postgate and exemplified by the author in certain Livian studies are observed by the poet no less than by the writer of prose. This is to say that when Horace, for instance, departs from the normal order, he has a purpose in so doing; he wishes to draw our attention to the abnormality and so to emphasize for us the point that he desires to make.

§ 2. It is true that there occur in his poetry orders which would not be equally common in prose; and yet such non-prose orders are surprisingly few, and, by the way, most of them are to be found in Pindar. One common type, however, with rare parallels in prose, merits special attention. It has a psychological interest which may be illustrated thus. Suppose we enter a room and see upon a table a red flower in a silver bowl, what makes more impression on the mind? Is it the antithetical colours, red and silver, and the antithetical objects, flower and bowl? Or is it the antithesis of the combinations, red flower and silver bowl? English decides for the latter; Latin poetry, more often, for the former; and, with rare exceptions, the two colours, literal or metaphorical, are put first and the two objects last. Thus while prose might write flos purpureus stat in lance argentea, poetry will prefer the order purpureus argentea stat flos in lance, or chiastic orders, such as argentea purpureus stat flos in lance.

§ 3. This grouping, as I have said, is, in prose, very rare. I know one case in Cicero viz. De Off. 2. 7. 23 reliquorum similes exitus tyrannorum, and two cases in Livy viz. 6. 34. 7 parvis nobili rebus animo, and 22. 2. 3 omne veterani robur exercitus (where, however, the MSS show variations); and, doubtless, other parallel instances may be found. But in poetry the device is a commonplace. The neatest type is seen in the formula adj. A, adj. B, verb, noun A, noun B. (Page on Epod. 16. 55 has drawn attention to this particular grouping.) Compare Lucretius 5. 1068 suspensis teneros imitantur dentibus haustus; Vergil Aen. 7. 10 praxima Circaeae raduntur litora terrae; Ovid Her. 4. 80 exigno flexos miror in orbe pedes; seu lentum valido torques hostile lacerto; Met. 1. 4 in mea perpetuum deduce te tempora carmen, and passim. Less common is the formula adj. A, adj. B, verb, noun B, noun A, as in Horace Odes 3. 27. 25 nivem doloso credidit tauro latus. These two types, with the verb in the centre, we will call types $a^1$ and $a^2$ respectively. The formula adj. A, adj. B, noun A, noun B, and the verb anywhere, we will call $b^1$; the formula adj. A, adj. B, noun B, noun A, or adj. B, adj. A, noun A, noun B, both with the verb anywhere, we will call $b^2$. All four types, $a^1$, $a^2$, $b^1$, $b^2$, occur in Horace's Odes and Epodes, and make a total of more than 200 instances.

§ 4. Of type $a^1$ the first case in the Odes is 1. 2. 11 et superfecto pavidae natarunt | aequore dammas; of type $a^2$ 1. 3. 10 fragilem truci | commissit pelago ratem; of type $b^1$ 1. 3. 23 impio | non tangendo rates transiliunt vada; of type $b^2$ 1. 1. 14 Myrtuum pavidus nauta secet mare, and 1. 1. 28 rupit teretis Marsus aper plagas.

A notorious line in Lucan (8. 343) should, I think, be regarded as a case of type $b^2$, viz. quem captos ducere reges | visisti ab Hyrcanis (A) Indoque (B) a titore (B) silvis (A). Had Lucan written aque Indo, in place of the slight chiastic variety Indoque a, there would have been no need to quote the line as a 'rare hyperbaton' (see Postgate ad loc.). Much the same defence might be raised for Manilius 1. 429 discordes-volto (A) permixtaque (B) corpora (B) partus (A).
§ 5. But to return to Horace—the importance of bearing in mind these types is seen clearly when we face such a derangement of epitaphs as is provided by the commentators on Epod. 5. 19

\[\textit{inbet (Canidia) cupressos funebris} \]

\[19 \textit{et uncta turpis ova ranae sanguine} \]

\[\textit{plumamque nocturnae strigis...} \]

\[\textit{flammis aduri Colchicus.} \]

Here the editors offer a bewildering variety of interpretations. The most favoured dogma appears to be that \textit{ova} and \textit{plumam} belong to \textit{strigis}, and that we should translate by ‘an owl’s eggs and feathers smeared with blood of hideous toad.’ Some commentators have their doubts, and well they may; for if the conventional interpretation be correct, Latin order is a Chinese puzzle, and schoolboys should not be permitted to spend valuable time on this exhilarating game. But if we follow the principles of Latin poetic order as demonstrated in §§ 3, 4 above, we shall arrive at conclusions less uncomplimentary to both Horace and Latin poetry.

The grouping \textit{uncia turpis ova ranae} is simply that of type \(\beta\), and \textit{ranae} goes with both \textit{ova} and \textit{sanguine}, between which it lies. I submit therefore that 1. 19 \textit{must} be read by a Roman as ‘and eggs anointed of foul toad by its blood.’ We may, if we like, in the Horatian manner, supply \textit{unctam sanguine (strigis)} with \textit{plumam}. Dr A. S. Way in his translation (Macmillan, 1898) says rightly

‘And the spawn a loathly toad had voided, smeared with blood,
And the feather of a screech-owl, bird of gloom.’

§ 6. We even find three adjectives together followed by three nouns in more or less parallel order. I know but two instances, however, in the \textit{Odes} (the \textit{Epodes} afford no example) viz. \textit{Odes} 1. 9. 21 and 2. 9. 13. The former runs thus:

\[\textit{latentis proditori intimo} \]

\*[\textit{gratus] puellae visus ab angulo}. \]

Here \textit{proditor} is a quasi-adjective, and a Roman would read the lines thus: ‘the hider’s betrayer within, the [sweet] girl laugh from the corner.’ The latter passage (\textit{Odes} 2. 9. 13) reads as follows: \textit{at non ter aecuo functus amabilen \floravit omnis Antilochum senex | annos...} Compare too Vergil Georgics 4. 371 \(\textit{et gemina auratus taurino cornua voltu} \)

\textit{Eridanus,} and Horace Sat. 1. 5. 73 \textit{nam vaga per veterem dilapso flamma culinam | Volcano...} \]

Such methods are impossible for English, but Shakespeare does with nouns and verbs something analogous in \textit{Ant. and Cleop.} 3. 2. 17.

‘Ho! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number, ho!
His love to Antony.’

The Variorum Edition of Shakespeare quotes a performance, even more surprising, by Sir Philip Sidney—

‘Vertue, beautie, and speche, did strike, wound, charme
My heart, eyes, ears, with wonder, love, delight;
First, second, last did binde, enforce, and arme
His works, showes, sutes, with wit, grace, and vowes’ might....’

§ 7. It is convenient at this point to insert a complete list of types \(\alpha^1\), \(\alpha^2\), \(\beta^1\), and \(\beta^2\) in Horace’s \textit{Odes}, \textit{Epodes} and \textit{C. S.} 

\[\textit{Odes} 1. 2. 11 superlecto patiudae natorint | aequore dammae. Add 1. 8. 6, 7, 10. 14. 19. 20. 1. 15. 3. 4. 2. 5. 19. 29. 2. 2. 11. 12. 3. 16. 235. 36. 3. 18. 5. 3. 24. 40. 41. 4. 1. 2. 4. 2. 25. 4. 8. 31. 32. 4. 9. 5. 6. 4. 10. 2. 4. 14. 47. 48 (qui} \]

* For this second epithet to \textit{visus} see on § 11 below.
§ 8. a². Odes 1. 3. 10 fragilém truē | commissit pelago ratem. Add 1. 7. 15, 16, 1. 12. 59. 60. 29. 10-12, 2. 6. 22, 23. 2. 18. 1. 2. 3. 1. 16. 3. 7. 1. 2. 3. 11. 17, 18, 3. 27. 25. 26. 3. 27. 21. 72. 4. + 31, 32. Epod. 2. 43. 10. 3. 4. 13. 13. 14. 17. 15-17.
§ 9. b. Odes 1. 3. 23. 24 impiae | non tangenda rates transitum vada. Add 1. 3. 34. 4. 1. 5. 6. 7. 1. 5. 14-16, 1. 7. 13, 1. 1. 9. 7, 8, 1. 10. 17. 18, 1. 12. 7. 1. 12. 23, 24. 1. 15. 14. 1. 15. 29. 39. 1. 16. 2. 3. 1. 17. 6. 7, 1. 18. 15. 1. 19. 11, 11, 1. 20. 1. 2. 21. 3. 4. 1. 22. 17, 18. 1. 27. 21, 22 (?), 1. 28. 3. (if we read latum), 1. 28. 19. 20, 1. 28. 30, 31 (if postmodo te natis=posteris), 1. 29. 13, 14. 1. 31. 5, 6, 1. 31. 10. 11, 1. 34. 10. 11, 1. 35. 23, 24. 1. 36. 5, 6. 2. 1. 13. 2. 5. 5, 6. 2. 6. 11, 12, 2. 7. 18, 2. 7. 21, 22. 2. 9. 18, 19 (if Augusti may be regarded as an adjective), 2. 11. 11, 12, 2. 12. 1. 1. 14. 12. 14, 2. 15. 14-16, 2. 16. 21, 22. 2. 17. 19. 20 (if tyrannus be regarded as adjectival), 2. 18. 7, 8, 3. 1. 45. 46. 3. 2. 25, 3. 3. 17, 18, 3. 3. 29, 30, 3. 4. 17, 3. 4. 29, 30 (¿), 3. 4. 49, 50, 3. 4. 79, 80 (if amatorem be regarded as adjectival), 3. 5. 31, 32, 3. 6. 4, 3. 6. 37, 38, 3. 12. 7, 3. 12, 11, 3. 16. 39, 40, 3. 19. 3. 19. 5, 3. 20. 3. 3. 29, 14. 1. 21. 5, 3. 21. 15, 16, 3. 26. 9, 3. 27. 33, 33, 34, 3. 29. 4, 3. 29. 17. 18, 4. 1. 34, 2. 4. 7, 8, 4. 10, 4. 2. 19, 4. 3. 6, 7, 4. 39, 49, 4. 4. 49, 49, 4. 4. 58, 4. 4. 66, 67, 4. 5. 1, 2. 4. 6. 23, 24, 4. 6. 25 (if doctor be regarded as adjectival), 4. 7. 17, 4. 7. 27, 28, 4. 11, 1. 2. 14. 27, 28, C. S. 59, 60, 61, 62, Epod. 2. 15. 2. 47, 2. 51, 52, 5. 55, 56, 3. 6, 7, 4. 13, 5. 19. 5, 29, 5. 39, 49, 5. 61, 62. 5. 67, 68, 9. 23, 24. 12. 19, 14. 1. 2. 16. 4. 16. 48, 17, 66.
§ 10. b. Odes 1. 1. 14 Myrtoum pavidius nauta secet mare. Add 1. 1. 15, 1. 1. 28, 1. 2. 39. 1. 3. 32, 1. 4. 9, 1. 5. 1. 7. 15, 16, 1. 12. 22, 23, 1. 12. 43, 44, 1. 13. 4, 1. 14. 14, 1. 17. 1, 2. 1. 18. 13, 14. 1. 28. 21, 1. 32. 7, 8, 1. 32. 13, 14. 1. 35. 7, 8, 1. 35. 21, 1. 36. 10, 1. 37. 31, 32, 2. 1. 6. 2. 2. 15, 16, 2. 4. 2, 3 (if serva is regarded as adjectival), 2. 4. 11, 12, 2. 6. 10, 11, 2. 8. 10, 11, 2. 12. 6, 2. 12. 15, 16, 2. 16. 29, 2. 17. 3. 4. 20. 20, 2. 3. 2. 3. 2, 3, 3. 6, 3. 4. 34, 3. 4. 70, 71 (where temptator may be regarded as an adjective), 3. 4. 76, 3. 8. 21, 3. 12. 10, 41, 3. 13. 9, 3. 13. 14, 15, 3. 14. 5, 3. 14. 7, 8, 9, 3. 18. 11, 12, 3. 19. 22, 23, 3. 21. 4. 5. 5, 3. 23. 8, 3. 24. 5, 6, 7, 3. 26. 5. 3. 27. 75, 76, 3. 29. 2. 4. 2, 42, 43, 4. 4. 54 (if inucta goes with sacra), 4. 5. 21, 4. 7, 7, 8 (if quae rapit is regarded as an adjective), 4. 14. 39, 49, 4. 15. 3. 4. 15. 30, C. S. 27, 28 (if we supply fatis with peractis), Epod. 1. 19, 2. 17, 4. 7. 7. 5, 6, 8. 1. 8. 5, 6, 9. 29. 10. 1. 15, 1. 16. 9, 16. 34, 16. 46, 16. 53, 54, 17. 31, 32.
§ 11. In the following instances one of the nouns has a second epithet: b. 1. 2. 14, 19, 20 damnatusque longi | Sisyphus [Aeolidès] laboris; 3. 4. 49, 50 magnum illa terrorem intutelae lovi | [fides] inventus; Epod. 3. 6. 7 num viripes his crur | [incoccus] herbis me fessili? b. 1. 35. 21, 22 alio rara Fides colit | [velata] pannos; Epod. 17. 32, 33 Sicanæ ferríddi | [vireors] in Acté na flammā.
§ 12. Sometimes a genitive takes the place of one of the adjectives e.g. b. 1. 2. 9 where piscium=piscarium; 1. 12. 3 where cuinis=quod; b. 2. 13. 5 where veris=verrum; 3. 17. 7, 8 where Maricas=an adjective.
§ 13. The next type that occurs with any frequency is seen in the formula noun A, adj. B, adj. A, noun B. There are three instances with the verb in the centre. These we may call a¹: viz. Odes 1. 10. 18 virgque levem coeores | aurea turbam; 4. 7. 13 diamna tamen celeres reparing caelestia lunae; Epod. 17. 55 Neptunus alto tundit hibernus salo. We may, perhaps, add Odes 2. 1. 25-27 quisquis...india cesserat inpotens tellure.
§ 14. Those classed as b have the verb anywhere. The type is seen in Odes 1. 1. 4, 5.
metaque fervidis evitata rotis; but most of the examples might be classed under § 24
or § 48. Add 1. 5. 13, 14; 1. 14. 5; 1. 20. 9; 10. 1. 21. 3. 4. 1. 28. 3 (if litus is read),
1. 28. 11, 12, 1. 31. 12. 2. 1. 4. 5. 2. 6. 5. 2. 7. 5. 2. 12. 2. 3. 14. 25. 26 (?),
2. 16. 18, 19. 2. 16. 38. 2. 18. 4. 5. 2. 19. 11, 12 (with intrusive verb), 2. 19. 18,
3. 1. 21, 22. 3. 3; 5. 3. 10. 2; 3. 3. 14. 18. 3. 15. 13, 14. 3. 17. 1. 3. 19. 16, 17,
3. 19. 24, 3. 22. 7. 3. 29. 24. 3. 29. 49. 4. 6. 42. 4. 11. 6, 7, Epod. 2. 59. 4. 15. 4. 17, 18
(with intrusive genitive), 
§ 15. The next type is seen in the formula adj. A, noun B, adj. B, noun A.
I have noticed an instance in Cicero De Off. 3. 2. 5 talibus aures tuas vocibus...
cirrumpus nonare. Compare Odes 2. 13. 34, 35 demittit alas belua centiceps | aures. Add
1. 7. 29, 21, 11. 10, 2. 14. 17, 18, 3. 11. 9, 3. 11. 35, 36, 3. 14. 22 (if we read cohib-
bente), 3. 15. 10. 3. 16. 25. 3. 17. 4. 3. 18. 9. 3. 19. 25, 3. 19. 26, 3. 22. 6, 3. 24. 36, 37,
3. 27. 59, 60 (pendulum zona bene te secuta | laedere collum), 4. 1. 4, 5. 4. 2. 58, 4.
4. 7 (?). 4. 4. 57. 4. 11. 12 (sordidum flammeae tridentum rotantes | vertice fumum),
Epod. 1. 2. 9, 2. 29. 2. 57, 58, 2. 62, 6. 7, 16. 50. Compare Vergil Aen.
6. 438 tristiique palus inanissilis unda. Similar are Odes 1. 1. 29 doctarum hederae
praemia frontium, and 3. 9. 14 Thuriini Calais flius Ornyti, where the nouns praemia
and flius take the place of the adjectives.
§ 16. The formula of the next type is noun A, noun B, adj. A, adj. B. I have
noted a parallel in Tacitus Ann. 1. 1 cuncta discordiis fessa civilibus, Cicero De Off.
1. 13. 41 has fraus odio digna maiore, but the position of maiore is due to emphasis,
like solis in his Catilina Oraicor 3. 2. 6 ad solis. Res praetoribus erat not solis.

The type in parallel order (a) occurs first in Odes 1. 6. 13 Martem tunica tectum
adamantina. Compare 2. 3. 15, 16, 2. 9, 21. 2. 14. 25. 26 (?), 3. 29, 20, 4. 1. 30,
is Odes 1. 2. 17, 18. But most of these cases may be classed under § 48, and many
under § 24.

The chiastic type (§) is seen at Odes 3. 7. 13 Proctum nutleri perfida credulum.
Add 3. 24. 4. 3, and Epod. 8. 11, 12.

Under this section may come Odes 4. 8. 23, 24 where Romulii is equivalent to
Ronulii (adj.), and Epod. 13. 6 where consule is the equivalent of an adjective. So at
Odes 3. 18. 1 and Epod. 17. 74 where the nouns are quasi-adjectival. Finally Odes
1. 5. 9 is of the same type as (a), the pronouns qui et te taking the place of
nouns.

§ 17. Another type is adj. A, noun B, noun A, adj. B. This appears first in the
Odes 1. 7. 20 densa tenebit Tiburis umbra tui. Compare 1. 31. 3 (if we read optimas
and ferasit), 2. 8. 11, 12, 2. 11. 9, 10. 2. 12. 11, 12 ductaque per vias | regum cola
minacium; 2. 17. 22, 23, 3. 5. 22 (see also § 48), 3. 14. 25, 26 lenit albercren animos
capillus | lilium et rixade cupidos; 3. 19. 28 me lentus Glycerae torrei amor meae;
4. 1. 19, 20 Albanos prope te lacus ponet marnoreum (see note ad loc.) 4. 3. 10,
4. 4. 13, 14, 4. 4. 2 dirus per urbes Afer ut Italas; 4. 8. 9. 10 talium res est aut animus
deliciorum egens; 4. 8. 13, 4. 14. 18 (see also § 48); Epod. 5. 5. 6 (?), 10. 15, 16, 25, 26.
Most of these cases can be classed under § 48.

§ 18. Least common is the type noun A, adj. B, noun B, adj. A. The following
instances occur: Odes 1. 1. 22 ad aequae lene catup sacreas; 2. 5. 18 Chloris albo sic
urnero nitens; 3. 4. 69, 70 testis marnorum...sententiaram notus (see note ad loc.);
3. 16. 30 at segatis certa fides meae; 3. 26. 7 saei oppossitss foribus minacis; 2. 27, 2. 3
ab agro rava [decurrens] uta Lanuvino; 3. 27. 10 imbrir divina avis immunitem;
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4. 1. 26 numen cum teneris virginibus tuum; 4. 4. 61 hydra secto corpore firmior; Epod. 5. 55. 56 ferae dulci sapore languide; 10. 9 nec sidus atra nocte amicum.

Even of these few instances six are, perhaps, normal, the first epithet having prepossessed stress, viz. Odes 2. 5. 18. 3. 26. 7. 8. 4. 1. 26. 4. 4. 61, Epod. 5. 55. 56. 10. 9.

§ 19. If in the example quoted above from Odes 1. 1. 22 aquae lene caput sacrae we omit lene, we have an order extremely common in both prose and poetry i.e. when the genitive is accompanied by an epithet, the noun upon which the genitive depends lies between that genitive and the epithet of the genitive. Thus if x=genitive noun, and y=genitive epithet, the formula is \( x \) noun \( y \), or \( y \) noun \( x \). The order probably arises from a desire to avoid the cacophony of similar terminations in the genitive and its epithet. A few examples may be cited from prose: Cicero De Off. 1. 17. 56 morum similitudo honorum; ib. 1. 22. 75 clarissimae testis victoriae; Livy 1. 12. 10 tanti periculo viri; 1. 15. 2 justi more bellii; 22. 3. 3 omnium copia rerum etc. Then, perhaps, the order became conventional, and we find e.g. Cicero De Off. 1. 33. 121 superiors filius Africani; Sallust Cat. 51. 3 ea res magna initium elis clavis fuit.

Horace has some sixty-four examples where the termination of the genitive noun and genitive epithet is the same (type \( a \) in the next section), but only twenty-three where the termination of genitive noun and genitive epithet is different (type \( b \) in the next section). This seems to show that, with Horace, considerations of euphony led to the adoption of the order.

§ 20. (a). For type \( a \) compare Odes 1. 3. 8 animae dimidium meae. Add 1. 1. 7, 1. 1. 16 oppidi [lavaud] vura sui; 1. 2. 42. 1. 7. 11 Larisae [percussil] campus opima; 1. 10. 3. 1. 15. 17. 1. 18. 7 modici [transilati] munera Liberi; 1. 19. 15 bini cum patera meri; 1. 27. 10. 1. 28. 29. 1. 36. 11. 1. 36. 13. 2. 1. 9. 2. 1. 33. 2. 1. 38 Ceae [retractae] munera neniae; 2. 4. 5 (?), 2. 6. 6 meae sedes [utinam] senectae; 2. 8. 19. 2. 10. 6. 7. 2. 12. 13 (?), 2. 13. 21. 2. 17. 13. 2. 20. 5. 3. 2. 2. 3. 59. 60 avitae tecta [velint reparare] Troiae; 3. 4. 14. 3. 6. 8 (see note), 3. 7. 9. 3. 9. 20 reiectaqui [patet] Ianua Lydiae; 3. 12. 3. 12. 6. 3. 14. 8 (see too § 14), 3. 16. 29. 3. 19. 18 Bercyntiae [cessant] flamina titiae; 3. 19. 28 Glycerae [torret] amor meae; 3. 20. 2. 3. 24. 49. 3. 27. 39. 3. 27. 47. 48. 3. 29. 11. 12. 3. 29. 22. 4. 1. 3. 4. 1. 15. 4. 1. 18 largi numerius [riserit] aemuli; 2. 4. 15. 4. 3. 23. 4. 4. 50. 4. 5. 27 ferae bellum [eure] Hiberiae; 4. 6. 1. 4. 6. 3. 4. 6. 33. 4. 9. 12. 4. 10. 4 punicae flore [prior] rosae; 4. 11. 31. 32. 4. 12. 9. 10. 4. 12. 11. 12 vagnae (?), colles Arcadiæ; 4. 14. 50 duraeque tallus [auditi] Hiberiae; 4. 15. 26, Epod. 1. 24. 2. 44. 12. 21. 15. 3 magnorum numen [laesura] decurum; 17. 16. 17. 58. Not unlike is Odes 3. 15. 12, although capreae is probably dative.

(b). For type \( b \) compare Odes 1. 8. 13. 14 ut marinae | filium [dicunt] Thetidis sub lacrimosa Troiae | funera; 1. 1. 19 veteris pocula Massici. Add Odes 1. 4. 15 (?), 1. 17. 21. 1. 35. 11. 2. 1. 33. 34. 2. 17. 29. 30. 2. 19. 16. 2. 20. 14. 3. 2. 26. 27 Cereris sacrum [vulgarit] arcana; 3. 7. 4. 3. 9. 7. 3. 13. 8. 3. 24. 44 virtudisque viam [deserit] arduae; 3. 28. 12. 3. 29. 8 (parricidiae=adj.), 3. 29. 62. 4. 5. 36. 15. 31. 32. Epod. 2. 42. 2. 65. 11. 23. 2. 49 gloriantis [multiercum] vincere mollitia | amor Lycisci; 15. 21 Pythagorae [fallant] arcana renati; 16. 45, and 17. 14. All these examples suggest that nobiliti is genitive at Odes 1. 14. 12 siluae filia nobilitis.

§ 21. A grouping, very familiar in prose, i.e. adj., verb, noun, or noun, verb, adj., is frequent in Horace. For prose compare Cicero De Anic. 7. 24 maximis effaret laudibus; ib. 22. 85 praeposteris enim utinur consiliis; De Off. 2. 16. 19 ad exitus pervelimirum optato res. Livy provides instances passim.

Horace uses this order some 348 times; and the adjective, with only fifty-six exceptions, comes first. In the following list of examples '1' signifies that the adjective comes

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with intrusive adverb Odes

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See too §§ 30, 31, 37.
§ 22. In almost all the above passages the separated adjectives have a special
but most of the examples in the C. S. seem to serve no purpose, and are
significance
merely a metrical convenience. This is perhaps true of many cases where the adjectives
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It should be observed that in the examples cited at § 21 the
adjective and
noun are construed with the verb. Five passages viz. Odes 1. 5. 2, 1. 22. 11, 1. 26. 4,
3. 14. 21, and 4. 9. 49 are somewhat different. For these see the notes ad loc.
§ 24. Similar to the examples in § 21 are those where the place of the verb is taken
by a participle, adjective, or adverb (compare also § 14). The type is seen in Odes

§ 23.


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1. 8. 12 iaculo nobilis expedito; 1. 18. 12 variis obsita floribus; C. S. 61 fulgente decorum arcu; Odes 1. 24. 13 Threicio blandius Orpheo. Other examples are Odes [1. 1. 1],
1. 2. 37, 1. 12. 54, 1. 13. 18, 19, 1. 35. 31, 2. 1. 2, 2. 3. 3, 4, 2. 3. 21, 2. 5. 12,
2. 6. 5, 2. 8. 3, 4. 2. 11. 2, 3 (adj. last), 2. 11. 15, 2. 13. 29, 2. 15. 15 (adj. last),
2. 16. 1, 2. 19. 8, 2. 20. 13, 3. 3. 23, 3. 3. 66, 67, 3. 4. 72 (see too § 37), 3. 5. 18,
3. 6. 16, 3. 6. 38, 3. 7. 7, 8, 3. 7. 12, 3. 7. 19, 20, 3. 8. 22, 3. 9. 10, 3. 9. 22, 23,
3. 10. 17, 3. 11. 3, 3. 11. 11, 12, 3. 11. 46 (adj. last), 3. 12. 8, 3. 13. 2, 3. 14. 6, 3. 17. 1
(vetustus nobilis ab Lamo), 3. 18. 3, 3. 23. 18, 3. 24. 1, 2, 3. 24. 35; 54. 3. 29. 49,
4. 1. 10, 4. 1. 14, 4. 2. 9 (adj. last), 4. 2. 35, 4. 5. 1 (adj. last), 4. 5. 11 (?), 4. 5. 15
(adj. last), 4. 5. 38, 39, 4. 6. 9, 4. 11. 1, 4. 13. 15, 4. 14. 7 (adj. last), Epod. 1. 25 (adj.
last), 2. 64 (adj. last), 3. 13. 4, 3. 5. 11, 5. 15, 6. 13 (adj. last), 8. 13, 14, 9. 2. 9. 30
(adj. last), 11. 2 (adj. last), 12. 1. 15, 6. 17. 46, 17. 73.

Two points are to be noticed: first that in these examples the ablative is concerned
(with nine exceptions viz. Odes 2. 11. 15, 3. 23, 3. 7. 19, 20, 3. 9. 10, 3. 11. 11, 12,
3. 11. 46, 3. 18. 3, 4. 14. 7, Epod. 6. 13); second that the adjective comes first (with
twelve exceptions). Many of these cases might be classed under § 48.

§ 25. Two examples viz. Odes 1. 17. 24, 25, and Epod. 7. 8 are abnormal, because
the adjective and noun do not belong strictly or alone to the word which lies between.
See the notes ad loc.

Perhaps Odes 3. 11. 1 te docilis magistro, and Epod. 5. 95, 15. 6 may be classed
under § 24.

§ 26. When Horace puts the participle before its noun, he seems always to regard
the participle as of greater importance. Usually, at least in prose, English will render
the participle by a noun. It will suffice to quote from prose Cicero De Off. 3. 28. 102
num iratum timemus Iovem? (the anger of Jove); Sallust Cat. 18. 8 post conditam
urbem Romam (the building of Rome); Livy 1. 1. 1 reddendae Helenae autores (ad-
 vocates of Helen's restoration), etc., etc.

I have noted the following examples in the Odes, Epodes, and C. S.: Odes 1. 1. 24
permixtus (the confusion of sound); 1. 2. 2 rubente (red flash of hand); 1. 3. 26 vitulum
(the prohibition of sin); 1. 11. 5 oppositis (the opposition of the rocks); 1. 19. 16
maactata (the sacrifice of a victim); 1. 33. 4 laesa (breach of faith); 1. 35. 29 iturum
(the coming journey of Caesar); 1. 37. 13 vix una sopes (uadeat) i.e. the safety of
scaree one ship; 1. 37. 23 latentis (a hiding-place); 1. 37. 25 incasem (downfall);
1. 37. 29 deliberata (determination to die); 2. 1. 14 consulentis (the counsels of the
senate); 2. 3. 17 coemptis (the purchase of estates); 2. 4. 10 ademptus (the loss of
Hector); 2. 5. 23 soluitis (the loosening of hair); 2. 7. 17 obligatam (your debt of
a feast); 2. 13. 31 exactos (the expulsion of tyrants); 2. 18. 17 secanda (the cutting
of marble); 3. 3. 33 contrada (the straining of water space); 3. 3. 24 fugyente (by swift
flight of wing); 3. 4. 19 lauroque collataque myrtro (but see § 33); 3. 4. 26 versa (the
turning of the line); 3. 5. 7 inversi (inversion of morals); 3. 5. 47 maertenis (the tears
of friends); 3. 5. 51 obstantis (the opposition of his kindred); 3. 15. 10 pulso (the beat
of drum); 3. 17. 11 demissa (the downfall of the tempest); 3. 23. 2 nascenti (the
birth of the moon); 3. 23. 19 versus (displeasure of the Penates); 3. 26. 8 oppositis
(opposition of doors); 3. 27. 22 orientis (rising of Auster); 3. 28. 4 munitae (the
fortress of wisdom); 3. 28. 15 inexitis (team of swans); 4. 2. 42, 43 impetrato (the ful-
filment of prayer for return); 4. 2. 47, 48 recepto (the coming back of Caesar); 4. 4. 53
cremato fortis (brave in spite of the burning of Troy); 4. 4. 61 secto (the cutting of its
body); 4. 8. 18 domita (the conquest of Africa); 4. 9. 29 septultae (the burial of
cowardice); 4. 9. 30 celata (concealment of valour); 4. 9. 43 obstantis (obstacle formed
by crowds); 4. 11. 3 matendis (the weaving of garlands); 4. 11. 7, 8 immolato (the
sacrifice of a lamb); 4. 11. 19 adfluidentis (increase of years); 4. 11. 25 ambustus (the burning of Phaëthon); 4. 14. 52 compositis (laying down of arms); 4. 15. 2 victas (sacking of cities); C. S. 18, 19 inganidis (marriage of women); Epod. 2. 11 in reduc
ta (in the depths of the valley); 2. 32 obstantis (the obstacle formed by the nets); 2. 45

textis (in a prison of hurdles); 2. 65, 66 positasque vernas...circuitum...lares (the settling
of slaves round the hearth); 5. 33 mutatae (change of food); 9. 31 exercitatus (the
turmoil of the Syrtes); 13. 5 obducta (frown on brow).

§ 27. What is true of participles is also true of adjectives. Striking instances are
Odes 3. 23. 16 fragilique myro (sprigs of myrtle); 4. 5. 23 tandemur simili prole (for
likeness in offspring); C. S. 30 spinea donet Cerereon (with wheat ears for
crown). Compare Livy 9. 2. 9 per cavam rupem (through the cleft in the rock).
That prepositional adjectives are so common in Horace need cause no surprise: a poet uses
adjectives for purposes of emotion, not of classification (see on § 36 in reference to povera
donna).

In the following passages it may, I think, be admitted that the preposited or
separated adjective is more important than the noun, and that the force of such
adjective is best expressed by a noun in English prose, if not in poetry: Odes 1. 1. 21
vividi, 1. 1. 30 gelidum, 1. 2. 7 altos, 1. 2. 22 graves, 1. 3. 12 praceiptem, 1. 3. 14
tristis, 1. 4. 11 umbrosis, 1. 4. 19 tenerum, 1. 5. 2 liquidis, 1. 7. 1 claram, 1. 7. 2
bimaris, 1. 7. 10 patiens, 1. 7. 13 præceps, 1. 7. 19 molli (?), 1. 9. 1 alta (?), 1. 9. 15
duleis, 1. 12. 1 acri, 1. 12. 7 vocalem, 1. 12. 15 vartiis, 1. 12. 23 certa, 1. 12. 31
minax (?), 1. 12. 43 saeca, 1. 12. 58 gravi, 1. 13. 6 certa, 1. 13. 9 candidos, 1. 15. 16
gravis, 1. 15. 16 celerem, 1. 16. 9 tristes, 1. 16. 16 insani, 1. 16. 23 dulei, 1. 17. 2
igneum, 1. 17. 4 phlœios, 1. 17. 10 dulci, 1. 17. 24 protervum, 1. 18. 4 mordacis,
1. 18. 5 gravem, 1. 19. 3 lasciva, 1. 19. 7 grata, 1. 21. 6 gelido, 1. 21. 13 miseram,
1. 22. 6 inhospitalem, 1. 22. 14 latis, 1. 23. 6 virides, 1. 24. 15 vanae, 1. 24. 18 nigro,
1. 25. 9 arrogantis, 1. 25. 10 solo, 1. 25. 13 flagrans, 1. 26. 2 protervis, 1. 27. 4
sanguineas, 1. 28. 5 acrias...rotundum, 1. 28. 18 avidum, 1. 28. 28 aequo, 1. 29. 2
acrem, 1. 31. 3 opimae, 1. 31. 10 aureis, 1. 33. 2 iunmitis, 1. 33. 5 tenni, 1. 35. 13
iniurioso, 1. 36. 20 lascivis, 1. 37. 27 atrum, 1. 38. 7 arta, 2. 1. 33 lugubris, 2. 2. 2
avaris, 2. 2. 9 avidum, 2. 2. 13 dirus, 2. 3. 6 remoto, 2. 3. 11 oblique, 2. 3. 27
aeternum, 2. 4. 3 nivae, 2. 4. 21 teretis, 2. 5. 6 gravem, 2. 5. 7 udo, 2. 5. 18 albo,
2. 5. 24 ambigno, 2. 6. 3 barbaras, 2. 6. 15 vividi, 2. 6. 21 beatae, 2. 7. 9 celerem,
2. 7. 14 dense, 2. 9. 3 inaequalis, 2. 9. 9 flebilis, 2. 9. 12 rapidum, 2. 9. 20 rigidum,
2. 10. 5 aureum, 2. 10. 7 invisidens, 2. 10. 14 alteram, 2. 10. 15 informis, 2. 11. 1
belloous, 2. 11. 7 lascivos, 2. 11. 8 falcem, 2. 11. 13 alta, 2. 11. 19 ardentes, 2. 12. 2
dirum (?), 2. 12. 5 saevos, 2. 12. 13 duleis, 2. 12. 15 fulgentis, 2. 12. 21 divor, 2. 12. 22
pinguis, 2. 12. 24 plenas, 2. 13. 17 celerem, 2. 13. 38 dulci, 2. 14. 3 instanti, 2. 14. 4
indomitae, 2. 14. 6 illacrimabilum, 2. 14. 13 crucento, 2. 14. 21 placens, 2. 15. 9 fervidos,
2. 15. 15 opacam, 2. 16. 2 atra, 2. 16. 39 malignum, 2. 17. 14 centumans, 2. 18. 30
rapacis, 2. 18. 36 superbum, 2. 19. 8 gravi, 2. 19. 9 pervicacis, 2. 19. 10 uberes,
2. 19. 13 beatae, 2. 20. 10 album, 3. 1. 1 profanum, 3. 1. 23 umbrosan, 3. 1. 26
turnumnoanum, 3. 2. 1 angustam, 3. 2. 2 acri, 3. 2. 7 pungonis, 3. 3. 30 gravis,
3. 3. 31 invisum, 3. 3. 37 longus, 3. 3. 46 medius, 3. 3. 48 tumidos, 3. 3. 56 phuvi,
3. 3. 69 iocosae, 3. 4. 7 amoeae, 3. 4. 22 frigidum, 3. 4. 24 liquidae, 3. 4. 30 insigni-
tem, 3. 4. 31 urentis, 3. 4. 35 pharetratos, 3. 4. 54 minaci, 3. 5. 11 aeternae, 3. 5. 33
perfidiis, 3. 5. 49 barbarus, 3. 6. 16 missilibus (?), 3. 6. 45 damnosa, 3. 8. 6 dulcis,
3. 9. 2 candidae, 3. 12. 1 dulci, 3. 12. 5 operosae, 3. 13. 2 dulci, 3. 13. 6 gelidos,
3. 13. 15 loquaces, 3. 14. 23 invisum, 3. 16. 3 tristes, 3. 16. 16 saevos, 3. 16. 17 cres-
centem, 3. 16. 26 impiger, 3. 16. 37 importuna, 3. 20. 13 leni, 3. 21. 3 insanos,
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For preposited adjectives of an unpleasant meaning see on Odes 2. 14. 23.

§ 28. A special case of the principle of stress with a preposited or separated epithet is that of an adjective in the comparative degree. Compare Odes 1. 2. 48, 1. 14. 8, 1. 27. 20, 1. 36. 6, 2. 1. 40, 2. 3. 8, 2. 9. 22, 2. 10. 10, 2. 14. 25, 2. 17. 6, 3. 6. 25, 3. 21. 8, 3. 24. 53, 4. 2. 33, Epod. 1. 25, 8. 13, 9. 33, 10. 11. 11, 14. 12. 4 (a separated adverb), 14. 13, 15. 2, 16. 15, 17. 61, 17. 62.

§ 29. Similar is the preposited adjective in litotes. Compare Odes 1. 28. 14 non sordidus auctor. Add 1. 18. 9, 1. 24. 17, 1. 27. 13, 1. 27. 15, 1. 36. 8, 1. 37. 32, 2. 1. 22, 2. 19, 15, 2. 20. 1, 3. 6. 10, Epod. 1. 10, 5. 50, 5. 73, 10. 17, 11. 21, 14. 12. I find only three cases of postposited litotes viz. Odes 1. 14. 18 curaque non levis; 2. 16. 39 Parea non mendax, and Epod. 9. 30 ventis iturus non suis. The non felix of Epod. 12. 25 is somewhat different; see note ad loc.

§ 30. Proleptic adjectives are either preposited or separated. Compare Odes 1. 13. 12 impressit memorem dente labris notam; 2. 1. 19 fugacis | terret equos; 2. 8. 15 ardensis acuens sagittas (?); 2. 9. 1 hispidos | manant in agros; 2. 16. 29 abhastit clarum mors Achillem (see too § 10); 3. 6. 8 Hesperiae mala lactucae (see too § 20a); 3. 9. 12, 3. 9. 16 si parcent animae fata superstiti; 3. 11. 51 nostri memorem sepulcre | scalpe querellam; 3. 16. 19 late conspicuum tollere verticem; 3. 20. 10 dentes acuit timendos; 3. 24. 63, 63 improbæ | crescunt divitiae; 3. 25. 5 aetherum meditanus decus; 3. 27. 11 oscinem corvum preco suscitabo; 3. 29. 51 transmutat incertos honores; 3. 29. 53, 54 si celeris quatit | pinnas; 4. 2. 17, 18 quos Elca domum reducit | palma cadlestis; 4. 2. 22, 23 moresque | aureos educit (note the pause after moresque); 4. 3. 18 ducem quae strepitum, Pieri, temperas; 4. 6. 14 male feriatus Tras...fallerat; 4. 6. 39 celerisque prono | volvere menses; 4. 88. 41 dis amicum...reddidi carmen; 4. 14. 36 vacuum patetecit aulam; 4. 14. 38 secundos reddidi exitus; 4. 15. 20 micras inimicat urbés; C. S. 67 meliusque somper | prorogat acuend; Epod. 2. 31 trudit acris...agros; 3. 15. 16 insediit vapor | stictulosea Apuliæ; 5. 95 et inquietis adidens praecordiis (see too § 24); 6. 3. 3. inantis, si potes, vertis minus; 11. 15, 16 inaestuet praecordiis | libera billis; 15. 8 turbaret hibernum mare.

It should be observed that at least ten of the above passages may be classed under § 21.
§ 31. Often a preposited or separated adjective goes closely in sense with the verb, and is, to all intents and purposes, an adverb. Compare Odes 1. 4. 7 alterno, 1. 7. 28 certus, 1. 10. 7 iocosus, 1. 12. 57 latum, 1. 13. 8 lentis, 1. 13. 18 iirupta, 1. 15. 23 impavidus, 1. 16. 7 nov acuta, 1. 17. 26 incontinentis, 1. 20. 6 iocosus, 1. 25. 5 facitis (?), 1. 25. 17 laeta, 1. 35. 26 periaru, 2. 5. 13 ferox, 2. 6. 9 iniquae, 2. 13. 7 nocturno, 2. 13. 32 densum uomeris, 2. 14. 1 fugaces, 2. 17. 26 lactum, 2. 18. 32 aqua, 2. 19. 5 recenti, 3. 1. 34 frequens, 3. 3. 39 beatu, 3. 3. 42 inultua, 3. 3. 70 pericar, 3. 4. 5 amabilis (?), 3. 4. 29 libens, 3. 5. 44 torvis, 3. 16. 4 nocturnis, 3. 18. 3 lenis, 3. 19. 22 invidus, 3. 19. 28 lentus, 3. 21. 10 horridus, 3. 21. 21 laeta, 3. 24. 18 insaque, 3. 24. 62 improbae, 3. 27. 41 vana, 3. 29. 22 fessus, 3. 29. 63 tatum, 4. 1. 21, plurina, 4. 1. 37 nocturnis, 4. 2. 14 insta, 4. 3. 21 totum, 4. 4. 7 verni, 4. 4. 46 impio, 4. 5. 17 tutus, 4. 5. 19 pacatum, 4. 9. 42 alto, 4. 14. 25 tauriformis, Epod. 2. 36 incunda, 2. 55 incuainor, 5. 25 expedita, 5. 47 saeva, 5. 92 nocturnis, 7. 19 inimor, 8. 3 vetus, 10. 5 niger, 13. 7 benigna, 15. 6 lentis, 15. 13 adiusia, 16. 1 altera, 16. 9 impia, 16. 14 insolens, 16. 48 levius, 16. 49 inuisae, 16. 51 vespertinus, 16. 52 alta, 17. 7 citum.

Some of these passages may be classed under § 21 e.g. 1. 10. 7, 1. 13. 18, 1. 17. 25, 26, 3. 24. 18, 4. 5. 19, Epod. 2. 36, 5. 92, 16. 51, and one instance under §§ 24, 25 viz. Epod. 15. 6.

§ 32. A few cases may be added where the adjective equals an adverb, though the noun is not inserted; they are Odes 1. 12. 39 gratus, 2. 10. 3 catus, 2. 10. 6 tutus, 3. 5. 44 torvis, 3. 8. 27 laetu, 3. 9. 24 libens, 3. 18. 3 lenis, 3. 29. 33 aequus, Epod. 16. 14 insolens.

§ 33. If Horace wishes to show that an epithet belongs επίδ κοινον to two nouns, his formula, as Wickham has pointed out, is noun, conjunction + adjective, noun. Examples are Odes 1. 2. 1 dirae, 1. 5. 6 mutatos, 1. 12. 6 gelido, 1. 17. 28 immetam, 1. 22. 19 malus, 1. 31. 16 leves, 1. 34. 8 volucrem, 2. 3. 11 obliguo (?), 2. 8. 3 uo, 2. 13. 17 celerem, 2. 13. 18 Itum, 2. 14. 21 placens, 2. 16. 33 Siculae, 2. 19. 24 horribili, 3. 2. 16 timido, 3. 3. 56 pluvii, 3. 4. 19 collata, 3. 5. 7 inversi (?), 3. 11. 13 contes, 3. 11. 39 scelestas, 3. 12. 9 segni, 3. 21. 3 ianuas, 3. 24. 2 divitis, 3. 25. 13 vacuam, 3. 27. 27 medias, 3. 27. 70 calidae, 3. 29. 64 geminus (?), 4. 2. 38 bona, 4. 4. 5 patrius (?), 4. 5. 18 alma, 4. 14. 4 memoriae, 4. 14. 44 dominae, 4. 15. 12 vetores, Epod. 2. 40 dulcis, 5. 16 incomptum, 6. 5 vulus (?), 15. 19 multa, 16. 20 rapacibus (?), 16. 22 proteurus.

Compare the note on Odes 1. 30. 6.

§ 34. When a noun has two epithets, Horace frequently places them on either side of the noun e.g. Odes 1. 1. 2 dulce decus meum. This order is common in Italian e.g. profundo sconforto mio; in French e.g. Victor Hugo Plein Ciel 1. 147 un large et lant horizon horizontal, ib. 1. 451 l'antique universer décrit; and in our English poets who knew Italian e.g. Gray 'Full many a gem of purest ray serene'; Milton 'In Stygian cave forlorn,' 'that old man eloquent.' Not unlike are Milton's 'in this dark world and wide,' and Shakespeare's 'Free speech and fearless' (Rich. II. 1. 1. 123).

Latin prose and poetry supply numerous instances e.g. Cicero De Off. 1. 25. 86 pestifera bella civilia; Pro Sest. 54. 116 in illo ardent triunbatu suo; Cat. 1. 3. 6 tua consilia omnia; ib. 1. 7. 17 omnes eives tui; Sallust Ingr. 4 utili labore moe; ib. 7 omnes feris res asperas; Cat. 14. 2 alienum aes grande; Livy 1. 16. 7 nullas opes humanas and passion.

For poetry compare Vergil Aen. 9. 816 suo cum gurgite flavo, and Ennius A. 1. fr. 37 tuo cum flumine sancto; Horace Odes 1. 1. 2 dulce decus meum; 1. 4. 6 funestaque Nymphis Gratiae decentes (but see § 48); 1. 35. 21 rara Fides [colit] velata panno;
In the following passages we have (1) the genitive, (2) an adjectival phrase in place of one adjective, or (3) two genitives in place of two adjectives: *Odes* 1. 37. 9 contaminito cum grise turritum (but see § 35); 3. 22. 1 montium custos nemorumque; 3. 25. 14, 15 Naiadum potens | Baccharumque; 3. 29. 14, 15 mundaeque | [parvo sub lare panispernum] | cenae sine aulaeis et ostro; 3. 29. 38, 39 non sine montium | clamore vicinaeque silvae; 3. 29. 55, 56 probamque | pauperiemsine dote quaero; *Epod.* 9. 19, 20 hostiliisque navium portis latent | puppes sinistrorum citae.

Perhaps under this section may be set the two adverbs or adverbial equivalents of *Odes* 2. 7. 1, 2 *O saepe necum tempus in ultimum | deducte Bruto militiae due, and of 2. 13. 24, 25 Aelolis fidibus querentem | Sappho puellis de popularibus. Compare 3. 25. 7, 8 adhuc | indirectum ore alo. Not unlike are 3. 17. 11 demissa tempesetas ab Euro, and 4. 6. 10 impulsa cupressus Euro.

§ 35. The prose order of adjective, complement, noun (or noun, complement, adjective), e.g. Livy 1. 3. 8 celebre apud posteros nomen et passim, is frequent in poetry. If however the complement is a genitive, Horace often leaves it outside; or, in other words, he puts the epithets on either side of the noun. This order is common in prose. Compare Cicero *De Off.* 1. 19. 64 ounem lorem Lacedaemoniorum; *ib.* 1. 33. 120 in deligendo genere vitae (with genus this order is frequent in Cicero*); *ib.* 1. 18. 61 rhetorum campus de Marathone; Livy 1. 16. 8 facta fide immortalitatis; 34. 7. 4 aliquam tamen causam lenaeitatis; Sallust Cat. 17. 1 magna praemia coniurationis, etc.

In Horace the type is seen at *Odes* 1. 4. 1 grata vice veris. Compare 1. 4. 15, 1. 10. 1. 1. 10. 2. 1. 13. 1. 2. 1. 13. 16. 1. 18. 2. 1. 18. 10. 1. 18. 14 (but see § 45), 1. 21. 10. 1. 28. 14. 15. 1. 36. 2. 1. 37. 9. 2. 1. 17. 2. 1. 24. 2. 3. 8. 2. 3. 13. 14, 2. 6. 24. 2. 8. 9. 2. 13. 7. 8. 2. 13. 17. 18. 2. 15. 6. 2. 16. 10. 11. 3. 3. 26. 3. 3. 35. 36, 3. 12. 4. 3. 23. 14. 3. 24. 2. 3. 27. 21. 22. 3. 28. 1. 2. 3. 30. 2. 5. 30. 6. 4. 9. 11. 4, 4. 12. 11. 12. 4. 14. 21. 22. 4. 14. 29. C. S. 35, *Epod.* 2. 1. 5. 16. 6. 5. 6. 56.

As a rule there is a special reason for the order. Compare also on § 43.

§ 36. With the vocative Horace almost always places the adjective in front e.g. *Odes* 1. 4. 14 o beate Sestis. The order is natural: the emotion is contained in the epithet, and the epithet therefore springs first to the lips. Compare Italian *poera donna* (unhappy woman!) and *donna poera* (a woman poorly off). So French *pauvre femme* and *une femme pauvre*. In English the stress and intonation when we say 'Lucky dog!' is parallel. Perhaps a similar principle explains Shakespeare's 'Good my lord!', 'Sweet my coz!', etc.

Other examples in Horace are *Odes* 1. 10. 1. 14. 5 *facundo nepos*; 1. 18. 6 *decem Venus*; 1. 18. 11 *candidire Bassareu*; 1. 20. 5 *care Macenas*; 1. 27. 20 *digne puer*; 2. 3. 4 *morture Delli*; 2. 13. 11 *iriste lignum*; 2. 20. 7 *dilecte Macenas*; 3. 21. 4 *pia testa*; 3. 23. 2 *rustica Philyde*; 3. 27. 57 *vitis Europe*; 4. 6. 28 *levis Agiiue*; C. S. 9 *alme sol*; *Epod.* 3. 20 *iove Macenas*; 5. 50 *non infideles arbitras*; 5. 74 *o multa fleutum caput*; 9. 4 *beate Macenas*; 13. 12 *invictae mortalitae...dea nate puer*; 14. 5 *candidi Macenas*; 17. 47 *pudens anus*. *Add Sat.* 1. 10. 86, and *Epist.* 1. 4. 1.]

* The genitive order is a frequent order in Livy when a preposition precedes the epithet. See my 'More Latin and English Idiom' pp. 31, 32. Compare § 42.
In the Odes, Epodes, and C. S. I find only five clear exceptions viz. Odes 1. 2. 33
Erycina videns; 1. 26. 9 Pimplae dulcis; 2. 1. 37 Musa procul (?); 2. 4. 2 Xanthia Phoece; and 4. 5. 5. 4. 5. 37 duae bone. The instances at Odes 1. 19. 1. 4. 1. 4. 5. 4. 2. 46, 47 are somewhat different; see notes ad loc. Add too the abnormal case at Odes 4. 14. 44 (see § 44).

§ 37. Generic adjectives tend to be preposited or separated in both prose and poetry. Compare Livy Pref. § 6 poeciis magis decora fabulis; 1. 47. 10 muliebri dono; 44. 5. 2 hostilem tumultum, etc.

The following examples occur in the Odes and Epodes viz. Odes 1. 1. 12 Attalicis condicionibus (see end of this section); 1. 8. 15. 16 virilis = cultus; 1. 16. 21 hostile aratrum (Horace always puts hostili in front of the noun); 1. 37. 2 Saliarisibis = ornare pullinarum deorum | tempus erat dabitibus; 2. 12. 6 Herculea manu; 2. 12. 22 Mygdonias oves; 3. 1. 7 Giganteo triumpho; 3. 1. 18 Siculae dapes; 3. 2. 20 popularis auras; 3. 3. 28 Hectoris opibus (?); 3. 4. 34 equino sanguine; 3. 4. 72 virginea donitus sagitta (see too § 2); 3. 5. 43 virilem...vultum; 3. 12. 3 patruae verbera linguae (see too § 20 a); 3. 16. 41 si Mygdoniiis regnum Alyattel = campos continuam; 3. 19. 8 Pa legitimis caravem frigoribus (see too § 21); 3. 21. 9. 10 Socratice madet = sermonibus (see too § 21); 4. 12. 18 Sulpiciis accebat horres (see too § 21); Epod. 5. 53 hostili domos; 5. 86 Thyestae preces; 5. 100 Esquilinea alites (?); 8. 8 equina...sbera; 9. 19 hostiliumque navium; 16. 39 muliebre tollite lactum (see too § 21).

Sometimes a genitive which stands outside adjective and noun (see § 35 ad init.) is generic in meaning. Compare Odes 1. 12. 35 Catonis = nobile letum (see too § 43); 2. 1. 24 atrocem animum Catonis (see too § 35); 2. 18. 5, 6 neque Attali = ignotus heres regiam occupavi. At 3. 14. 1 Herculis viui the name may be generic; but Horace always has a preposited genitive with ritu (see note ad loc.). Under this section may be classed 2. 14. 28 pontificem potiore cons.

§ 38. A genitive may also be either (a) preposited or (b) separated and preposited because it is more important than the word upon which it depends. It thus may represent the subject, object, indirect object and so on. Such genitives are found often enough in prose e.g. Livy Pref. § 4 legentibus plerique=legentibus plerique (dat.); ib. § 5 (cura) quae scribentis animum...flectere...posset = scribentem animo. (In the same way a preposited adjective may equal such a genitive; compare on Odes 1. 3. 36, and 2. 12. 6.)

In Horace's Odes and Epodes all the cases are represented, e.g. Odes 1. 7. 11 nec tam Larisae percusit campus, where Larisae is logical subject; 1. 3. 17 quem moris timuit gradum, where moris is logical object; 1. 12. 55 subjectos Orientis orae = Seras, where Orientis is logical indirect object; 1. 21. 5 laetam fluviis et nemorum cona, where nemorum is logical ablative.

In the following instances 'n' signifies that the genitive equals a nominative; 'a' that it equals an accusative; 'd' that it equals a dative; and 'abl.' that it equals an ablative.

Odes 1. 1. 16 oppidi (a); 1. 2. 9 piscium (n); 1. 2. 26 imperii (d); 1. 3. 17 moris (a); 1. 4. 15 vitae (n); 1. 7. 2 Corinthii (a); 1. 7. 5 Palladis (a); 1. 7. 11 Larisae (n); 1. 7. 13 Tiburtis (n); 1. 12. 35 Catonis (a); 1. 12. 55 Orientis (d); 1. 17. 17 Caniculae (a); 1. 19. 5 Glyceriae (n); 1. 20. 6 fluminis (n); 1. 20. 8 montis (n); 1. 21. 5 nemorum (abl.); 1. 28. 3 pulverbis (n); 1. 31. 4 Sardineiae (a); 1. 33. 6 Cyri (n); 1. 35. 30 iuvencum (n); 1. 36. 2 vituli (abl.); 2. 1. 2 bellii (a); 2. 1. 20 equitum (a); 2. 1. 25 deorum (n); 2. 3. 12 sororum (n); 2. 3. 25 omnium (d); 2. 5. 3 lani (a); 2. 5. 21 puellarum (d); 2. 11. 19 Falerni (a); 2. 12. 22 Phrygiae (a); 2. 14. 10 terrae (abl.); 2. 14. 22 arborum (n); 2. 15. 10-12 Romuli...Catonis...veterum (n); 2. 17. 13 Chimaerae (n); 2. 17. 22 Ivivis (n); 2. 18. 9 ingenii (n); 2. 18. 20
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maris (a); 2. 19. 13 coniugis (a); 2. 19. 20 Bistonidum (n); 2. 19. 31 recedentis (a);
3. 1. 20 avium citharaeque (n); 3. 1. 42 purpurarum (n); 3. 2. 15 inventae (d); 3. 3. 2
civium (n); 3. 3. 34 nectaris (a); 3. 3. 40 Priami Paridisque (d)?; 3. 3. 61 Troiae (n);
3. 4. 77 Tityi (a); 3. 5. 21 civium (a); 3. 5. 41 coniugis (a); 3. 5. 53 clientum (a);
3. 6. 9 Pacori (n); 3. 6. 41 montium (a); 3. 8. 8 arboris (abl.); 3. 8. 18 Cotisionis (n);
3. 11. 6 dittum (d); 3. 16. 2 canum (n); 3. 16. 11 auguris (n); 3. 16. 13 arbiium (a);
3. 17. 3 nepotum (a); 3. 17. 6 Formiorum (a); 3. 17. 7 Maricae (d); 3. 21. 11
Catonis (n); 3. 23. 7 verris (abl.); 3. 24. 8 mortis (abl.); 3. 24. 44 virtutis (a); 3. 27. 1
parrae (n); 3. 29. 6 Aefulae (a); 4. 2. 46 vocis (n); 4. 3. 8 regum (a); 4. 3. 13
Romae (n); 4. 4. 27 Augusti (n); 4. 4. 30 patrum (n); 4. 5. 3 patrum (d); 4. 6. 36
pollicis (a); 4. 11. 4 herede (n); 4. 13. 7 Chiae (a); 4. 13. 25 cornicis (d); 4. 14. 21
Pythagorae (abl.); 4. 14. 22 hostium (a); 4. 14. 29 barbarorum (a); 4. 14. 45 fontium (a);
4. 14. 49 Galliae (n); 4. 15. 7 Parthorum (d); Epod. 1. 20 serpentum (a); 1. 21
auxilli (a); 2. 11 musitium (a); 5. 1 dorum (n); 5. 41 masculae libidinis (a); 5. 71
veneficae (abl.); 9. 19 navium (n); 11. 25 anicerum (n); 13. 1 Assaracii (n); 15. 21
Pythagorae (n); 16. 17 Phocaeorum (n); 16. 61 astri (n); 17. 3 per et Dianae (a);
17. 81 artis (a).

§ 39. The genitive, when objective, tends to be preposed or separated e.g. Odes
1. 1. 26 coniugis immemor; 1. 6. 1 scriberis...hostium victor. Add 1. 6. 10 byres Musa
potens (see note ad loc.); 1. 12. 37 animaeque magnae | prodigium Paulum (see also
on § 43); i. 15. 30 graninis immemor; i. 18. 16 arcamique fides prodigia (see also
§ 43); i. 34. 2 sapientiae consultus; 2. 18. 18 sepulcri | immemor; 3. 9. 10 citharae
sciens; 3. 10. 19 liminis aut aquae | caedestis patiens laetus; 3. 11. 11 nuptiarum expers
(=insidia); 3. 11. 51 nostri memorem; 3. 14. 16rixae cupidos; 3. 19. 16 rixarum
maternum; 4. 4. 6 laborum propulit insciens; 4. 9. 35 verumque prudentes; 4. 14. 7 legis
expertes Latinae (see also § 24); C. S. 1 Pheobe silvarumque potens Diana (see also
§ 43); 19 prolisque novae ferae | lege maria; Epod. 5. 22 venuorum ferax.

Exceptions are Odes 1. 3. 1. 8. 4. 1. 15. 25; 3. 24. 22; 3. 27. 14; 3. 27. 29;
3. 29. 41; 4. 6. 43.

§ 40. Horace, perhaps imitating Greek, sometimes appears to place the genitive
early in the loose sense of ‘with reference to,’ ‘in respect of,’ ‘as for,’ e.g. Odes 1. 3. 3
ventorumque regat pater=‘and, as for the winds, may the father thereof guide thy
bark...’; 2. 8. 7 ivernunque prodis | publica cura =‘and, as for our youth...’; 2. 20. 23
compesce claremans ac sepulcri | mitte supervacuos honorum=‘restrain lamentations and,
as for the tomb,...’; 3. 4. 77 incontinentis...Tityi (?); 3. 25. 4 egregii Caesaris au-
diari| aesternum meditans decus=‘with reference to glorious Caesar I shall be heard...’;
Epod. 1. 13 vel Occidentis usque ad ultimum sinum=‘or, as for the West....’ Add
Epod. 11. 13, and Odes 4. 1. 22.

§ 41. In naming the descent of a person Horace puts the name of the ancestor
first in the genitive, since the ancestor is the person to whom our attention is especially
directed. Compare Odes 1. 3. 27 Iapeti genus (=Iapetionides); 1. 19. 2 Semelas puer;
2. 14. 18 Danai genus (=Danaiades); 2. 18. 17 Tantalite | genus (Tantalides); 3. 11. 23
Danai paellas (=Danaides); 3. 12. 4 Cythereae puer ales (see also § 35); 4. 2. 13
dorum | sanguinem; 4. 6. 37 Latonae puerum; 4. 8. 22 Iliae | Mavortisque puer;
Epod. 5. 64 Creonitis filiam. For an apparent exception viz. Odes 1. 10. 1 facunde
negos Atlanide see on § 35.

Perhaps on the analogy of the above examples Horace writes Iustitiae soror at Odes
1. 24. 6; Pelopis genitor at Odes 1. 28. 7, 2. 13. 37, Epod. 17. 65; Andromedae pater
at Odes 3. 29. 17. See too on Odes 1. 10. 6, 1. 12. 49, and 2. 18. 34.

§ 42. When a preposition occurs, the genitive, as in prose, is often preposed
(compare the footnote at § 35). Thus Cicero De Off. 1. 1. 1 has in dicendi exercita-
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§ 43. In § 35 we have shown how the normal prose order viz. adj., complement, noun, or noun, complement, adj. may be varied (if the complement is genitive) in the form adj., noun, complement, or complement, noun, adj. But in the following instances we have the order genitive, adj., noun: Odes 1. 12. 35 Catonis | nobile latum (compare § 37); 1. 12. 37 animaeneae magnae | prodigm Paulum (compare § 39); 1. 18. 16 arcansquon rides prodiga (compare § 39); 1. 22. 15 leonum | arida nutritix (see note ad loc.); 1. 25. 19 hiemis sodali | dedicet Hhebro (see note ad loc.); 1. 32. 14 o laborum | dulce lenimen | (see note ad loc. and compare Odes 4. 3. 17); 1. 35. 30 invennum recens | examen (compare § 38); 2. 8. 7 invennumque prodis | publica cura (see note ad loc. and compare Odes 2. 20. 23. 3. 25. 4. 3. 17, Epod. 1. 13); 2. 12. 22 pinguis Phrygiae Mygdonias opes (compare § 38); 2. 18. 5. 6 Attali ignotus heres; 2. 18. 9 At fides et ingen i | benigna vena (compare § 38); 2. 19. 10 lactis et uberes...rivos; 2. 20. 23 sepulcri | mitte supervacuos honores (see note ad loc. and compare 2. 8. 7 above); 3. 6. 32 dedecorum pretiosissimae emptor (see note ad loc.); 5. 3. 16. 15 navium | saecus illaquae ducis (see note ad loc.); 3. 29. 4 egregii Caesaris audiar | aeternum meditans decus (see note ad loc. and compare 2. 8. 7 above, where the preposited genitive bears the sense 'in respect of' ); 3. 29. 6 ne semper videm Tibur et Aesfiae | declive contempteri avrum (compare § 38); 4. 1. 22 lyraque et Berecynliae | delectabere tibiae | mixtis carminibus (compare Odes 1. 1. 23); 4. 2. 41 orbis | publicum ludum (see note ad loc.); 4. 2. 46 tum meae, si qui loquor audium | vocis accedet hona pars (compare § 38); 4. 3. 8 quod regnus tumidas contuderit minas (compare § 38); 4. 3. 17 o testudinis aureae | dulceum quae streptum, Pieri, temperas (see note ad loc. and compare 2. 8. 7 above); 4. 5. 3. 4 patrum | sancto concilio (see note ad loc.); 4. 8. 29 sic Iovis interest | optatis epulis impiger Hercules (see note ad loc.); 4. 9. 7 Alcaei minacis | Steichoriique graves Camenae (see note ad loc.); and compare 4. 8. 29); 4. 12. 6 Cerophaeae domus aeternum opprobrium; 4. 12. 17 nardi parvus onyx eliciet cadum (see note ad loc.); 4. 14. 9 ut barbororum Claudius agmina | ferrata vasto diruit impetu (compare § 38); 4. 14. 38 bellis secundos reddidit exitus (see note ad loc.); 4. 15. 7 (signa) decepta Parthorum superbis | postibus (compare § 38); 4. 15. 14. 15 famaque et imperi | porrecta maris (see note ad loc.); C. S. 1 silvarumque potens Diana (compare § 39); Epod. 1. 13 vel Occidentis usque ad ultimum sinum (see note ad loc. and compare 2. 8. 7 above); 2. 11 magientium | prospectat errantis greges (compare § 38); 3. 1 parentis olim si quis impia manu | senile guttur frigereit (see note ad loc.); 4. 9 ut ora vertat hue et hue euntem libertinae indignatio (see note ad loc.); 5. 41 non defuisse masculae libidinis | Arimin-ensem Foliarn (compare § 38); 13. 17. 18 omne malum ino cantuque levato | deformis aegrophomiae dulcibus aloquiius (see note ad loc.); 17. 3 per et Dianae non movenda nuna (see note ad loc. and compare § 38).

For complements other than genitives in abnormal positions see § 49.

§ 44. In the following instances we find the rare order noun, adj., genitive: Odes 1. 19. 1 mater saeva cupidum (see note ad loc.); 2. 13. 23 sedesque discretis piorum (see note ad loc.); 2. 17. 18. 19 pars violentor | natalis horae (see note ad loc.); 3. 4. 61 qui rote puro Castaliae latit | crinis solutos (see note ad loc.); 3. 5. 13 loc coverat mens provida Reguli (see note ad loc.); 3. 15. 15 flo purpureus roseas (see note ad loc.); 4. 7. 19 cuntia manus avida fugient heredis (see note ad loc.); 4. 14. 43 altutela praecens | Italicie. Add, perhaps, Odes 1. 3. 1. See too § 52 ad fin.

§ 45. A few cases occur in which the noun and adjective form together a quasi-compound noun, and the genitive therefore only appears to stand outside. For prose
§ 46. The normal order adj., complement, noun, or noun, complement, adj. is frequently varied by the intrusion of a verb. Compare Cicero De Off. 1. 32. 118 rectam vitæ secuti sunt viam; Livy 1. 34. 8 (aquila) suspensus demissa leniter alis. In the Odes and Epodes are the following examples: (a) with a single verb intrusive, 1. 8. 10 livida gestat armis brachiat; 1. 12. 9, 10, 1. 12. 11, 1. 13. 2, 3, 1. 18. 8, 1. 24. 14, 1. 28. 19, 2. 9. 18, 2. 12. 3, 4. 2. 13. 16, 2. 13. 35, 36, 2. 14. 15, 16, 2. 16. 23, 2. 17. 24, 2. 18. 23, 2. 19. 22, 3. 5. 39, 40, 3. 6. 13, 14, 3. 10. 9, 3. 17. 7, 8, 3. 21. 19, 20, 3. 27. 18, 19, 3. 27. 59, 60, 4. 2. 2, 3. 4. 4. 40, 47, 4. 6. 15, 16, 4. 9. 13, 14, 4. 11. 15, 16, 4. 12. 7, 8, 4. 12. 14, Epod. 3. 11, 3. 15, 5. 13, 14. 16. 66, 17. 14; (b) with two or more intrusive words, 1. 3. 30 nova fébrum | terris incubuit colors; 1. 4. 7 gravis Cycloptom | Volcanus ardens vírit officiáus; 1. 17. 15 benigno | ruris honorum opulenta cornu; 1. 29. 1, 2 beatís nunc Arabum invides gázi; 3. 10. 10 ne currente rétro finius eat rota (see note ad loc.); 4. 1. 1 intermissa, Venus, diu ruurus bella move; 4. 1. 8 quo blandia invevum te revocavit præce; 4. 3. 14 inter amabilís | vatum ponere me chorós; 12. 7 barbarás | requém est uta libidines; Epod. 15. 9 intempestos agiaret Apollinis aura capillós; 17. 31 atro delubris Hercules | Nessi cruore (see note ad loc.).

§ 47. A complement may stand outside the noun and epithet if the latter be of such a kind as to make us expect the occurrence of a complement. This is common in prose e.g. Livy 36. 10. 7 urbís sitae in plano, and passim. In the Odes and Epodes the following cases occur: 1. 3. 1 diva potens Cyprí (see also § 44); 1. 9. 23 pígnusque derepidum laercit; 1. 17. 27 haerentem coronam | crínibus; 1. 27. 20 digne purer meliore flamma; 1. 28. 8 Tithonúsque remotus in aurás; 1. 35. 20 iturum Caesarém in ultimos Britannos; 2. 1. 7 per ignis suppositoris cinerí; 2. 2. 7 pína metuente solet; 2. 5. 3 tauri ruedíts | in venum; 2. 5. 23 discrimen obscursum solútis | crínibus; 2. 11. 5 poscentis aeóra paucá; 2. 13. 11 te caduicum | in domini caput; 2. 17. 27 truncus illáspus cerebó; 3. 5. 3 adiectís Britannís | imperio; 3. 5. 14 Réguli | dissentientes condicioníbus; 3. 5. 15 exemplo tranhenti (?) | perríciem; 3. 7. 17 paene datum Pela Pea Tarató; 3. 8. 3 positisque carbo in | caespite vivo; 3. 8. 10 corticem adstrictum pice dimovebit; 3. 10. 11 Penelope diffíclem procís; 3. 14. 15 téncite | Caesaré terras; 3. 26. 10 Memphín carentem Sithónia níce; 3. 29. 10 molem propringam nimbúis; 3. 29. 35 fluminis... | delabentis Etrúcnum | in mare; 4. 5. 33 mere | defuso paterís; 4. 9. 11 commisí calóres | Aeolíae fidibus puellae; 4. 14. 22 choro scindente nubes; Epod. 2. 20 certántem et uocá purpuráce; 2. 60 haedus ereptus lipo; 6. 6. anica vis pastoríbus; 6. 14 acher hostis Bupálo; 9. 1 repustum Caecúbnum ad festas daps; 17. 67 Prometheus obligatí alií.

§ 48. Again, in prose, if one complement is already placed between the noun and epithet, a second or third complement may lie outside, e.g. Livy 21. 52. 6 nimium cultórum fidem in Romanos; 3. 40. 3 foederis nefarie icí cum collegís, and passim. This order is a commonplace in Greek e.g. ai ἐν τῷ μάλιστα ὄνομα | In the Odes and Epodes I find the following examples: 1. 1. 31 Nympharumque leves cum Satyris chori; 1. 4. 6 iunctaque Nymphe Gratiæ decentes (see also § 34); 1. 6. 5 grævam | Pelidae stomachum edere nesci; 1. 6. 15 aut epe Palladís | Tydides superís parem; 1. 21. 11 insignisque pharetra | fraternaque uernum lyra; 1. 25. 11 Thraci bacchantes magís sub inter-lunia vento; 1. 28. 16 et calcanda semel viu leti; 2. 19. 13
beatae coniugis additum | stellis honorem; 2. 19. 14 tectaque Penthei | disiecta non leni ruina; 3. 5. 22 retorta tergo brachia fibero (see too § 17); 3. 8. 11 amorphae funum bilere institutae | consule Tullio; 3. 10. 14 nec tinctus viola pallor amantium; 3. 12. 10 per apertum fugientis agitato | greges cerov; 3. 16. 6 Acrisium virginis adlibae custodem pavidum; 3. 29. 20 sole dies referente siccos; 3. 29. 33 fluminis... cum pace delabentis Eirincum | in mare (see also § 47); 4. 4. 27 Augustis paternus | in pueros animus Neronis; 4. 14. 11 arces | Alphus impositas tremendis; 4. 14. 18 devota morti pectora liberae (see also § 17); 4. 15. 8 vacuum duellis | Ianum Quirini; 4. 15. 29 virtute functos more patrum duces; Epod. 4. 17 tot ora navium gravi | rostrata duci pondere (see note ad loc.); 5. 23 et ossa ob ore rapta diecinae canis; 5. 69 inornit uinctis omnium cubilibis | oblivione psallitum; 7. 19 Remi | sacer nepotibus eruor; 12. 10 colorque | stercore puillus crocodili. But see also §§ 14, 16, 17, and 24.

§ 49. In the following instances the complement stands abnormally outside. Almost always there is a special reason for divergence from the regular order. See Odes 1. 1. 23 lito tubae | permixtus sonitus (compare Odes 4. 1. 22 quoted in § 43); 1. 2. 23 audiet pugnas vitio parentum | rara inventum (perhaps a case of coniunctio as at 1. 12. 29, 2. 2. 6, 2. 18. 38, 3. 2. 4. Epod. 4. 9, 5. 45, 13. 18, 15. 7, 16. 19); 1. 6. 14 aut pulvere Troico | migrum Merionen; 1. 7. 3 vel Baccho Thebas vel Apolline Delphos | insignis; 1. 7. 25 melior fortuna parente; 1. 28. 9 et Iovis arcans Minos admississ; 1. 37. 13 una sopes navis ab isgibus; 1. 37. 14 mentenque lyphamatam Maroetico; 2. 2. 6 notus in fratres animi paterni (see on 1. 2. 23 quoted above); 2. 5. 23 discrimin obscursum solutis | criniibus ambiguoque sultu; 2. 18. 38 hic levare functum | pauperem laboribus; vocatus (see on 1. 2. 23 quoted above); 3. 3. 52 omne sacram rapiente dextra; 3. 4. 26 versa acies retro (compare 4. 1. 1 and Epod. 5. 86, both cited below); 3. 6. 19 hoc fonte derivata clades; 3. 17. 11 demissa tempestas ab Euro (see § 34 ad fin.); 3. 24. 1 intestis opulentior | thesauris Arabum (see also § 24); 3. 24. 38 nec Boraeae finitimium latus; 3. 25. 11, 12 pede barbaro | iustratam Rhodopen; 3. 30. 14 surne superbiam | quasitam meritis; 4. 1. 1 intermissa Venus diu (?); 4. 6. 10 pinus aut impusa cupressus Euro (compare 3. 17. 11 quoted above, and see § 34 ad fin.); 4. 14. 20 certamentem et uam purpurae (but see rather § 47); 3. 3 edit cinctis aulam nocentius; 5. 17 sepulcris capricfos erutas; 5. 49 o rebus meis | non infideles arbitrae; 5. 65 cum palla, tabo minus imbutum, novam | incidendo uaptam abstulit; 5. 80 tellure protrecta super (compare 3. 4. 26 quoted above); 9. 1 repositum Caecnubum ad festas dapes (but see rather § 47); 14. 7 inceptos, olim promissum carmen, tamos; 16. 6 novisqure rebus infidelis Allobrox; 16. 8 parentibusque abaminatus Hannibal; 16. 19 habitandaque fana | apris reliquit; 17. 62 sed tardiora fata te vonis manent (?). See also § 43, and § 47, and the note on Odes 3. 1. 24.

§ 50. (a) Words may lie between epithet and noun while they belong ato καινων to the verb. Such an order is common in prose and poetry. Compare Pliny 4. 13 quia mullo hic praecipitores habemus i.e. 'because we have here (hic habemus) no local (mullos hic) teachers'; Catullus 3. 17 tua mum opera meae palaea | stendo turbidissi rubent ocelli; Ovid Fast. 2. 406 Hi repleunt udis in sua tecta gentis; Vergil Aen. 2. 58 invension... pastores magno ad regem clarem transahent; ib. 9. 214 atque ad sidera funus | ergitur; Livy 22. 1. 11 nuntiant... cruentas in corbem spicas cedisse (?).

Similar examples in Horace are Odes 2. 7. 6 morantem sacre diei mero | fregi; 3. 17. 2 priores hinc Lamias ferunt | denominatos; 3. 29. 48 quod fugiens semel hora vexit; Epod. 12. 20 nova collibus arbor inhaeret; 17. 23 inessas cum fide poenas luam; 17. 63 ingrate misero vita ducenda est.

(b) In the following cases the pause at the end of the line prevents us from feeling that an apparent complement belongs to the words between which it lies: Odes 1. 4. 19 inventus | nunc omnis; 1. 12. 27 alba nautis | stella refusit; 1. 12. 31
Prolegomena

3. mutat
3. Epod.
3. hederae Velox iulit nascentem Epod. usque Epod. undarecumbit; torret incendio
1 nascentem
1. insania; exstinxit tutela fefellit §§5o, mortem tuum; horrida ingenuoque tandem paupertas; on two Pre/.
1. 6. § the obruit; sollicitat me
1. 1. 17. 6. the spiritus...obruit; 17. 9. 51. §
1. 21. 4. Where Latin subject, me
1. 22. 1. 1. 3. 15. 2. 25. 1. 25. 1. 29. 1. 23. 1. 22. 1. 21. 1. 20. 1. 19. 1. 18. 1. 17. 1. 16. 1. 15. 1. 14. 1. 13. 1. 12. 1. 11. 1. 10. 1. 9. 1. 8. 1. 7. 1. 6. 1. 5. 1. 4. 1. 3. 1. 2. 1. 1.
1. 6. 1. 5. 1. 4. 1. 3. 1. 2. 1. 1. 1. 6. 1. 5. 1. 4. 1. 3. 1. 2. 1. 1.
1. 51. In Latin prose, if a transitive verb has a personal object and an abstract or non-personal subject, the personal object is frequently put first. Compare Livy Pref. § 13 cum bonis potius omnisibus. In the Livian passage there is undoubted stress on bonis; perhaps too there is stress on Horace's magnos.

(6) Although the Odes and Epodes provide no parallel*, I may be allowed to refer to two examples in Vergil viz. Aen. 2. 15.2 sustulit exutas vinculis ad sidera palmas, and 6. 847 exscent alii spirantia mollis aera. In such cases the previous occurrence of the verb makes the order of the adverb or adverb-phrase much less harsh.

§ 51. In Latin prose, if a transitive verb has a personal object and an abstract or non-personal subject, the personal object is frequently put first. Compare Livy Pref. § 11 nisi me amor negoti sui suspecte fallit, and passim (see my 'More Latin and English Idiom,' Appendix A). Examples are numerous in Horace e.g. Odes 1. 1. 23 multas castra iacent; 1. 1. 29 me...federae...dis miscent; 1. 2. 47 neve te...aurea lollat; 1. 4. 16 iam te nuneo nitent (see note ad loc.); 1. 4. 19 Albanos prope te lucus | nonemarmoream (see note ad loc., and § 17); Epod. 2. 13 inutilissim fales ramos aputans (see note ad loc.); 6. 7 aem per altae auro sublata nives (see note ad loc., and § 15).

(3) Three cases are doubtful viz. Odes 1. 30. 5 servidus tecum puer; 4. 1. 1 intermissa Venus diu | rursus bella moves (see also § 49); Epod. 2. 25 alitis interim ripis.

(5) One instance Odes 1. 2. 49 hic magnos potius triumphos is paralleled by Livy Pref. § 13 cum bonis potius omnisibus. In the Livian passage there is undoubted stress on bonis; perhaps too there is stress on Horace's magnos.
§ 52. Often, at least in poetry*, we find an adjective set next to a noun with which it is not in grammatical agreement, and yet, obviously, qualifying this noun as well as the other noun with which it agrees grammatically. Vergil provides many instances e.g. Georg. 4. 438 vix defessa semem passus componere membra, where defessa belongs equally to semem and membra; Aen. 4. 154 agmina cervi | pulverulentia fuga glorierenat, and Aen. 12. 742 ergo amens diversa fuga petit aequora Turnus.

There are not a few examples of this quasi-hypallage in Horace's Odes and Epodes. The first case is Odes 1. 3. 40 (neque...patimur)...inacula iuvem ponere fulmina, where inacula belongs in sense to iuvem and in grammar to fulmina.

Other examples are Odes 1. 4. 4 nec prata canis albicant pruninis (i.e. canis also with prata; but see too § 21); 1. 4. 7 gravis also with Cyclopum; 1. 7. 11 opimae also with campus; 1. 16. 11 tremendo also with Iuppiter; 1. 22. 7 fabulosus also with loca; 1. 28. 11 Troiana also with clipeo; 1. 35. 1 gratum also with diva (?); 1. 35. 34 dura also with nos; 1. 37. 7 dementis also with regina (?); 1. 37. 18 citus also with teorem; 1. 37. 19 nivatis also with campis; 2. 3. 14 anioeae also with flores; 2. 6. 5 Argeo also with Tibur; 3. 1. 42 clarior also with purpurarum; 3. 3. 59 avitae also with tecta; 3. 6. 38 Sabellis also with proles; 3. 7. 30 querciae also with cauntu; 3. 19. 20 tacta also with fistula; 3. 21. 19, 20 iratos also with regum; 3. 24. 10 vagas also with planistra; 3. 24. 44 aridae also with viunn; 3. 29. 1 Tyrrhenus also with regum; 4. 1. 1 intermissa with Venus and bella (?); 4. 1. 39 Martii also with gramina (?); 4. 5. 9 invideo also with Notus; 4. 5. 27 feras also with bellum; 4. 7. 21 splendidia also with Minos; Epod. 2. 5 truci also with miles; 4. 17, 18 gravi also with navium; 13. 16 caerula also with domum (?); 16. 30 nova with monstra as well as with libidince (?). Perhaps Odes 1. 19. 1, 2. 13. 23, 3. 15. 15, and Epod. 10. 5 may come under this section.

§ 53. At Odes 1. 2. 51 nee sinas Medos equitare inultos | te ducite, Caesar the sentence is constructionally complete at equitare. All that follows is of added interest, i.e. '—unpunished—with you to lead—a Caesar!' For this crescendo effect compare Livy 34. 4. 5 ego hos malo proprios deos i.e. 'I prefer these, because they bring blessing (and not harm) and because they are gods (and not mere works of art)'; ib. 5. 2 vir gravissimus, consul, M. Porcius. See too Cicero Pro Cæc. 9. 28.

For examples in the Odes, C. S., and Epodes compare Odes 1. 1. 16, 17, 1. 2. 19, 1. 3. 13; 1. 4. 5, 1. 5. 5, 1. 5. 9, 1. 5. 11, 1. 6. 2, 1. 6. 19, 1. 7. 27, 1. 7. 31, 1. 8. 4, 1. 8. 11, 1. 8. 14, 1. 9. 18, 1. 12. 38, 1. 12. 48, 1. 12. 54, 1. 15. 2, 1. 15. 28, 1. 15. 32, 1. 17. 4, 1. 17. 6, 1. 17. 22, 1. 18. 16, 1. 19. 6, 1. 22. 12, 1. 25. 15, 1. 25. 16, 1. 28. 27, 1. 29. 3, 1. 29. 10, 1. 31. 8, 1. 31. 15, 1. 32. 16, 1. 33. 15, 1. 34. 14, 1. 35. 4, 1. 35. 28, 1. 37. 6, 1. 37. 9-11, 1. 37. 26, 1. 38. 6 (?); 2. 1. 8, 2. 1. 24, 2. 1. 28, 2. 1. 40, 2. 2. 2, 2. 3. 5, 2. 3. 8, 2. 3. 24, 2. 3. 27, 2. 4. 7, 2. 7, 2. 7, 2. 8. 28, 2. 8. 7, 2. 8. 16, 2. 8. 20, 2. 11. 2, 3, 2. 11. 20, 2. 11. 23, 2. 14. 12, 2. 14. 26, 2. 15. 8, 2. 16. 23, 2. 18. 36, 2. 19. 29, 2. 3. 17, 2. 3. 2, 2. 20, 2. 3. 24, 2. 3. 4. 20, 2. 5. 9, 2. 5. 10-12, 2. 5. 28, 2. 6. 27, 2. 6. 44; 3. 6. 47, 3. 7. 3-5, 3. 7. 26, 3. 8. 7, 3. 8. 12, 3. 9. 3, 3. 11. 2 (contrast 3. 11. 20), 3. 13. 14, 3. 14. 28, 3. 16. 8, 3. 16. 10, 3. 16. 12, 3. 16. 15, 3. 17. 9, 3. 19. 9, 3. 21. 14, 3. 23. 20, 3. 24. 14, 3. 24. 30, 3. 25. 1, 3. 25. 3, 3. 25. 20, 3. 27. 12, 3. 27. 36, 3. 27. 66, 3. 30. 8, 3. 4. 1. 20, 4. 1. 39, 4. 3. 23, 4. 4. 3, 4. 4. 28, 4. 4. 72, 4. 5. 24, 4. 5. 27, 4. 6. 34 (?), 4. 6. 43, 4. 4. 8, 2. 23, 4. 9. 4, 4. 9. 23, 4. 9. 26, 4. 12. 4, 4. 12. 28, 4. 14. 13, 4. 14. 32, C. S. 43, 44, Epod. 1. 21, 2. 4. 4. 12, 4. 12. 10, 5. 58, 5. 59, 5. 87, 88, 5. 93, 5. 98, 7. 12. 9-8, 9. 9, 9. 10, 11. 2, 11. 16, 17, 12. 3.

* For Livy's use of hypallage see Weissenborn-Müller on 1. 1. 4 maiora rerum initia.
HORACE

ODES

CARMEN SECULARE

EPODES
ODES

BOOK I

I.

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum:
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque servidis
evitata rotis palmaque nobilis
terrarum dominos evexit ad deos:
hunc, si mobilium turba Quiritium

In these notes (p) = preposited, (s) = separated, (ps) = preposited and separated,
(pp) = postposited, (pps) = postposited and separated, (P.) = Prolegomena.

1. regibus equals regiis (s); it is emphatic and predicative i.e. 'sprung from forbears that were royal.' Compare Odes 4. 5. 1 Divis orte bonis and Cic. De Off. 1. 32. 116 (ad fin.) obscuris orti maioribus. It should be observed that regibus edite would scan equally well. Horace, of course, may have desired to avoid three final s's in succession. See too P. 24.

For the intervening vocative see on Odes 1. 5. 3.

2. dulce decus meum: decus stands between the two epithets. See P. 34.

4. 5. metaque servidis | evitata rotis: for the grouping see P. 14.

6. terrarum (p): lords of this world, they feel that they are equals of the heavenly beings (ad deos last). The order seems to support the view that terrarum dominos belongs to quos and not to deos. The stress on terrarum is not appropriate to the gods; they are rather 'lords of heaven' as Catullus calls them 68. 36. (76) caelestes pacificasset eros, or 'lords of the universe' as in Ovid Ex Ponto 2. 2. 12 in rerum dominos movimus arma deos (for the frequent position of rerum see P. 42). In Ex Ponto 2. 8. 26 terrarum dominum quem sua cura facit Augustus is fittingly called 'lord of this world, while ib. 1. 9. 35, 36 nam tua non aliō coluit penetralia ritu | terrarum dominos quam colis ipse deos does not prove that terrarum dominos refers to deos, since the lines may mean 'Celsus honoured you no less than you honour these earthly lords (especially the emperor) as if they were gods' (note particularly l. 49 quem tu pro numine vivus habebas).

For evexit ad deos compare Odes 4. 2. 17, and Juvenal 1. 38.

7. hunc: note the contrasted persons placed early—illum l. 9, gaudentem l. 11, multos l. 23.

N. H.
certat tergeminis tollere honoribus;
ilium, si proprio condidit horreo
quicquid de Libycis verritur areis.
gaudentem patrios findere sарculo
agros Attalicis condicionibus
numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare;
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui: mox reficit rates
quassas, indocilis pauperiem pati.

7, 8. mobilium (ps) equals 'though fickle, they yet give him all three offices;' tergeminis (ps). But the order mobilium turba Quiritium is frequent (see P. 19 and 20a); and so is the grouping tergeminis tollere honoribus (see P. 21).

9. proprio (ps) i.e. all his own, not shared in partnership nor owned by the government. Compare privatis Odes 2. 15. 15, meis Odes 3. 16. 27, Epod. 1. 26, and suis Epod. 2. 3. But see too P. 21.

10. Libycis (ps): the corn comes, not from his own estate, but from Africa; also see P. 21.

11. patrios (ps): this man delights in his ancestral farm, however small. Contrast Libycis...areis of l. 10, and see on proprio l. 9 above.

12. Attalicis (p): the generic adjective is often, as one would expect, prepositive. See P. 37.

14. Myrtoum: perhaps the worst sea in the Mediterranean (cp. Odes 4. 5. 9, 10), off Cape Malia, enough to frighten an experienced sailor, much more a novice. One need not be a confirmed believer in Porphyron's speciem pro genere ponit. See on Odes 1. 35. 7.

For the two adjectives Myrtoum pavidus followed by the two nouns in chiastic order see P. 10, and for the collocation of the adjectives see Odes 1. 5. 9.

mare: single word after the verb, as so often in Livy.

15. Icariis (p): again the sea is the dangerous Aegean. See too P. 10.

16, 17. otium et oppidi: a Roman reads this as 'retirement and town'; for though oppidi is genitive, he feels it to be object of laudat until rura is reached; see P. 38, and P. 20a.

sui (s): the word probably has emphasis; it is an emphatic afterthought (see P. 53)—'this is his own, his native land.' So he thinks on the stormy waters, but soon....

18. quassas standing alone at the commencement of the line has stress (see on Odes 4. 9. 26). The participle is concessive—'although the storm, now forgotten, had shattered them.'
est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvent et lituо tubae
permixtus sonitus bellaque matribus
destetata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretis Marsus aper plagas.
me doctarum hederae praemia frontium

19. veteris (ps): Massic wine is good, but old Massic better. See also P. 20.
20. partem solido i.e. 'part from whole' (solidus ὅλος); hence the order
of artificial antithesis e.g. unus omnia etc. For solido demere de die see P. 21.
21. spernit: the verb should have stress; see on Odes 4. 9.
22. stratus: stretched idly; an important part of the picture; hence the
23. multos castra: see P. 51 and on l. 7 above.
24. lituо tubae | permixtus sonitus: the normal prose order would be
permixtus lituо sonitus tubae (see P. 48), or permixtus lituо tubae sonitus.
Horace wishes us to hear both instruments early, as if we had lituо tubaque,
with permixtus sonitus in apposition. Compare Odes 4.1.22. For permixtus
(ὁ), the confusion (of sound) see P. 26, and for tubae permixtus sonitus
see P. 49.
25. manet: comes first with stress—he stays on and on.
26. coniugis (ὁ): because she is delicate he ought to have remembered
27. fidelibus (ς): because they have faithfully remained, they have seen
the quarry.
28. teretis Marsus aper plagas: for the grouping see on P. 10. The
adjective teretis goes closely with rupit and may mean either 'because slender,'
or 'though strong.'
29. me: for its position see P. 51, and compare l. 30 me...nemus (secernit).
HORACE

dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.

II.
Iam satis terris nivis atque dirae
grandinis misit pater et rubente
dextera sacras iaculatus arces
terruit urbem,

me doctarum: the collocation makes a Roman read thus—'I am among
the poets, I, as poet, have the ivy, a poet’s reward.'
doctorum hederae praemia frontium: a pretty chiastic grouping; compare
Odes 3. 9. 14 Thurini Calais filius Ornyti. If we look upon the
appositional praemia as equivalent to an adjective we have the grouping of
P. 15.

30. superis ($) perhaps = the gods of heaven above, i.e. the realm of
poetic fancy; not the materialistic deos of 1. 6, anthropomorphic, endowed
with human passions—pride and love of power. But see P. 21.
gelidum ($) the coolness (of the glade); see P. 27. The characteristic
feature of the nemus is coolness, for nemus properly means the small open
space in which the altar stood, surrounded by trees (lucus).

31. Nympharum: the word is logical subject and prepares us by its
position for the antithesis Satyrs. A Roman reads the line thus: 'Nymphs
lightly with Satyrs dancing.' The Nymphs dance lightly though they have
awkward Satyrs for partners. Here there are two complements to leves...
chori, and one complement (Nympharum) is placed outside; see P. 48.

32. populo: last, with some stress. Horace odit profanum volgus.
tibias, preceding the subject, prepares us for the chiastic barbiton. The
tibiae accompany choral odes; the barbitos accompanies songs for a private
circle.

34. Lesboum ($) the order recalls to mind the names of great lyricists
such as Alcaeus and Sappho. The stress is echoed in lyricis ($) of I. 35.

35. lyricis ($) if you rank me as a mere writer of lyrics (contrast an epic),
I shall be more than satisfied.

36. sublimi ($) contrast demisso. Horace means that instead of being
bowed down with shame because he cannot emulate the massive power of a
Vergil or a Homer, he lifts up his head aloft in pride at being classed among
lyricists.

II. 1. satis...nivis: for the separation of the partitive genitive compare
ODES 1, 1-2

terruit gentis, grave ne rediret
saeculum Pyrrhae nova monstra questae,
onne cum Proteus pecus egit altos
visere montis,
piscium et summa genus haesit ulmo,
nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
aequore dammae.

Odes 1. 3. 37; 1. 35-35, Epod. 7. 3, 4, 15, 12, and see note on Epod. 1. 21. This separation is almost the rule in Livy e.g. 1. 12, 1, 3. 49. 8, 3. 58. 8, 4. 53. 13, 21. 8. 5, etc. and 34. 2. 1, 6. 3, 12. 3, 14. 5, 29. 6, etc.
1, 2. dirae (♂): the terror (of hail); see P. 27 and note on Odes 2. 14. 23. But the adjective may be ἀπὸ κοινωνίᾳ, with both nīvis and grandinis; see P. 33.
2. pater goes, by coniunctio, with misit and terruit; hence its position.
rubente (♂): i.e. red flash (of hand); see P. 26.
3. sacras (♀s) equals ‘though sacred to himself.’ Compare Odes 1. 12. 60 fulmina lucis. But see also P. 21.
4. urbem placed after the verb, with stress, in contrast to gentis, itself after its verb. The antithesis is Rome and the empire.
5. grave (♀s): the position of grave makes it quasi-internal with rediret, i.e. ‘lest a noxious return should be of Pyrrha’s age.’ The adjective gravis is frequently used of recurring (note rediret) seasons of unhealthy or noxious kind. The regular phrase for the unwholesome part of the year is grave tempus, with grave prepositive; compare Livy 3. 6. 2 grave tempus, 3. 8. 1 gravior tempore anni iam circumacto and passim. See also note on Odes 2. 14. 23.
6. nova i.e. unheard of, horrible; see on Epod. 16. 30. This adjective is almost always prepositive as in novus homo. Compare Odes 1. 14. 1, etc., but contrast Odes 1. 7. 29, 1. 26. 10, 3. 4. 12, 3. 25. 3, 4. 4. 16, 4. 12. 19.
7. omne (♀s): Proteus could not leave even part of his flock below.
albos (♀s): not merely ‘high mountains,’ but, predicative, ‘to the top of the mountains’—ἐσ ἄκρα τὰ ὀρν—or ‘to the heights (of the mountains)’; see P. 27 and also P. 21.
9. piscium (♀s): the order prepares us for the antithesis columbis; but piscium also equals piscarium, and the grouping is then that of ll. 11, 12 below; see P. 7 and 12. Moreover piscium is logical subject; see on P. 38.
ulmo: see on Odes 1. 1. 14 ad fin.
10. nota (♀s): the tree was so high that it had been a well-known land-
mark, white with doves.
columbis: last, in antithesis to piscium l. 9 above.
11, 12. superiecto pavidae natarunt | aequore dammae: for this important grouping see P. 7.
vidimus flavum Tiberim retortis
litore Etrusco violenter undis
ire deiectum monumenta regis
templaque Vestae,
Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante u-
xorius amnis.

13. vidimus: the verb in this emphatic position equals ἕφοραὶ i.e. 'we have lived to see.' Compare Livy Pref. § 5, 1. 46. 8, 6. 34. 10, 21. 53. 5, 34. 7. 5.
flavum (ὁ): yellow and therefore flooded. So Odes 1. 8. 8 cur timet flavum (ὁ) Tiberim tangeris, and 2. 3. 18 vilaque flavus quam Tiberis lavit (see note ad loc.). In Vergil Aen. 7. 31, as in Ovid Met. 14. 447, flavus seems to refer to the yellow sand stirred up by the swirl and deposited at the mouth of the river. At Aen. 9. 816 flavo is postposed and may be a mere standing epithet: but there is a variant vasto, and Vergil would hardly call Tiber caeruleus (Aen. 8. 64) if flavus were the conventional epithet. At Catal. 13(5), 23 the reading is uncertain, but, if flavum be read, the context suggests muddy water. The colour of the Tiber is said to vary largely with the colour of the sky. In Il Piacer, d'Annunzio, describing a fine May morning in Rome, writes sūl ponte apparve il Tevere lucido.

14. violenter is separated from retortis to emphasize the strength and violence of the flood; perhaps, also, it may be felt adjectively with undis cp. Livy's deinceps reges, etc.

17. Iliae dum se: characteristic early grouping of case relations. Compare Cicero T. D. 5. 39. 115 Polyphemum'Homerus...cum ariete colloquentem facit; Livy Pref. § 9 ad illa mini pro se quiasequintendarum. Note especially Odes 1. 22. 9 me silva lupus, and add 1. 2. 47, 1. 3. 1, 1. 4. 7, 8, 1. 5. 1, 1. 6. 17, 1. 7. 21 (cp. on 1. 8. 2), 1. 10. 9, 1. 10. 13, 1. 13, 1. 15, 11, 1. 15. 29, 1. 17. 14, 1. 17. 22, 23, 1. 23. 1, 1. 23. 9, 1. 25. 7, 1. 25. 9, 1. 26. 9, 1. 27. 14, 1. 28. 9, 1. 29. 5, 1. 33. 3, 4. 1. 35. 5, 1. 35. 9, 1. 35. 21, 1. 35. 36, 1. 37. 6, 7, 2. 3. 6, 2. 4. 17, 2. 6. 21, 2. 7. 13, 2. 8. 21, 2. 16. 33, 2. 17. 13, 2. 17. 22, 2. 19. 21, 2. 20. 17, 3. 2. 6, 3. 3. 13, 3. 3. 33, 3. 3. 41, 3. 4. 9, 3. 5. 18, 3. 5. 21, 3. 6. 5, 3. 6. 41, 3. 7. 18, 3. 9. 9, 3. 11. 42, 3. 21. 14, 3. 21. 21, 3. 29. 25, 4. 2. 27, 4. 4. 4, 4. 5. 9, 4. 9. 30, 4. 12. 22, 4. 15. 1, Ἐποδ. 10. 5, 12. 16, 17, 17. 42.
For noun (Iliae), pronoun (se), epithet (querenti), epithet (ultorem) see P. 16.
nimium seems to go with both querenti and iactat.

18. ultorem, vagus: why may we not omit the comma at ultorem and take vagus, as if vagando, with iactat ultorem i.e. he avenges Ilia by wandering beyond his limits?
sinistra (ὁ): flooding on the left bank would affect the forum and interrupt business. But see P. 21.

19. The sentence is grammatically complete at ripa; what follows is an emphatic addendum (see on P. 53) i.e. 'though Jove forbade, because his wife
audiet civis acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.

quam vocet divum populus ruentis
imperi rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?
cui dabit partis scelus expiandi
Iuppiter? tandem venias precamur
nube candentis umeros amictus,
augur Apollo;

ordered.' Hence uxorius is preposited, as if we had Iove non probante, uxore iubente.

21–24. **audiet...audiet pugnas...iuventus:** the inverted sentence and the repetition of *audiet* make the verb emphatic—they will hear of these things, but not imitate them.

21. **civis...ferrum:** the separation of *civis* from *ferrum* brings out the point; citizens (i.e. fellow-citizens) should not arm contra civis, but contra Persas.

22. **graves (p):** the interest lies in the adjective—the pest consisting of Persae; see P. 27, and on *Odes* 2. 14. 23.

If *melius* had been placed next to *quo*, the meaning would have been 'in order that the Persae might more easily perish.' In its present position the construction is *quo* (with which) *melius esset* (it would have been better) si Persae perirent (if the Persae had been perishing).

23. **vizio parentum:** the phrase, perhaps, goes with both *pugnas* and *rara*. The civil wars were due to the crimes of their fathers, and so was the reduced population. If Horace had not wished the words *vizio parentum* to be heard with both *pugnas* and *rara*, he would not have abandoned the normal order *rara vizio parentum iuventus*. See P. 49.

24. **rara (p):** the *iuventus* of Rome should have been frequens.

25. **quem...divum:** if *divum* be genitive plural, compare l. 1 above for the separation; if accusative, there is slight stress, contrast *hominem*; but see on *precce qua* l. 26.

ruentis (p): the *imperium* should stare.

26. **imperi (p):** see P. 38.

precce qua: emphatic for *qua prece*—the people 'call,' the holy Virgins 'pray,' and are instant in prayer; hence _fatigent_ comes early. Perhaps _vocet_ is brought forward to prepare us for the antithesis. Compare *Odes* 1. 29. 7.

30. **Iuppiter** has stress (see on *Odes* 4. 9. 26) i.e. Great Juppiter.

31. **candentis (p):** the word is preposited to bring it next to the antithetical _nube._
sive tu mavis, Erycina ridens, quam Iocus circum volat et Cupido; sive neglectum genus et nepotes respicis auctor, heu nimis longo satiate ludo, quem iuvat clamor galeaeque leves, acer et Mauri peditis cruentum vultus in hostem; sive mutata iuvenem figura ales in terris imitaris, almae filius Maiae, patiens vocari Caesaris ultor: serus in caelum redeas diuque laetus intersis populo Quirini, neve te nostris vitii iniquum ocior aura

33. Erycina ridens: see on P. 36.
34. volat: note the position by coniunctio; circum volat is practically one word.
35. neglectum (p): Mars had abandoned his offspring, Romulus and Remus, at the outset of Rome’s history, and he abandons them again, although responsible for their existence (auctor); hence auctor comes last in l. 36.
37. longo (s): the position gives additional point to ludo when we hear it. Mars is watching ‘games’ and these—mirabile dictu—are ‘too long.’ But see P. 24.
39. acer et Mauri peditis...vultus: for the grouping see P. 10. cruentum (ps) has stress. As Bentley says, the Mauri were not fortès; but they can scowl at a bleeding (fallen) foeman. This position of cruentum perhaps makes Marsi a less probable emendation. The word peditis might mean that the Maurian has dismounted.
41. mutata iuvenem figura: for the order see on Odes 1. 10. 14. Compare too on Odes 3. 2. 32.
42. ales in terris: an angel, as it were, on earth.
almae (ps): nurturing like a kindly mother, not destroying like Mars. See also P. 20 a.
44. Caesaris (p): perhaps equals ‘Great Caesar’; compare Odes 1. 37. 16.
45. serus is predicative.
redeas: for the re- compare ἀπὸ in ἀποδίωσις.
diu goes with both laetus and intersis.
47. te: for its position see P. 51.
nostris (p): the order brings out the antithesis, and case relations come early; see Odes 1. 2. 17.
tollat; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos,
te duce, Caesar.

III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi credimus

\textit{debes} Vergilium, finibus Atticis
reddas incolumem precor
et serves animae dimidium meae.

48. \textit{ocior} (p) i.e. ‘all too swift’: comparatives are naturally prepositive; see P. 28.

49. \textit{tollat} has stress; contrast \textit{hic}. See on \textit{Odes} 4. 9. 26.

\textit{potius} is emphasized by separation from \textit{hic}. See P. 50 f.

51, 52. \textit{inultos | ...Caesar:} for these emphatic addenda see P. 53.

52. \textit{te duce:} Horace writes an ablative absolute as if \textit{ne Medi equitent} had preceded.

III. 1. \textit{te diva:} see on \textit{Odes} 1. 2. 17.

\textit{potens Cypri:} \textit{Cypri} may stand outside \textit{diva potens} because we still wait for an object; see P. 47. On the other hand objective genitives more often precede (see P. 39), and it is hard to see why Horace should not have written \textit{diva Cypri potens}. See too P. 44.

2. \textit{lucida (p):} perhaps equals ‘not obscured by storm.’ Wickham, Gow, and others, in view of Pliny \textit{N. H.} 2. 101 (ch. XXXVII) and Statius \textit{Silv.} 3. 2. 8, see a reference to St Elmo’s fire; but the stars Castor and Pollux may be meant. These rise in front of the Lion, and are brilliant objects in the evening sky from January to April i.e. during most of the stormy months. To pray that they may be bright is to pray for fine weather at such a time. See on \textit{Odes} 1. 12. 27, 3. 29. 64, and 4. 8. 31. Had Vergil been travelling in the summer, Horace would scarcely have been so anxious. Compare too \textit{Odes} 4. 14. 21.

3. \textit{ventorum (p)s} equals ‘and as for winds may their father...’; see P. 40.

The word \textit{ventorum} is brought close to \textit{sidera} in artificial antithesis.

5, 6. \textit{quae tibi creditum | debes:} the sentence may be felt as complete at \textit{debes}, for \textit{creditum} can be quasi-substantival (\(\tau h\nu\ \pi\rho\alpha\kappa\alpha\rho\alpha\theta\kappa\varepsilon\nu\)); this gives \textit{Vergilium} some emphasis—‘even Vergil.’ But see also P. 21.

7. \textit{incolumem:} predicative.

8. \textit{animae dimidium meae:} for the grouping see P. 19 and 20 a.
illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praeципitem Africum
decertantem Aquilonibus,
nec tristis Hyadas, nec rabiem Noti,
quo non arbiter Hadriae
maior, trollere seu ponere vult freta.
quem mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos Acroceraunia?
nequicquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.

10, 11. fragilem truci | commisit pelago ratem: for the grouping see P. 8. Note the happy juxtaposition of weakness (fragilem) and violence (truci), of open sea (pelago) and a tiny boat (ratem).

12. primus: emphatic because it comes late; its normal position would be immediately after qui. See too on Odes 4. 9. 26.

praecipitem (p): as if we had praecipitationem Africi, like rabiem Noti of l. 14 below. So in l. 14 tristis Hyadas equals tristilium Hyadum. See on P. 27.

decertantem Aquilonibus: these words are emphatic addenda—‘engaged in a death struggle with the North wind.’ See on P. 53.

14. tristis (p): see l. 12 above, and also on Odes 2. 14. 23.


freta: see on Odes 1. 1. 14 ad fin. Especially common is an iambus or pyrrhic in this position.

mortis (p): see on P. 38. But there is great stress on mortis—even Death had no terrors for him.

gradum: see on freta l. 16 above.

siccis (p): see on P. 38. But there is great stress on mortis—even Death had no terrors for him.

turbidum et: for the position of et compare on Odes 1. 35. 39.

infamis (p): see on Odes 2. 14. 23.

nequicquam is emphatic by separation from the verb.

prudens is predicative sc. ὅ—'in his providence.'

terras has stress; see on Odes 4. 9. 26. Contrast Oceano l. 22 and vada l. 24.

impiae | non tangenda rates transiliunt vada: for the grouping
audax omnia perpeti
   gens humana ruit per vetitum nefas:
audax Iapeti genus
   ignem fraude mala gentibus intulit;
post ignem aetheria domo
   subductum macies et nova febrium
terris incubuit cohors,
   semotique prius tarda necessitas
leti corripuit gradum.
   expertus vacuum Daedalus aera
pennis non homini datis;
perrupit Acheronta Herculeus labor,
nil mortalibus ardui est:
   caelum ipsum petimus stultitia, neque

see P. 9. As in ll. 10, 11 there is happy juxtaposition—the impious invade
the inviolable, the tiny boats the dangerous shoals.
25. audax sc. òðòa.
26. per vetitum (ϕ): (breaks) through the barrier (to sin); see P. 26.
27. Iapeti (ϕ) genus: see P. 41.
29. ignem aetheria: the adjective is placed in front of domo to bring
   ignem and aetheria together, as if ‘fire from heaven.’ The aether is the home
   of celestial fires.
30, 31. nova febrium | ...cohors: for the order with intrusive words see
   on P. 46 b.
32, 33. semotique prius tarda necessitas | leti: for the grouping see on
   P. 10. A Roman reads it thus: ‘far-removed before and slow, the doom of
death now hastened its steps.’ The adjectives are predicative i.e. ‘though
far-removed and ‘though slow before.’
   prius: in coniunctio order with semoti and tarda; so leti with necessitas
   and gradum. For the position of the last word see on freta l. 16 above.
34. expertus vacuum Daedalus aera: for the grouping see P. 9. The
   position of vacuum has point; the air was an empty ocean on which no man
   was nor had been since the making of the world. The separation of aera gives
   the effect of ‘and that void is air, not water.’
35. pennis...datis: an afterthought, as the order shows—‘and with wings
   not to man given’; see P. 53. The non qualifies homini as it should do;
   English carelessly says ‘to man not given.’
36. Herculeus (ϕ): compare Odes 2. 12. 6 Herculea manu. The adjective
   Herculeus is preposited because it contains the real subject (see on Odes
   1. 15. 33), as if we had Hercules labore; or we may regard Herculeus as equal
to Herculis—a preposited genitive with the force of a nominative (see
   P. 38).
37. ardui: for the separation of the partitive genitive see on Odes 1. 2 1
per nostrum patimur scelus
iracunda Iovem ponere fulmina.

IV.
Solvitur acris hiems grata vice veris et Favoni,
trahuntque sicas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.
iam Cytherea choros ducit Venus imminente luna,
iunctaeque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum gravis Cyclopum
Volcanus ardens visit officinas.
nunc decet aut viridi nitidum caput impedire myrto,
ae flore, terrae quem ferunt solutae;
satis...nivos. In any case mortalibus is the word of interest and is therefore
brought forward＝καὶ τοὺς ἄθροις.

38. stultitia: a postposed adverb—'in our utter folly.'
39. nostrum: we have only ourselves to blame. See also P. 21.
40. iracunda: a Roman reads iracunda as if iracundum with Iovem;
see P. 52.

IV. 1. acris (p)...grata (p): both are preposited because contrasted—
harsh winter but kindly spring. For the position of veris et Favoni see P. 35.
2. siccas (p): i.e. dry, not wet; they have been out of the water so long,
and fine weather has begun.
3. stabulis...pecus...arator igni: note the chiasmus.
4. canis (p): a Roman, perhaps, first feels the adjective with pratu (see
on P. 52), but compare on P. 21.
5. Cytherea: may be regarded as a noun, but Gow thinks it means 'in
Cythera'; if so compare Odes 1. 31. 9. If Cytherea be a noun, the sentence
is complete at ducit; the words following then form a picturesque after-
thought—'Yes, Venus in the moonlight'; see on P. 53.
6. iunctaeque Nymphis Gratiae decentes: for the second epithet (decentes)
outside, see P. 48, and compare P. 34.
7. alterno equals an adverb; see on P. 31. For pede see on Odes 1. 3. 16.
Compare l. 13 below acque pulsat pede.
8. gravis Cyclopum | ...officinas: see P. 46 b. Here Volcanus comes
near Cyclopum in order to group together the persons concerned (see on Odes
1. 2. 17): ardens comes next, i.e. hot and eager, in artificial contrast to gravis,
which suggests heavily burdened and toilsome, going in sense with both
Cyclopum and officinas (see P. 52).
9. viridi nitidum caput...myrto: for the grouping see P. 10. The green
on the glossy hair is a pretty picture suggested by the collocation viridi
nitidum.
ODES I, 3-4

13

nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.
pallida mors aequo pulsat pede pauperum tabernas
regumque turris. o beate Sesti,
vitae summa brevis spem nos vetat incohare longam.
iam te premet nox fabulaeque manes
et domus exilis Plutonia: quo simul mearis,
bec regna vini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.

10. terrae quem ferunt: the position of terrae may be due to careless imitation of such idioms as are found at Odes 1. 8. 2, and 1. 38. 3. In Vergil Aen. 6. 792 Augustus Caesar, Divi genus, aurea condit | saecula qui rursus Latio the stress on aurea...saecula is clearly marked by the order. But such familiar grouping as flore terris lato solutis (see P. 9) may have been in Horace's mind.

solutae is emphatic, i.e. only when earth has been freed from the chains of the frost.
11. in umbrosis (ps): see P. 27. By this time the trees of the lucus would have grown sufficiently to provide shade.
12. agna is put after the verb to prepare us for the alternative haedo.
13. pallida (p): perhaps on the analogy of atra Cura; see on Odes 2. 14. 23. aequo i.e. impartially; see note on l. 7 above. See also P. 21.

pauperum (p) to prepare us for the preposited antithesis regum.
14. beate (p): see on P. 36.

15. vitae (p): the position may be explained in several ways; vitae is the important word and is practically subject (see P. 38); summa may have an attribute on either side (see P. 35); it is possible that brevis is genitive with vitae (see P. 20 β).

longam (s) is predicative and quasi-proleptic: we rough hew hopes of a life that is to be long—θὴν εἰλικρίνεια τείνειν μακραύν.
16. te premet nox: for order see P. 51. But there is also stress on te: Horace makes the application personal.

fabulae is a noun becoming an adjective and, as Page says, equals fabulosi (compare virgo charta, γέρων λόγος, virgin effort). Horace says 'all that is left for you is night, and the storied life of the dead, and the ghostly world '; he intentionally throws doubt on it all by making fabulae prepositive. Even such a world is doubtful (he cries); therefore eat, drink, and be merry.
18. talis: for its position see on Odes 1. 3. 16.
19. tenerum (p): the delicate charm (of Lycidas); see on P. 27. The epithet is proper to a woman; cp. Odes 1. 1. 26, and see Epod. 11. 4.

20. nunc (pps): the position prepares us for the antithesis nox, which itself is separated from tepebunt. See also on P. 50 b.

omnis (pps) is emphatic.
V.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
cui flavam religas comam,
simplex munditiis? heu quotiens fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem
sperat, nescius aurae
fallacis. miseri, quibus

V. The order of this Ode is often strained. Is it a translation?

1. *multa gracilis...puer in rosa*: for the grouping see P. 10.
te puer: see on *Odes* 1. 2. 17.

2. *liquidis (ps)*: i.e. (drenched) with the liquid of scents (see P. 27); but *liquidis...odoribus* may be grouped with *urget* also i.e. courts thee with scents (see P. 21 and 23).

3. *grato (ps)*: the order is, perhaps, on the analogy of *grato Pyrrhae (dat.) sub antro*. For the intervening vocative compare *Odes* 1. 1. 1. 7. 19, 1. 9. 8. 1. 17. 10. 1. 32. 4. 2. 1. 14. 2. 13. 27, 3. 2. 1. 3. 4. 2. 3. 13. 2. 4. 1. 1 (?), 4. 1. 40. 4. 5. 1. 4. 5. 5. 4. 14. 3. 4. 15. 4, *Epod.* 5. 73.

4. *flavam (ps)*: golden hair would be the special beauty of a lady named Pyrrha. See also P. 21, and compare *Odes* 3. 9. 19.

5. *simplex munditiis*: an addendum; see on P. 53.

6. 7. *aspera | nigris aequora ventis*: for the grouping see P. 9.

8. *insolens* i.e. *āre ἀνδρὸς ὁυ—*because he is unused to them.


For the grouping *qui...te...credulus aurea* see P. 16 ad fin.

nunc has stress by separation from *fruitur*: Horace could have made the line scan with *te nunc*.


nescius sc. ὁυ i.e. ‘because he knows not’—an addendum; see P. 53.

12. *fallacis* has stress; see *Odes* 4. 9. 26. He knows the breeze but not its shiftiness.
intemptata nites: me tabula sacer  

votiva paries indicat uvida  
suspendisse potenti  
vestimenta maris deo.

VI.

Scriberis Vario fortis et hostium  
victor Maeonii carminis aliti,  
quam rem cumque ferox navibus aut equis  
miles te due gesserit.

nos, Agrippa, neque haec dicere, nec gravem  
Pelidae stomachum cedere nescii,  
nec cursus duplicis per mare Ulixei,  
nec saevam Pelopis domum  
conamur, tenues grandia, dum pudor  
imbellisque lyrae Musa potens vetat  
laudes egregii Caesaris et tuas  
culpa deterere ingeni.

13, 14. me...paries: the accusative me put early equals ‘as for me.’

*tabula sacer | votiva paries*: for the grouping see on P. 14. A Roman would read thus: ‘me the tablet in the temple (sacer), the vow upon the wall...’

14, 15. uvida is predicative with suspendisse i.e. ‘have hung all dripping.’

uvida | ...potenti | vestimenta...deo: for the grouping see P. 9.

15. maris although governed by potenti is also preposited genitive with deo i.e. wet things (vidia) to the water-god. Compare *lyrae Odes 1. 6. 10.*

VI. 1. Vario: a Roman must surely read this as equivalent to a Vario, whether we write *alite* or *aliti.*

hostium (*p*): the objective genitive is often prepositive; see P. 39.

2. victor perhaps has stress; see on *Odes 4. 9. 26.*

Maeonii (*p*): i.e. you want a Homer, not a lyrist. From *Maeonii to aliti* is an emphatic addendum—‘because he is an Homeric bard’; see on P. 53.

3. quam rem cumque: so English ‘what thing soever,’ cp. *Odes 1. 7. 25, 1. 9. 14, 1. 16. 2, 1. 27. 14, 1. 32. 15 (*?*). Note that this tmesis occurs only in Book 1. of the Odes.

5, 6. gravem...nescii: for the second complement (cedere nescii) placed outside see on P. 48.

7. cursus...Ulixei: for the grouping see on P. 14 ad fin.

9. tenues grandia: compare *Odes 1. 5. 9 credulus aurea, 1. 13. 14 dulcia barbare, 1. 15. 2 perfidus hospitam.*

10. imbellis (*p*): contrast *Maeonii (*p*) of l. 2 above.
HORACE

quis Martem tunica tectum adamantina
digne scripserit aut pulvere Troico
nigrum Merionem aut ope Palladis
Tydiden superis parem?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum leves.

VII.

Laudabunt alii claram Rhodon aut Mytilen
aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignis aut Thessala Tempe;

lyrae (\phi); the lyric is contrasted with the epic of l. 2 above. The genitive
lyrae depends partly on Musa, partly on potens. Compare maris Odes 1. 5. 16
and see on P. 39.
11. egregii (\phi); peerless. The adjective is naturally emphasised to flatter
Caesar (cp. Odes 3. 25. 4, and see on Odes 3. 27. 73).
12. ingeni (\sigma); ability is the point; I should fail not from lack of effort or
of desire, but of power and aptitude.
13. Martem... adamantina: for the grouping see P. 16.
14, 15. pulvere... Merionem: normally pulvere Troico would lie between
nigrum and Merionem, but Horace, perhaps, wishes to mention the Trojan
war early. See P. 49.
15, 16. ope Palladis... parem: for the second complement outside see P. 48.
17. nos convivia, nos proelia: for early grouping of case relations see on
Odes 1. 2. 17. There is, of course, emphasis on nos because the pronoun is
inserted.
19. vacui is an afterthought (see P. 53)= ‘that is when we are heart-whole.’
It is usual to supply cantamus with leves and to translate non praeter as if
secundum; but it is just possible that leves may be a verb i.e. ‘one would not
raise me above my wont.’ In any case the sense must be ‘my forte is to
sing of dinners and flirting when my heart is free, and, if I am in love, you
will still find me playful and frivolous’; i.e. I have not the gravitas needful
for the epic style. For seu=or if, and if, see Odes 3. 4. 22.

VII. 1, 2. alii: the position gives the effect of oi μὲν ἀλλιν i.e. ‘others
may...but I (ἐγὼ δὲ—the me of l. 10 below) will praise Tibur.’
claram (\phi) i.e. ‘the fame or, possibly, sunshine (of Rhodes)’; bimaris (\phi)
i.e. ‘the twin seas (of Corinth)’; see P. 27. We may, however, consider the
adjectives as predicative i.e. ‘will praise as famous, as bimarem.’
2, 3. Corinthi (\phi) | moenia i.e. ‘Corinth with its walls’; see on P. 38.
moenia should have stress; see on Odes 4. 9. 26.
sunt quibus unum opus est intactae Palladis urbem
   carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam;
plurimus in Iunonis honorem
aptum dicet equis Argos ditisque Mycenas:
   me nec tam patiens Lacedaemon
nec tam Larisae percussit campus opimae
   quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uta
mobilibus pomaria rivis.

3, 4. vel Baccho Thebas... | insignis: for Baccho standing outside Thebas and insignis, as Apolline outside Delphos and insignis, see on P. 49. Horace desires to bring out the artificial antithesis of Bacchus and Apollo.
   insignis may have stress; see on Odes 4. 9. 26.
Thessala (ψ): there were many Tempe; but the Thessalian vale was the original and most famous.
5. intactae (ψ): the ritual and titular epithet is naturally stressed. Compare Odes 1. 19. 3, 3. 4. 64. 3. 5. 11. 3. 6. 35. 3. 7. 18. 3. 29. 64(?), 4. 4. 49, 4. 6. 28. Epod. 3. 17.
Palladis (ψ) urbem i.e. 'Pallas and her city'; see P. 38. There is also implied the contrast of Bacchus and Apollo.
6. celebrare et: for the position of et compare on Odes 1. 35. 39.
7. undique decerptam (ψs): there seems to be some chiastic echo of perpetuo, and the words may suggest monotonous and prolix treatment. See the commentators, who compare Odes 1. 29. 13.
8. Iunonis (ψ): contrast Bacchus, Apollo, and Pallas; but see also on P. 42.
9. aptum (ψs) is predicative i.e. 'will sing of as aptum equis'; so ditis (ψ) = 'will sing of as wealthy,' or 'the wealth (of Mycenae.)' Compare claram in l. 1 above. Moreover Horace is quoting the stock epithets of Homer (see Wickham) and wishes to draw our special attention to the wording of Grecian praise.
10. me comes early in contrast to alii of l. 1 above. See also P. 51.
   tam belongs to percussit and is emphatic by separation; the stress would, in prose, be expressed by 'not half so much.' Compare tam in the next line.
   patientis (ψ) i.e. 'the hardness of Sparta'; see on P. 27.
11. Larisae (ψs) equals 'nor Larissa...,' as if it were subject, parallel to Lacedaemon. See P. 38.
   Larisae...campus opimae: this grouping may be classed under P. 19 and 20 a (q.v.); and moreover opimae may be felt with campus; see P. 52. The adjective is again a translation (επυμεναξ).
12, 13. Albuneae resonantis | et praeceps Anio: observe the chiasmus. Further, praeceps (ψ) equals 'the falls of the Anio' at Tibur. See on P. 27 and the note at Odes 3. 29. 6.
13, 14. Tiburni (ψ) equals 'Tiburnus and his grove'; see P. 38.

N. H.
albus ut obscuro deterget nubila caelo
saepe Notus neque parturit imbris
perpetuos, sic tu sapiens finire memento
tristitiam vitaeaque labores
molli, Planc, mero, seu te fulgentia signis
casta tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristis affatus amicos:
'quo nos cumque feret melior fortuna parente,
ibimus, o socii comitesque!
uda |...rivis: for the grouping see on P. 9. Note the happy juxtaposition
uda mobilitibus—waters rushing. Wickham sees a reference to water-mills.
15. 16. *albus ut obscuro deterget...caelo |...Notus:* for the grouping see on P. 8. Romans love such antitheses as *albus obscuro* (compare on *Odes* 1. 6. 9). See too Page on the emphasis of *albus.*
16. *saepe* (pps) equals *πολλάκις μὲν οὐκ ἐδει δὲ,* and prepares us for the emphatic *perpetuos* of l. 17.
*Notus* comes late in contrast to *tu* of l. 17.
17. *perpetuos* (pps) is emphatic by position: it stands alone at the commencement of the line (see on *Odes* 4. 9. 26).
18. *tristitiam vitaeque labores:* if we put no stop at *tristitiam,* then *vita* may be in *coniunctio* position with the nouns. Others put a stop at *tristitiam* (which then has emphasis; see *Odes* 4. 9. 26) and take molli as the imperative of *mollire;* in that case *vita* *labores* will equal 'life and its toils' (see P. 38).
19. *molli,* if an adjective, is preposited and separated, and equals 'mellow, not harsh'; but also see P. 27. For the separation by the vocative compare on *Odes* 1. 5. 3.
*te:* for its position see P. 51.
20, 21. *densa... | Tiburis umbra tui:* for the grouping see P. 17.
*Teucer Salamina patremque:* see on *Odes* 1. 2. 17.
23. *populea* (ps): although he had been engaged in conviviality (the worship of Bacchus), he put on not the vine leaf or ivy, but the poplar leaf of Hercules the wanderer.
24. *tristis* (ps) is predicative and means 'because sad'; he wishes to encourage them.
25. *nos:* for position see on P. 51.
*cumque:* compare on *Odes* 1. 6. 3.
*melior fortuna parente:* the position of *parente* (outside *melior* and *fortuna*) is a bitter afterthought (see on P. 53) i.e. 'fortune kinder—than my sire.' Compare *Odes* 1. 15. 28, and see P. 49.
nil desperandum Teucro duce et auspice Teucro:  
certus enim promisit Apollo  
ambigua tellure nova Salamina futuram.  
o fortes peioraque passi  
mecum saepe viri, nunc vino pellite curas:  
cras ingens iterabimus aequor.'

VIII.

Lydia, dic, per omnis  
te deos oro, Sybarin cur properes amando  
perdere, cur apricum  
oderit campum, patiens pulvaris atque solis,  
cur neque militaris  
inter aequalis equitet, Gallica nec lupatis

27. **Teucro duce...Teucro:*** these words form an emphatic addendum; see P. 53. Note the chiastic order **Teucro duce...auspice Teucro.**

28. **certus (ps)** equals an adverb ‘without oracular evasion’; see on P. 31.

29. **ambigua tellure nova Salamina:** the order is normal (adjective, complement—tellure nova,—noun) cp. Odes 1. 1. 26, 1. 8. 14, etc., 2. 7. 7, 8, 2. 8. 6, etc., *Epod.* 9. 5, 17. 33. But the grouping may be regarded as that of P. 15.

30. **nova (pp)** probably has stress; see on *Odes* 1. 2. 6.

31. **mecum saepe viri:** emphatic addenda i.e. ‘with me—often—like heroes.’ See on P. 53.

32. **cras (s):** i.e. without a day’s delay.

33. **ingens (s):** i.e. for all its monstrous and mysterious size. Professor Conway has shown the air of mystery which so often attaches to *ingens* in Vergil (cp. *Odes* 4. 9. 19). See also P. 21.

**VIII. 1, 2. per omnis | te deos oro:** the position of *te* in such petitions is common in both Latin and Greek. Compare Terence *Andr.* 8. 34, *per ego te deos oro*, and see Livy 23. 9. 2 *per ego te...precor*. So Ovid *Heroid.* 10. 73, and Horace *Epod.* 5. 5, 17. 3. Here however the presence of *omnis* (separated and therefore emphatic) conceals the hyperbaton.

*Sybarin* is brought forward out of its clause so as to make clear, and that early, the persons concerned in the Ode. The subject is the loves of Lydia and Sybaris (see on *Odes* 1. 2. 17). Perhaps too the order is on the analogy of Greek *oibō* σε *ς* έι. Compare too note on *Odes* 1. 4. 10.

3. **apricum (ps):** the heat (of the Campus); see on P. 27, and also P. 21.

4. **patiens...solis:** a concessive addendum (see on P. 53) i.e. though accustomed to endure.

5. **militaris:** concessive i.e. ‘though a soldier.’
temperet ora frenis?
cur timet flavum Tiberim tangere? cur olivum
sanguine viperino
cautius vitat neque iam livida gestat armis
brachia, saepe disco,
saepe trans finem iaculo nobilis expedito?
quid latet, ut marinae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?

IX.
Vides ut alta stet nive candidum
Soracte nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.

6, 7. Gallica...frenis: for the grouping see P. 7.
8. flavum (p): i.e. when it is yellow and therefore in flood. See on Odes 1. 2. 13.
10, 11. livida may go with gestat, as if 'wears black and blue'; but see on P. 46 a. For brachia see on Odes 4. 9. 26.
11, 12. saepe...expedito: these words are a concessive addendum (see P. 53) i.e. though often before renowned.
trans finem iaculo: the words may be read together because iaculum means 'something thrown'; so Latin prose can say reeditus in urbem, iter ad oppidum etc. Ultimately trans finem goes with expedito.
expedito (s) is emphatic and equals 'a clear throw, right beyond the limit.' But see P. 24.
13, 14. marinae | filium...Thetidis: see on P. 20/3. For the phrase compare Odes 4. 6. 6.
14, 15. sub lacrimosa Troiae | funera: an emphatic addendum—'and that upon the eve of Troy's fall' (see on P. 53). For the order of the words see on Odes 1. 7. 29.
funera probably has stress; see on Odes 4. 9. 26.
virilis (p): contrast muliebris cultus which he was wearing. See also on P. 37.
16. Lycias (ps): the words in caedem et Lycias sound like a hendiadys in caedem et Lycios i.e. amid the murderous Lycians; then catervas = crebros. But see P. 21.
IX. 1, 2. alta (ps): with depth (of snow); see P. 27, but compare also P. 21. A heavy fall of snow would make Soracte stand out clear and white candid um is predicative).
dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.
permitte divis cetera; qui simul
stravere ventos aequore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere, et

Soracte has stress (see on Odes 4.9.26) i.e. much more are the higher
and less precipitous mountains covered with snow. Soracte is only 2265 ft.
in height (according to Baedeker) and is some 26 miles from Rome.

4. acuto (s): the adjective is causal and explains why the rivers have
ceased to flow; the frost is abnormally hard.

7, 8. quadrimum Sabina...merum diota: for the grouping see P. 9. For
the intrusive vocative—o Thaliarche—see on Odes 1.5.3.

10, 11. aequore fervido | deproeliantis: a concessive addendum (see
P. 53) i.e. though in a death-struggle with the sea. For the stress on deproe-
liantis see Odes 4.9.26.

12. veteres (ps): even the gnarled old ash-trees have been shaken; but
see P. 21.

13. cras (pp): do not ask about the future, not even about the nearest
future—tomorrow.

et: for its position compare on Odes 1.35.39.

14. dierum should belong to both fors and quemcumque i.e. ‘whatever of
days the fortune of days shall give.’ For cumque see on Odes 1.6.3.

15. appone has stress (see on Odes 4.9.26): do not subtract days by
anticipating them; only add them, when past, to the credit account.

dulcis (p): the sweets (of love); see on P. 27.

16. puer sc. óv i.e. ‘while young.’ Compare Persius Sat. 6.21 hic bona
dente | grandia magnanimus peragit puer ; Horace Epist. 1.2.68 nunc
adhibe puro | pectore verba puer.

17. donec virenti: the order is as if Horace had written donec vires et...

18. morosa perhaps an emphatic addendum—‘with its crabbed ways’;
see on P. 53, and Odes 4.9.26.
nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

X.

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,
te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum quicquid placuit iocoso
condere furto.
te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

20. composita (s): prearrangement is the point; hence the order. But see P. 21.

21, 22. latentis...angulo: for the grouping see on P. 6. For the normal
group *gratus puellae risus* see *Odes* 1. 7. 29.

23. lacertis: for its position see P. 47.

X. 1. facunde (p): see on P. 36; but for the group *facunde nepos Atlantis*
see on P. 35.

2. feros cultus hominum: for grouping see on P. 35.

3, 4. catus sc. öv. Compare puer at *Odes* 1. 9. 16.
decorae (p): grace, in place of uncouthness, is the point.
decorae | more palaestrae: for the grouping see on P. 20a.

5. magni...deorum: the genitives are preposited because Mercury is no
mere lackey of nonentities, but envoy of great Jove and the gods.

6. curvae (p): the epithet refers to the bellied shape of the real or imitation
tortoise-shell which formed a sounding-board, contrasted with the square
box of the cithara. In any case *curvus* is always prepositive in Horace. See too *Odes* 3. 28. 11.

lyrae (p): the order, perhaps, suggests the antithesis of orator (*facunde*
l. 1), and envoy (*nuntium* l. 6), to musician (*lyrae*); but it is possible to com-
pare the order of *Andromedae pater* at *Odes* 3. 29. 17. See P. 41 ad fin.

7. iocoso (ps) i.e. in jest, as if *per iocum*; see P. 31, and also P. 21.

9. te, boves olim: for case relations grouped early i.e. ‘the old story
(olim) of you and the oxen,’ see on *Odes* 1. 2. 17. There is no need to place
a comma after *te* or after *amotas.*
ODES 1, 9–10

quin et Atridas duce te superbos
Ilio dives Priamus relictō
Thessalosque ignis et iniqua Troiae
castra feellit.

tu pias laetus animas reponis
sedibus virgaque levem coerces
aurea turbam, superis deorum
gratus et imis.

10. per dolum amotas, puerum: a Roman may read amotas as if a deponent agreeing with puerum—διὸ λέγεις παιδα. See note on l. 14 below and especially the citation from Livy 1. 4. 6.

minaci (p): threats might frighten a boy; hence the juxtaposition of puerum minaci.

11. viduus sc. ὶν.

12. Apollo comes last in antithesis to te of l. 9. Compare Livy 1. 5. 7 where a long sentence begins with Romulus and ends with Remus.

13. Atridas duce te: for the grouping see note on l. 9. The order gives the sense ‘and now for the Atridae and your leading past them (cruel pair!) Priam...’ But the position of superbos is very awkward; see however P. 56c. If we had superbos duce te Atridas, the words could hardly mean anything save ‘the Atridae proud of your leadership,’ and it may be that even with the adjective last there would be ambiguity for anyone ignorant of the facts.

14. Ilio dives Priamus relictō: the position of Priamus between Ilio and relictō, as if relictō were a deponent governing Ilio ("ἵλος ὦ Π. καραλιτὼν), is common in Livy and Caesar. Compare Livy 1. 7. 11 dextra Hercules data; 1. 4. 6 tenet fama...cam (lupam) summissas (as if καθίσαν) infantibus adeo mitem praebisse mammam; 4. 44. 10 causa ipse pro se dicta damnatur; and see C.R. Vol. xv. p. 315. So Vergil Aen. 8. 707 ventis regina vocatís and passim; Ovid Ex Ponto 1. 3. 73 caede puer facta; Fast. iv. 297 fune viri contento bracchia lassant. Horace has many examples e.g. Odes 1. 2. 41, 1. 12. 45, 1. 30. 5, 1. 35. 23, 2. 1. 37, 2. 2. 5, 3. 3. 43. 44. 3. 22. 6, 3. 27. 67, 68, 3. 28. 16, C.S. 33. Add Odes 1. 16. 27, and 1. 22. 11.

dives (p) i.e. with all his treasures to bribe Achilles.

15. Thessalos (p): i.e. of the enemy and that enemy the most bitter.

17. pias laetus animas reponis | sedibus: for the grouping see on P. 9. The order is picturesque: the pious to happiness, their souls to a fixed dwelling; they do not wander homeless and unladen. Hence, perhaps, there is some stress on sedibus; see Odes 4. 9. 26.

18. virgaque...turbam: for the grouping see P. 13.

20. gratus sc. ὶν. The word lies, by coniunctio, between superis and imis.

This Ode would seem to be an early experiment in translation, if one may judge by the frequency of strained order and the absence of caesura in ll. 1, 6, 10, and 18; contrast such Odes as 1. 2, and 1. 22.
XI.

Tu ne quaesieris (scire nefas) quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. ut melius, quicquid erit, pati,
seu pluris iames seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. sapias, vina liques et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
actas: carpe diem, quam minimum credula postero.

XII.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio,
quem deum? cuius recinet iocosanomen imago
aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo?
unde vocalem temere insecutae
Orphea silvae

XI. 1, 2. quem mihi... | finem: mihi is brought forward in antithesis to
tibi.

finem comes early because 'end' is the point, and the text is carpe diem,
not respice finem.

Babylonios (ps): see on P. 21.
4. ultimam is last in contrast to pluris.
5. oppositis (s) i.e. 'before the opposition (of the rocks)'; compare Odes 3. 26. 8, and see on P. 26.
6. Tyrrhenum should have stress (see on Odes 4. 9. 26); winter is causing
storms that disturb not merely the notorious Adriatic, but the more peaceful
Tyrrhenian sea. But see Epist. 2. 1. 202, and Odes 4. 4. 54.

6, 7. brevi | ...longam: the antithesis is expressed by parallel order, and
by making adjectives of quantity postpositive.

invida (p): see on Odes 2. 14. 23.
8. aetas has stress (see on Odes 4. 9. 26); Horace harps upon time and
its flight.

postero comes last in contrast to diem sc. praesentem.

XII. 1. acri (p) i.e. 'shrilness (of the pipe)'; see on P. 27 and the note
at Odes 3. 4. 3, 4.
3. 4. cuius...iocosanomen imago: for the grouping see on P. 12.
6. gelido probably goes with both Pindo and Haemo; see on P. 33.
7, 8. vocalem (p) i.e. 'the voice (of Orpheus)'; see on P. 27; but voca-
lem...silvae might be classified under P. 9.
arte materna rapidos morantem
fluminum lapsus celerisque ventos,
blam at auritas fidibus canoris
ducere quercus.

quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare et terras variisque mundum
temperat horis?

unde nil maius generatur ipso
nec viget quicquam simile aut secundum;
proximos illi tamen occupavit
Pallas honores,

auritas fidibus canoris: these words go with both auritas and ducere i.e. oaks with ears pricked up by reason of his tuneful strings he led by means of these strings.

laudibus should have stress; see on Odes 4. 9. 26.

variis is set purposely before mundum (κόσμος); the antithesis is change and variety amidst law and order. See also on P. 27.

ipso is last with emphasis i.e. than the mighty master (ipse, avtós) of it all.

proximos is put first to emphasize the antithesis secundum i.e. there is no one in the race to be called secundus (following on the heels of), though there is somebody proximus (next), but only a very poor second. See on l. 51 below.

proeliis audax: it is possible, with Bentley and others, to take these words with Pallas, putting a comma, not full stop, after honores; they may however go with both Pallas and Liber.

Liber should have stress; contrast Pallas. See on Odes 4. 9. 26.

saevis...beluis: for the grouping see on P. 10. The antithetical words are neatly grouped together: to the savage inimical, a maiden against beasts. The stress on beluis is due to its position; see on Odes 4. 9. 26.

metuende...sagitta: for the grouping see on P. 9.

certa (ps) i.e. ‘the sure aim (of his arrows)’; see on P. 27. In the Odes, Epodes, and C.S. certus is never postposited.
dicam et Alciden puerosque Ledae, hunc equis, illum superare pugnis nobilem; quorum simul alba nautis stella refulsit, defluxit saxis agitatus umor, concidunt venti fugiuntque nubes, et minax, quod sic voluere, ponto unda recumbit.

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

Regulum et Scauros animaeque magnae prodigum Paulum superante Poeno gratus insigni referam camena Fabriciumque.

27. nobilem should have stress; see on Odes 4. 9. 26. alba: the adjective seems to be predicative with refulsit. See also on P. 50 b. For the Stella see on Odes 1. 3. 2, 3. 29. 64, and 4. 8. 31.

29. saxis is ablative partly with defluxit, partly with agitatus; the water flows down from the rocks after being broken into spray (agitatus) by the rocks; hence saxis stands outside agitatus and umor. See P. 49, and the note there on Odes 1. 2. 23.

31, 32. minax...unda recumbit: the words quod sic voluere are parenthetic; therefore ponto may be felt not only with recumbit but also with minax. The separation of minax gives it the force of a noun, as if we had minae undarum sedantur; see on P. 27.

35. Catonis stands outside nobile and letum in order, perhaps, to keep the list clear—Romulus, Numa, Tarquin, Cato. The effect of the order is 'Cato and his noble death.' See on P. 37 ad fin., 38, and 43. Compare Odes 2. 1. 24 atrocean animun Catonis.

37, 38. animaeque magnae | prodigum: a Roman would read thus: 'and the great (emphatic because postposed) soul's unstinted sacrifice of Paulus.' The quasi-objective genitive is often preposited; see on P. 39. This is, perhaps, why animae magnae stands outside prodigum and Paulum; see P. 43.

38. superante Poeno: a causal addendum; see on P. 53. See too on Odes 3. 1. 34.

39. gratus sc. œv. The adjective equals an adverb; see on P. 32. insigni (ps): we may contrast imbelli...lyrae of Odes 1. 6. 10. See too P. 21.
hunc et incomptis Curium capillis utilem bello tulit et Camillum saevas paupertas et avitus apto cum lare fundus.

crescit occulto velut arbor aevo
fama Marcelli; micat inter omnis
Iulium sidus velut inter ignis
luna minores.

gentis humanae pater atque custos,
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.

ille seu Parthos Latio imminentis
erigit iusto domitos triumpho
sive subiectos Orientis orae
Seras et Indos,

41-43. hunc...tulit...paupertas: for the order of hunc see on P. 51.
incomptis (ps): with hair and beard unshorn; not comptis capillis like the young buck of Horace's time; but see Odes 3. 2. 32.
saeva (p) i.e. the harshness (of paupertas); see on P. 27, and note at Odes 2. 14. 23.

43, 44. avitus...fundus: for the grouping see on P. 10.

45. occulto velut arbor aevo i.e. ὥστε δὲνθρον λανθανεί γηρᾶςκον. For the construction and order see on Odes 1. 10. 14.

46, 47. inter omnis | Iulium (p): the adjective Iulium is preposited for emphasis and reminds us of such combinations as inter omnis unus.

48. minores (pps): i.e. ἀτε μείον ἄφρααι—a causal addendum; see on P. 53. Compare 100 Odes 3. 2. 32.

49. gentis (p) humanae: the order perhaps suggests a contrast to magni Caesaris, who is something above the ordinary gens humana; but see P. 41 ad fin.

51. secundo (p) i.e. not merely a bad second (proximo); see on 1. 19 above.

54. iusto domitos triumpho: perhaps an emphatic addendum (see on P. 53); but iusto triumpho may also be heard with egerit.

55. Orientis (p): the genitive comes first because it contains the point; see on P. 38.
Horace

te minor latum reget aequus orbem;
tu gravi curru quaties Olympum,
tu parum castis inimica mittes
fulmina lucis.

XIII.

Cum tu, Lydia, Telephi
cervicem roseam, cerea Telephi
laudas bracchia,vae meum
fervens difficili bile tumet iecur.
tunc nec mens mihi nec color
certa sede manent, umor et in genas
furtim labitur, arguens
quam lentis penitus macerer ignibus.
uror, seu tibi candidos
turparunt umeros immodicae mero
rixae, sive puere furens
impressit memorem dente labris notam.

57. te minor: compare Odes 3. 6. 5 dis te minorem quod geris imperas.
latum (ps) equals late; see on P. 31.
58. gravi (ft) i.e. with the weight (of the chariot); see on P. 27.
59, 60. parum castis...lucis: for the grouping see on P. 8. A Roman would read the lines thus: 'to the unchaste inimical thou wilt send thunderbolts on their groves.' For the juxtaposition of fulmina and lucis compare Odes 1. 2. 3 sacras iaculatas arces.

XIII. 1, 2. Lydia, Telephi: the case relations are grouped early; see on Odes 1. 2. 17.

1, 2. Telephi | cervicem roseam: for the order see on P. 35.
2, 3. cerea Telephi | laudas bracchia: for the order see on P. 46a. Note the artificial antithesis (due to chiasmus) of roseam and cerea.
3. vae meum: the words would be read as if vae mihi; compare on Odes 1. 20. 10, 1. 26. 8, 2. 6. 6, 3. 4. 69, and Epod. 11. 15, and see note at Odes 1. 15. 33.
meum (ps): there is the contrast to Telephi.
4. fervens...iecur: for the grouping see on P. 10.
6. certa (ft) i.e. fixity (of place); see on P. 27, and Odes 1. 12. 23.
8. lentis (ps) equals lente; see on P. 31.
ignibus: for position see on Odes 1. 3. 16, but compare P. 21 ad fin.
9. candidos (ps) i.e. the whiteness (of thy shoulders); see on P. 27. Compare also on P. 21, and see note on Odes 2. 4. 3.
12. memorem is proleptic and goes closely with impressit i.e. imprinted so as to be remembered; see on P. 30.
ODES I, 12–14

non, si me satis audias,
speres perpetuum dulcia barbare
laedentem oscula, quae Venus
quinta parte sui nectaris imbuit.
felices ter et amplius,
quos irrupta tenet copula nec malis
divulsus querimoniiis
suprema citius solvet amor die.

XIV.

O navis, referent in mare te novi
fluctus! o quid agis? fortiter occupa
portum! nonne vides ut
nudum remigio latus
et malus celeri saucius Africo
antennaeque gemant ac sine funibus
vix durare carinae
possint imperiosius

14, 15. dulcia barbare: for the antithetical grouping—sweetness and barbarity—compare Odes 1. 5. 9. For the grouping dulcia...oscula compare P. 21 ad fin.

16. quinta...nectaris: the position of sui nectaris may be justified under P. 35 or 45.
sui (ᵩ): her own, her special nectar.

17. ter et amplius (ᵩ ⓘ): there is emphasis—'yea thrice happy.'

18, 19. irrupta (ᵩ ⓘ): for the position see P. 21. But irrupta may also be felt as an adverb 'unbreakably' (see P. 31); compare contemptus in the sense of 'contemptible.'

nec malis: note that the negative of nec qualifies both divulsus and citius solvet. For the position of malis see on P. 24.

20. suprema (ᵩ ⓘ) is most emphatic i.e. 'the very very last day.'

XIV. 1. novi (ᵩ): see on Odes 1. 2. 6.

2. fluctus perhaps has stress (see on Odes 4. 9. 26); currents are as dangerous as undae; but the jerky effect of fluctus, portum (l. 3), aequor (l. 9), and fidit (l. 15) may be intentional, representing the agitation of the poet.


3. portum: see preceding note; it is a cry of agony—'to the harbour, the harbour!'

5. malus...Africo: for the grouping see on P. 14. The prepositioned celeri has point: it is the swiftness and force that breaks the mast; see on P. 27.

8. imperiosius (ᵩ) i.e. 'the tyranny (of the sea)'; see on P. 27. In any case comparatives tend to come early; see on P. 28.
aequor? non tibi sunt integra lintea, 
non di, quos iterum pressa voces malo. 
quamvis Pontica pinus, 
silvae filia nobilis, 
iactes et genus et nomen inutile, 
nil pictis timidus navita puppibus 
fi~vit. tu nisi ventis 
de~bes ludibrium, cave. 
nuper sollicitum quae mihi taedium, 
nunc desiderium curaque non levis, 
interfusa nitentis 
vites aequora Cycladas.

XV.
Pastor cum traheret per fre~ta navibus 
Idaeis Helenen perfidus hospitam, 
ingrato celeris obruit otio 
ventos ut caneret fera

9. aequor should have stress (see on Odes 4. 9. 26)—even though the waters might be comparatively calm. See however Verg. Aen. 3. 157, and Odes 3. 27, 23, and 4. 4. 54, where aequor is used of stormy seas.

integra is predicative.

10. pressa voces malo: it would seem that malo belongs to both pressa and voces. With the latter it equals 'in thy bitter hour' (lit. by reason of malum); but it cannot go with pressa alone, for then Horace could and would have written pressa malo voces. Compare Odes 1. 23. 12 and Epod. 9. 31. It is just possible that malo is dative; cp. Odes 1. 2. 25.


12. silvae filia nobilis: for the grouping see on P. 20 ad fin.

14, 15. pictis...puppibus: for the grouping see on P. 10. The word pictis is emphatic; the sailor feels that the figure-heads on the stern are merely painted idols; he is therefore frightened and puts no trust in them.

nil...fidit: there is stress on nil by separation, and on fidit by position (see on Odes 4. 9. 26); confidence is impossible.

17. sollicitum (ps) has emphasis: a taedium may be merely leve, like levi exilio of Suetonius, Aug. 51. Compare the chiastic non levis of 1. 18 (see on P. 29).

19, 20. interfusa...Cycladas: for the grouping see on P. 7.

XV. 1. Pastor: by all rules of normal order pastor should be subject to both traheret and obruit. It is true that plenty of cases may be quoted in which the subject of the subordinate clause precedes the conjunction without
Nereus fata: 'mala ducis avi domum, quam multo repetet Graecia milite, coniurata tuas rumpere nuptias et regnum Priami vetus. heu heu, quantus equis, quantus adest viris sudor! quanta moves funera Dardanae genti! iam galeam Pallas et aegida currusque et rabiem parat. nequicquam Veneris praesidio ferox pectes caesariem grataque feminis inbelli cithara carmina divides; nequicquam thalamo gravis

being subject of the principal clause; but in such cases the new subject is inserted with the principal verb. Here there is no hint of a new subject until we reach the subordinate clause ut caneret. Nauck quotes Odes 1. 16. 5 where there is scarcely any difficulty, and Vergil Aen. 12. 641 occidit infelix ne noster domum Ufens | aspiceret; but this latter example is comparatively simple because no other subject to occidit is possible (see too P. 10). May not obruit be a kind of middle? i.e. 'Because Paris was carrying off another man's wife, he brought on himself a calm so that Nereus was enabled to tell his fate.'

2. Idaeis Helenen: the antithesis of Trojan (ship) and Greek woman is well brought out.

perfidus hospitam: see on Odes 1. 6. 9 and P. 53.
3. 4. ingrato...ventos: for the grouping see on P. 7. The antithesis of ingrato and celeris has point: the swift winds do not love inaction.
fera (ps) i.e. mala, non bona.
5. mala (ps) has emphasis; compare Livy Pref. § 13 cum bonis potius ominibus. But see also P. 21.
6. multo (s) is emphatic i.e. 'with myriads of soldiers.' In English prose we prefer definite figures; Latin is satisfied with obscurer and, to our ears, weaker expressions. Thus Livy 1. 12. 10 favore multorum addito animo may be translated 'the cheers of thousands gave him fresh courage.' Compare too Plato's famous epigram ὅς πολλοὶ δὲ μασαῖ εἰς σε βλέπω.
7. tuas (ps): perhaps in antithesis to Priami; but see P. 21.
9, 10. quantus...sudor! quanta...funera: for the separation of quantus and quanta from their respective nouns see on Odes 1. 27. 11.
sudor perhaps has stress; see on Odes 4. 9. 26.
Dardanae (p) i.e. you are destroying your own people; see on tuae 1. 21 below.
11. genti has stress (see on Odes 4. 9. 26) i.e. you are destroying a whole nation. See 1. 22 below.
Pallas lies by coniunctio between galeam and aegida. For galeam: Pallas see on Odes 1. 2. 17.
13. Veneris (p): Venus should protect a lover and an adulterer; the order too makes ferox all the more effective: it is Mars who renders a man ferocem.
hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacem: tamen, heu, serus adulteros
crines pulvere collines.
non Laertiaden, exitium tuae
gentis, non Pylium Nestora respicis?
urgent impavidi te Salaminius
Teucer, te Sthenelus scient
pugnae, sive opus est imperitare equis,
non auriga piger. Merionen quoque
nosces. ecce furit te reperire atrox
Tydides, melior patre:

14, 15. grataque...inbelli cithara carmina: for the grouping see on P. 9.
inbelli: compare Odes 1. 6. 10.
16. thalamo is locative: in thy bridal bower.
gravis (\(\phi\)) i.e. 'the dangers (of the spear)'; see P. 27 and on Odes 2.
14-23.
17. calami spicula Cnosii: for the grouping see on P. 20 a.
18. vitabis may='you will seek to avoid'—a conative future; see on
Odes 1. 20. 10.
celerem (\(\phi\)): see on P. 27.
19. Aiacem: the stress (see Odes 4. 9. 26) on this name of woe is most
effective.
adulteros (\(\phi\)) i.e. your lover's locks (all neat and glossy) shall be dragged
in the dust; the implied antithesis is neatness and dirt.
21, 22. tuae (\(\phi\)): see on Dardanae (\(\phi\)) l. 10 above.
gentis has stress (see on Odes 4. 9. 26); compare on l. 11 above.
22, 23. Pylium (\(\phi\))...Salaminius (\(\phi\)): such adjectives describing the
locality of the chieftain's 'seat' are naturally, and among all nations, of
interest and importance. Compare Odes 4. 4. 64, and 4. 6. 4. Here there is
further point in emphasizing the adjectives, which give the effect of 'Pylos
to Salamis' (China to Peru) i.e. Greece from west to east is against you.
impavidi equals an adverb 'valiantly'; see on P. 31.
24. Teucer: see Odes 4. 9. 26; but the reading is uncertain.
25. pugnae has stress (see on Odes 4. 9. 26) in antithesis to auriga. See
too P. 39 ad fin.
26. non auriga piger: this is literally 'not, as a driver, slack.' The con-
trast is pedes implied in sciens pugnae.
27. nosces has stress (see on Odes 4. 9. 26) and equals 'thou shalt have
reason to know.'
atrox sc. \(\phi\) i.e. when his blood is up, when he sees red.
28. melior patre is an emphatic addendum; the sense is 'very brave
because braver than his sire'; see on P. 53, and compare Odes 1. 7. 25.
quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.
iracunda diem proferit Ilio
matronisque Phrygum classis Achillei:
post certas hiemes uret Achaicus
ignis Iliacas domos.'

XVI.

O matre pulchra filia pulchrior,
quem criminosis cumque voles modum
pones iambis, sive flamma
sive mari libet Hadriano.

29, 30. tu, cervus uti: the subjects likened are brought together (compare Odes 4. 2. 27). For the position of uti compare Odes 1. 23. 9, 1. 37. 17, 3. 15. 10, 4. 4. 57, 4. 12. 24, Epod. 6. 16, and Sat. 1. 2. 105, 1. 3. 89. See too Epod. 8. 8.
cervus...vallis in altera: a Roman would read these words thus: ‘like a stag in the valley on the other side’; he can wait for parte with a dextra, a sinistra in daily use. The words vallis in altera are felt with both cervus and visum...lupum; each animal is in altera parte to the other (compare Odes 2. 2. 10). The genitive vallis is preposited in order to give the elements of the scene early—a stag and a valley; see on Odes 1. 2. 17.
in altera | visum parte lupum: for the grouping see on P. 9.
graminis: for the objective genitive placed in front see on P. 39.
31. sublimi (ps): his anhelitus is not modicus but sublimis; see Page ad loc.
mollis sc. œv i.e. because you are ‘soft.’ Paris, being mollis, is scant of breath.
32. non hoc pollicitus tuae: an emphatic addendum; see on P. 53.
33. iracunda: the subject lies in the adjective i.e. ‘wrath shall put off the evil day—the wrath of Achilles’ fleet.’ Compare Livy Pref. § 5 (malā) guae nostra (= we) tot per annos vidit aetas (= in our lifetime). See on Odes 1. 3. 36, 1. 18. 8, 1. 21. 16, 1. 26. 9, 1. 31. 9, 2. 8. 23, 3. 4. 69, 4. 2. 45, 4. 4. 7, 4. 4. 17, 4. 4. 73, 4. 6. 21. For a somewhat similar use of a possessive adjective with the sense of an ethical dative see on Odes 1. 13. 3, and compare the use of the preposited genitive noted at P. 38.
35. certas (p) i.e. fixed, limited in number, not unlimited. Compare Epod. 13. 15 certo subtemine.
Achaicus (p): because contrasted with Iliacas (p) or Pergameas (p) in 1. 36.
Throughout this Ode the order seems strained and suggests a translation.
XVI. 2, 3. quem...cumque: see on Odes 1. 6. 3.

N. H.
non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aequae, non acuta
si geminant Corybantes aera,
tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.
fertur Prometheus addere principi
limo coactus particulam undique
desectam et insani leonis
vim stomacho apposuisse nostro.
irae Thyesten exitio gravi
stravere et altis urribus ultimae
stetere causae, cur perirent
funditus imprimetque muris

quam criminosis...modum | pones iambis: for the grouping see on P. 9.
4. Hadriano (s): see on P. 21. The lady addressed may have been some
old Apulian acquaintance living on the east coast of Italy.
5. adytis is placed early for emphasis; it is ‘opposed to the more widely
diffused afflatus, ἐνθομασμός, of Cybele or Bacchus’ (Wickham).
7. acuta (ps): the adjective equals an adverb (acutus) and goes with
geminant; see on P. 31.
9. tristes (p) i.e. ‘the odiousness, balefulness (of passion)’; see on P. 27,
and Odes 2. 14. 23.
ut: for its position see on Odes 1. 15. 29, 30.
Noricus (ps) i.e. the best steel sword from the Tyrol; compare Epod.
17. 71, and see Odes 1. 14. 11, 4. 9. 17. But see also P. 21.
tremendo (ps): the word may be felt first with Iuppiter; see on P. 52,
and Epod. 6. 9. As Latin still waits for a noun to go with tremendo, there is
no real pause at ruens and the rhythm is thus less exceptional. See Page ad
loc. Compare also note at Odes 4. 8. 33.
13. principi (p) i.e. from the very beginning this ira has been planted
in us.
15. desectam may be felt again with vim.
insani (p) i.e. ‘the madness (of a lion)’; see on P. 27.
leonis (p): contrast the qualities of the hare, fox etc.; the position also
prepares us for the antithesis nostro.
16. nostro (s): contrast leonis; but see also P. 21.
18. stravere perhaps has stress; see on Odes 4. 9. 26.
hostile aratum exercitus insolens.
compesce mentem! me quoque pectoris
temptavit in dulci iuventa
fervor et in celeris iambos
misit furentem: nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantatis amica
opprobriis animumque reddas.

XVII.

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

altis (p) i.e. with high citadel and therefore better protected.
ultimae (ps) has emphasis, like principi in l. 13 above; see also
P. 21.
20. funditus (p) is emphatic; see also on Odes 4. 9. 26.
21. hostile is preposited because aratum is the emblem of peace; moreover
Horace always places hostilis in front (see on Odes 2. 12. 22) and
usually makes generic adjectives preposited (see on P. 37).
22. me: for its order see on P. 51.
pectoris: a Roman might read this genitive as if 'in my heart' (compare
animi); ultimately it goes with fervor.
23. dulci (p) i.e. 'the sweetness, gladness (of youth)'; see on P. 27.
24. celeris (p) i.e. too quick for me; they ran away with me.
25. mitibus is put early to prepare us for the antithesis tristia, which is
placed last.
26. mihi... recantatis: mihi is felt with recantatis as though the latter
were a deponent in agreement with it. The construction is an extension of
the idiom noted at Odes 1. 10. 14. Moreover she is amica in the atmosphere
of recanted libels; see on Odes 4. 8. 33.

XVII. 1, 2. Velox amoenum... Lucretilem | mutat... Faunus: for the
grouping see on P. 10. The two adjectives (velox amoenum) make it
unnecessary to take saepe with amoenum Lucretilem only; see on P. 50 d.
The adverb goes with the whole sentence; see on Odes 2. 9. 13.
igneam (ps) i.e. 'the fires (of summer)'; see on P. 27 and P. 21.
4. usque meis may be regarded as an emphatic addendum i.e. 'and that
without ceasing and those goats mine'; see on P. 53. The pause at the end
of l. 3 obviates the necessity of grouping capellis | usque meis together; see
on P. 50 b.
pluvios (p) i.e. 'the rain (of, brought by, the winds)'; see on P. 27.
impune tum per nemus arbutos quae runt latentis et thyma deviae olentis uxorès maritî, nec viridis metuunt colubras nec Martialis haediliae lupos, utcumque dulci, Tyndari, fistula valles et Ústicae cubantis levia personuere saxa.
di me tuentur, dis pieta(581,486),(594,493)es mea et Musa cordi est. hinc tibi copia manabit ad plenum benigno ruris honorum opulenta cornu.

5. **tutum** (ps) i.e. ‘because it is safe’; the epithet is naturally brought close to *impune.*

6, 7. *latentis* is a concessive addendum—‘though lying out of sight’ (see P. 53); the search would thus be a long one and involve much distance.

**deviae** | *...mariti:* for the grouping see on P. 9. The collocation *deviae olentis* suggests playfully that they were not unwilling to avoid his smell.

8. **viridis** (ps): the colour would help to conceal the vipers and so make them the more dangerous; hence the emphasis. But see also on P. 21.

9. **haediliae:** if we read *Haediliae* (gen.), the order is normal. The reading *haediliae* (nom.) gives to the stock epithet *Martialis* an inexplicable emphasis.

10. **dulci** (ps) i.e. ‘the sweetness, sweet music (of the flute)’; see on P. 27. For the intervening vocative see on *Odes* 1. 5. 3.

11. **Ústicae** goes with both *valles* and *levia saxa* by coniunctio.

12. **levia** (ps): see on P. 21.

13. **mea:** see on *Odes* 2. 12. 13, 14.

14. **tibi copia:** see on *Odes* 1. 2. 17. The dative *tibi* is quasi-ethical i.e. ‘you will find that...’

15, 16. **ad plenum** (pp): the adverb phrase is emphatic i.e. ‘into thy lap till it is full’ (Wickham).

**benigno** | *...cornu* may well be ablative (=from) depending on *manabit.* The adjective *benigno* echoes and amplifies *ad plenum*; it equals ἀὔθωρας and is the opposite of *maligne.* If there were no *opulenta,* everything would be normal (see on *Odes* 1. 7. 29) i.e. ‘from the horn rich in the glories of the country.’ Horace throws in *opulenta* (see P. 46 b), with which, as well as with *benigno,* the words *ruris honorum* may be taken. He thus emphasizes the rich productiveness of his home in a crescendo—*ad plenum,* benigno, *opulenta.*

**ruris** (p) **honorum:** to the jaded poet of the *Town* the emotional interest (*o tunicata quies!*) lies in *ruris.*
hic in reducta valle Caniculae
vitabis aestus et fide Teia
dices laborantis in uno
Penelope vitreamque Circe.

hic innocentis pocula Lesbii
duces sub umbra, nec Semeleius
cum Marte confundet Thyoneus
proelia, nec metues protervum
suspecta Cyrum, ne male dispari
incontinentis iniciat manus
et scindat haerentem coronam
cri nibus immeritamque vestem.

17. reducta (p) i.e. because it is retired, sequestered, and therefore cool. Caniculae (ps) i.e. the dog (and its heat); see on P. 38.
19. laborantis in uno: these words go closely with dices i.e. 'will speak of as lovesick for one.'
20. vitream (p): the epithet suggests the immortal; thus Penelope, the mortal, and Circe the goddess, are in love with the same man (in uno).
21. innocentis (ps): even a lady may drink Lesbian without impropriety and without headache; but see P. 20β.
22. sub umbra is an emphatic addendum i.e. 'and in the cool shade'; see on P. 53.

Semeleius | cum Marte: for case relations grouped early see Odes 1.2.17. A Roman would read the words thus: 'nor Semele's son with Mars shall join....'

Thyoneus goes closely with confundet i.e. 'like the Son of Thunder he is.'

24. proelia has stress; see on Odes 4.9.26.
24, 25. protervum (ps) equals protervitatem (Cyri); see on P. 27. But see also P. 24 and P. 25. Observe that in the group protervum suspecta Cyrum we may feel protervum...Cyrum as equal to a protervo Cyro, and thus the order is less startling (see on Epod. 7.8).

suspecta i.e. 'because suspected.'
26. incontinentis (ps) equals incontinenter; see on P. 31 and P. 21.
27. haerentem (p): he has to tear 'because the garland cleaves.'
28. crinibus would normally lie between haerentem and coronam, but haerentem is a word which can hardly be absolute and we wait, without difficulty, for the dative; see on P. 47. The effect too of the order is 'he tears garland, hair, and clothes.'

immeritam is felt with both crinibus and vestem; see on P. 33.
Nullam, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili:
siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
'quis post vina gravem militiam aut pauperiem crepat?
quis non te potius, Bacche pater, teque, decens Venus?
ac nequis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
debellata, monet Sithoniis non levis Euhius,

XVIII. 1. Nullam (ps): this adjective by position, as so often in Cicero,
becomes an emphatic negative i.e. 'Do not sow any....'
sacra (p) i.e. because god-given. The words sacra vite precede prius for
emphasis; 'nothing,' says Horace, 'before the vine.'
2. mite solum Tiburis: for the grouping see P. 35.
3. siccis omnia nam dura: these words sound like 'to the dry all things
are hard'; then deus proposuit reads as a parenthesis i.e. 'so has Heaven
ordained.' Both siccis and omnia have stress because they come early and
precede nam. For nam late see on Epod. 14. 6.
4. mordaces (ps): i.e. the canker (of anxiety); see on P. 27, and on Odes
2. 14. 23. Compare curas edacis (Odes 2. 11. 18), and vittiosa...cura (Odes
2. 16. 21).
sollicitudines: for position see on Odes 1. 3. 16.
5. gravem (p): i.e. 'the hardship (of campaigns)'; see on P. 27, and on
Odes 2. 14. 23. Compare also Odes 1. 29. 2 acrem (p) militiam.
6. decens (p): for its position see on P. 36.
7. modici (ps): as if Horace had written ne quis modum transiliat; the
stress, of course, is all on 'moderation.' For the grouping modici...munera
Liberi see on P. 20 a. It is tempting to believe that modici Liberis is a kind
of oxymoron—'limited freedom.'
8. Centaurea monet cum Lapithis rixa: for case relations early see on
Odes 1. 2. 17, and for the intrusive monet see on P. 46 a. The adjective
Centaurea contains the subject Centauri (see on Odes 1. 15. 33), and the Latin
reads thus: 'the Centaurs are a warning and the Lapithae with their quarrel
fought out over the wine.'
9. debellata has stress; see on Odes 4. 9. 26.
Observe the pretty combination of epithet, complement, noun (Centaurea...
cum Lapithis rixa) with noun, complement, epithet (rica super mero debellata).
monet...Euhius i.e. there is a warning in the Sithonians and the heavy
hand (non levis) of Evius. The normal order (non levis Sithoniis Euhius) is
abandoned in order to bring Sithoniis early, parallel to Centaurea. The
antitheses are 'Centaurs versus Lapithae' and 'Sithonians versus Evius.'
non levis (p): see on P. 29.
Mater saeva Cupidinum

Thebanaeque iubet me Semelae puer

10. exiguus fine libidinum: for the grouping see on P. 35.
11. avidi coming last has emphasis and is causal i.e. 'because they are greedy and full of passion.'
12. variis obsita frondibus: for the grouping see on P. 24.
13, 14. saeva...cum Berecyntio | cornu tympana: for the grouping see on P. 10.

Berecyntio is always preposited in Horace; the sound of a horn is not dangerous, but the sound of Cybele's is. Compare on Odes 3. 19. 18 and 4. 1. 22.

quae subsequitur: the picture seems to be that of a pageant; first come horns and drums, then comes blind Self-love, then vain Pride, then Faith unfaithful. Compare Lucretius 5. 737-747.

caecus (ϕ): Love is blind, but especially blind is Self-love; amor sui may be regarded as one word φιλαυρία (see on P. 45). But caecus amor sui may be classified under P. 35.

15. tollens vacuum...gloria verticem: for the grouping see on P. 9.

plus nimio has emphasis because it follows and is separated from its verb tollens.

16. arcani has emphasis, for it should lie between fides and prodiga (see on P. 43); Faith should be prodigal of Faith only, not of secrets. It may, however, be remembered that an objective genitive usually precedes the word upon which it depends (see on P. 39).

per lucidior vitro is an emphatic addendum; see on P. 53. The statue of Fides is said to have worn, perhaps on the right hand, a white veil, symbolizing that Fides was frank and open (white), yet kept her secrets (veil); but to be per lucidior vitro is going too far altogether. Compare on Odes 1. 35. 21, and for the white veil see Livy 1. 21. 4, and Servius on Vergil Aen. 1. 292 and 8. 636. Ovid speaks of fides as liquida (Ex Ponto 1. 9. 10).

XIX. 1. Mater saeva Cupidinum: a very rare order (see on P. 44); it is just possible that saeva is felt to qualify both Mater and Cupidinum (see P. 52), and compare Odes 3. 15. 15 flos purpureus rosae. See too on Odes 3. 1. 42. Contrast Odes 4. 1. 4 dulcium | mater saeva Cupidinum, and P. 36.
et lasciva Licentia
finitis animum reddere amoribus.
urit me Glycerae nitor
splendentis Pario marmore purius,
urit grata protervitas
et vultus nimium lubricus aspici.
in me tota ruens Venus
Cyrum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.
hic vivum mihi caespitem, hic
verbenas, pueri, ponite turaque
bimi cum patera meri:
mactata veniet lenior hostia.

2. Thebanae (phas): the strained order seems to have no explanation save metrical convenience. But Thebanae = 'from Thebes' (see on Odes 1. 31. 9) in contrast to Venus from Cyprus.

Semelae puer: for the order see on P. 41.
3. lasciva (ph): i.e. the wantonness (of Licentia); see on P. 27. But compare also on Odes 1. 7. 5.
4. finitis (phas): i.e. that were finished and done for (so I thought); compare relictos at Odes 1. 34. 5.
5. Glycerae (ph): for the position see on P. 38.
6. splendentis...purius is an emphatic addendum; see on P. 53. Pario (ph) i.e. the whitest and most brilliant of marbles.
purius has emphasis because placed after and far separated from splendentis.
7. grata (ph): a woman’s protervitas may easily be ingrata if carried too far; but grata (ph) may simply mean ‘the charm (of coquetry)’; see on P. 27.
9. tota is predicative with ruens i.e. swooping full on me.
11, 12. versis... Parthum: for the grouping see on P. 9. But animosum naturally lies between versis and equis because the Parthian’s courage comes out only as he flies away.
13. vivum (phas): ritual seems to have demanded that the sod should be fresh cut; hence the order.
15. bimi cum patera meri: for the grouping see on P. 20a. New wine was required for sacrifices. See on Odes 1. 31. 2, 3 and 3. 23. 3.
16. mactata (phas): a Roman in reading this word would think merely of the verbal idea i.e. slaughter and its completion (compare explorato etc.). Thus the line would be read by him ‘after slaughter she will be more kindly by reason of my offering,’ where hostia now becomes a causal ablative. See on P. 26, and compare Odes 4. 11. 7, 8. But the inevitable stress on mactata
XX.

Vile potabis modicis Sabinum

cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro

cum tibi plausus,

care Maecenas eques, ut paterni

fluminis ripae simul et iocosā

redderet laudes tibi Vaticani

montis imago.

is all to the point—a slaughtered victim is what Venus wants, not one quae bascitur (Odes 3. 23. 9).

The ablative hostia perhaps confirms the view that hostia is also ablative at Odes 3. 23. 18.

XX. 1. Vile...modicis Sabinum | cantharis: for the grouping see on P. 9. Both Vile and potabis have interest i.e. ‘cheap stuff you shall swill’; indeed potabis might be contrasted with the more elegant bibes of l. 10. Compare Cicero Phil. 2. 27. 67 totos dies potabatur (i.e. ‘there was heavy drinking all day’) and the familiar potus et exlex.

The first three words Vile potabis modicis give us the picture ‘cheap wine, swilling, and from cheap (cups).’

2. cantharis has stress (see on Odes 4. 9. 26); canthari are large, wide-bellied, and have handles. The implied antithesis is the less clumsy poculum of l. 12 below. For the grouping modicis Sabinum | cantharis see note at Odes 4. 8. 33.

Graeca (p): another abomination—something Greek! Happily it is only the whiff of an empty jar. The bias of patriotism put Greek wines behind all Italian wines, although Pliny esteemed them. Compare on Odes 3. 24. 57.

3. datus in theatro: these words have stress because they precede cum. Possibly then datus equals ultero datus; Maecenas needed no claqueurs; and in theatro draws attention to the public nature of the welcome.

5. care (p): the position, perhaps, emphasizes Horace’s affection; but see P. 36. Bentley’s clare makes an excellent point, since clarus is used especially of a senator, splendidos of a knight (see Duff on Juvenal Sat. 10. 95). Thus the sense would be ‘as glorious as a senator, Maecenas, though but a knight.’ See too on Odes 2. 17. 7, 8, 3. 24. 30.

paterni (p): Horace thus emphasizes the antiquity of Maecenas’ family. See Odes 1. 1. 1.

6. fluminis (p) i.e. ‘the river (with its banks)’; see on P. 38.

simul by position (coniunctio) belongs to both ripae and montis imago.

iocosā (p) equals an adverb ‘playfully’; see on P. 31.

7. Vaticani (p): the point is that even the more distant Vatican Hill (more distant than the mons Ianiculus) threw back the echo of such loud applause. See on Odes 3. 29. 38, 39.

8. montis (p) i.e. ‘the hill (and its echo)’; see on P. 38.
Caecubum et prelo domitam Caleno
tu bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

XXI.
Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitam Iovi.
vos laetam fluviiis et nemorum coma,
quae cumque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi.

9, 10. Caecubum...tu: the object comes first with emphasis; it is a first
class wine.
prego domitam Caleno | ...uvam: for the grouping see on P. 14.
Caleno (s): its position emphasizes the high quality of the wine.
tu is emphatic because inserted; contrast mea (ps), whose position seems
to support the reading tu.
bibes may be a conative future i.e. 'you will be for drinking' (compare on
Gow, C.R. xxxix. p. 76, shows good reason for reading tibes ('you order up').
mea (ps): see above on tu. The possessive adjective merely sounds like
'as for me,' and is equivalent to an ethical dative. See note on Odes 1. 13. 3.
10, 11. Falernae (ps): the position emphasizes (like Caleno above) the
excellence of the wine; compare Odes 3. 1. 43, but see P. 21.
Formiani (ps): for its position compare Falernae above.
XXI. 1, 2. Dianam: note the chiasmus Dianam...dicite...dicite Cynthium.
tenerae (ps) i.e. because you are tender (sing to the tender maiden
goddess); compare on Odes 1. 1. 26, but see also P. 21.
intonsum (ps): Horace wishes to keep the adjective close to pueri i.e. the
unshorn god ('unshorn' implies young) is to be worshipped by the young.
3, 4. Latonamque supremo | dilectam...Iovi: for the grouping see P. 14.
penitam, placed after dilectam, has emphasis.
5. nemorum (p) i.e. 'the groves (with their tresses of leaves)'; see on
P. 38, and on Odes 1. 1. 30.
6. gelido (ps) i.e. 'the snows (of Algidus)'; see on P. 27 and P. 21. For
the phrase see Odes 3. 23. 9.
7. aut is placed before Erymanthi, not before nigris, because the names
of the mountains are the ideas really connected together. See also note on
viridis (p) in l. 8.
8. viridis (p): contrast the dark foliage (pines, holm-oaks etc.) of Ery-
manthus.
ODES I, 20–22

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis
insulaeque pharetra
fraternaque umera lyra.
hic bellum lacrimosum, hic miseram famem
pestemque a populo et principec Caesare in
Persas atque Britannos
vestra motus agit prece.

XXII.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,
sive per Syrtis iter aextuosas
sive facturus per in hospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

9. **totidem**: for position see P. 21.

10. **natalem...Delon Apollinis**: for the grouping see P. 35. Compare on Odes 3. 4. 63.

11, 12. **insignemque pharetra** | **...umerum**: the order is, of course, normal (see on Odes 1. 7. 29) if **insignem** agrees with **umerum**. Editors, however, take **umerum** as an accusative of respect.

**fraterna** (ps): his brother's, not his own; as if we had **aliena** (**non sua**).

**lyra**: for its position see on P. 48.

13. **bellum lacrimosum...miseram famem**: note the chiasmus. But **miseram** (p) may equal 'the miseries (of famine)'; see on P. 27, and Odes 2. 14. 23.

14. **Caesare in**: for the position of **in** see on Odes 1. 35. 39. Horace seems to forget that Romans will die even if war be transferred from Rome and Italy. See too on Odes 1. 35. 39.

16. **vestra** (ps) equals **a vobis** (see on Odes 1. 13. 3); subsequently **prece** means 'in answer to prayer' (see note on Odes 1. 14. 10), and is heard with **aget** as well as with **motus**.

**XXII. 1. vitae scelerisque**: note the chiasmus.

2. **Mauris** (p): if we compare Odes 3. 10. 18 nec **Mauris animum mitior anguibus**, it seems a fair assumption that these darts were anointed with snake poison; hence the stress on **Mauris** in our passage. The same remarks apply to the reading **Mauri**.

3, 4. **venenatis...pharetra**: for the grouping see on P. 9.

5. **iter**: the noun equals a verb 'you go' and lies between **Syrtis** and **aestuosas**; see on P. 21.
namque me silva lupus in Sabina, 
dum meam canto Lalagen et ultra 
terminum curis vagor expeditis, 
fugit inermem, 
quaie portentum neque militaris 
Daunias latis alit aesculetis 
nec Iubae tellus generat, leonum 
arida nutrix.

aestuosas: the word includes two ideas—heat and boiling surge; see on 
Odes 2. 6. 4.

6. inhospitalem (p) i.e. 'through the savagery, wildness (of the Cau-
casus)'; see on P. 27, and Odes 2. 14. 23. Horace repeats the words at Epod. 
1. 12.

7. fabulosus (ps) equals secundum fabulas (see too on P. 21); it may be 
felt with both loca and Hydaspes (see on P. 52). Compare Odes 3. 4. 9.

9. me silva lupus: a beautiful instance of case relations grouped early; 
I was the object (me) in a forest of a wolf's attentions (see on Odes 1. 
2. 17).

in Sabina merely equals a noun, as if we had e.g. in Sannio; see on Odes 
1. 31. 9.

10, 11. meam (ps) may be predicative i.e. 'sing of her as mine,' or may 
equal 'my beloved' (see on Odes 1. 26. 8); but see also P. 21.

ultra | terminum has stress by separation from vagor. Horace is day-
dreaming and goes beyond his boundary fence.

curis vagor expeditis: see on P. 21 and P. 23. The contained subject 
ego may lie between curis and expeditis on the analogy of dextra Hercules 
data; see on Odes 1. 10. 14.

12. inermem: a concessive addendum; see on P. 53.

13. militaris (p): the soldiers of Apulia were famous, possessing the 
qualities of their native wolves (compare the 'martial' wolves of Odes 1. 
17. 9, and see Odes 1. 33. 7). A wolf suckled the ancestors of the Roman 
people.

14. latis (ps) i.e. 'in the breadth (of its oak coppices).’ See on P. 27 and 
P. 21.

15, 16. Iubae (p) is parallel to militaris (p) in l. 13 above. The name of 
Iuba at once suggests the fighting qualities of the Numidians. A country of 
such lions will produce lion-hearted men, and leonum stands outside arida 
and nutrix with stress in contrast to luporum implied with portentum (see 
on P. 43).

The words arida nutrix form a clever oxymoron: a nutrix should not be 
arida; hence arida is preposited.

If instead of the grouping leonum | arida nutrix we had the normal arida 
leonum nutrix, we should lose the emphasis on both arida and leonum.
pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget;

pone sub curru nimium propinqui
solis, in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

XXIII.

Vitas hinnuleo me similis, Chloe,
quarerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.
nam seu mobilibus † veris inhorruit
adventus † foliis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit.

17, 18. pigris... nulla campis | arbors: for the grouping see on P. 9. For pigris compare iners at Odes 2. 9. 5 and 4. 7. 12.
aestiva (ps); see on P. 21. There is an antithesis to pigris (= hibernis) of l. 17.
19. malus (p): see on Odes 2. 14. 23. The word is naturally placed near nebulae, and may well be in ἀπὸ κοινωνία position (see on P. 33). Compare too Odes 3. 3. 56.
23, 24. dulce ridentem (p)... loquentem: the participles are not mere adjectives, but are causal.

XXIII. 1. hinnuleo me similis: the order is as if Horace had written hinnuleus me uti, for which see on Odes 1. 15. 29 and ll. 9, 10 of this Ode. For the early grouping of case relations see Odes 1. 2. 17.
2. montibus aviis: these words properly belong by order (see Odes 1. 7. 29) to pavidam and matrem; the mother is terrified for her child’s sake by the pathless mountains. Both mother and roebuck, however, are searching and therefore montibus aviis may be felt with both.

5, 6. mobilibus veris inhorruit | adventus foliis: veris is the equivalent of vernus which Horace would, perhaps, have written but for the similar terminations of mobilibus and vernus; for the grouping see P. 10 and P. 12. For other readings see the commentators.

virides (ps): the green (of the lizard); see P. 27. It is also the contrast of the bright green against the dark blackberry, bush that startles.

7. lacertae: for its position see on Odes 1. 3. 16.
atqui non ego te tigris ut aspera
Gaetulusve leo frangere perseguor:
tandem desine matrem
tempestiva sequi viro.

XXIV.
Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubris
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.

ergo Quintilium perpetuus sopor
urget? cui Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas
quando ullum inveniet parem?

9, 10. ego te tigris ut: the case relations are grouped early; see on Odes 1. 2. 17. For the position of ut see on Odes 1. 15. 29.

Note the chiasmus tigris...aspera | Gaetulusve leo.

12. sequi: the position is startling. Is it only to give viro stress in contrast to matrem? But Horace seems to be saying two things in one expression (see Odes 1. 27. 23, 24, 1. 37. 18, 2. 4. 13, and 4. 4. 61) viz. 'cease to follow your mother, you who are ripe for a husband to follow' i.e. sequi first depends on desine, then on tempestiva. Observe that Horace could have written viro sequi, and therefore metrical convenience has nothing to do with the order; compare Odes 1. 14. 10.

XXIV. 1, 2. desiderio and tam cari capitis are the important ideas: there is nothing to be ashamed of in regrets, above all for one so dear. Hence desiderio comes early and tam cari capitis is separated from it. Moreover tam cari capitis may also be felt with pudor and modus i.e. 'in reference to so dear a person.'

tam cari (p): the sense demands stress; compare Odes 1. 22. 21.
lugubris (p): a sad song from the Muse of Tragedy (pace Wickham).

See too on Odes 2. 14. 23.

3. liquidam (ps) i.e. a melting voice, not merely claram, argutam etc. In Vergil Georg. 1. 410 liquida seems to mean 'soft.'

5. Quintilium...sopor: for the order see P. 51.

perpetuus (p): sopor is the vox propria for unconsciousness; this unconsciousness lasts not for a few moments but for ever. English achieves the same emphasis by making the adjective come after the noun—'the sleep unbroken.'

6. urget: the position makes the pressure all the heavier; see on Odes 4. 9. 26.

Iustitiae (p): see on P. 41 ad fin.
multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Vergili.
tu frustra pius heu non ita creditum
poscis Quintilium deos.
quid, si Threicio blandius Orpheo
auditam moderere arboribus fidem?
num vanae redeat sanguis imaginii,
quam virga semel horrida,
non lenis precibus fata recludere,
nigro compulerit Mercurius gregi?
durum: sed levius fit patientia
quicquid corrigere est nefas.

XXV.

Parcius iunctas quatiunt fenestras
iactibus crebris iuvenes protervi
nec tibi somnos adimunt, amatque
ianua limen,

7. incorrupta (p): contrast the fides of Odes 1. 18. 16.
nuda (p) is rightly stressed, as is incorrupta.
8. ullam...parem: both words have stress by mutual separation. See also P. 21.
9. multis (s) i.e. πολλοίς μέν..., σοι δέ:....
11. non ita creditum (s) is causal—because not so entrusted. See also P. 21.
14. auditam...fidem: for the intrusive moderere see on P. 46. The effect is to stress arboribus i.e. 'heard and by trees.'
15. num: if non be read, it is emphatic because separated from redeat. vanae (ps) i.e. 'to the emptiness (of the shade)'; see on P. 27.
16. semel: for its position see on P. 50c. It has emphasis because it is far separated from compulerit.
17. non lenis (ps): see on P. 29.
18. nigro (ps) i.e. 'to the darkness (of his flock)'; see on P. 27.
20. nefas comes last with stress—'what to amend is sim.'
XXV. 1. Parcius (s) has emphasis; it is echoed chiastically by minus et minus iam of l. 6.
iunctas (s) i.e. 'because they are closed'; but see P. 21.
3. amat is emphatic because placed early; the door clings to the threshold instead of flying open.
quae prius multum facilis movebat cardines. audis minus et minus iam:
‘me tuo longas pereunte noctes,
Lydia, dormis?’

invicem moechos anus arrogantis
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiare equorum, saeviet circa iecur ulcerosum, non sine questu,
laeta quod pubes hedera virenti
gaudet pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Hebro.

5. prius (s) is answered by the chiastic iam of l. 6—πόρεσθι μέν...vvvi δέ. multum facilis: if facilis is nominative, it equals an adverb (see P. 31); if accusative plural, it may be classed under P. 21. In either case facilis suggests both literally ‘moved with ease,’ and metaphorically ‘free and easy,’ as in facilis aditu.

6. cardines should have stress (see on Odes 4. 9. 26); the position, perhaps, suggests the weight and immovability of a door.

minus...iam: both adverbs have stress by position.

7. me tuo: for the case relations see on Odes 1. 2. 17.

longas (s) i.e. ‘the long long nights’; see also P. 21.

9. moechos anus: for the case relations see on Odes 1. 2. 17.
arrogantis (s) i.e. ‘lament the arrogance (of moechi)’; see on P. 27.

10. in solo (ps) i.e. ‘in the loneliness (of an alley)’; see on P. 27. The words of this line should be read in their order viz. ‘thou wilt weep in loneliness, of no account, in some lane.’

11, 12. Thracio (ps): perhaps to emphasize the bitter cold of the wind; compare Epod. 13. 3 Threicio Aquilone. But Thracio may be regarded as a second complement which stands outside bacchante...vento (see on P. 48).
magis placed after bacchante equals ‘even more.’

13. tibi is an ethical dative i.e. ‘when you feel the fire....’

flagrans (p) i.e. ‘the fire (of passion)’; see on P. 27.

14. equorum (s): the stress makes this statement even more offensive.

15, 16. circa...questu are emphatic addenda; see on P. 53. Prose might write saeviet idque circa etc. Her heart is already diseased and needs no fresh onset of morbid passion.

17. laeta (ps) equals an adverb; see on P. 31.
XXVI.
Musis amicus tristitiam et metus
tradam protervis in mare Creticum
portare ventis, quis sub Arcto
rex gelidae metuatur orae,
quid Tiridaten terreat, unice
securus. o quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,

18. pulla (ps): the order may be partly due to chiasmus (compare, for
instance, Odes 2. 3. 9), partly to a desire to suggest that bright green ivy is
best, and even (atque) dull green myrtle is preferable to dry leaves. In this
case magis by its position equals ‘far more’ (compare l. 11 above) and
qualifies hedera gaudeat and gaudeat myrtu alike. But the hyperbaton is
very harsh and has no parallel in the Odes and Epodes.

The order would be more tolerable if atque were taken in the sense of
‘than’ (see on Epod. 12. 14). Green ivy may symbolize youth; dark myrtle
middle life: dry leaves old age. Thus we might translate by ‘because gladly
youth revels in green ivy, rather than in dusky myrtle; while withered leaves
it dedicates…’

19, 20. aridas (p): contrast viridis. Note the chiasmus hedera virenti
aridas frondes.

hiemis (p): the sere and yellow leaf goes, naturally, to winter’s comrade—
the Hebrus. See on P. 43, if sodali be felt as quasi-adjectival.

sodali | dedicet Hebro: the order is a slight extension of the type noted

XXVI. 2. protervis (ps): i.e. ‘to the wildness (of the winds)’; see on
P. 27. The order prepares us for the wildness of the Cretan sea. See on
Odes 1. 35. 7.

4. rex by position equals ‘as king’; but see on Odes 1. 27. 11, 12.

gelidae (ps) echoes sub Arcto. The order gelidae metuatur orae suggests
that gelidae orae belongs first to rex and then, as dative of the agent, to
metuatur (see P. 21, 22, 23).

6, 7. securus and gaudes have emphasis; see on Odes 4. 9. 26.

apricos (ps): see on P. 21. Horace passes from chill fear and terrors of
the north to sunny climes and flowers.

8. meo (p) either equals ‘my own beloved’ or ‘to pleasure me.’ For the
former compare Cicero Verr. 4. 1. 3 apud tuos Mamertinos; Livy 1. 16. 7 mea
Roma; Catullus 3. 3 etc. meae puellae; Vergil Ecl. 3. 68 parta meae Veneri
sunt munera; Odes 1. 22. 10, 3. 3. 13(?), 3. 3. 66, 3. 4. 73, 4. 5. 5, 4. 8. 2,
4. 11. 31, 32(?), 4. 15. 6(?), Epod. 13. 6. For the last, where meo is equivalent
to mihi—an ethical dative—see on Odes 1. 13. 3.

N. H.
Pimplei dulcis. nil sine te mei prosunt honores: hunc fidibus novis, hunc Lesbio sacrare plectro teque tuasque decet sorores.

XXVII.


9. **Pimplei dulcis**: contrast on P. 36.
   *mei* (ps) contains the subject (see on *Odes* I. 15. 33) as if we had *nil sine te ego prosum*. For case relations grouped together see on *Odes* I. 2. 17. See also P. 21.

10. **novis** is emphatic, because *novus* is normally preposited; see on *Odes* I. 2. 6.

11. **Lesbio** (ps) i.e. ‘with lyric song,’ a chiastic support to *novis*. Compare the position of *Aeolium* at *Odes* 3. 30. 13. See however P. 21.

12. **tuas** (ps): the grouping of pronoun (*te*) and possessive (*tuas*) is conventional; see however P. 21.

**XXVII.** 2, 3. **barbarum** (p): contrast *vereceundum* (p) of I. 3 below, and see on *Epod*. 11. 13.

4. **sanguineis** (ps) i.e. ‘from the blood-letting (of quarrels)’; see on P. 27 and P. 21.

5. **Medus** (p): the order reminds us that we have another *βάρβαρος* in addition to *Thracum* of I. 2 above.

6. **impium** (ps) i.e. ‘because *impius*’; perhaps, too, the adjective suggests *impium bellum*—a civil war, a war among friends. See also P. 21.

8. **presso** (s) i.e. ‘pressed into the cushions’ (and not *sablato* for defence); see also P. 21.

9. **severi**: if the adjective goes with *Falerni*, it is *ps* and must be emphatic. Pliny speaks of a *tenue Falernum* which, presumably, is to be contrasted with the *ardentis* (p) *Falerni* of *Odes* 2. 11. 19, and the *forti...Falerno* of
ODES I, 26–27

cessat voluntas? non alia bibam
mercede. quae te cumque domat Venus,
non erubescendis adurit
ignibus ingenuoque semper
amore peccas. quicquid habes, age
depone tutis auribus. a miser,
qua laborabas Charybdi,
digne puer meliore flamma!

Sat. 2. 4. 24. It is usually assumed that severum Falernum= Pliny's austerum, and the adjective is taken to mean 'rough, tart, and dry.' But the stress on severi remains unexplained. May not severi be contrasted with ardentis and fortis, seeing that severus is always associated with sobriety of behaviour? Horace then says 'Do you wish me to drink with you, but none of your fiery stuff?' Compare the innocentis Lesbii of Odes 1. 17. 21.

It is not impossible to take severi as nominative plural i.e. 'Do you wish to behave yourselves (severi = σωφρόνων) and make me also take a share of Falernian?' Horace knew the value of a sudden change of topic when the party is growing quarrelsome, especially if the interruption concerns the love affairs of a guest.

For severus in the sense of 'sobered' (?) compare Epod. 11. 19.

10, 11. Opuntiae | frater Megyllae: for the grouping see on P. 20a.

11, 12. quo beatus | vulnere, qua pereat sagitta: such separation of relative or interrogative from its noun is common at all periods and in all authors; compare Cicero Div. in Caec. 2. 4 quo ego adiumento sperabam, and Horace Odes 1. 15. 9, 10, 1. 26. 4, 1. 35. 38, 2. 1. 36, 2. 7. 25, 3. 3. 53, 3. 20. 1, 3. 25. 2, 3. 27. 17, 3. 29. 25, 4. 3. 10, 4. 7. 8, 4. 11. 13, 14. 4. 14. 19, Epod. 2. 37, 6. 8, 12. 7, 17. 36, and ll. 19 and 22 below.

13. cessat, coming first, has stress i.e. 'do you falter in your will?'

non alia (ps) i.e. 'on these and no other terms'; see on P. 29, and compare Odes 1. 36. 8. See too P. 21.

14. mercede should have stress; see on Odes 4. 9. 26. Perhaps the implied antithesis is vi i.e. you may force me, but no other bribe will persuade me.

quae te cumque: for the grouping see on Odes 1. 2. 17, and for cumque on Odes 1. 6. 3.

Venus: for position see on Odes 1. 3. 16.

15. non erubescendis (ps): see on P. 29 and P. 21.

16. ingenuo (ps) has emphasis.

semper: for its position see on P. 50b. The word has stress by separation from peccas.

18. tutis (p): (ears) that are safe; contrast infidis.

19. quanta... Charybdi: see on l. 11 above.

20. digna (p): see on P. 36.

meliore (p): see on P. 28. For meliore flamma standing outside digna and puer see on P. 47.
quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix illigatum te triformi
Pegasus expediet Chimaera.

XXVIII.
Te maris et terrae numeroque carentis harenae
mensorem cohibent, Archytas,
pulveris exigui prope litus parva Matinum
munera, nec quicquam tibi prodest

21, 22. quis...Thessalis | magus venenis: for the grouping one may compare P. 9. But Thessalis may be felt with both magus and venenis (see on P. 52); moreover Thessalis magus venenis can be read as ‘a magician of Thessalian charms’ (see Odes 3. 2. 32). For the interest of Thessalis compare Marsis (ps) at Epod. 5. 76.

quis poterit deus: deus comes last as a climax—witch, magician, god. But see also on l. 11 above.

23, 24. vix: for its position see note on non at Odes 2. 9. 13.

illigatum te triformi...Chimaera: what we hear in the first three words is ‘a binding of you by a three-formed thing.’ The word Chimaera comes late so that triformi Chimaera may be heard with both illigatum and expediet. For similar constructions see on Odes 1. 23. 12.

XXVIII. 1. Te...cohibent...munera: for the position of Te see on P. 51; but the pronoun is brought forward also to be parallel to me quoque of l. 21 below.

maris (p)...terrae (p)...harenae (p) are emphatic in contrast to pulveris exigui (ps).

numeroque carentis (p): the point is ‘you, Archytas, thought in terms of sea and land, and of infinity, but now a few grains are enough for you.’ The two words numero carentis form a compound adjective ‘numberless, innumerable’; otherwise normal order would require carentisque numero harenae. See on Odes 3. 1. 24, and compare too on Odes 3. 26. 10.

2. cohibent: as Wickham says, the verb equals κατεχεῖν. Jebb on Antigone 409 πᾶναν κώνιν σήμαντος ἢ κατείχε τῶν νέκων translates κατείχε by ‘covered.’ May not κατεχεῖν and cohibere signify ‘keep down,’ ‘prevent from wandering’?

3, 4. pulveris exigui (ps): the words are the real subject i.e. ‘a little dust (as a meagre gift)’; see on P. 38. The antithesis of maris...terrae is also in mind.

exigui has stress; adjectives of number and quantity are normally preposited.

litus...munera: for the grouping see on P. 14. If we read latum, compare on P. 9. The juxtaposition of latum and parva is neat, even if artificial.

munera may have stress (see on Odes 4. 9. 26); perhaps the effect is
aerias temptasse domos animoque rotundum
percurrisse polum morituro.
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis clipeo Troiana refixo
tempora testatus nihil ultra
nervos atque cutem morti concesserat atrae,
iiude te non sordidus auctor
naturae verique. sed omnis una manet nox
et calcanda semel via leti.

ironical. The word is frequently used of a ritual gift, cp. Catullus 101. 3 and 8, and passim.

5. aerias (ps): 'air' is the point, not domos; see P. 27 and P. 21.
   animo may be in ἄνω κοινων position with temptasse and percurrisse.
   rotundum (ps) i.e. 'the wheel (of the heavens)'; see on P. 27 and P. 21.
6. morituro separated from tibi and coming last has great emphasis.
   Compare the preposited moriture of Odes 2. 3. 4, and interitura at Odes 4. 7. 10.
7. occidit comes first to echo morituro and to emphasize the moral that all, even the greatest, must die. Compare Odes 3. 8. 18.

Pelopis genitor, conviva deorum: there appears to be an artificial chiasmus. But Pelopis is regularly preposited in Horace (see Odes 2. 13. 37 and Epod. 17. 65). See however on P. 41.

8. in auras: for the position of these words see on P. 47.

9. Iovis (p): Minos is not merely conviva deorum but confidant of great Jove himself. Observe that Horace could have written arcanisque Iovis had he not wished to stress Iovis.

Iovis arcanis Minos: for case relations grouped early see on Odes 1. 2. 17; the topic is Jove's secrets and Minos. The separation of arcanis from admissus gives arcanis stress: he is admitted non cenis modo sed etiam arcanis (see on P. 49).

11, 12. demissum has some stress (see on Odes 4. 9. 26); contrast remotus in auras of l. 8.

clipeo Troiana refixo | tempora: for the grouping see on P. 14. A Roman could, if fancy, feel Troiana with clipeo as well as with tempora; see on P. 52.

13. atrae (s): see on P. 21. The effect is 'to death and darkness.'

14. non sordidus (p): see on P. 29. In litotes we have, in effect, a stressed preposited epithet.

15. naturae verique: for the position of these words see on P. 35.

omnis: for its position see on P. 51.

una (s) is brought close to omnis; this is a favourite collocation (compare Odes 3. 4. 48). See however the next note.
dant alios Furiae torvo spectacula Marti, 
exitio est avidum mare nautis; 
mixta senum ac iuvenum densentur funera, nullum 
me quoque devesi rapidus comes Orionis 
Illyricis Notus obruit undis. 
at tu, nauta, vagae ne parce malignus harenae 
ossibus et capiti inhumato

16. leti may stand outside calcanda...via on the principle noted at P. 48, 
or because via leti is treated as one word—'Death road,' as Livy 34. 9. 6 has 
pars tertia civium. See also on P. 45. So far I assume that manet is to be 
supplied with calcanda semel via; but if with calcanda we may supply est, 
then semel, because postposited, is emphatic, and the una of l. 15 has stress, 
ike the road must be trodden once and once only; one night and one night 
only awaits all; the stories of reincarnation are mere nonsense.

17. torvo spectacula Marti: spectacula is a poetic equivalent of spectanda, 
and thus torvo...Marti comes under P. 21.

18. avidum (pter) i.e. 'the hunger (of the sea)'; see on P. 27, and compare 
Odes 2. 2. 1, 2, 3. 29. 61.

19. mixta...funera: for the intrusive densentur see on P. 46a. The insertion 
of densentur emphasizes the idea of mixta, somewhat like opulenta at 
Odes 1. 17. 16.

nullum has stress standing alone at the end of the line.

19, 20. nullum | saeva caput Proserpina: for the grouping see on P. 9.

21. me quoque must, so it seems to me, be antithetical to the te of l. 1. 
The interposition of ll. 19, 20 makes it unlikely that me quoque should 
refer to nautis of l. 18. The position of me is not necessarily due to the 
principle noted at P. 51, for, in all Latin, names of natural phenomena may 
be subjects to transitive verbs without any divergence from the normal 
order.

devesi...Oronis: for the grouping see on P. 10. For 'setting Orion' see 
Odes 3. 27. 18.

22. Illyricis (fs) Notus: these words are kept together because a south 
wind would drive the sailor from his due east course set to Corcyra (or from 
the more northern course to Dyrrhachium) on to the dangerous islands of the 
Illyrian coast.

23. at tu: here the ghost suddenly sees and hails a passing boat.

vagae (fss): the sand is scattered everywhere and therefore costs nothing. 
The case of vagae is dative with parce, genitive 'in point of which' with 
malignus, and genitive of definition with particulam. Compare Liburnis, 
Odes 1. 37. 39. Afris 2. 1. 26. tibi 2. 8. 1, votis 2. 8. 6, consiliis 2. 11. 12, 
monstris 3. 4. 73, bobus 3. 6. 43, tibi 3. 7. 22, sibi 3. 8. 19, 20, tibi 3. 27. 71, 
and Peliae in Ovid Her. 12. 129 Quid referam Peliae natus pictate nocentes 
(where Peliae is genitive with natus and dative with nocentes).
particulam dare: sic, quodcumque minabitur Eurus
fluctibus Hesperiis, Venusinae
plecantur silvae te sospite, multaque merces,
unde potest, tibi defluat equo
ab Iove Neptunoque sacri custode Tarenti.
neglegis immeritis nocituram
postmodo te natis fraudem committere? forset
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa: licebit
injicto ter pulvere curras.

26. **Hesperiis, Venusinae**: the collocation seems to be intentional. Horace means the Italian (**Hesperiis**) coast on the side of Venusia. The word **Hesperiis** might be misleading but for the immediate definition supplied by **Venusinae**, which shows that **Hesperiis** here means eastern. Compare on **Odes** 1. 36. 4.

**Venusinae** (ps): see on P. 21.

27. **te sospite** is an emphatic addendum (see on P. 53) i.e. 'while thou art safe.'

28. **aequo** (ps) i.e. 'from the kindness (of Jove)'; see on P. 27.

29. **sacri custode Tarenti**: for the grouping see on P. 20 a.

**Tarenti**: there is, to my mind, nothing unnatural in this reference. We may assume that the sailor started from Tarentum on his voyage to Greece and that the Eurus of l. 25 forced him into the Italian coast as soon as he rounded Calabria. The figure-head of his boat might show that he hailed from Tarentum. In any case, to a Roman living in the south east of Italy, Tarentum was the port **par excellence**, just as Hull would be to a Scarborough fisherman.

30, 31. **immeritis nocituram | postmodo-te-natis (=posteris) fraudem**: for the grouping see on P. 9. To take **te** as subject of **committere** is to play fast and loose with Latin order. See too on l. 33.

32. **debita iura vicesque superbae** is, perhaps, a chiasmus; but **debita** (p) has stress i.e. rights that are **debita, non soluta**. The **iura sepulchri**, says the ghost, may never be paid in your case.

33. **te...ipsum** is in emphatic contrast to **te natis** of l. 31.

**inultis** (s) has stress; see too on P. 21.

34. **te**: for its position see on P. 51.

35. **longa** forms part of the predicate. As an epithet **longa** would normally be preposited.

**licebit** perhaps has stress (see on **nullum** l. 19) i.e. 'you are perfectly free.'
XXIX.

Icci, beatis nunc Arabum invides
gazis et acrem militiam paras
non ante devictis Sabaeae
regibus horribilique Medo
nectis catenas? quae tibi virginum
sponso necato barbar a serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,

XXIX. 1, 2. nunc separated from invides has emphasis. The sense is, as Wickham says, 'What, now, after a lifetime spent in such different pursuits.' For the intrusive nunc and invides see P. 46 b. A Roman could read this line thus: 'What, Iccius, are the happy Arabians now your envy and—for their treasures?'

gazis by position (see on Odes 4. 9. 26) has interest. The sense is 'Do you, a kindly philosopher, envy the happy and for so sordid a reason—their wealth?'

acrem (p) i.e. the pains (of military service); see on P. 27, and on Odes 2. 14. 23. Compare Odes 1. 18. 5 gravem (p) militiam, and 3. 2. 2 acri (p) militia.

3, 4. non ante...regibus: unless we put a stop at paras, these words form an emphatic addendum; see on P. 53.

horribili (p) echoes non ante devictis. See too on Odes 2. 14. 23.

5. quae tibi virginum: for the early grouping of case relations see on Odes 1. 2. 17.

6. barbar a seems to go with serviet i.e. like a barbarian, and no Roman, she will be your slave.

7. puer precedes quis in artificial contrast to virginum l. 5 above; cp. prece qua of Odes 1. 2. 26.

capillis: when a Roman reads this word, he at once thinks of intonsus, κομψόν.

8. unctis is little more than unctus; the boy will stand, smelling of perfume on his hair, and 'on his hair' is brought back to mind by the case-ending.

9. Sericas (s): we are reaching the extreme limit of the empire which Iccius is to conquer. We began modestly with Arabia; then came Parthia, and now it is China too. See also P. 21.

10. arcu paterno: as the phrase sagittas tendere may stand with or with-
cum tu coemptos undique nobilis
libros Panaeti, Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?

XXX.
O Venus regina Cnidi Paphique,
sperne dilectam Cypron et vocantis
ture te mucho Glycerae decoram
transfer in aedem.

fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

out *arcu* or *cornu* (see Aen. 9. 606 and 9. 590), *arcu paterno* is, perhaps, an
emphatic addendum (see on P. 53); the boy is a skilled archer like his fathers
before him.

10−12. *arduis...montibus*: for the grouping see on P. 8. The juxtaposition
of *arduis* and *pronos* is happy.

13. *tu* is emphatic because inserted i.e. ‘you of all people!’

13, 14. *nobilis* is surely genitive. For the grouping *coemptos...nobilis* | *libros*
*Panaeti* see on P. 9.

*coemptos undique*: compare on Odes 1. 7. 7; but *undique*, by position,
may go with both *nobilis* and *coemptos*.

*Socraticam* (ps): the founder of the school is naturally mentioned before
his disciples. Moreover there is artificial antithesis to *Panaeti*.

XXX. 2, 3. *dilectam* (p) i.e. ‘though dear to thee.’

*vocantis...Glycerae* is preposited because it is the equivalent of an ablative
absolute. The order, therefore, is the natural order of events: Glycera
calls and Venus answers by coming.

*multa*, being postposed and separated, is emphatic.

*te* is object of *vocantis* and, later, of *transfer*.

3, 4. *decoram* (ps): the adjective suggests both beauty and fitness (for
the latter sense compare Livy *Pref.* § 6, 2. 13. 10, 2. 24. 5, 36. 14. 5). Its
position makes it mean ‘because beautiful and worthy of thee.’ See also
P. 21.

5. *fervidus tecum puer*: probably a Roman feels *se transferat* or the like
with *tecum*, in which case *fervidus* is predicative. On the other hand it is
tempting to read *tecum* first with *fervidus* (i.e. the *puer* is *fervidus* ‘with
thee’ just as in 1. 7 *Iuventas* is *parum comis* ‘without thee’) and, later on,
with *properent*; see P. 50 e.

5, 6. *solutis* | *Gratiae zonis*: for the position of *Gratiae* see on Odes
1. 10. 14.
HORACE

XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novem
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.

premant Calena falce quibus dedit
Fortuna vitem, dives ut aureis
mercator exsiccet culullis
vina Syra reparata merce,

_properentque_ is short for _properent properentque_; compare _Odes_ 2. 7. 25, 2. 17. 16, 2. 19. 28, 2. 19. 32, 3. 1. 12, 3. 4. 11, 3. 11. 6, 3. 21. 18, C.S. 22, _Epod._ 11. 22, and see on _Odes_ 3. 4. 6, 7.

**XXXI. 1. dedicatum (ps)** perhaps means 'because he is in his new temple.' See too _P._ 21.

2, 3. _vates_ has stress (see on _Odes_ 4. 9. 26); as Wickham says, 'the bard may fitly supplicate his inspirer.'

_novum_ (s): see note at _Odes_ 1. 19. 15, and on _P._ 21. Here _novus_ means 'used for the first time' and approaches closely to the sense of _recens_; compare _Odes_ 4. 1. 32, 4. 4. 16, and _Epod._ 5. 65.

_opimae_ (p) i.e. 'the bounty (of Sardinia)'; see on _P._ 27.

4. _Sardiniae_ (p) i.e. Sardinia with its cornfields; see on _P._ 38. The reading _opimas Sardiniae segetes feracis_ (a much more musical reading) gives the order of _P._ 17.

5, 6. _aestuosae...armenta_: for the grouping see on _P._ 9. The juxtaposition of _aestuosae_ and _grata_ is happy: in spite of the heat it is a pleasant sight.

_armenta_ should have stress (see on _Odes_ 4. 9. 26), perhaps in artificial contrast to _aurum, ebur_ etc.

7. _quieta_ (ps): see on _P._ 21. The emphasis on _quieta_ implies that, despite its peaceful stream, it eats its way through. For the quiet flow of rivers on the west of Italy see _Odes_ 3. 29. 35, and _Epod._ 13. 13. 14.

8. _taciturnus_ (p): see on _quieta_ above. The words _taciturnus amnis_ form an emphatic addendum (see _P._ 53).

9. _Calena_: the adjective contains the subject, as if we had _Caleni_ (see on _Odes_ 1. 15. 33). As Wickham says, 'at Cales' is the simple meaning. We may compare (with Gow) _Cytherea_ at _Odes_ 1. 4. 5; _Sabina_ at _Odes_ 1. 22. 9; _Apulis(?)_ at _Odes_ 1. 33. 7; _Bithynia_ at _Odes_ 1. 35. 7. Compare too _Odes_ 2. 6. 3 (_Maura_), 2. 12. 2 (_Siculum_), 3. 4. 28 (_Sicula_), 3. 14. 3 (_Hispana_), 4. 2. 17
dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune: me pascunt olivae,
me cichorea levesque malvae.
frui paratis et valido mihi,
Latoe, dones et, precor, integra
cum mente nec turpem senectam
degere nec cithara carentem.

XXXII.

Poscimur. siquid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et pluris, age dic Latinum,
barbite, carmen,

(Elea), 4. 4, 17 (Rhætis), 4. 4, 56 (Ausonias), 4. 12 (Thraciae), 4. 14, 26
(Apuli), C.S. 65 (Palatinas), Epod. 1. 27 (Calabris), 14. 9 (Samio), 16. 59
(Sidonii). So Ovid Her. 12. 9 cur umquam Colchi (=in Colchis) Magnetdaemon
vidimus Argon? See also the note on Odes 1. 33, 16.

10, 11. dives...aureis | mercator...culullis: for the grouping see on P. 9.
aureis (ps) i.e. 'the gold (of his cups)'; see P. 27. It must also be remembered
that the culullus was originally of clay.
exsiccat comes early to draw our attention to his greed.
12. vina...merce: for the grouping see on P. 14.
13. dis...ipsis: the ironic emphasis points to the contrast to Fortuna in
l. 10 (Wickham).

15. impune (fps) is a very emphatic addendum; see on P. 53 and Odes
4. 9, 26.
me: for the position of this and the me of l. 16 see on P. 51.
16. leves: for its position see on P. 33.
17, 18. et may merely emphasize valido, like kai in kai kai ἐρπετό ἐμοὶ ὄντω. If
however in l. 18 we read et, precor, integra, then the et of l. 17 would mean 'both.'
valido (p) i.e. strong, not weak.
integra (p) i.e. sound, not impaired.
19. turpem (p): Horace does not pray to avoid old age, but to avoid a
disgusting, repulsive (molestam, ἐπὶπόνον, δύσκολον) old age. See too on

XXXII. 2. tecum placed last has stress. Only with the help of the lyric
muse has the poet been able to achieve success as a lyrist.
hunc (s): contrast pluris.
3. 4. Latinum (ps): contrast Lesbio (ps) of l. 5. The juxtaposition of Latinum with the Greek word barbite is effective. Wickham cites Odes
4. 3. 23 Romanæ fidicen lyrae. For the position of the vocative barbite see
on Odes 1. 5. 3.
Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam reliquat udo
litore navem,
Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.
o decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cumque salve
rite vocanti!

XXXIII.

Albi, ne doleas plus nimio memor
immitis Glycerae, neu miserabilis
decantes elegos, cur tibi iunior
laesa praeniteat fide.

5. Lesbio (ps): contrast Latinum l. 3.
civi coming last and separated has some stress; see the commentators.
7, 8. iactatam...navem: for the grouping see on P. 10.
9, 10. illi | semper haerentem forms one idea ‘her shadow.’ Normal order
would be illi haerentem semper puerum, or semper haerentem illi puerum.
11. nigris (p)...nigro (p): the colour is the point. So in A. P. 37 (quoted
by Wickham) spectandum nigris oculis nigroque capillo. Compare too on
tenui at Odes 1. 33. 5.
13, 14. supremi | grata testudo Iovis: for the grouping see on P. 10.
The words dapibus suprmi grata are read together i.e. ‘to feasts of the
Highest a gladness’; then testudo and Iovis fill in the sense with more detail:
the gladness is the lyre, the Highest is Jove.
laborum stands outside dulce and lenimen in contrast to dapibus of l. 13.
See on P. 43.
15. cumque: for this and other readings see the commentators.
16. rite vocanti is an emphatic addendum i.e. ‘if I call duly’; see on
P. 53.

XXXIII. 1. plus nimio by position qualifies both doleas and memor.
2. immitis (p) i.e. ‘the unkindness (of Glycera)’; see on P. 27, and Odes
2. 14. 23. The position of the adjective also helps the oxymoron—\( \pi \kappa \rho \alpha \nu \kappa e \iota \rho o \nu \) (see Wickham). Compare insanientis at Odes 1. 34. 2, and see note
Epod. 5. 82.

miserabilis (ps) echoes doleas of l. 1. See also P. 21.
ODES 1, 32–33

insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoen: sed prius Apulis
iungentur capreae lupis,
quam turpi Pholoe peccet adultero.
sic visum Veneri, cui placet imparis
formas atque animos sub iuga aenea
saevō mittere cum ioco.

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

3, 4. tibi iunior | laesa: the case relations are grouped early i.e. you and
a younger man and a wrong (laesa); see on Odes 1. 2. 17.

laesa (ps): perhaps means ‘by reason of a breach (of faith)’; see on P. 26
and P. 21.

5. tenui (p) i.e. ‘the narrowness (of brow)’; see on P. 27, and compare
Epist. 1. 7. 26 nigros angusta fronte capillos. See too the note on nigris at
Odes 1. 32. 11.

6, 7. Cyri (ps): the genitive is thus placed to bring Cyri close to Lycorida.
The same effect is produced by separation of Cyrus and Pholoen. Compare
Livy 1. 5. 7 Romulus...Remus and 1. 6. 4 Palatium Romulus, Remus Aventi-
um...capiunt. But see also P. 38.

asperam (ps) is predicative, as Wickham says, i.e. ‘only to find her cruel.’
See too P. 21.

7. Apulis (ps) perhaps merely equals ‘in Apulia’; compare Calena at
Odes 1. 31. 9. See also on 1. 16 below. In any case Apulian wolves were,
apparently, most fierce; see on Odes 1. 22. 13.

9. turpi (ps) i.e. ‘with a lover who is base.’ Compare Livy Pref. § 13
cum bonis potius omitibus i.e. ‘with omens that were good.’

10. imparis (p): inequality is the point.

12. saevo (ps): a jest may be lascivus, protervus; it should not be saevus.
See too on Odes 2. 14. 23.

13. ipsum me i.e. ‘to take my own case’; hence the words come early.

melior is predicative—ἐκείνης ἐστιν ὁ ἀρος, in kindlier mood.

14. grata (ps): a fetter is normally ingrata. Compare grata (p) compede
at Odes 4. 11. 23, and see note on Epod. 5. 82.

15, 16. libertina has stress; see on Odes 4. 9. 26. She is ‘the common
chit’ of Martin’s verse.

fretis...sinus is an emphatic addendum; see on P. 53.

Hadriae (s): the stress has point because Adriatic storms are notorious.

curvantis...sinus: the normal order would be sinus Calabros curvantis;
but Hadria does not merely wash the bays of Calabria; it does more—it
HORACE

XXXIV.

Parcus deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retrorsum
vela dare atque iterare cursus
cogor relictos: namque Diespiter,
igni corusco nubila dividens
plerumque, per purum tonantis
egit equos volucremque currum,
quo bruta tellus et vaga flumina,
quo Styx et invisī horrida Taenari
sedes Atlanteusque finis
concutitur. valet ima summis

'curvēs Calabriā into bays,' and this is the sense which the order produces; for curvāntis has special interest at the beginning of the line, Calabros (PS) equals 'Calabriā (and its bays),' and sinus, as Wickham points out, is 'accurative of the result.'

For Calabros (PS) = 'Calabriā (and its bays)' see on Odes 1. 31. 9, and compare Atlanteus, Odes 1. 34. 11, Persicos 1. 38. 1, Delmatico 2. 1. 16, Dauniae 2. 1. 34, Armeniis 2. 9. 4, Medium 2. 9. 21, Stygia 2. 20. 8, Scythicum 3. 4. 36, Pierio 3. 4. 40, Venafros 3. 5. 55, Sabellis 3. 6. 38, Calabrae 3. 16. 33, Africis 3. 29. 57, Cecropiae 4. 12. 6, Argoo, Epod. 16. 57. Compare too patrios, Odes 3. 27. 49.

XXXIV. 2. insanientis (PS): the position enforces the oxymoron; see on Epod. 5. 82.

sapientiae (PS): see on P. 39.

3. retrorsum (s) i.e. back and not forward.

4. iterare is stressed by separation from cogor, and echoes retrorsum.

5. relictos (s): the stress echoes iterare (s) and retrorsum (s). Compare on Odes 1. 19. 4.

7. plerumque postposed and alone at the commencement of the line has emphasis (see on Odes 4. 9. 26); the adverb thus means not merely 'often' (the weakened sense which it possessed in the prose of the time) but 'most often' (its original sense, as in Cicero).

per purum comes early for emphasis; it belongs to both tonantis and egit.

per purum tonantis (PS): the order emphasizes the marvel. See also P. 21.

8. volucrem: for its position see P. 33.

9. bruta (PS) i.e. 'for all its mass.'

vaga (PS) i.e. 'for all their speed.'

10, 11. invisī...sedes: for the grouping see on P. 9.
mutare et insignem attenuat deus, 
obscura promens: hinc apicem rapax 
Fortuna cum stridore acuto 
sustulit, hic posuisse gaudet.

XXXV.

O diva, gratum quae regis Antium, 
praesens vel imo tollere de gradu 
mortale corpus vel superbos 
verte re funeribus triumphos: 
te pauper ambit sollicita prece 
ruris colonus, te dominam aequoris 
quicumque Bithyna lacessit

Carpathium pelagus carina;

Atlanteus (p) merely equals 'Atlas (at the boundary of the world)'; see on Calabros, Odes 1. 33. 16.
12. concutitur: for the emphasis see Odes 4. 9. 26; compare sustulit l. 16.
13. deus coming last has stress. See also Odes 1. 3. 16.
14. obscura promens: for the position of these words see on P. 53. The stress enforces the antithesis insignem attenuat.

rapax (p) is strongly verbal and may almost be felt to govern apicem; compare castra vitabundus, haec contionabundus and such Greek instances as ἄπορος πόριμος. See also on Odes 3. 1. 16. Horace is thinking of Livy's story at 1. 34. 8.

XXXV. 1. gr atum (ps): the adjective in sense and by position may, perhaps, qualify both diva and Antium (see P. 52). The diva is 'gracious' to Antium, and Antium is 'pleasing' to her (compare Odes 1. 30. 2 dilectam), or 'grateful' for her protection (compare Odes 3. 26. 9 where beatam diva suggests 'blessed in her goddess'). If, however, we omit quae, the order is that of P. 21. (Compare Odes 1. 38. 1.) Moreover gratum...Antium is equivalent to grati regina Antii, for which see on P. 20 a.

2. imo (ps) has stress even without vel. See too P. 21.
3. 4. mortale (p) i.e. 'even of mortal man.'

superbos: I cannot help feeling that a Roman would at first read superbos as 'the proud,' τοὺς ὑπερφοροῦντας, and, in that case, the phrase is complete at funeribus (i.e. 'ready to overturn the proud by means of funera'); triumphos therefore comes as an emphatic addendum (see on P. 53) i.e. 'in the hour of their triumph,' and the juxtaposition of funeribus is effective enough. It is hard to believe that vertere is not the antithesis of tollere. Wickham compares A.P. 226 and takes vertere to equal mutare.

5. te pauper: note the case relations early, as in l. 9 below (see on Odes 1. 2. 17).
te Dacus asper, te profugi Scythae
erbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,

injurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantis, ad arma
concitet imperiumque frangat:
te semper anteit saeva Necessitas,
clavos trabalis et cuneos manu
gestans aena, nec severus
uncus abest liquidumque plumbum:

pauper (ps) i.e. ‘because he is poor’; therefore he courts Fortuna and
with prayers that are anxious (sollicita preposited).

6. ruris (p) is contrasted with aequoris; landsman and sailor alike
worship her.

7. Bithyna...carina: for the grouping see P. 10.

Bithyna practically equals ‘from Bithynia’ (see on Calena at Odes 1. 31. 9).
There is point in both Bithyna (ps) and Carpathium (p): the trader from
Bithynia challenges the open sea (pelagus) and the whole length of the
dangerous Aegean. The worst part is the Carpathium, between Rhodes and
Crete, where he cannot merely coast along. Compare Myrtoum, Odes 1. 1. 14
and Creticum 1. 26. 2.

9. te Dacus: see on l. 5 above.

profugi (p): contrast asper (‘standing at bay,’ as Wickham translates).
See on Odes 4. 14. 42.

10, 11. Latium ferox | regumque matres: the sense is in parallel order
i.e. free Latium in contrast to tyrants, and fiery warriors in contrast to weak
women.

regumque matres barbarorum: for the grouping see on P. 20β.

et: for its position see on l. 39 below.

12. purpurei (ps) i.e. ‘for all their finery and luxuriousness.’ See also
P. 21.

13. iniurioso (ps) i.e. ‘with contumely (of the foot)’; see P. 27, and Odes
2. 14. 23.

14. stantem (p) i.e. ‘however firmly set up.’

15. ad arma cessantis may well go together i.e. those who are laggards
at arming’ may be aroused ‘to arms.’

17. saeva (p): see on Odes 2. 14. 23. But the reading serva ‘has the
balance of manuscript authority’ (Wickham), and, to my mind, yields a
better sense. The question of questions is ‘Does Fortuna (τύχη) or Necessitas
(ἀγαφή) rule?’ Horace tells us the answer: Necessitas goes in front but
te Spes et albo rara Fides colit
vellata panno nec comitem abnegat,
uctumque mutata potentis
veste domos inimica linquis.

at vulgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici,
ferre iugum pariter dolosi.

merely to carry out the bidding (serva) of Fortuna. If it is true that slaves
ordinarily went behind, the fact only gives more point to serva. Compare
colit at l. 21 below.

19. aena (s): this order helps to enforce the point of severus (p). We
have a chiasmus manu...aena and severus | uncus. See also P. 21.

severus means inherently ‘fixed,’ ‘rigid.’ Thus, in Lucretius 5. 1190,
signa severa probably signifies the fixed, unchanging constellations.

20. liquidum (p) is in somewhat artificial antithesis to severus—liquid
versus solid.

21, 22. te Spes: see on l. 5. For the interpretation of ll. 21–28 see Appendix
at the end of this Ode.

albo rara Fides...panno: for the grouping see on P. 10.

rara Fides...velata: for this grouping see on P. 34. Wickham says that
rara means ‘rarely found’; but the combination albo rara panno suggests
the thin veil of Fides (see on Odes 1. 18. 16, and compare the rara tunica of
Ovid Amor. 1. 5. 13); and in all other passages of Horace pannus has a con-
temptuous subaudition which ill accords with any complimentary meaning
of rara.

23. mutata potentis | veste domos: for the grouping see on P. 9. To
my mind the order makes it imperative to take mutata veste with potentis
domos. A Roman on reading the words mutata potentis veste must feel
potentis subject, as it were, of mutata (see on Odes 1. 10. 14). Moreover the
juxtaposition of mutata potentis sounds like ‘there is change for the powerful,’
and we need not find a difficulty in the fact that, when we reach linquis,
potentis = τοῖς πρόερου καραύρας. This clears away the scruples of Wickham,
who refers mutata veste to Fortune.

25. retro (s) has emphasis.

26. periura (s) equals ‘faithlessly’; see on P. 31.

(vulgus) cedit, diffugiunt...amici: note the chiasmus; the vulgus fall
back, but amici scatter in every direction.

28. ferre...dolosi: these words are a causal addendum; see on P.
33.

pariter postposed and separated draws attention to the real point i.e.
‘equally’: some friends might go in harness with you, but, to use the language
of rowing, would ‘sugar’ and shirk their share of the work.

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

29, 30. iturum (p) i.e. 'make safe' the coming journey (of Caesar); see on P. 26.
in ultimos | orbis Britannos: for the position of this complement see on
P. 47.
iuvenum (p) i.e. 'his warriors,' contrast Caesarem. The words iuvenum
recens examen equal 'the warriors in new levy'; see on P. 38, and P. 43.
The adjective recens may be felt to qualify both iuvenum and examen (see on
Odes 1. 19. 1).
31. Eois (ps) in contrast to ultimos...Britannos. See too P. 24. The
word Eois covers the Massagetae and Arabes of l. 40.
33. cicatricum et sceleris: the genitives go with both eheu and pudet.
34. fratrumque has stress; see on Odes 4. 9. 26. The shame is that
brothers were fighting against each other.
dura is felt with both nos and aetas; see P. 52.
35. aetas has stress (see on Odes 4. 9. 26) i.e. 'in our generation.' Compare
Livy Pref. § 5 mala quae nostra tot per annos vidit aetas.
nefasti may be genitive with quid (for its position see on Odes 1. 2. 1) or
nominative plural, although the word is very rare of persons.
36. liquimus is read to be parallel to all the other perfects; but linguimus
of the MSS justifies the position (see on Odes 4. 9. 26) i.e. 'we are still sinners.'
manum iuventus: see on Odes 1. 2. 17.
37, 38. quibus | pepercit aris: for the separation of aris from quibus see
on Odes 1. 27. 11; aris has interest by its position: they did not spare even altars.
39, 40. retunsum (if we so read) in | Massagetas...ferrum: these words
ought to mean 'the sword blunted against the Massagetae.' If Latin order
has any significance, it seems impossible to take in Massagetas with diffingas
(as all commentators, ancient and modern, do, although Porphyrian says
there is ambiguity), especially in view of the fact that the words retunsum in
coaalesce (compare Odes 3. 1. 5). Moreover diffingere means only 'to change
the form of' and is surely too strong a word for mere sharpening (see Odes
3. 29. 47). If the sense is 'sharpen our swords, blunted in civil war, against
XXXVI.
Et ture et fidibus iuvat
placare et vituli sanguine debito
eastern enemies; what is the meaning of nova in nova incude? Presumably the anvil of imperial acquisition. But if we give diffingas its proper sense, the answer seems simpler; the ‘new anvil’ is the anvil of peace, upon which the sword is to ‘change its form’ and become the sickle. The reverse process is given by Vergil at Georg. 1. 508 et curvae rigidum falces conflantur in ensem. Horace longs for peace so soon as these new expeditions to the extreme West and East are over (compare on Odes 1. 21. 13–15).

retunsun in: for the position of the monosyllable compare Odes 1. 3. 19, 1. 7. 6, 1. 9. 13, 1. 21. 14, 1. 35. 11, 2. 6. 1, 2. 6. 2, 2. 13. 23, 2. 15. 5, 2. 16. 37, 3. 3. 71, 3. 4. 59, 3. 6. 3, 3. 8. 3, 3. 8. 26, 3. 8. 27, 3. 26. 9, 3. 27. 22, 3. 27. 29, 3. 29. 3, 3. 29. 7, 3. 29. 9, 3. 29. 49, 4. 6. 11.

APPENDIX ON ll. 21–28
Most commentators hold that Fortuna belongs permanently to the great house, the ‘County family,’ sometimes propitious, sometimes the reverse, and that Spes and Fides stay with her (nec comitem abnegat), while only the common people and the meretrix are faithless. But to this interpretation there are serious objections. How can Fortuna remain with the great house in view of linguis l. 24 (Bentley cheerfully altered to vertis), and, if Fortuna does not desert, in what sense can she be called inimica when Spes and Fides still accompany her? But elsewhere, when Fortune is adverse, she is a deserter, as in Ovid Ex Ponto 3. 2. 9 ignoscimus illis | qui cum fortuna terga dedere fugae, and Trist. 1. 5. 33 vix duo tresve mihí de tot superestis amici; cetera fortunae, non mea, turba fuit. In fact Fortune and Loyalty go away together as Ovid tells us at Ex Ponto 2. 3. 10 et cum Fortuna statque caditque Fides, and still more clearly and appositely ib. 1. 9. 15 adfuit ille mihí, cum me pars magna reliquit, Maxime, fortunae nec fuit ipse comes, i.e. ‘Celsius did not go with Fortuna when she deserted me.’ This last passage surely throws light on nec comitem abnegat (l. 22 of our Ode), which can hardly mean anything save that Spes and Fides, unlike Celsius, desert with the deserter Fortuna. Their behaviour indeed is illustrated by Ovid Ex Ponto 2. 3. 33 diligitur nemo nisi cui fortuna secunda est, and ib. 4. 3. 7 nunc, quia contraxit vulsum Fortunae, recedis. Note especially Hor. A. P. 200, 201.

In view of these facts I would consider the sense of ll. 21–28 to be as follows: ‘Hope and Loyalty are the submissive servants (colit) of Fortuna; they follow in her train (nec comitem abnegat) when the powerful go into mourning and Fortuna deserts them in enmity. But (at) what is true of the great is no less true of the common folk (vulgus) of both sexes (meretrix) there is no Fides to be found amongst them in the hour of misfortune, least of all amongst boon companions (amici).’

XXXVI. 2. vituli (p): even a calf is not a cheap victim for Horace (see on Odes 4. 2. 54, 55). For vituli=vitulo parallel to ture see P. 38; and for the grouping vituli sanguine debito see P. 35.
custodes Numidae deos, qui nunc Hesperia sospes ab ultima 
caris multa sodalibus, 
nulli plura tamen dividit oscula 
quam dulci Lamiae, memor 
actae non alio rege puertiae 
mutataeque simul togae. 
Cressa ne careat pulchra dies nota, 
neu promptae modus amphorae 
neu morem in Salium sit requies pedum, 
neu multi Damalis meri 
Bassum Threicia vincat amystide, 
neu desint epulis rosae 
neu vivax apium neu breve lilium. 
omnes in Damalin putris 
deponent oculos, nec Damalis novo 
divelle tur adultero, 
lascivis hederis ambitiosior. 

4. ab ultima (s): the stress shows that Hesperia is Spain, not Italy; compare on Odes 1. 28. 26.  
5, 6. caris multa sodalibus...oscula: for the grouping see on P. 9. 
plura has stress by separation. See too on P. 28. 
7. dulci (ϕ) i.e. 'because so sweet.' 
8. non alio (ϕ): see on P. 29 and compare Odes 1. 27. 13. 
10. Cressa (ϕ): i.e. white, not black. 
Cressa...pulchra dies nota: for the grouping see on P. 10. 
11. promptae modus amphorae: for the order see on P. 20a. 
13. multi Damalis meri: for the order see on P. 20a. 
14. Threicia vincat amystide: for the grouping see P. 21. The early mention of Thrace tells us that they are going to make a night of it (compare Odes 1. 27. 2). 
16. vivax (ϕ)...breve (ϕ) are preposited merely for the sake of the antithesis. 
17, 18. omnes...oculos: the alleged construction in aliquem deponere oculos is dubious. Elsewhere in Horace we find either in with the ablative, or the ablative alone. In other writers also the accusative with in seems to be a doubtful reading. If the sense 'fix on' is possible for deponere, we might supply in ea with deponent, and read in Damalin putres (compare Persius 5. 58 in Venerem putris). The word putres (-is) may be (1) nominative agreeing with omnes (i.e. all 'mashed on' Damalis); (2) if in Damalin belongs to deponent, accusative with oculos (i.e. languishing, melting); see on P. 21. 
nec equals nec tamen.
Nunc est bibendum, nunc pede libero
pulsanda tellus; nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

antehac nefas depromere Caecubum

cellis avitis, dum Capitoliio
regina dementis ruinas
funus et imperio parabat

contaminato cum gregre turpium
morbo virorum, quidlibet impotens

sperare fortunaque dulci

ebria. sed minuit furorem

novo (s): i.e. ‘because new'; such a woman as Damalis must have change.
See also P. 21.

20. lascivis (p): Damalis is more wanton than ‘the wantonness (of the ivy)'; see on P. 27. The ivy was associated with the dubious rites of Bacchus, quite apart from its clinging qualities.

XXXVII. This Ode, I venture to think, shows signs of the hasty workmanship of a Laureate writing to order, e.g. the awkward nunc est...nunc...
erat of ll. 1-4; the exceptional metre of l. 5; the metre and order of l. 14; the order of dare ut (l. 20), and the strange reparavit of l. 24. See also on Odes 3. 14. 1 and 4. 14. 1.

2. Saliaribus (ps): i.e. with a banquet fit for the Salii, not with the meagre offerings of ordinary ritual. For generic adjectives preposited or separated see P. 37.

6, 7. cellis avitis is an addendum with stress (see on P. 53); it had been nefas to drink the oldest Caecuban.

Capitoliio | regina: the juxtaposition of these words (see Odes 1. 2. 17) and the emphasis on Capitoliio are effective. ‘A Queen on the Capitol’ is too awful to contemplate; a rex would be bad enough.

dementis (p): the epithet is felt, as Gow says, really with regina (see on P. 52). The ruinae are the dreams of madness.

9-12. contaminato...ebria: these words form an emphatic addendum (see on P. 53). She was preparing destruction for the empire and how? With a body of effeminate eunuchs, herself without control and—drunk!

9. contaminato cum gregre turpium: for the grouping see on P. 34, and 35. Probably contaminato (ps) has emphasis i.e. ‘utterly polluted. ’

10. quidlibet has stress by separation from sperare: she has no control over expectations and those expectations are chimerical.

vix una sospes navis ab ignibus,
mentemque lymphatam Mareotico
redigit in veros timores
Caesar, ab Italia volantem
remis adurgens, accipiter velut
mollis columbas aut leporem citus
venator in campis nivalis
Haemoniae, dare ut catenis
fatale monstrum. quae generosi
perire quaerens nec muliebrit
expavit ensem nec latentis
cita reparauit oras;
ausa et iacentem visere regiam
vultu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,

13. sospes (p) i.e. 'the safety of..., as if we had servata; see on P. 26.
ab ignibus, separated from sospes, has point (see on P. 49): after Antony's flight his captains fought desperately, and it was not until the ships were fired that the contest was decided.

14. mentemque...Mareotico: the metre is as exceptional as the order (for the latter see on P. 49); her hallucinations (lymphatam) are due to some mysterious Egyptian wine.

15. veros (p): contrast the imaginary horrors implied in lymphatam.
16. Caesar: for the stress (i.e. 'great Caesar') see on Odes 4. 9. 26, and compare Odes 1. 2. 44.
17. accipiter velut: for the order compare on Odes 1. 15. 29.
18. mollis (p): contrast the cruel strength of a hawk.
citus is felt, despite the case, with both leporem and venator (see P. 52); it is preposited with venator because a quick hunter is needed to catch a quick hare. Compare too on Odes 1. 23. 12.
19, 20. nivalis: the epithet is felt with both campis and Haemoniae; with the latter it is preposited because hares are most readily caught on the snow.

Haemoniae: there seems to be no point in its position; see on Odes 4. 9. 26.
20. dare ut catenis: the position of dare has no point. One might justify the order as a kind of tmesis, since dare catenis is equivalent to vincire; but Horace writes ut immediately after the verb at Odes 4. 13. 26, Epod. 16. 31, Sat. 1. 1. 26, 1. 4. 108, and 1. 5. 63. See too Odes 4. 2. 26. Ovid has many examples e.g. Ex Ponto 1. 3. 78, 1. 3. 83, 3. 6. 52, 4. 9. 74, 4. 10. 16, 4. 16. 50, etc.
23. latentis (ps) i.e. 'a hiding-place (on the coast)'; see on P. 26.
ODES I, 37-38

deliberata morte ferocior,
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.

XXXVIII.

Persicos odi, puer, apparatus,
displicent nexae philyra coronae:
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil allabores
sedulus, curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

25. iacentem (ps) i.e. 'the downfall (of her palace)'; see on P. 26, and P. 21.
26. vultu sereno is an emphatic addendum i.e. 'and that with equanimity';
see on P. 53:
asperas (ps) i.e. 'for all their angry hissing'; see also P. 21.
27. atrum (ps) i.e. 'the deadliness (of poison)'; see on P. 27, and Odes 2. 14. 23.
deliberata (p) i.e. 'by the determination (to die)'; see on P. 26.
saevis (p) emphasizes the cruelty in thus treating a woman; see also
Liburnis is firstly dative with invidens, secondly ablative with deduci.

Compare on Odes 1. 28. 23.

31. privata is much more effective than the obvious regina: she is
an ex-Queen.
superbo...triumpho: for the grouping see on P. 10, and on Odes 4. 8. 33.
superbo is well placed next to non humilis.
non humilis (p): see on P. 29.

XXXVIII. 1. Persicos (ps) i.e. 'Persia (and its luxury)'; see on Odes 1. 33. 16 Calabros; but if we omit puer, we have the grouping of P. 21 (compare Odes 1. 35. 1). One is reminded of Shakespeare's Lear 3. 6. 85 'I do not like the fashion of your garments—you will say | They are Persian.'

Compare too Odes 3. 9. 4.

3. rosa quo: for the order, as if we had rosam, see on Odes 1. 4. 10.
4. sera goes with moretur—'late lingers.'
simpeci (p): contrast Persicos...apparatus of l. 1.
curo: this awkward reading is, I suspect, due to the o of myrto above.
It is satisfactory to read sedulus cura (abl.), an emphatic addendum (see on P. 53) i.e. 'in your sedulous care.'
te ministrum comes early in antithesis to me...bibentem.
7. arta (p) i.e. 'the close shade (of the vine)'; see P. 27.
BOOK II

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.

1. 2. bellii (p) echoes motum and equals 'war (and its causes)'; see on P. 38.

4. 5. arma...cruoribus: for the grouping see on P. 14.

6. periculosae...aleae: for the grouping see on P. 10.

8. suppositos...doloso is an addendum of interest (see on P. 53).

cineri doloso: for the position of these words see on P. 47.

9. paulum is emphatic because separated from desit.

severae...tragoediae: for the grouping see on P. 20 a.

10. mox is early in antithesis to paulum, as if we had paulum mêv...

mox òt.

publicas (p) i.e. the history of our state, opposed to regum facta of Pollio's tragedies.

12. Cecropio (pš) i.e. the buskin of Athens; contrast your tale of Rome's tragedy. See also P. 21.

13. insigne...reis: for the grouping see on P. 9.

14. consulenti (pš) i.e. 'the counsels (of the Senate)'; see on P. 26. For the intervening vocative see Odes 1. 5. 3.

15. aeternos (p) is emphatic. Horace in the Odes and Epodes always makes aeternus preposited.
iam nunc minaci murmure cornuum
perstringis auris, iam litui strepunt,
iam fulgor armorum fugacis
terret equos equitumque vultus.
audire magnos iam video duces
non indecoro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.
Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
tellure victorium nepotes
rettulit inferias Iugurthae.

16. Delmatico (ps) i.e. ‘in Dalmatia.’ See on Odes 1. 31. 9 and 1. 33. 16, and compare P. 21.
17. minaci...cornuum: for the grouping see on P. 35.
18. auris: see on Odes 1. 3. 16.
19. fugacis (ps) is proleptic with terret i.e. ‘frighten into flight.’ See on P. 30, and P. 21.
20. equitum (p): the order brings it close to equos, as in such familiar locutions as teque tuamque manum; but see also on P. 38.
21, 22. audire is emphatic because separated from iam videor. The effect is that of ‘literally to hear.’ I cannot see why a poet may not hear the shouts and the din of a world vanquished (cuncta terrarum subacta); both words (‘shouts’ and ‘din’) are implied by the context.
magnos (s) has emphasis. For the grouping magnos...duces...sordidos see on P. 34.
23. non indecoro (ps): see on P. 29.
24. praeter...Catonis: an emphatic addendum (see on P. 53); here is the one exception.
atrocem animum Catonis: for the grouping see on P. 35. But Catonis is almost generic and see therefore on P. 37 ad fin.
25. deorum (p): as if we had Iuno et dei; see on P. 38.
25-27. quisquis...tellure: if we omit amicior Afris, the grouping is that of P. 13.
Afris is dative with amicior, with inulta (to their vexation), and with cesserat tellure (to their sorrow).
impotens sc. sōv, ‘in impotence.’
victorium (p): contrast the devicti Afri. The Romans, in spite of their victory, had to suffer defeats in Africa. But victorium may be heard with tellure also; there is no need to put a comma before victorium.
28. inferias i.e. ‘to be a funeral offering.’
Iugurthae comes as an emphatic addendum (see on P. 53) i.e. and that too to an African in the person of Iugurtha.
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,
mecum Dionaeo sub antro
quaere modos leviore plectro.

II.
Nullus argento color est avaris
abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
splendeat usu.

29. quis non = omnis (s) emphatic.

Latino (p) anticipates impia in the next line. The blood is their own, shed in civil war.


32. Hesperiae (p) is set close to Medis with point; the East hears with joy of the fall of the West. But see also P. 20 a.

33, 34. lugubris | ignara belli: for the grouping we may compare on P. 20 β; but lugubris (ps) can equal ‘the miseries (of war)’; see P. 27.

Dauniae (ps): the position makes it sound as if we had Daunii...caedibus; see on Odes 1. 33. 16, and also on P. 21. I cannot see why the pars pro toto excuse should be dragged in. Horace is naturally proud of his own district. The Italian states, no doubt, still took pleasure in reminding Rome of the debt which she still owed them. A Scotch or Irish poet would do the same today.

36. quae caret ora: for the separation of quae and ora see on Odes 1. 27. 11. The order helps to enforce the antithesis to mare 1. 34.

37. relictis, Musa...iocis: for the position of Musa see on Odes 1. 10. 14.

Musa procax: see P. 36. Gow reads comma after Musa, not after procax.

38, 39. Ceae (ps) is kept close to iocis; the very word Ceos suggests the dirges of Simonides, and prepares us for Dionaeo (ps), which at once calls up to the mind the joys of love, since Dione was mother of Venus. But for Ceae...munera neniae see also P. 20 a.

40. leviore plectro is an emphatic addendum; see on P. 53.
vivet extento Proculeius aevo,
notus in fratres animi paterni;
ilum agit 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,
nec sitim pellit, nisi causa morbi
fuggerit venis et aquosus albo
corpore languor.

leviore (ϕ): contrast Coae, and compare Dionaeo. But comparatives are
naturally preposited or separated; see on P. 28.
II. 1, 2. Nullus (ϕs) has emphasis=οδη εἶξ. Compare Epod. 16. 17.
avaris abdito terris is a limiting addendum (see on P. 53) i.e. 'that is
when the greed of earth hides it.'
avaris (ϕs) i.e. 'the greed (of earth)'; see on P. 27, and also on P. 24.
Compare Odes 1. 28. 18, and 3. 29. 61.
3. nisi...usu: the clause qualifies inimice, just as in Odes 2. 3. 4 moriture
is qualified by seu...vixeris and seu...bearis.
temperato (ϕs): the point lies here. Physical use of metal will keep it
bright, but 'controlled' use implies an effort of mind and soul. See also on
P. 21.

5. extento Proculeius aevo: for the position of Proculeius see on Odes
1. 10. 14, and compare Odes 1. 12. 45 crescit occulto velut arbor aevo.
6. in fratres belongs to both notus (known in regard to his brothers) and
paterni (fatherly towards his brothers). See on P. 49, and note at Odes 3. 1. 5.
7. illum: for its position see on P. 51.
solvi probably has stress (but see on P. 47). The effect is 'with wing that
fears only to be melted.' Fame will bear Proculeius aloft and aloft without
fear save of repeating the performance of Icarus. Horace hints that greatness
has its dangers, especially under a not yet stable monarchy.
9. avidum (ϕs) i.e. 'greed (of spirit)'; see on P. 27, and P. 21.
10. spiritum may have some stress (see on Odes 4. 9. 26): to conquer one's inner self is a greater achievement than to conquer provinces.
remotis by position is felt with both Libyam and Gadibus: each is 'remote'
in reference to the other; compare Odes 1. 15. 29, 30.
11. uterque (ϕ): contrast uni of the next line.
13. dirus (ϕ) i.e. 'the horrors (of dropsy)'; see on P. 27, and on Odes
2. 14. 23.
15, 16. venis: for its position see on Odes 1. 3. 16.
aquosus...languor: for the grouping see on P. 10.
reddatum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit virtus populumque falsis
dedocet uti
vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentis oculo irretorto
spectat acervos.

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.

17. Cyri (p) is in artificial antithesis to Phraaten. Phraates is a bad king contrasted with the Xenophontic Cyrus.
18. dissidens plebi is causal, 'because differing from the mob.'
19. falsis (ps) is purposely kept close to dedocet: Virtue can unteach only what is false.
21. vocibus has stress (see on Odes 4. 9. 26); words and phrases half understood, catch-words, shibboleths are the bane of democracy.
22. deferens uni: the words lie in ἀπὸ κοινοῦ position between diadema tutum and propriam laurum.
   propriam (p): the position emphasizes the idea of permanent possession.
   ingentis (s) i.e. 'however vast.'
III. 1. Aequam (ps): contrast arduis i.e. a level mind in uphill circumstances.
   2. mentem: see on Odes 1. 1. 14.
   3. insolenti (ps) i.e. from a joy that is overdone. Greek would express the emphasis on insolenti by making the adjective predicative, ἀφ’ ἢβρωτικῆς τῆς χαρᾶς. But see also on P. 24.
   4. laetitia should have emphasis (see on Odes 4. 9. 26); perhaps the purpose is to heighten the antithesis of joy and death (moriture).
   moriture (p): see on P. 36, and compare Odes 1. 28. 6.
   5-8. seu maestus...Falerni is an emphatic addendum (see on P. 53). See also on Odes 2. 2. 3.
   maestus comes early as if seu iucundus were following.
6, 7. te...reclinatum: observe how all the complements lie between te and reclinatum (see on Odes 1. 7. 29, and contrast P. 48).
quo pinus ingens albaque populus
umbram hospitalém consociare amant,
† ramisque et obliquo laborat
lympha fugax trepidare rivo, †
huc vina et unguenta et nimium brevis
flores amoenaæ 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.

Te in remoto i.e. 'yourself in your privacy'; see on Odes 1. 2. 17.
remoto (†): the word has stress because retirement to the hills (e.g. to Tivoli) is part of the happiness.

8. interiore nota Falerni is an emphatic addendum (see on P. 53); for the grouping see on P. 35. The effect is to stress the age of the wine (interiore is like reconditum at Odes 3. 28. 2) and its high quality (Falerni). The normal order interiore Falerni nota would not bring out the points so clearly. For the position of interiore see also P. 28.

9. pinus ingens albaque populus: note the chiasmus and compare Odes 1. 25. 17, 18, 19. In the word ingens (††) lurks the idea of 'dark shade' (contrast alba preposited).

11. ramis: the true reading of this line can scarcely be recovered. To take ramis with consociare amant is not easily defensible; for ramis would acquire a meaningless emphasis under P. 53 and under the principle noted at Odes 4. 9. 26. Compare ventis at Odes 3. 10. 7, 8.

One may accept provisionally a comma after amant, and a comma after rivo, reading ramisque et obliquo, and allowing the huc of l. 13 to pick up the quo of l. 9.

ramisque et obliquo (††) i.e. the water struggles with fallen branches and the bend (see on P. 27) in the river. In fact a Roman would read the lines thus: 'with branches and the bend labours the speeding water to hasten down the stream.' Compare Odes 2. 5. 7.

13, 14. nimium brevis | flores amoenaæ...rosae: for the grouping see P. 35.

amoenaæ (††) i.e. 'for all its beauty,' it too must die. A Roman may feel amoenaæ with flores also (see on P. 52).

15, 16. sororum (†) is the real subject; see on P. 38.
sororum | fila trium...atra: for the grouping see on P. 16 a. The position of atra at the end adds to the sombre colour of the line.

17. coemptis (†) i.e. '(you will abandon) the buying up of...' (see on P. 26). All his purchases of estates will come to nothing; he will have to leave them.
divesne prisco natus ab Inacho
nil interest an pauper et infima
de gente sub divo moreris,
victimam nil miseratis Orci:
omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exilium impositura cumbae.

IV.
Ne sit ancillae tibi amor pudori,
Xanthia Phoeceu! prius insolentem
serva Briseis niveo colore
movit Achillem;

18. flavus (ps) i.e. 'yellow with flood waters.' The man of great wealth
can afford (like Crispinus, Juv. Sat. 4. 7) a villa in town, so much in town
that the Tiber, when in flood, washes past it. See on Odes 1. 2. 13.
20. heres comes last with point: you acquire all these good things only
for the benefit of your heir, o moriture Delli.
21, 22. prisco (ps) is felt closely with natus i.e. 'of ancient lineage' (see
too on P. 24); contrast infima (ps).
24. victima...Orci is an emphatic addendum (see on P. 53).
il miserantis (p): the emphasis is natural. Compare Odes 2. 14. 6
places illacrimabilem (p) Plutona, and see on Odes 2. 14. 23.
25. omnium (ps) echoes omnes and is logical subject, 'all have their lots
drawn' (see on P. 38). An ethical dative (omnibus) would give just the same
effect.
26, 27. serius ocius belongs equally to versatur and exitura; hence its
position between them.
27, 28. aeternum (p) i.e. 'for an eternity (—of exile)'; see on P. 27, and
Odes 2. 1. 15.
exilium sounds like an emphatic addendum (see on P. 53); in aeternum
by itself may mean 'for ever and ever'; then after the pause at the end of the
line comes the mournful word 'exile.'
IV. 1. ancillae (ps): the point is love of a slave-girl.
2. Xanthia Phoeceu: see on P. 36.
prius goes with the whole sentence i.e. 'long before you.'
insolentem (ps) is brought close to serva and enforces the antithesis of
pride and slavery.
insolentem serva Briseis...Achillem: for the grouping see on P. 10.
3. niveo (p) i.e. 'the whiteness (of her complexion)'; see on P. 27, and
compare Epod. 3. 9 candidum (ps), and Odes 1. 13. 9, 2. 5. 18.
4. Achillem comes last in contrast to the serva Briseis.
movit Aiacem Telamone niatum
forma captivae dominum Tecmessae;
arsit Atrides medio in triumpho
virgine rapta,
barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leviola tolli
Pergama Grais.
nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penatis
maeret iniquos.
crede non illam tibi de scelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda.

6. forma...Tecmessae: if captivae is an adjective, then the group captivae dominum Tecmessae comes under P. 20a. But the order has two advantages: it allows captivae...Tecmessae to be heard with forma as well as with dominum, and it heightens the contrast of prisoner and master (compare note on insolentem l. 2 above).

7, 8. medio...rapta: these words are really emphatic addenda (see on P. 53); they carry the point viz. that in the very midst of his triumph the victor was vanquished and that by a captive maiden.

medio (ps) i.e. 'in the very midst of....' Compare Livy 34. 5. 8 medio in foro, 7. 19. 3, and 44. 35. 16.

9, 10. barbarae (ps) in contrast to Thessalo (p). The antithesis is 'foreigner and Greek.'

ademptus (p) i.e. 'the loss (of Hector)'; see on P. 26.

11, 12. fessis...Grais: for the grouping see on P. 10. The juxtaposition of fessis and leviola is happy: the weary have a lighter burden.

13. te generum beati: a Roman, probably, would first read these words together, as if we had te genero beati; indeed Horace is saying two things at once: the parents who are proud of you as son-in-law may bring honour to their son-in-law. See on Odes 1. 23. 12.

14. Phyllidis (p) in artificial contrast to te, which is placed early in the preceding line.

decorent by position may have some stress i.e. κοσμοῦσι καὶ οὐκ αἰσχύνουσιν.

parentes comes last with point i.e. 'even her parents,' not to mention herself.

15. regium (ps) has emphasis: she is a descendant of kings.
bracchia 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 iuvenae, nunc fluvii gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto

16. iniquos (s) i.e. 'because ill-fated.' Note the chiasmus regium genus...
   penatis iniquos; but see also P. 21.
17. non, of course, goes with illam i.e. μὴ ἐκεῖνην γε: not she, whatever
   be the case with your other ladies.
   illam tibi: note case relations grouped together; see on Odes 1.2.17.
18. scelesta (p): see on Odes 2.14.23. The position prepares us for and is
   echoed by pudenda l. 20.
19. teretis (p) i.e. 'the shapeliness (of her suras)'; see on P. 27.
20. cuius belongs first to octavum (sc. lustrum) and then to aetas.
   octavum (s) i.e. his quartum or quintum lustrum might have been
   dangerous, but not his octavum.

V. 1. subacta: one cannot help thinking that a Roman would read this
   as nominative (assuming that a short vowel may stand here in arsis cp. Odes
   1. 3. 36, 2. 6. 14, 2. 13. 16, 3. 5. 17, 3. 16. 26, 3. 23. 18); when cervice is
   reached, he might resume subacta as ablative. The absence of any expressed
   nominative feminine makes valet very obscure.
2. cervice may be taken as àντο κοιλοῦ with ferre and aequare; this would
   excuse its lonely position (see on Odes 3. 17. 15).
3. tauri (p's) i.e. 'the bull (and its weight)'; see on P. 38. There is also
   the antithesis of comparis (ox) and bull.
4. in venerem: for the order see on P. 47.
5, 6. virentis...tuae | campos iuvenae: for the grouping see P. 9.
   gravem (p's) i.e. 'the burden (of the heat)'; see on P. 27, and Odes
   2. 14. 23; also on P. 21.
7. in udo: this can first be read as a noun ('in the wet'), as so often in
   Livy e.g. in sicco 1. 4. 6; on reaching salicto a Roman may resume udo as an
   adjective. Compare obliquo laborat...rivo at Odes 2. 3. 11, and see P. 27.
praegestientis. tolle cupidinem
immitis uvae: iam tibi lividos
distinguet autumnus racemos
purpureo varios 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:

9. *praegestientis* is a strong word in an emphatic position (see on *Odes* 4. 9. 26 and compare on *Odes* 3. 17. 3).

10–12. *immitis* (p): because ‘unripe’ is the point.

10–12. *lividos* (Ps) is in contrast to *immitis*.

12. *varios* is Bentley’s reading and gives, perhaps, the best sense. I suspect that three stages of colour are denoted in ll. 10–12: (1) the hard opaque green (*immitis*); (2) the semi-transparent grey-green (*lividos*) which gives a patchy effect (*distinguet*); (3) the deep purple which begins in the half of the grape furthest from the stem and thus makes the *racemus* look *varius* or *variatus* (i.e. ‘striped’). In fact *varios* expresses the result of Autumn’s action. The sense, therefore, seems to be ‘soon you will find that Autumn speckles the early-ripening grey-green (*lividos*) of the grapes so that they become streaked (*varios*) with purple colour.’ See Postgate on Propertius 5. 2. 13.

13. *ferox* (p) equals an adverb with *currit*; see on P. 31.

14. *aetas*: for its position see on *Odes* 3. 17. 15.

15. *annos*: for its position see on *Odes* 1. 3. 16.

16. *proterva* (p) has stress: Lalage will ‘rush you.’

18. *albo* (Ps) i.e. ‘with the whiteness (of her shoulder)’; see on P. 27, and note on *Odes* 2. 4. 3. The word *albo* is also brought close to *Chloris* for artificial antithesis of colouring. For the resultant position of *sic* see on P. 50 d, and for the whole grouping *Chloris albo...umero nitens* see P. 18.

19, 20. *pura...mari*: for the grouping see on P. 7. A Roman would read thus: ‘clear in the night shines the moon upon the sea.’

*Cnidius* (Ps): the position, perhaps, is meant to remind us of the effeminity associated with the worship of Venus at Cnidos.
quem si puellarum insereres choro,
mire sagacis falleret hospites
discrimen 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.

21. puellarum (ps): among girls is the point; see on P. 38.
choro: for its position see on Odes 1. 3. 16.
22, 23. mire probably qualifies both sagacis and falleret.
sagacis contains the logical subject, if falleret be turned passively. For its position see on P. 51.
sagacis falleret hospites: for the grouping see on P. 21; but one feels that sagacis is substantival and that hospites comes as an afterthought i.e. ‘if, of course, they are strangers.’
obscurum equals obscuratum, and we wait for the causal ablative; see on P. 47.
solutis (p) i.e. ‘by the loosing (of his hair);’ see on P. 26.
24. ambiguo (p) i.e. ‘by the ambiguity (of his face);’ see on P. 27.
VI. 1. mecum coming after aditure has stress i.e. ‘with me you will go anywhere.’
mecum et: see on Odes 1. 35. 39.
2. nostra (s) i.e. ‘our yoke;’ the pax Romana and its higher civilization.
See too P. 21.
nostra et: see on mecum et in l. 1.
3. barbaras (p) i.e. ‘the horrors (of the Syrtes);’ see on P. 27. Note too the chiasmus Cantabrum indoctum...barbaras Syrtis.
Maura (ps) i.e. ‘in Mauretania;’ see on Odes 1. 31. 9.
5. Tibur...colono: for the grouping see on P. 14.
Argeo (ps) may be heard first with Tibur (see on P. 52); but compare also P. 24.
6. meae (ps) i.e. ‘my old age,’ whatever others may prefer. The possessive is equivalent to an ethical dative mihi (see on Odes 1. 13. 3); but as utinam is really parenthetic, like precor between commas, the grouping meae sedes... senectae is that of P. 20 a.
7, 8. maris...militiaeque: these words are heard with modus and lasso.
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,
der 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.

9. iniquae (s) i.e. 'because cruel'; the adjective amounts to an adverb (see on P. 31 and also P. 21).

10, 11. dulce pellitis ovibus...flumen: for the grouping see on P. 10. Galaesi belongs to dulce flumen and lies between (see on Odes I. 7. 29). flumen need not have stress (see on Odes 4. 9. 26): there is no real pause.

11, 12. regnata...Phalantho: for the grouping see on P. 9.

13. terrarum: the position after ille makes the genitive quasi-partitive, as if we had ibi terrarum.
praeter omnis has stress because separated from ridet.

14. angulus by separation from ille gains in point i.e. 'a quiet corner.' Compare Epist. I. 7. 45 vacuum Tibur.
non goes with Hymetto, as the order shows, and is equivalent to ne Hymetti quidem mellibus.

15. viridi (ps) i.e. 'the green (of Venafrum)' = the green olives of Venafrum; see on P. 27.

17, 18. ver...longum (s), tepidas (p)...brumas: length and warmth are the points; note also the chiasmus.
18, 19. The reading amicus Aulon fertili Baccho is unsatisfactory: (1) fertilis is not a normal epithet of Bacchus, who cannot, like Ceres, be said 'to give fertility'; (2) the order should be amicus Baccho fertili Aulon. Good manuscripts read fertilis, and we may accept Bentley's apricus, for amicus; the preposited apricus echoes tepidas (p) of l. 17.
minimum qualifies Falernis (compare non in l. 14) and the phrase amounts to ne Falernis quidem. See too on P. 21.

21. ille te mecum locus: note the case relations grouped together ('the you-with-me place'); see on Odes I. 2. 17.
O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompeji, meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?
tecum Philippos et celerem fugam
sensi, relicta 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
   una fretis tulit aestuosis.
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.

13, 14. me coming early has emphasis; contrast te of l. 15 below.
me per hostis Mercurius: for grouping of case relations see on Odes 1. 2. 17.
denso paventem sustulit aere: denso (ps)...aere does double duty, for the words are first heard with paventem i.e. 'terrified by the thickness (see on P. 27) of the mist'; then they are heard with sustulit i.e. 'Mercury carried me off in the thickness of the mist.' Compare Vergil Georg. 1. 298 et medio tostas aestu terit area fruges, where medio...aestu goes first with tostas i.e. 'parched by the midday heat,' and then with terit i.e. 'the threshing-floor bruises them in the midday heat.'

15. te comes early in contrast to me of l. 13. But see also on P. 51.
16. aestuosis (s): shallow waters with sandy bottom are harmless enough, but aestuosis implies breakers. See also on P. 21.
17. obligatam (ps) i.e. 'your debt (of a feast)'; see on P. 26.
18. longa...latus: for the grouping see on P. 9.
21, 22. oblivioso...ciboria: for the grouping see on P. 9.
capacibus (ps) has stress i.e. μεγάλαις καὶ ὠ μικραῖς.
23. udo (ps) seems to mean, 'wet, not dry,' i.e. who will freshen up the parsley which has been flagging in the heat of midday? See also P. 21, and compare Sat. 2. 4. 22, 23. Page takes udo to mean 'pliant,' but is there evidence for such a sense? The πολύνωμπτον σέλυνον of Theocritus 7. 68 clearly means 'curling.' Had Horace ἀγρός in mind with its secondary meaning of 'pliant'?

25. curatve: see on Odes 1. 30. 6 properentque.
quern Venus arbitrum: for the separation of quem from arbitrum see on Odes 1. 27. 11.
VIII.

Ulla si iuris tibi peierati
poena, Barine, nocuisset umquam,
dente si nigro sières 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.

26. bibendi (s): the effect of the position is a loving stress on ‘drinking, drinking, drinking!’

27, 28. Edonis has stress by separation from sanius.

recepto is at first substantival i.e. ‘I will get lively for one who has safely returned,’ and then amico comes as an emphatic addendum (see on P. 53) i.e. ‘above all for one who is a friend.’

VIII. 1, 2. Ulla (ps) has great emphasis.

tibi is first dative of the agent with peierati; then later object of nocuisset.

See note on vagae at Odes 1. 28. 23.

umquam (fp) has emphasis.

3; 4. dente comes first in contrast to ungui last.

nigro has some stress because separated from dente by si.

uno (s) i.e. ‘if only one (nail)’; see too on P. 24. Editors speak of uno as belonging to both dente and ungui, but the case is different from those cited at P. 33. See also Conway’s article in the C.R. vol. 14, p. 358.

5. crederem is emphatic; see on Odes 4. 9. 26.

6. perfidum votis caput: the word votis is ablative in point of which with perfidum; and ablative of the means with obligasti; compare on tibi l. 1 above.

7. pulchrior multo: these words are emphatic addenda; see on P. 53.

multo (fp) has emphasis by position.

iuvenum (ps): this is a kind of pendent genitive (common in Greek) and signifies loosely ‘as for the youths’; ultimately it is construed with cura. See on P. 40.

8. publica (p) i.e. ‘open to all,’ like a star for all to behold and enjoy (compare Ovid Her. 18. 150 publica...sidera, Met. 6. 351, and ib. 2. 35); but the emphasis on publica is a left-handed compliment.

9. expedit comes first with stress i.e. ‘it positively pays you,’ ἀνωτελεῖ καὶ οὐ βλάπτει.
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 relinquunt,
saepe minati.
te suis matres metuunt iuvencis,
te senes parci, miseraeque nuper
virgines nuptae, tua ne retardet
aura maritos.

matris (p) i.e. even a mother's ashes. But see also P. 35.

10, 11. toto taciturna...signa cum caelo: for the grouping see on P. 10.
11, 12. gelidaque...carentis: for the grouping see on P. 17.

14. simplices (p) i.e. 'for all their simplicity' (Wickham); contrast ferus
(p) 'fierce and rough.'

15. semper seems to belong to ferus as well as to acuens; it therefore has
emphasis by separation from both words.

ardentis (ps) is usually taken to mean 'burning (arrows)'; but if 'burning'
be taken in a literal sense the picture is unsatisfactory. To my ear ardentis
is proleptic (see on P. 30) and one may compare Odes 3. 20, 10 dentes acuit
timendos. We may therefore choose between (1) 'till the points send out
sparks,' (2) 'to make them sting,' as if we had urentes. The word ardere, in
poetry, might easily pass into the sense of 'stinging'; compare caecus=making
one blind, and 'dizzy precipices,' 'sleeping beds' etc. For the order, however,
see P. 21.

16. cote cruenta is an emphatic addendum (see on P. 53) i.e. 'and on
a whetstone stained with blood.' His arrows are stained with the blood of
hourly victims and have stained the whetstone itself.

17. omnis (postposited and separated) means 'yes, all of it.'

18. nova (s)= 'and those never before existent,' 'an altogether new lot' in
colloquial English. Moreover as novus is usually preposited, it here acquires
added emphasis (see on Odes 1. 2. 6).

19. impiae tectum dominae: for the grouping see on P. 20 a. The force
of impiae (ps) is 'though faithless.' The word pius signifies 'loyal affection';
when used of women it amounts to pudicus. Compare Ovid Her. 13. 78,
14. 49, 14. 64, and note 1. 85 ille tamen pietate mea precibusque pudicis
frangitur.

20. saepe minati is an emphatic addendum (see on P. 53) i.e. 'for all
their threats.'

21. te suis matres: note the early grouping of case relations (see on Odes
1. 2. 17). It should be observed that suis may be felt as a substantive and
IX.

Non semper imbrres nubibus hispidos
manant in agros aut mare Caspium
vexant inaequales procellae
usque, nec Armenis in oris,
amice Valgi, stat glacies iners
mensēs per omnis aut Aquilonibus
quercta Gargani laborant
et foliis viduantur orni:
tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
surgent decedunt amores
nec rapidum fugiente solem.

that consequently *iuvencis* comes as an unpleasant and unexpected (therefore emphatic) addendum.

22, 23. *parci, miseraeque*: note the chiasmus.

*miserae* (pps): contrast the normal *felicitas* of new brides.

*nuper* belongs, I suspect, to *virgines* (like Livy’s *deinceps reges* 3. 34. 9), and *nuptae* is a substantive with which *miserae* ages; in fact *nuper virgines* may be placed between commas.

*tua* (ps) as if *tu* with *ne retardes aurā* following. ‘Any but that girl’ say the mothers. See on *Odes* 1. 15. 33.

24. *aura* was taken by Servius to mean ‘flash,’ ‘glitter’ as at *Aen*. 6. 204.

See on *Odes* 3. 29. 64.

IX. 1. *Non semper* (s): this is the emphatic moral of the whole Ode. Compare *usque* (pps) at l. 4, *omnis* (pps) at l. 6, *omnis* (s) at l. 14, *semper* (pp) at l. 17, and *rāndem* (pps) at l. 18. Compare *Odes* 2. 10. 11 on *summos*.

*hispidos* (ps) is proleptic i.e. ‘so that the fields become roughened and tangled’; see on P. 30.

3. *inaequales* (ps) goes with *vexant* i.e. ‘harass by their gusts’; see also P. 27.


*Armeniis* (ps) i.e. ‘in Armenia (and its coasts)’; see on *Odes* 1. 33. 16.

Horace thus passes from the extreme east (Caspian Sea), to Armenia (Black Sea), and then to south east Italy (*Mons Garganus*). Compare *Odes* 3. 4. 28.

6. *menses per omnis* is an adverb phrase postposited and separated; it therefore has emphasis. See l. 1.

*omnis* (pps): for the emphasis see on l. 1.

*Aquilonibus* by position is logical subject, as if we had *Aquilones querceta*...

faciunt ut laborent.

8. *orni*: for position see on *Odes* 1. 3. 16.

9. *tu* is emphatic because inserted i.e. ‘but you—you....’
flebilibus (ps) i.e. ‘with tears (in your music)’; see on P. 27.

10. Vespero is, apparently, used for ‘the stars rising after sunset’ with surgente, and, when fugiente is reached, signifies ‘the stars disappearing in the sunrise.’ A Roman poet has no difficulty in saying that ‘Evening rises’ when he means that night begins. So Vergil Aen. 2. 8, in hinting that it is high time for bed, says that ‘the falling (setting) stars urge us to sleep’ (suadentque cadentia sidera somnos) i.e. ‘dawn is not far off.’

12. rapidum (ps) i.e. (1) ‘before the speed (of the sun)’; (2) ‘before the burning heat (of the sun)’; the poet feels both ideas at once. For the position of rapidum see on P. 27 and P. 21.

13, 14. non (s) means ‘it is not the case that...’ and qualifies the whole sentence. Compare Odes 1. 17, 1, 2 saepe, 1. 27, 23 vix, 2. 10, 9 saepius, 2. 10, 17 non, 2. 11, 13 non, 2. 13, 21 quam paene, 2. 13, 30 magis, 2. 14, 5 non, 2. 17, 9 non, 2. 20, 13 iam, 3. 2, 31 raro, 3. 15, 7 non, 3. 24, 34 non, 4. 1, 9 tempestivius, 4. 4, 61 non, 4. 8, 13 non, 4. 9, 5 non, 4. 9, 45 non, 4. 11, 17 iure, C. S. 13 rite, Epod. 14, 11 persaepe, 17, 54 non.

ter-aevr-functus amabile...omnis Antilochum senex annos: for the elaborate grouping see on P. 6.

amabilem (ps) is concessive i.e. ‘though so beloved.’

14. omnis (s): see on l. 1.

15. annos is in a somewhat emphatic position (see on Odes 4. 9. 26). One wonders why Horace did not put annos in l. 14; for omnis is the more suitable word to carry the emphasis here. He may have been offended by the assonance annos Antilochum; or he may have wished to preserve the artificial grouping functus amabilem omnis Antilochum senex annos; or again, having written menses per omnis in l. 6, he may have desired the variety of omnis annos. But compare Odes 1. 8, 10, 11, and Sat. 1. 2. 114.

impubem (ps) is concessive i.e. ‘though young.’

16. Phrygiae (ps) i.e. if ‘barbarians’ could control their sorrow, surely a civilized Roman ought to do so.

17. semper postposited and last is emphatic; see on l. 1.

mollium (ps) has stress.

18. tandem (pps) is emphatic (see l. 1). The pause at the end of l. 17 prevents the necessity of grouping tandem with mollium and querellarum (see on P. 50 b). It is possible to take tandem as if in a bracket with the sense ‘I pray’; compare Epod. 17, 6 parce vocibus tandem sacrì.
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
cautus horrescis, nimium premendo
litus iniquum.
auream quisquis mediocritatem
diligit, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.
saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montis.

potius goes partly with nova i.e. ‘rather let us have something new (in place of perpetual dolorousness)’; partly with cantemus.

18, 19. nova...Augusti tropaea Caesars: for the grouping see on P. 9, and compare on Odes 4. 1. 10, 11.

cantemus  

5  nova | cantemus  

20. rigidum (p) i.e. ‘the frosts (of Niphates)’; see on P. 27.

21. Medum (p) i.e. ‘the Mede (and his river),’ or ‘in Media (the river...’);

see on Odes 1. 33. 16.

flumen...victis: for the grouping see on P. 16 a.

22. minores (s) i.e. ‘less and not greater’; see also P. 21, and P. 28.

23. intra...praescriptum: the adverbial phrase is separated from its verb equitare for emphasis.

24. exiguus (s) is predicative i.e. (as Wickham says) ‘and find them all too narrow’; see also P. 21.

X. 3. cautus=caute; see on P. 32.

5, 6. auream (ps) i.e. ‘the gold (of a middle course)’; not the gold of a miser’s dream (see on P. 27).

6. tutus: read a comma after this word (so Bentley), not after diligit, which has no stress (see on Odes 4. 9. 26). The adjective tutus=tuto,
‘securely’; see on P. 32.

6, 7. obsoleti...tecti: for the grouping see on P. 20 a.

invidenda (ps) i.e. ‘the envy (excited by a palace)’; see on P. 27.

9. saepius (s) i.e. ‘more often is it the casethat...’; see on non at Odes 2. 9. 13.

ventis comes early, being the logical subject, as if we had venti agitant.
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.

ingens has some stress because it comes last in the line.
10. pinus may have emphasis (see on Odes 4. 9. 26) to mark the idea of
tallness; but there is no real pause after it.
celsae (p) echoes the possible emphasis on ingens l. 9.
graviore (p): see on P. 28.
11. summos (p) also echoes ingens and celsae. For the iteration of an
idea, compare on non semper at Odes 2. 9. 1.
14. alteram i.e. 'a change (of fortune)'; see on P. 27.
bene praeparatum (p) has emphasis i.e. 'if well-balanced.'
15. pectus should, perhaps, have stress (see on Odes 4. 9. 26); there is
nothing either good or bad but the pectus makes it so. Compare Epist. I. 11. 30.
informis (p) i.e. 'the repulsiveness (of winter)'; see on P. 27, and Odes
2. 14. 23. In Horace informis appears to have the one sense of 'ugly.' Others
here translate by 'shapeless.'
17. summovet has stress (see on Odes 4. 9. 26); contrast reducit. The
celestial policeman 'moves them on.'
non (s): see on Odes 2. 9. 13.
18, 19. quondam (s): contrast neque semper (s).
citharae; cithara is the reading of the best MSS; it goes first with tacentem
(silent in point of the lyre), then with suscitat (awa kes by the lyre). If citharae
be read, we may still take it as a genitive in point of which with tacentem; it
can hardly go with Musam: the separation seems to have no point.
tacentem (p) is causal; see also P. 21.
22. idem is merely a strong autem i.e. 'but on the other hand'; hence
sapienter is very slightly separated from the verb.
23, 24. vento...secundo | turgida vela: note the chiasmus. The words
vento...secundo are in the ablative of attendant circumstances. Horace is not
writing abnormally the normal turgida vela: what he says is
'since the wind is too strong behind, you will be wise to furl swelling (turgida
preposited) sails.' Compare on Odes 3. 13. 4, 5.
XI.

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
divisus obiecto, remittas
quaerere nec trepides in usum

poscentis aevi paucâ; [fugit retro
levis iuventas et decor, arida
pellente lascivos amores
canitie facilemque somnum.]

non semper idem floribus est honor
vernus neque uno luna rubens nitet
vultu: quid aeternis minorem
consiliis animum fatigas?

XI. 1. bellicosus (f) has stress; it is war in Cantabria, war in Scythia that Hirpinus fears. Compare on P. 27.

2, 3. Hadria...obiecto is an emphatic addendum (see on P. 53). As Page says, the point is ‘even if the Scythian were separated from us by nothing more than the Adriatic.’

obiecto (s) is predicative i.e. ‘as a barrier,’ as if Horace had written obice. See on P. 24 and compare P. 26.

4. quaerere should have stress (see on Odes 4. 9. 26); perhaps the effect is ‘ask, ask, ask.’

5. pauca would normally lie between poscentis and aevi; it should therefore have emphasis (see however on P. 47).

retro (pp) i.e. not merely speeds, but speeds back, retreats before the advance of age; compare Odes 1. 35. 25 meretrixx retro | periura cedit.

6. levis (p): contrast rugosa senectus which is here expressed by arida (ps) canitie.

arida (ps) contrast levis; the adjective is also causal.

7. lascivos (f) i.e. ‘the lasciviam (of love)’; see on P. 27.

8. facilem (f) i.e. ‘the facilitatem (of sleep)’; see on P. 27.

9, 10. idem...vernis: for the grouping see on P. 17.

vernis: the position of stress (see on Odes 4. 9. 26) at once reminds us that spring soon passes.

10, 11. uno...vultu: for the grouping see on P. 15.

uno (s) is emphatic; it echoes semper (s) of l. 9.

rubens: does Horace refer to the red colour of the moon when rising and its change to silver when it mounts the sky? In Sat. 1. 8. 35 the moon ‘blushes’ behind the tombs, evidently as it rises. But in Propertius 1. 10. 8 the moon is said to ‘blush’ (at lovers’ embraces?) even when it is high in the heavens.
cur non sub alta vel platano vel hac
pinu 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?
quis devium scortum eliciet domo
Lyden? eburna dic age cum lyra
maturet, incomptum Lacaenae
more comae religata nodum.

\textbf{vultu} by position, perhaps, has stress (see on Odes 4. 9. 26); it may emphasize the transitoriness of facial expression.

11, 12. \textbf{aeternis...animum}: for the grouping see on P. 9.

\textbf{consiliis} is comparative ablative with \textit{minorem}, and instrumental ablative with \textit{fatigas} (see on Odes 1. 28. 23).

13. \textbf{non}: for its position see on Odes 2. 9. 13.

\textbf{alta} (ps): height implies shade; thus the sense is ‘under the shadow (of the plane)’; see on P. 27. The adjective, as is shown by \textit{vel...vel}, belongs to both \textit{platano} and \textit{pinu}.

14. \textbf{sic temere}: the words go, by \textit{coniunctio}, with \textit{potamus} as well as \textit{iacentes}.

15. \textbf{canos} (ps) i.e. ‘in spite of our white hairs.’ See also on P. 24.

16. \textbf{dum licet} belongs, by \textit{coniunctio}, to the preceding lines and also to \textit{potamus}.

\textbf{Assyria} (p): in contrast, perhaps, to the inferior \textit{saliunca} or Celtic nard (see Vergil Ecl. 5. 17). Horace would ‘do it in style’ with \textit{Syrian} nard (hence the separation from \textit{uncti}) and \textit{Falernian} wine.

19. \textbf{ardentis} (p): the word is purposely kept close to \textit{restinguet}, as if we had \textit{ardorem} Falerni (see on P. 27). See also on Odes 1. 27. 9.

\textbf{Falerni} (p): contrast cheaper wines. See also on P. 38.

20. \textbf{praetereunte lympha}: a picturesque addendum (see on P. 53) reminding us that the dinner is out of doors. See too on Odes 3. 1. 34.

21. \textbf{devium} (p): her \textit{shyness} is the point; otherwise she would need no enticing. But see emendations.

22. \textbf{Lyden}: the position seems to be without point (see on Odes 4. 9. 26), and it is tempting therefore to read \textit{eburnam} with Lyden i.e. ‘white as ivory’; compare Ovid Am. 3. 7. 7 \textit{brachia eburnea}, Her. 20. 50 \textit{cervix eburnea}, and Propertius 2. 1. 9 \textit{eburni digiti}. The reading \textit{eburna} (ps) presents other difficulties; a \textit{scortum}, especially if shy, could hardly afford a lyre of ivory, whether this means ‘inlaid with ivory’ or ‘having ivory horns to support the cross-piece,’ and the only justification for the position of \textit{eburna} (ps) is that our attention is drawn to more ‘swagger,’ like \textit{Syrian} nard and \textit{Falernian} wine.
HORACE

XII.

Nolis longa ferae bella Numantiae
nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,

nect saevos Lapithas et nium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
fulgens contremuit domus

23. maturet perhaps has stress (see on Odes 4. 9. 26).

23, 24. The reading of these lines is very uncertain. If we accept Bentley's
incomptam Lacaenae more comam religata nodo, then the position of Lacaenae
more almost compels us to take these words with incomptam...comam i.e. her
hair is untidy like that of a Spartan (Lacaenae is preposited) damsel, and
she is bidden to tie it up hastily in a knot (note the stress on nodo coming
last). Propertius (4) 3. 14. 28 implies that a Spartan maiden took no great care
of her coiffure. I am assured on good feminine authority that knotting the
hair on the top is quite the quickest way of making it look 'respectable.' For
this hasty knot compare Odes 3. 14. 21, 22.

The same sense can be obtained from the reading incomptum Lacaenae
more comas religata nodum, where comas is accusative after religata (middle
voice), and incomptum...nodum is an accusative of 'result' or quasi-internal
and proleptic. In this reading both incomptum (ps) and nodum (placed last)
have their proper stress. On the other hand if we read in comptum Lacaenae
more comas religata nodum, there is great stress on comptum (ps), and we
are driven to assume that the neat knot was essentially Spartan. But there
is a further difficulty: Horace has bidden the lady to make haste and then
adds, in effect, 'by taking time over an elaborate coiffure': indeed the words
that follow maturet form an emphatic addendum (see P. 53).

Another possibility is that comptum is a noun='coiffure' (see Lucretius
1. 88) and that nodum is an accusative of result in apposition with comptum
and comas i.e. so as to make a knot.

XII. 1. longa...Numantiae: for the grouping see on P. 9.

2, 3. dirum (p) i.e. 'the horrors (associated with Hannibal)'; see on P. 27,
and on Odes 2. 14. 23. Compare also on Odes 4. 4. 49. If we read durum,
the position prepares us for the antithesis mollibus (ps).

Siculum (p) amounts to 'near Sicily' (see on Odes 1. 31. 9). Horace
passes from Spain and Italy to Sicily and its seas. Compare Odes 3. 4. 28.

mare...sanguine: for the grouping see on P. 14.

3, 4. mollibus...modis: for the grouping, with aptari intrusive, see on
P. 46 a. The soft measures of the lyre do not suit dura belli.

5. saevos (p) i.e. 'the cruelties (of the Lapithae)'; see on P. 27 and on
Saturni veteris: tuque pedestribus
dices historii proelia Caesaris,
Maecenas, melius ductaque per vias
regum colla minaciam.
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.

6. Herculea (p): the adjective is like a preposited genitive equivalent to
'tamed by Hercules by his hand'; see on P. 38, and compare the note at
Odes I. 3. 36. For the grouping see also P. 10.
8. fulgens (ps): the order suggests that fulgens is more than a mere ep-
ithet of domus, and that it is a true participle i.e. 'all ablaze there trembled...';
but see P. 21, and Odes 3. 3. 10, and 3. 3. 33.
9. pedestribus (ps): contrast poetici; see also P. 21.
11, 12. melius (pps) has emphasis and equals idque melius.
ducta...minacium: for the grouping see on P. 17.
13, 14. me is emphatic by position; contrast tu of l. 9.
dulcis (ps) i.e. 'the charms (of her singing)'; see on P. 27, and contrast
ferae and bella of l. 1. Two points are to be noted: (1) the position of Musa
between dominae and Licymniae; (2) the stress on cantus (see on Odes
4. 9. 26). The word cantus thus prepares us for the antithesis fulgentis oculos
and fidum pectus. Horace is bidden to sing of Licymnia's music, flashing eye,
and fidelity. Next, the group dominae Musa Licymniae ought, as Wickham
says, to mean 'the Muse of your lady Licymnia' (see for the grouping P. 20 a,
and compare Odes 2. 1. 9 severae Musa tragoidiae). The expression 'Muse
of Licymnia' is possible enough in Horace; it is implied at Odes I. 17. 13, 14
pietas mea et Musa, and Epist. I. 19. 28 *temperat Archilochi Musam pede
mascula Sappho. The sense therefore may well be as follows: 'The Muse of
Licymnia (for Licymnia composes her own songs) bids me sing of her poetry,
her eyes, and her faithful affection.'
14, 15. lucidum | fulgentis is a quasi-compound i.e. 'brightly-gleaming';
see on Odes 3. 1. 24.
15. fulgentis (p) i.e. 'the flash (of her eyes)'; see on P. 27.

* I cannot resist a word of comment on this line. Wilkins translates thus: 'Mas-
culine Sappho moulds her muse by the measure of Archilochus.' But if Latin order
means anything, we cannot well separate the group Archilochi musam pede. May we
not render by 'Sappho keeps within control the muse of Archilochus while using the
measure of Archilochus'?
num tu quae tenuit dives Achaemenes
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos,
cum flagrantia detorquet ad oscula
cervicem, aut facili saevitia negat,
quae poscente magis gaudeat cripi,
interdum rapere occupet?

XIII.
Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem oppositumque pagi;

bene must go first with mutuis; it may be felt later with fidum also.
mutuis...amoribus: for the grouping see on P. 10.
17. choris comes last and prepares us for toco, which also follows its verb.
She can dance, and she can jest.
19, 20. nitidis (p): 'Oh then they're dressed in all their best,' because it is, as it were, a Sunday; for sacro, early in its group and at the end of the line, explains while it echoes, the preposed nitidis.
21–24. The preposited adjectives (see on P. 27) all have point i.e. not the wealth (dives) of Achaemenes, not the fertility (pinguis) of Phrygia, not the fullness (plenas) of unlooted Arabian homes are worth one lock of Licymnia's hair.
22. aut pinguis...opes: a Roman would read the line thus: 'or fertile Phrygia with a Mygdon's wealth.'

Pinguis (p) i.e. 'the wealth (of Phrygia)'; see on P. 27.
Phrygiae (p): for its position see on P. 38, and 43.
Mygdonias (p): for the preposited generic adjective see on P. 37. Compare too Odes 3. 16. 41.
24. plenas (ps) i.e. 'the fulness (of houses)'; see on P. 27. The adjective is made emphatic by putting aut after it. If aut preceded, the order would be normal (see on Odes 1. 7. 29). Observe that either position of aut suits the metre.

25. flagrantia (p) is causal, 'because they are full of passion.' See also P. 21.
26. cervicem by position should have stress (see on Odes 4. 9. 26); perhaps 'neck' instead of 'lips' echoes the passion of flagrantia.
facili (p) i.e. '(a cruelty) that yields easily'; the position of facili heightens the oxymoron (see on Epod. 5. 82).
27. magis (pp) goes with poscente i.e. 'even more than her suitor.'
28. interdum belongs to both rapere and occupet.
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 quiske vitet, numquam homini satis
cautum est in horas. navita Bosphorum
Thynus perhorrescit neque ultra
cia caeca timet aliunde fata,

XIII. 1, 2. nefasto (ps)...sacriega (p): such words of indignation
are naturally stressed. Compare triste (p) at l. 11, and see on Odes 2.
die: for its position see on Odes 1. 3. 16.
3. 4. nepotum | perniciem opprobriumque pagi: note the chiasmus.
5. parentis (ps): a father's neck, not to mention a less important
  person.
sui (s): his own father, not to mention his neighbour's.
7. nocturno (p): the murder at night adds to the horror (compare
  Epod. 5. 20). Horace always has nocturnus preposited or separated. See also
  P. 31.
8. hospitis very properly has emphasis (see on Odes 4. 9. 26). For the
  grouping nocturno cruore hospitis see on P. 35.
9. nefas: for its separation from quicquid see on Odes 1. 27. 11, 12, and
   for its position 1. 3. 16.
10. tractavit should have stress (see on Odes 4. 9. 26)= 'has had constant
    dealings with...'
    agro qui statuit meo: the order, perhaps, gives interest to both agro and
    meo. A farm (not the wilds of Colchis) should have been spared, says Horace,
    and my farm above all, because I do not deserve any punishment (compare
    immerentis separated at l. 12).
11. triste (p): see on P. 36, and also on Odes 2. 14. 23.
12. domini (p) and immerentis (s): the two enormities are (1) that it
    should fall on the owner's head; (2) that the sufferer was an innocent man.
    See too P. 42. For the position of the group domini...immerentis after
    caducum see on P. 47.
14. in horas (pp): the point is that man has not warning from hour to
    hour. Certain definite dangers he dreads and avoids.
15. Thynus (s); the sense is: 'the Bithynian sailor fears the Bosphorus,'
as we might say 'the Breton fisherman fears the Channel' i.e. each man dreads
N. H.
miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
robur: sed improvisa leti
vis rapuit rapietque gentis.

quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem
Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.

the dangers of his own corner of the world. Poenus (s) of the MSS = ‘even though a skilled sailor’ (if Poenus can mean ‘Phoenician’).

16. caeca...fata: for the grouping with intrusive timet see on P. 46 a.
17. celerem (θ) i.e. ‘the swiftness (of flight)’; see on P. 27. It may be that celerem is ἀπὸ κοινῶν with sagittas and fugam (see on P. 33), but the phrase looks like an awkward reminiscence of Odes 2. 7. 9, and Bentley’s reducem is tempting, for the preposed adjective gives point to the oxymoron (see on Epod. 5. 82).
18, 19. celerem fugam | Parthi: for the grouping see on P. 35.
18. Parthi, by position, has stress (see on Odes 4. 9. 26); its position helps out this curious series of artificial antitheses i.e. the Poenus fears the Bosporus, the Roman fears the Parthian, and the Parthian fears a Roman prison. For a similar but terser effort see Odes 3. 6. 46-48.
19. parthi has stress (see on Odes 4. 9. 26). Its very position seems to suggest the finality of a life sentence. Compare custos at Odes 3. 4. 79.
19. robur has stress (see on Odes 4. 9. 26). Its very position seems to suggest the finality of a life sentence. Compare custos at Odes 3. 4. 79.
20. gentis: for its position see on Odes 1. 3. 16.
21. quam paene goes with the whole sentence (see on Odes 2. 9. 13).

Contrast paene at Odes 3. 6. 13.

furvae regna Proserpinae: for the grouping see on P. 20 a.
22. iudicantem is predicative i.e. ‘on his judgement-seat.’
23. piorum has a half comic stress; Horace imagines himself in the place where a great gulf is fixed, but (he adds) on the right side of it. Probably discriptas colours both sedes and piorum. Compare on Odes 1. 19. 1, and see P. 49.

piorum et: see on Odes 1. 35. 39.
24, 25. Aeoliis (θ): the order may draw attention to the fact that Sappho, though a Lesbian, wrote in Aeolic. Note the adverbial phrases Aeoliis fidibus and puellis de popularibus placed on either side of querentem. Compare Odes 2. 7. 1, 2, and see on P. 34 ad fin.
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.

XIV.
Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti;

26. plenius (pps): contrast the less vigorous muse of Sappho.
aureo (ps): contrast the, comparatively speaking, silvern music of Sappho.
27. Alcaee: for this intervening vocative see on Odes 1. 5. 3.
29. sacro (ps): a silence not of interest merely but of awe. See also P. 24.
30. magis goes with the whole sentence. See on Odes 2. 9. 13.
31. exactos (p) i.e. ‘the driving out (of tyrants)’; see on P. 26.
32. densum umeris (p) equals frequens and goes adverbially (see on P. 31) with bibit aure, i.e. the mob crowds to hear Alcaeus.
33. illis carminibus: the words come early as if we had illa carmina obstupefaciunt.
34, 35. atras...auris: for the grouping see P. 15.
35. auris may have some stress (see on Odes 4. 9. 26) in artificial contrast to capillis; but there is no real pause.
35, 36. intorti...angues: for the grouping, with recreantur intrusive, see on P. 46 a.
37. Pelopis (p): see on Odes 1. 28. 7.
38. dulci (ps) i.e. ‘by the sweetness (of the sound)’; see on P. 27.
40. timidos (ps) i.e. contrast feros implied with leones. Compare Odes 2. 14. 12, and see also P. 21.

XIV. 1. fugaces (ps) equals an adverb; see on P. 31.
2. anni: for its position see Odes 1. 3. 16.
3. instanti (p) i.e. ‘the onset (of age)’; see on P. 27, and compare instantis tyranni of Odes 3. 3. 3.

7—2
non, si trecentis, 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
Cocyts errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.

4. indomitae (p) i.e. 'the invincibility (of death)'; see on P. 27.
5. non goes with the whole sentence; see on Odes 2. 9. 13.
trecentae (ps): the hyperbole is natural enough. Compare Odes 3. 4. 79
6. illacrimabilem (p) i.e. 'the heartlessness (of Pluto)'; see on P. 27.
8. tristi (ps): see P. 21, and the note on invisas l. 23 below.
10. terrae (p) i.e. 'by earth (and its bounty)'; see on P. 38.
enaviganda has stress (see on Odes 4. 9. 26); it is a long word for a
long thing (see on Odes 3. 17. 3).
12. inopes (ps): contrast divites implied with reges (compare timidos at
Odes 2. 13. 40); and see P. 21. The words sive reges...coloni (indeed scilicet...
enaviganda also) are emphatic addenda; see on P. 53.
13. cruento (p) i.e. 'the blood (of battle)'; see on P. 27.
fractis...Hadriae: for the grouping see on P. 9.
15. nocentem...Austrum: for the grouping and the intrusive metuemus
see on P. 46 a.
17, 18. visendus comes early with stress i.e. 'we must see with our own
eyes' (ἐφορών δει); contrast linguenda of l. 21.
ateter...Cocyts: the grouping is like that of instances quoted at P. 15.
Danai (p) genus i.e. the Danaides. For the position of Danai see on
P. 41.
damnatusque longi | Sisyphus...laboris: for the grouping see on
P. 11.
21. linguenda comes early with some stress; see on visendus l. 17.
placens (p) lies in ἀνὸ κοὐδοῦ position with domus and uxor (see on P. 33).
It may also signify 'the charms (of wife)'; see on P. 27.
linquenda tellus et domus et placens
uxor, neque harum, quas colis, arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

absuet heres Caecuba dignior
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.

22. _uxor_ has pathetic emphasis (see on _Odes_ 4.9.26) i.e. 'yes, even your wife.' _harum...arborum_ (ps): these words form the logical subject (see on P. 38) i.e. 'nor shall these trees... not one of them (_ulla_) follow....'

23. _invisas_ (p): adjectives expressing strong emotions of dislike and pain tend to be preposited or separated (see P. 36 on _povera donna_). Compare _acer_ 1. 29. 2. 3. 2. 2. _Epod._ 12. 25; _ater_ 1. 37. 27. 3. 1. 40. 3. 14. 13. 4. 11. 35; _Epod._ 6. 15, _barbarus_ 3. 5. 49, _damnosus_ 3. 6. 45, _deformis_ _Epod._ 13. 18, _devotus_ 3. 4. 27, _dirus_ 1. 2. 1. 2. 1. 3. 12. 2. 13. _Epod._ 13. 10, _durus_ 3. 11. 31. 4. 4. 57, 4. 9. 49, _Epod._ 4. 4, _famosus_ 3. 3. 26, _fatalis_ 1. 37. 21, 3. 3. 19, _gravis_ 1. 2. 5, 1. 2. 22, 1. 15. 16. 1. 18. 5. 2. 5. 6. 2. 19. 8. 3. 3. 39. 3. 5. 4. 4. 9. 22, _horribilis_ 1. 29. 4. 2. 19. 24, _horridus_ _Epod._ 13. 1, _immansis_ 3. 4. 43, 4. 14. 15, _immitis_ 1. 3. 2, _impius_ 2. 1. 30. 3. 4. 42. 3. 24. 25, _Epod._ 3. 1, _importunus_ 3. 16. 37, _impudicus_ _Epod._ 16. 58, _incestus_ 3. 3. 19, 3. 6. 23, _incontinens_ 3. 4. 77, _infantis_ 1. 3. 20, _Epod._ 17. 42, _informis_ 2. 10. 15, _inhospitalis_ 1. 22. 6, _Epod._ 1. 12, _iniuriosus_ 1. 35. 13, _invidus_ 1. 11. 7, 4. 5. 9, _invisus_ 3. 3. 31, 3. 14. 23, _lugubris_ 1. 24. 2, _malle omen_ 3. 14. 11, _malignus_ 2. 16. 39, _malus_ 1. 22. 19, _Epod._ 3. 7. 16. 16, _miser_ 1. 21. 13, _mordax_ 1. 18. 4, _nepastus_ 2. 13. 1, _nil miserans_ 2. 3. 24, _obscenus_ _Epod._ 5. 98, _pallidus_ 1. 4. 13, _perfidus_ 3. 5. 33, _sacrilegus_ 2. 13. 2, _saevus_ 1. 12. 43, 1. 16. 11. 1. 33. 12. 1. 35. 17. 1. 37. 30. 2. 12. 5, 3. 11. 45. 3. 16. 16, _secutus_ 2. 4. 17, _stratis_ 1. 3. 14. 1. 16. 9. 2. 13. 11. 2. 14. 8, 3. 3. 62. 3. 16. 3. 24. 33, _Epod._ 10. 10, _turpis_ 1. 31. 19. 2. 7. 12. 3. 5. 6. 3. 27. 39.

24. _brevem_ (p) has stress to emphasize the oxymoron (see on _Epod._ 5. 82); he is absolute owner (dominus) on a short tenure. See Page's note.

25. _dignior_ (s) i.e. _isque dignior_, whether ironically said or not; see also P. 28.

26. _servata centum clavibus_: these words sound like an emphatic addendum (see P. 53) i.e. your hundred keys will not avail you then. It is possible, however, to regard _heres Caecuba dignior servata_ as a grouping after the type of those quoted at P. 16.

27. _superbo_ (s): the purpose of the position is to emphasize the magnific- cent prodigality of the heir. It may even be a partial compliment with reference to the pouring of libations. We may suspect that most people used _vin ordinaire_ for this purpose, not the oldest Pommery.

28. _pontificum_ (ps) has emphasis i.e. even than a Lord Mayor's banquet. The position of the genitive may be due to the generic sense, as if we had _pontificibus_ (ps); see on P. 37 ad fin. Compare _Saliaribus_ at _Odes_ 1. 37. 2.
Iam paucà aratro iugera regiae
ooles relinquent, undique latius
extenta visentur Lucrino
stagna lacu platanusque caelebs
evincet ulmos: tum violaria et
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori,
tum spissa ramis laurea fervidos
excludet ictus, non ita Romuli
praescriptum et intonsi Catonis
auspicis 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
tempa novo decorare saxo.

XVI.

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

tonium bello furiosa Thrace,

otium Medi pharetra decori,
Grospe, non gemmis neque purpura
tale neque auro.

non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantis.

1. 1. 9.

14-16. nulla (ps), as often in Cicero, equals non, nunquam. But if we
comma off decempedis metata privatis we have nulla...opacam porticus...
Arcton (see on P. 9).

decempedis | metata privatis: for the grouping see on P. 24.
privatis (s) echoes privatus of l. 13.

15. opacam (ps) i.e. 'the shade (of the northern side)'; see on P. 27.

17. fortuitum (ps): contrast novo of l. 20. See also P. 21.

18. publico (p): contrast privatis of l. 15.

19. deorum (p): the order emphasizes their piety. See too Conway's

20. bello furiosa (p): the words form a compound ('Arcton as Wickham
says); hence bello does not stand between furiosa and Thrace (see on Odes
3. 1. 24). The adjective bello furiosa is concessive i.e. 'though mad in war.'
The juxtaposition of otium and bello has point: the Thracian, though his heart
is in war, professes to want peace.
vivitur parvo bene, cui paternum splendet in mensa tenui salinum nec levis somnos timor aut cupidō sordidus aufert.

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

scandit aeratas vitiōsa navis cura nec turmas equitum relinquit, ociō cervis et agente nimbos ociō Euro.

7. venale is concessive 'though to be purchased.' Note its ἀνό κωνωθ position between purpura and auro.

9. consularis (ps) i.e. nor even the consul's lictor, much less the lictor of a subordinate official. See also on P. 21.

10, 11. miseros tumultus mentis: for the grouping see on P. 35. There is some stress on mentis (we are half expecting plebis) because it stands outside miseros and tumultus. Further mentis lies in ἀνό κωνωθ position with tumultus and curas.

laqueata (ps): contrast the paupere tecto of Epist. 1. 10. 32.

13, 14. parvo bene: both adverbs are emphatic because postposited.

paternum (ps) goes closely with splendet, as if we had a patre traditum; it sounds almost like a noun (heirloom), and both tenui and salinum come as a kind of paraprosdokian: his heirloom is a salt-cellar on a humble table. See Odes 2. 18. 26, 27.

15. levis (p) i.e. 'light,' 'easy,' 'natural'; contrast the gravis somnus of over weariness (often due to anxiety) or of narcotics and drunkenness. Compare Epod. 2. 28.

17. brevi (ps): contrast multa of l. 18.


terras...sole: for the grouping see on P. 14 and compare on P. 48.

19, 20. patriae (ps) prepares us for se quoque i.e. τίς τῆς ἐς πολέως φυγάς ὁν καὶ έαυτῶν φεύγει;

21, 22. aeratas...cura: for the grouping see on P. 9. The juxtaposition of the adjectives is, I believe, of importance with regard to the interpretation. Horace says that things of bronze (aeratas) are the objects of something vitiōsa i.e. 'full of flaws,' 'producing flaws,' 'cankering'; compare Odes 1. 18. 4 mordaces...sollicitudines, and 2. 11. 18 curas edacis. Orelli translates vitiōsa by 'morbid.' For the position of cura see on Odes 3. 17. 15.

23, 24. ociō cervis...Euro: these words are emphatic addenda (see on P. 53).

agente...Euro: for the grouping with intrusive ociō see on P. 46 a.
lactus in praesens animus, quod ultra est, 
oderit curare et amara lento 
temperet risu: nihil est ab omni 
parte beatum.
abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan, tibi quod negarit,
porriget hora.
te greges centum Siculaeque circum 
mugiunt vaccae, tibi tollit hinnitum 
apta quadrigis equa, te bis Afro 
murice tinctae 
vestiunt lanae: mihi parva rura et 
spiritum Graiae tenuem 
Camenae Parca non mendax dedit et malignant 
spernere vulgus.

26. lento (ps): the phrase lento (‘patient’) risu has no parallel. Bentley suggested leni (ps) in contrast to amara i.e. sweeten the bitter with a not sour smile. See too P. 21.
29. clarum may be heard proleptically with abstulit i.e. carried him off to fame (see on P. 30).
clarum...Achillem: for the grouping see P. 10.
cita (p): contrast longa (ps) of l. 30, and compare Sat. 1. 1. 8 momento 
cita mors venit aut victoria laeta.
30. longa (s): contrast cita (p) above, and compare on Odes 3. 11. 38.
31. tibi precedes the relative in contrast to mihi.
32. hora: for its position see on Odes 1. 3. 16.
33. te comes early in contrast to mihi of l. 37.
te greges: note the case relations grouped early (see on Odes 1. 2. 17). A Roman can wait for some word like cingunt or circumdant. Ultimately Horace governs te by circum. The method has its dangers, as Pope shows when he writes, ‘See Pan with flocks, with fruits Pomona crowned.’
greges centum (pp) Siculaeque...vaccae: note the chiasmus giving stress to both adjectives. Large pastures in Sicily imply great wealth. Moreover Siculae is felt with both greges and vaccae. See on P. 33.
vaccae: for the position see on Odes 1. 3. 16.
35. bis (s) has emphasis. For the value and method of twice dipping see Mayor on Juvenal 1. 27.
Afro (p) has stress: the Gaetulian purple was famous.
36, 37. tinctae | vestiunt lanae: see on P. 21.
37. mihi comes early in contrast to te of l. 33.
rura et: see on Odes 1. 35. 39.
Cur me querellis exanimas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, meare

grandec 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,

utcumque praecedes, supremum
carpere iter comites parati.

me nec Chimaerae spiritus igneae,
nec, si resurgat, centimanus Gyas
divellet umquam: sic potenti
Iustitiae placitumque Parcis.

38. spiritum...Camæae: for the grouping see on P. 14.
39. Parca non mendax: see on P. 29.
malignum (ps) i.e. 'the jealousy (of the vulgus)'; see on P. 27, P. 21, and

XVII. 1. tuis (s) is, perhaps, in artificial contrast to me; but see P. 21.
3. mearum...rerum: for the grouping see P. 10.
5. meae (ps): so placed to keep it close to the antithetical te.
6. maturior (p): see on P. 28.
7, 8. carus sc. ἀν. The sense is quippe qui nec carus sim...nec, quamvis
superstes, integer. Editors supply mihi with carus; but why not amici (meis
litisque)? A satisfactory word would be clarus (see on Odes 1. 20. 5).
aeque seems to be in ἄνω κοινω position with carus and integer; compare
on Odes 3. 7. 26, and 27.
8. integer should have stress; see on Odes 4. 9. 26.
8, 9. utramque: the position is as if we had utrique. See also P. 21.
non belongs to the whole sentence; see on Odes 2. 9. 13.
perfidum (ps) i.e. an oath that is going to be broken; see also P. 21.
11. supremum (ps) i.e. the last journey shall find us companions as we
have always been in life. See also P. 21.
13. me nec Chimaerae: note the case relations grouped early (see on
Odes 1. 2. 17).
me is brought forward on the principle noted at P. 51.
Chimaerae (p) is logical subject; see on P. 38.
Chimaerae spiritus igneae: for the grouping see on P. 20 a.
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
tardavit alas, cum populus frequens
laetum theatris ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum

14. resurgat is followed by a future divellet; compare Odes 3. 3. 7, 8.
centimanus (p) i.e. 'the hundred hands (of Gyas)'; see on P. 27.
15. unquam (pp) has emphasis.
potenti (p) i.e. powerful, not feeble.
16. placitumque: for its position see on Odes 1. 30. 6.
17. me: note the ἀπὸ κοινοῦ position.
18. formidulosus is a long word in a position of stress (see on Odes 4. 9. 26)
to describe a fearsome thing; compare on Odes 3. 17. 3. See too P. 21.
18, 19. pars violentior | natalis horae: the grouping is rare (see on P. 44, 45).
It is just possible that pars violentior, like pars tertia etc., may be felt as one word.
natalis (p): in Horace this word is always preposited, as it is, with some-
what rare exceptions, in all Latin where the words hora and tempus occur.
19, 20. tyrannus is a quasi-adjective (rupturēvōr), as at Odes 3. 17. 9;
the grouping tyrannus...undae is therefore that of P. 9.
21. utrumque nostrum: these words are put early for emphasis; we go
as a pair, says Horace, through life, and beyond.
icredibili (p) has emphasis.
22. astrum: for its position see on Odes 1. 3. 16.
te Iovis impio: note the early grouping of case relations (see on Odes
1. 2. 17). The persons concerned are you, Jove, and the evil one.
te: for its position see on P. 51. It is also in contrast to me of l. 27.
Iovis (p): see on P. 38.
22, 23. impio...refulgens: for the grouping see on P. 27.
Saturno goes first with refulgens and then with eripuit.
24, 25. volucrisque...alas: for the grouping with the intrusive verb see
on P. 46 a.
26. laetum (ps) is in effect an emphatic adverb (see on P. 31). A Roman
would read thus: 'the thronging populace all joyously in the theatre....'
sonom: for its position see on Odes 1. 3. 16.
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 ingeni
benigna vena est, pauperemque dives

27. me is placed early in contrast to te of l. 22.
cerebro: for its position outside truncus and illapsus see on P. 47.
29, 30. Mercurialium | custos virorum: for the grouping see on P. 20 β.
With custos supply ὁρ causal i.e. ‘because he is the guardian....’ See note at
Odes 2. 18. 14.
virorum is perhaps half comic, like our ‘gentlemen’ in ‘gentlemen of the
road,’ ‘gentlemen of the pen.’
reddere=ἀποδίδωνα ‘to give what is due’; hence it comes early with
stress.
32. humilem (ps): contrast the expensive victimā of l. 30, quae nivali
pascitur Algido (Odes 3. 23. 9). See also P. 21.
XVIII. This ode is apparently an experiment in metre; not always a
successful experiment, if one may judge by certain obscurities of expression
and abnormalities of construction.
1, 2. aureum...lacunar: for the grouping see on P. 8.
4, 5. columnas...Africa: for the grouping see on P. 14.
Africa should have stress; see on Odes 4. 9. 26.
5, 6. Attali (p) belongs to regiam as well as to heres. Its position makes
it generic i.e. ‘an Attalus’; compare Attalicis (p) at Odes 1. 1. 12; and see
P. 37 ad fin., and P. 43.
ignotus (p) on the analogy of novus (p) homo.
7, 8. Laconicas (ps), because Laconian purple was one of the most
expensive purples. For the grouping Laconicas...honestae purpuras clientae
see on P. 9.
9, 10. at fides et ingeni | benigna vena est: a Roman would read these
words thus: ‘But loyalty and ability I have, and a rich vein of the latter.'
me petit: nihil supra
deos lassesso nec potentem amicum
largiora flagito,
satis beatus unicis Sabinis.
truditur dies die
novaeque pergunt interire lunae:
tu secanda marmora
locas sub ipsum funus et sepulcri
immemor struis domos,
marisque Bais obstrepentis urges
summovere litora,
parum locuples continente ripa.
quid quod usque proximos
revellis agri terminos et ultra

Horace hastens to tell us his two outstanding qualities; hence ingenii is placed outside benigna and vena. See on P. 38 and P. 43. It is possible also that ingenii is a quasi-objective genitive with benigna; if so, see on P. 39.

pauperem (ps) i.e. 'though poor indeed.'

potentem (p) i.e. 'though powerful.'

satis beatus sc. ὁ is i.e. quod satis beatus sum. Causal clauses may always follow the principal clause (compare on custos Odes 2. 17. 30).

unicis (p): the order is that of numeral adjectives. Horace has the word again only at Odes 3. 14. 5. The adverb occurs at Odes 1. 26. 5.

novae (ps) i.e. 'although new (they at once begin to go the way of other moons).' The ancient poet still professes to believe that each new moon is a newly created thing i.e. nova, not merely recens.

secanda (p): see on P. 26. The cutting of marble into slabs was regarded as a fashionable luxury. See Wickham ad loc.

sub ipsum funus is a postposed adverb and has stress i.e. 'and that too with death before you.'

sepulcri is preposed partly to echo funus, partly because sepulcri is an objective genitive (see P. 39).

domos: for its position see on Odes 1. 3. 16.

maris (ps) is logical object of summovere i.e. the sea (and its shores); see on P. 38. Moreover Horace wishes to keep maris close to the antithetic terram implied in domos.

continente ripa may well be nothing but an ablative absolute i.e. 'because the shore confines you.' For the ablative absolute placed late see on Odes 3. 1. 24.

usque goes partly with proximos (ῥοῦσ αἰώνοις as Wickham says), partly with the whole sentence i.e. semper, συνεχῶς αἰών.
limites clientium
  salis avarus? pellit tur paternos
in sinu ferens deos
  et uxor et vir sordidosque natos.
nulla certior tamen
  rapacis Orci fine destinata
aula divitem manet
  erum. quid ultra tendis? aequa tellus
pauperi recluditur
  regumque pueris, nec satelles Orci
callidum Promethea
revestit auro captus: hic superbum

26, 27. avarus goes with salis i.e. 'in your greed.'
  paternos is kept near to pellit tur purposely, and does double duty: he is
evicted from his ancestral home and carries away ancestral gods; he has no
valuable heirlooms and his simple piety is well contrasted with the impious
greed of the rich man. Thus deos, at least to your millionaire, comes as
something of a paraprosdokian. See on Odes 2. 16. 13, 14.
28. et uxor et vir: the words lie in àπο κωρωθεία position between deos and
sordidosque natos.
  sordidos (p): their unkempt, uncared for condition heightens the picture
of misery.
29. nullâ (p5) certior (p5): both words are emphatic.
30. rapacis (p) i.e. 'the greed (of Orcus)'; see on P. 27.
  Orci (p): Orcus is the agent and therefore important. It is as if Horace
had written in a parenthesis rapax enim Orcus finem iam destinavit (see on
P. 38). The genitive is subjective i.e. 'the limit set by the greed of Orcus,'
  fine destinata is, I believe, merely an ablative absolute. The sense of the
passage may be stated thus: The poor have been evicted and now possess
no certa sedes; but the wealthy rex is little better off in his palace, for his
landlord, greedy Orcus, has fixed the limit of his tenancy. But see the editors.
31. aula: we are expecting some such word as sedes, of which aula is a
picturesque and ironical equivalent.
  divitem (p5) i.e. 'though rich,' 'however rich.' See too P. 21.
32. erum has stress (see on Odes 4. 9. 26) and is ironical. He thinks he
is master, but vita mancipio nulli datur and 'this night thy soul shall be
required of thee.'
  aequa (p) i.e. 'equally'; see on P. 31.
34. regum (p): contrast pauperi of l. 33. See also P. 41.
35. callidum (p) i.e. 'although cunning,' 'for all his cunning.'
36. auro captus: the words are an emphatic addendum (see on P. 53).
The antithesis implied, if we knew the story, would, perhaps, be sed a love
iussus.
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 discinentis et auris
capripedum Satyrorum acutas.
euhoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
laetatur: euhoe, parce Liber,
parce gravi metuende thyrso!
fas pervicacis est mihi Thyiadas
vinique fontem, lactis et uberes
cantare rivos atque truncis
lapsa cavis iterare mella:

superbum (\textit{f}) i.e. ‘the pride (of Tantalus)’; see on P. 27.
37. Tantali (\textit{f}): see on P. 41.
38, 39. levare functum | pauperem laboribus: the word \textit{laboribus} may
stand outside \textit{functum} and \textit{pauperem} because it is felt with \textit{levare} as well as
with \textit{fuctum} (see on P. 49 and the note there on \textit{Odes} 1. 2. 23). It is possible
that \textit{fuctum (f)} may, like \textit{defunctus}, mean ‘dead’; if so, there is an additional
note of bitterness i.e. ‘it is only when dead that the poor man finds relief.’

XIX. 1, 2. Bacchum...docentem: the stress is on \textit{remotis (ps)}. A Roman
reads the topics in their order i.e. Bacchus in the wilds (\textit{in remotis}), hymns
among the rocks (\textit{carmina rupibus}). The collocation of \textit{remotis carmina}
draws attention to the wild mise-en-scène of Bacchic song and dance.
2. docentem comes last to prepare us for the antithesis \textit{discentis}.
4. capripedum (\textit{f}): the position helps to remind us that the ears are ears
of beasts and therefore can be pricked up (\textit{acutas}).
5. recenti (\textit{f})=recenter (s): the word belongs as much to \textit{trepidat} as to
\textit{metu}. See on P. 31.
metu: for its position see on \textit{Odes} 1. 3. 16.
7. laetatur has stress (see on \textit{Odes} 4. 9. 26); the word comes as a surprise:
we are expecting something like \textit{turbatur, confunditur}. The poet is in a
whirl, but a whirl of \textit{gladness}, not of pain.
8. gravi (\textit{ps}) i.e. ‘by reason of the fearsomeness (of the thyrsus)’; see on
9. pervicacis (\textit{ps}) i.e. ‘the persistence (of the Thyiads)’; see on P. 27.
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 ingis
nodo coerces viperino
Bistonidum sine fraude crinis.
tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilibique mala,

10. vini (ϕ)...lactis (ϕσ): these are the antithetical parts of the description; hence the position of the words. Greek would write τοῦ μὲν ἄνου...τοῦ δὲ γάλακτος.
11. lactis et uberes | rivos: see on P. 43.
uberes (ϕσ) i.e. 'the richness (of streams)'; see on P. 27 and also on P. 21.
12. truncis | lapsa cavis...mella: for the grouping see on P. 14.
13. beatae (ϕ) i.e. 'the apotheosis (of the wife)'; see on P. 27.
coniugis (ϕ) is the primary logical object (see on P. 38). Moreover a complement stellis already stands between additum and honorem; hence the second complement beatae coniugis may lie outside (see on P. 48).
15. non leni ruina: for the position of these words see on P. 48.
non leni (ϕ): see on P. 29.
16. Thracis et exitium Lycurgi: for the grouping see on P. 20β.
17. tu...iugis: for the grouping see on P. 14.
19. viperino (s): one does not see a snake used as a hair-ribbon every day; compare on aureo l. 29 below. See also P. 21.
20. Bistonidum (ϕσ) i.e. 'the Bistonides (on their locks)'; see P. 38. The genitive seems to depend on both fraude and crinis. The order does not favour taking sine fraude with the subject of coerces.
21, 22. parentis (ϕ) is brought forward next to tu in order to group the topics together viz. 'you, your father, and his realm.' See on Odes 1. 2. 17.
per arduum: the phrase is felt ἄπο κοινοῦ with regna, cohors, and scanderet.
22. cohors...impia: for the grouping and intrusive verb see on P. 46 a.
23. leonis (ϕ): the order emphasizes his miraculous aspect.
24. horribili (ϕ): the adjective may go with unguibus also (see on P. 33); but compare too Odes 2. 14. 23.
25-28. quamquam is usually taken as 'and yet'; but it might well go with dictus (καίσερ δοκῶ) i.e. 'Though called more fitted for the dance...you were accounted ill suited to battle; but you were the same (sed idem is surely more
quamquam choreis aptior et iocis
ludoque dictus non sat idoneus
pugnae ferebaris; sed idem
pacis eras mediusque belli.
te vidit insons Cerberus aureo
cornu decorum, leniter atterens
caudam, et recedentis trilingui
ore pedes tetigitque crura.

XX.

Non usitata nec tenui ferar
pinna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior

than *idem* alone) amid peace and war,' i.e. you were as capable in war as you
were in the dance.

**aptior**: note its *ἀπὸ κοινῶ* position between *choreis* and *iocis.

28. **pacis...belli**: the antithesis is emphasized by placing one word at the
beginning and the other at the end of the line.

**mediusque = medius mediusque**: see on *Odes* 1. 30. 6.

29, 30. **insons** goes closely with *vidit* i.e. 'without attempting to injure.'

**aureo cornu decorum**: these words are a concessive addendum (see on
P. 53) i.e. 'though adorned with a golden horn.' Cerberus might well have
taken him for an animal, and a strange one too.

**aureo** (*p*): the epithet is part of the miraculous; compare *viperino* (*s*) L. 19
above, and **trilingui** (*p*) L. 31 below.

31. **caudam** has some stress (see on *Odes* 4. 9. 26); Cerberus rubs his
tail, not his muzzle, against the stranger; he does not sniff him suspiciously.

**recedentis** (*ps*): is the main object (see on P. 38). Moreover the *re*
is important: Cerberus might let men into, but not out of Hades.

**trilingui** (*p*): see on *aureo* L. 29 above.

32. **tetigitque**: see on *Odes* 1. 30. 6.

XX. 1. **Non usitata** (*p*) **nec tenui** (*p*): for the preposited adjectives see
on P. 29. Compare *Epod.* 5. 73.

2, 3. **pinna** may be read as instrumental ablative with *ferar*, and as
causal ablative with *biformis.

**biformis...vates**: for the grouping see on P. 10.

**liquidum** (*p*): we may contrast the *crassum aera* of *Epist.* 2. 1. 244, and
udam...humum of *Odes* 3. 2. 23.

3. **vates** has stress (see on *Odes* 4. 9. 26); he is no mere versifier but an
inspired person.

4. **longius** (*pp*) has emphasis; see also on *Odes* 4. 9. 26.
5. **non** separated from its verb and repeated is very emphatic and amounts to *numquam*.

**pauperum** (*ps*): the pause at the end of the line adds to the emphasis; but see also P. 20 a.

6. **quem vocas**: everything depends upon the tone of the Ode. Those who take it seriously must admit that the third stanza is perilously near the ridiculous. Fancy the tubby Horace ‘dolled up’ as a bird! In this line an attempt is made to put an elevated interpretation on *vocas* (e.g. ‘dost summon to poetic endeavour’). But such an attempt introduces an idea opposed to the demands of the context. Horace says ‘I, though of low descent, I whom..., shall never die,’ and the blank space can be filled only by some depreciatory notion e.g. ‘whom men despise’; hence Bentley’s *quem vocant* (sc. *pauperum sanguinem*), and Gow’s *vocas* = ‘banter’ (see C. R. vol. xxix p. 26).

But if the tone of the Ode is half-jesting, we obtain a satisfactory sense from the reading *quem vocas*, viz. ‘I who am of humble origin, I whom you ask to your table, I a poor client, I a solid piece of flesh, fond of my dinner, I, moi qui parle, shall never die, but suffer a sky-change.’

7. **dilecte** (*p*) i.e. ‘dear, dear Maecenas’; but see on P. 36.

8. **Stygia** (*ps*) i.e. ‘by Styx (and its waters)’; see on *Odes* 1. 33. 16. Compare too on P. 21.

9. **asperae** (*p*): contrast *leves* of l. 11. In any case the human leg should be smooth, not wrinkled and rough.

10. **pelles** has stress (see on *Odes* 4. 9. 26); contrast *cutis*, the human skin. Compare too Juvenal 10. 92 *deformem pro cute pellem*.

**album** (*ps*) i.e. ‘into the whiteness (of a swan)’; see on P. 27 and P. 21.

11. **superne** (*pps*): placed late and alone at the beginning of the line (see on *Odes* 4. 9. 26), it is in artificial contrast to *cruribus*, as if Horace had written κάρω μὲν μέλα...ἄρω δὲ ἄργος.

**leves**: the slight pause at the end of the line gives stress in contrast to *asperae* of l. 9. The adjective goes closely with *nascuntur* i.e. ‘there are born smooth over fingers and shoulders the feathers.’
me Colchus et qui dissimulat metum
Marsae cohortis, Dacus et ultimi
noscent Geloni, me peritus
discret Hiber Rhodanique potor.

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

13. iam goes with the whole sentence; see on Odes 2. 9. 13.
14. gementis litora Bosphori: for the grouping see on P. 24 and compare Odes 4. 5. 11. In any case Daedalus, the inventor, is to be stressed rather than the unfortunate son.
15. Syrtisque Gaetulas...Hyperboreosque campos: note the chiasmus of south and north.
16. canorus (p): the picture is of music in strange places and of wings (ales) to take him there; hence canorus ales lies ἀνὰ κοῦνῳ between Syrtis Gaetulas and Hyperboreosque campos.
17. me Colchus: case relations grouped early; see on Odes 1. 2. 17.
18. Marsae (p): the Marsian mountaineers were among the finest fighters in the Roman army.
19. peritus (ps): contrast the barbarian Colchus and Dacus. See too on P. 21.
21. inani (p) i.e. ‘because the funus is inane’; the coffin, so to speak, is empty now that the body, magically changed, has flown away.
22. turpes is probably ἀνὰ κοῦνῳ with luctus and querimoniae.
23. sepulcri: the position sounds like ‘and as for burial’; see on Odes 2. 8. 7, and P. 40. Let us have no burial (says Horace), for there is no body to inter (inani preposited l. 21), and let us have no honours, for they are superfluous (supervacuos preposited).
BOOK III

I.

Odi profanum vulgus et arceo.
favete linguis! carmina non prius
audita Musarum sacerdos
virginibus puerisque canto.
regum timendorum in proprios greges,
reges in ipsos imperium est Iovis,
clari Giganteo triumpho,
cuncta supercilio moventis.
est ut viro vir latius ordinet
arbusta sulcis, hic generosior
descendat in campum petitor,
moribus hic meliorque fama

I. 1. profanum (p) i.e. 'the unhallowedness (of the vulgus)'; see on P. 27. Note the ἀπὸ κωνοῦ position of vulgus between the two verbs.
3. Musarum (p): contrast Iovis, Iunonis etc.
5. regum (ps): contrast Iovis l. 6.
   in proprios greges might first be felt with timendorum (see on Odes 1. 35. 39, and 2. 2. 6) i.e. tyrants who spread fear over their subjects; later, of course, the phrase is governed by imperium, as in facile est imperium in bonos (Plautus Miles 3. 1. 17). Compare also Odes 4. 4. 2 regnum in avis.
   proprios (p) i.e. their sway is limited (Wickham).
6. Iovis comes last, contrast regum l. 5.
7, 8. clari...moventis: these words are an emphatic addendum: see on P. 53.
   Giganteo (p) i.e. 'because over giants'; but see P. 37.
10. sulcis has interest because the sentence is constructionally complete at arbusta. Horace is thinking of a vineyard, on a large scale, where the vines would be planted in long rows (sulcis) with uprights joined by a support (see Shuckburgh on De Senect. 15. 52). Small holders would use no support or trellis-work.
   generosior sc. ὁντως i.e. 'because he is of nobler birth'; the order prepares us for moribus and fama.
12. meliorque: see on Odes 1. 30. 6.
13. contendet has some stress (see on Odes 4. 9. 26); even the man of character and repute still struggles and is the slave of ambition.
ODES III, 1

contendat, illi turba clientium
sit maior: aequa lege necessitas
sortitur insignis et imos,
omne capax movet urna nomen.
destrectus ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharaeque cantus
somnum reductum: somnus agrestium
lenis virorum non humilis domos
fastidit umbrosamque ripam,
non Zephyris agitata Tempe.
desiderantem quod sat is est neque
tumultuosum sollicitat mare
nec saevus Arcturi cadentis
impetus aut orientis Haedi,

14. aequa (p): contrast iniqua.
16. omne...nomen: for the grouping see on P. 8. The juxtaposition of omne and capax gives the effect of a compound adjective ‘all-embracing.’ See also Odes 1. 34. 14.
17. destrectus ensis precedes the relative because all important: the drawn sword ruins everything.
destrectus (p): a sheathed sword would be no terror.
impia (p): it is only the wicked man who has such fears.
18. Siculae (p): these feasts were almost as celebrated as those of the Sybarites; contrast humilis (p) l. 22. The adjective Siculae may be quasi-generic (see on P. 37).
19. dulcem (ps) goes closely with elaborabunt i.e. ‘will not make sweet’; see too P. 21.
20. avium (p) citharaeque (p): these are the logical subjects; see on P. 38.
21, 22. somnus...virorum: for the grouping see on P. 14. The words agrestium virorum are heard first with somnus and later with domos.
non is emphatic because separated from fastidit i.e. ‘does not disdain.’
humilis (p): contrast Siculae (p) l. 18.
23. umbrosam (p) i.e. ‘the shade (of a bank)’; see on P. 27.
24. Zephyris agitata is a quasi-compound, like ‘wind-swept.’ The words are preposited because the open air life (already suggested by umbrosam of l. 23) is emphasized. For similar quasi-compounds compare Odes 1. 28. 1 numero carentis; 2. 12. 14 lucidum fulgentis; 2. 16. 5 bello furiosa; 3. 24. 17 matre carentibus; 3. 25. 10 nive candidam; 3. 26. 10 carentem nive; 4. 14. 51 caede gaudentes. Add Epod. 12. 21, 16. 6, and see on P. 49.
25. desiderantem...sollicitat mare: for the order see on P. 51.
non verberatae grandine vineae
fundusque mendax, arbore nunc aquas
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.
contracta pisces aequora sentiunt
iactis in altum molibus: hoc frequens
caecum demittit, redemptor
cum famulis dominusque terrae

fastidiosus: sed Timor et Minae
scandunt eodem quo dominus, neque
decedit aerata triremi et
post equitem sedet atra Cura.
quodsi dolentem nec Phrygius lapis
nec purpurarum sidere clario
delenit usus nec Falerna
vitis Achaemeniumque costum:
26. tumultuosum (ps) i.e. 'the tumult (of the sea)'; see on P. 27 and
   P. 21.
28. orientis (p): contrast cadentis l. 27.
33. contracta (ps) i.e. 'the straitening (of the water space)'; see on P. 26.
34. iactis...molibus is probably an ablative absolute after the principal
   verb, as often in Livy. So ll. 30, 31 arbore...culpante.
frequens (ps) is equal to an adverb; see P. 31.
36, 37. cum famulis goes, probably, as the position suggests, with both
   redemptor and dominus.
terrae depends first on dominus, then on fastidiosus. The adjective has
   stress (see on Odes 4. 9. 26); he is sick and weary of the land, though lord of it.
39. aerata (p) i.e. 'for all its bronze plates.' See Gow ad loc. and compare
   Odes 2. 16. 21. For triremi et see Odes 1. 35. 39.
40. atra (p): see on Odes 2. 14. 23.
41. dolentem...lapis...usus: for the order of dolentem see on P. 51.
   Phrygius (p): the order reminds us that it is an expensive imported
   marble.
42. purpurarum (p) is the logical subject; see on P. 38.
sidere clario is read first as if we had clariorum agreeing with purpurarum
   (see on P. 52). Consult Page's note, and see too Wilkins on Epist. 2. 2. 199
   pauperies immunda domus, where immunda colours both pauperies and domus.
   Compare the note on Odes 1. 19. 1.
43. Falerna (p): see on Odes 1. 20. 10, 11.
44. Achaemenium (p): like Phrygius (p) lapis of l. 41, it is costly and
   imported.
ODES III, I–2

45. invidendis (p) has natural emphasis. See too on Odes 2. 14. 23.
45, 46. novo...atrium: for the grouping see on P. 9.
47. Sabina (s) is brought next to divitias as a reminder of the disciplina tetrica ac tristis veterum Sabinorum (Livy 1. 18. 4). See also P. 21.

II. 1. Angustam (p) i.e. ‘the pinch (of humble circumstances)’; see on P. 27.

amice: this adverb has stress by separation from pati i.e. ἡδίως καὶ ὁ χαλεπὸς. But its position between Angustam and pauperiem is awkward, and perhaps we should accept amici (vocative); for the position of which see on Odes 1. 5. 3.
2. acri (p) i.e. ‘the hardships (of warfare)’; see on P. 27, and on Odes 2. 14. 23. Compare too on Odes 1. 29. 2. But the grouping robustus...puer may be classified under P. 10.
4. hasta lies outside eques and metuendus because it modifies vexet also. See on P. 49, and compare Odes 2. 18. 38, 39.
5. trepidis (ps) i.e. in peril, not security. Compare Nietzsche’s ‘Live dangerously.’ See too P. 21.
6. in rebus has emphasis (see on Odes 4. 9. 26) i.e. in action, not in idleness.

illum...matrona: the picture is made vivid by the order; the Roman iuvenis is the object (as shown by the case) from the enemy’s walls of the mother’s gaze (see on Odes 1. 2. 17).
7. bellantis (p) by chiasmus echoes hosticus.
8. prosciennis by its position qualifies both matrona and virgo.

adulta (p): she is old enough to feel the stir of sexual emotion, as suspiret eheu shows.
suspiret, eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes.
dulce et decorum est pro patria mori:
mors et fugacem persequitur virum
nec parcit imbellis iuventae
poplitibus timidove tergo.
virtus repulsae nescia sordidae
intaminatis fulget honoribus
nec sumit aut ponit securis
arbitrio popularis aurae.
est et fidelis tuta silentio
merces: vetabo, qui Cereris sacrum
virtus recludens immeritis
mori caelum negata temptat iter via
cootusque vulgaris et udam
spernit humum fugiente pinna.

10. *regius* goes with *lacessat* i.e. let him not provoke in his royal pride;
*regius* almost equals *superbus.*
11, 12. *cruenta* | ...caedes: for the grouping see on P. 7.
*medias* (ps) i.e. right through, in the very midst of. Compare *Odes* 3. 16. 9 etc.
14. *fugacem* (ps): the *et* preceding adds to the emphasis of the epithet.
See too on P. 21.
15. *imbellis* (p) echoes *fugacem* i.e. even if he runs away.
*imbellis iuventae*: the preposited genitive is the real object of *parcit*;
see on P. 38.
16. *timido*: for its position see on P. 33.
17. *sordidae* is an emphatic addendum (see on P. 53); Virtue may be repulsed, but never dishonourably.
18. *intaminatis* (ps) is contrasted with the preceding *sordidae.* See too P. 21.
20. *arbitrio...aurae* is an emphatic addendum (see on P. 53).
*popularis* (p): for generic adjectives preposited see on P. 37.
22. *negata* (ps) i.e. 'though closed'; Virtue pays no attention to the sign-boards of the conventional world.
23. *udam* (ps) equals 'misty,' 'dank'; contrast *liquidum* (p) *aethera* at *Odes* 2. 20. 2. See also P. 21.
ODES III, 2–3

solvat phaselon. saepe Diespiter
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena claudio.

III.

Iustum et tenacem propositi virum
non civium ardor prava iubentium,
non vultus instantis tyranni
mente quatit solida neque Auster,
dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis:
si fractus illabatur orbis,
impavidum ferient ruinae.

24. fugiente pinna is an emphatic addendum (see on P. 53).
25, 26. _fidelis_... _merces_: for the grouping see on P. 9.
26. _merces_ should have stress (see on Odes 4. 9. 26) i.e. reward, not
punishment.
26, 27. _Cereris_ (φ): to divulge the mystery of this particular goddess is
the unpardonable sin.
_Cereris sacrum_ | _vulgarit arcanae_: for the grouping see on P. 20 β.
27. _sub isdem_: for the separation see on P. 21.
28. _fragilem_ (ψ): the pinnace is frail _per se_, but more frail with a Jonah
on board; hence the emphasis by separation.
31. _raro_, like _saepe_ in 1. 29, goes with the whole sentence (see on Odes
2. 9. 13) and, also like _saepe_, is emphatic by separation from the verb.
_antecedentem_ (φ) i.e. ‘though keeping in front.’
32. _claudio_ (s) i.e. ‘though limping.’ Moreover _Poena_ is rightly set
between the words which describe her. Compare _Odes_ 1. 12. 41 _incomptis_
Curium capillis, 1. 27. 21. 22 _Thessalis magus venenis_, 3. 4. 28 _Sicula_
Palinurus unda, 3. 4. 54 _minaci Porphyrian statu_, 4. 2. 33 _maior poeta_
pectro, _Epod_. 17. 35 _venenis officina Colchicis_. See also note on _Odes_ 4. 8. 33
_viridi tempora pamphino_, and compare _Odes_ 1. 2. 41.

III. 1, 2. Iustum (φ)...tenacem (φ): the topics are Justice and Con-
stancy; hence the preposited adjectives.
_virum...ardor...quattit_: for the order see P. 51.
_civium_ (φ) is logical subject (see on P. 38), as if we had _cives ardenter_
prava iubentes. See also P. 20 a.
3. _instantis_ (φ): the position makes the picture of the wrathful tyrant
‘towering over’ his victim more vivid; compare _Odes_ 2. 14. 3 _instanti senectae_.
4. _solida_ (s) i.e. because it is fixed like a rock. See too P. 21.
5. _dux...Hadriae_: for the grouping see on P. 14.
hac arte Pollux et vagus Hercules
enisus arces attigit igneas:
quos inter Augustus recumbens
purpureo bibet ore nectar;
hac te merentem, Bacche pater, tuae
vexere tigres indocili iugum
collo trahentes; hac Quirinus
Martis equis Acheronta fugit,
gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
fatalis incestusque iudex
et mulier peregrina vertit
in pulverem, ex quo destituit deos
mercede pacta Laomedon, mihi
castaeque damnatum Minervae
cum populo et duce fraudulento.

6. fulminantis...Iovis: for the grouping see on P. 10.
7, 8. fractus goes closely with illabatur i.e. in fragments; it equals si
fractus sit et illabatur; see on Epod. 5. 32.
illabatur...ferient: compare on Odes 2. 17. 14.
impavidum sc. ὀρα.
ruinae: for its position see on Odes 1. 3. 16.
9, 10. vagus (p) is a titular and ritual epithet (see on Odes 1. 7. 5)—
'Hercules the Wanderer.'
vagus Hercules | enisus: for the grouping see on P. 34.
10. igneas (s): this is no mere earthly citadel; compare lucidas (ps) l. 33
below, and see on P. 21. Compare also Odes 2. 12. 8.
12. purpureo (ps): see on P. 21. Wickham sees the rosy light of divinity
in purpureo; but compare Keats Nightingale l. 17, 'And purple-stained
mouth.'
13. tuae (ps): perhaps we may contrast Martis (p) equis l. 16 below; or
tuae equals 'thy beloved' (see on Odes 1. 26. 8). The position has also the
merit of combining all the case relations in one line (see on Odes 1. 2. 17).
Compare too P. 21.
14, 15. indocili...trahentes: an emphatic addendum (see on P. 53).
iugum is well placed between indocili and collo; it goes with both indocili
(untaught in respect of the yoke) and with trahentes.
16. Martis (p): perhaps contrast tuae l. 13 above, but Martis is naturally
kept close to his son.
17, 18. elocuta...divis: for the grouping see on P. 9.
19, 20. fatalis incestusque: the epithets of invective are emotionally pre-
posited; see on Odes 2. 14. 23.
iam nec Lacaenae splendet adulterae
famosus hospes nec Priami domus
periura pugnacis Achivos
Hectoreis opibus refringit,
nosisque ductum seditionibus
bellum resedit. protinus et gravis
iras et invisum nepotem,
Troica quem peperit sacerdos,
Marti redonabo; illum ego lucidas
inire sedes, discere nectaris
sucos et adscribi quietis
ordinibus patiar deorum.

peregrina: note the chiasmus.
23. castae (ps): contrast incestus of l. 19; but the adjective is also ritual (see on Odes 1. 7. 5). For the grouping castae damnatum Minervae see on P. 24 ad fin.
25. Lacaenae (ps): see on P. 21. The case is surely dative i.e. ‘in the eyes of.’
26, 27. famous (p): see on Odes 2. 14. 23.
Priami...periura: for the grouping see on P. 35.
pugnacis (p) i.e. ‘the prowess (of the Achivi)’; see on P. 27.
28. Hectoreis (p) i.e. ‘even of Hector’; or the adjective may be generic ‘of a Hector’ (see on P. 37).
29, 30. nostris...bellum: for the grouping see on P. 9.
30, 31. gravis (p)...invisum (p): equal gravitatem (iraruni) and invidiam (nepotis) respectively; see on P. 27. But compare also on Odes 2. 14. 23.
32. Troica (ps): the emphasis of detestation: whom a priestess bore and she of Trojan descent.
33, 34. illum ego: see on Odes 1. 2. 17. Both pronouns are emphatic i.e. ‘him even I....’
lucidas (ps): compare on igneas l. 10 above, and see P. 21.
34. nectaris (p) is preposited because like lucidas it describes a characteristic feature of the divine dwelling-place. Moreover nectaris is the logical object; see on P. 38.
35. sucos: the position, perhaps, suggests long sips (see on Odes 4. 9. 26).
quietis (p): the last ranks in which a son of Mars might be expected to stand. The epithet has also ironic emphasis in view of l. 29 above.
36. deorum is emphatic because it stands outside and is separated from quietis ordinibus. Its position echoes the stress on lucidas and nectaris, and allows quietis to have emphasis. But see also on P. 35.
dum longus inter saeviat Ilion
Romamque pontus, qualibet exules
in parte regnanto beati;
dum Priami Paridisque busto
insultet armentum et catulos ferae
celent inultae, stet Capitolium
fulgens triumphatisque possit
Roma ferox dare iura Medis.
horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro,
qua tumidus rigat arva Nilus,
aurum irreptum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus,
omne sacrum rapiente dextra.

37. longus (ps) i.e. in all its length, a length (of sea); see on P. 27.
inter is purposely set next to longus, as if we had longum intervalium.
Contrast Odes 3. 15. 5.

38. exules lying between qualibet and in parte has stress i.e. (anywhere)
provided they are exiles from Troy.

39. beati goes with regnanto and almost equals an adverb (see on P. 31)
i.e. 'with my blessing upon them.'

40, 41. Priami Paridisque (p): as if we had Priam Paridique in busto
iacentibus (I presume that insultare here governs the dative); see on P. 38.
armentum: for its position see on Odes 1. 3. 16.
catulos ferae: see on Odes 1. 2. 17.

42. inultae goes adverbially with celent. See on P. 31.

stet is emphatic by position. Compare Cicero Acad. Pr. 2. 1. 3 ut hodie
stet Asia Luculli institutis servandis—'Asia owes her stability to maintaining
the ordinances of Lucullus.'

43. fulgens i.e. 'in all its brilliancy'; see on Odes 4. 9. 26.

45, 46. late qualifies both horrenda and nomen (for the latter compare
Odes 3. 17. 9 late tyrannus and Livy 3. 39. 4 deinceps reges, etc.), and, ultimately,
the verb extendat.

in ultimas (ps) has emphasis i.e. 'to the very ends of the world'; see also
P. 21.

medius (p) i.e. 'the interposition (of water)'; see on P. 27.

48. tumidus (ps) i.e. 'the swelling (of the Nile)'; see on P. 27.

51, 52. humanos (ps): Horace means that gold might be used for divine
purposes, for decorating temples etc. Hence omne sacrum is placed early
ODES III, 3

quicumque mundo terminus obstitit,
hunc tanget armis, visere gestiens,
qua parte debacchentur ignes,
qua nebulae pluviiique rores.
sed bellicosus fata Quiritibus
hac lege dico, ne nimium pii
rebusque fidentes avitae
tecta velint reparare Troiae.

Troiae renascens alite lugubri
fortuna tristi clade iterabitur,
ducente victrices catervas
coniuge me Iovis et sorore.
ter si resurgat murus aeneus
auctore Phoebo, ter pereat meis
excisus Argivis, ter uxor
capta virum puerosque ploret.'

outside *rapiente* and *dextra* (see on P. 49), and the phrase *humanos in usus* goes with *rapiente* as well as with *cogere*. For the late ablative absolute see on *Odes* 3. 1. 34.

53. *mundo* is, perhaps, felt first with *quicumque terminus* as if *mundi,* and then with *obstitit*; but Bentley’s *quacunque* is tempting. See however on *Odes* 1. 27. 11, 12.

55. *ignes* comes last to prepare us for the antithesis *nebulae.*

56. *pluvii* (ps) i.e. ‘the rain (of dew)’; see P. 27. The phrase is a good description of a Scotch mist. But *pluvii,* by position, may qualify both *nebulae* and *rores*; see on P. 33. Compare *Odes* 1. 22. 19.

57. *bellicosus* (ps) i.e. despite their prowess in war I dictate terms to them.

59, 60. *avitae* | *tecta...Troiae:* for the order see on P. 20 a. But a Roman may feel *avitae* with *tecta* (see on P. 52). The stress on *avitae* brings out the point: Rome must not think of restoring the past. The position of *Troiae* emphasizes the particular object of the prohibition.

61. *Troiae* (ps) is really subject (see on P. 38), and picks up the previous *Troiae* as a sort of rhetorical connective.

62. *tristi* (p) reiterates chiastically the *lugubri* of l. 61. See also on *Odes* 2. 14. 23.

63. *victrices* (p) is heard with *ducente* as if in *victoriam.*

64. *Iovis,* by position, qualifies both *coniuge* and *sorore.*

65. *ter* (s) is emphatic.

non hoc iocosae conveniet lyrae: 70
quo, Musa, tendis? desinc pervicax
referre sermones deorum et
magna modis tenuare parvis.

IV.

Descende caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharave Phoebi.

auditis, an me ludit amabilis
insania? audire et videor pios
errare per lucos, amoenae
quos et aquae subeunt et auro.

69. iocosae (ps) is rightly brought close to hoc which implies triste. These themes will not suit the playfulness (see on P. 27) of the lyre. See also on P. 21.

70. pervicax equals an adverb 'presumptuously' (compare on P. 31), but it may, of course, be vocative.

71. deorum et: see on Odes 1. 35. 39.

72. parvis, postposited and separated, is put last in contrast to magna. See also P. 21.

IV. 2. longum (s): contrast the shortness of the average lyric.

Calliope: for the intervening vocative see on Odes 1. 5. 3.

3, 4. acuta (s): whether we read seu, si, or el, and whatever be the general interpretation, acuta, by position, expresses a contrast to the quieter music of the cithara.

For the general interpretation see the commentators. If I may comment myself, I would say that acuta seems to be a most un gallant adjective when applied to a lady's voice (compare the 'ear-piercing cymbals' of Odes 1. 16. 7).

At Odes 1. 12. 2 we find the alternative lyra vel acri tibia. The same alternative, I believe, is intended here; for vox is used of the sound of strings at A. P. 216, Sat. 1. 3. 8, Aen. 646, and even of oars at Aen. 3. 669, and therefore why may it not be used of the tibia? Supposing we read si for seu before voce (though it is not necessary), all is simple enough viz. 'sing a melody to the flute if you now prefer (to sing) to its shrill note, or (sing) if (you so prefer) to the lyre.' If we read seu voce the interpretation is the same, for the first seu = ei με, and the second ei δε. Contrast the seu of 1. 22 below.

5, 6. me: for its position see on P. 51.

amabilis (p): the order heightens the oxymoron; see on Epod. 5. 82. But amabilis may equal amabiliter (see on P. 31).

6. insania has stress as a paraprosdokian (see on Odes 4. 9. 26).
me fabulosae Vulture in Apulo
nutricis extra limina Pulliae
ludo fatigatumque somno
fronde nova puerum palumbes
texere, mirum quod foret omnibus,
quicumque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,
ut tuto ab atris corpore viperis
dormirem et ursis, ut premerer sacra
lauroque collataque myrto,
non sine dis animosus infans.

6,7. videor: note its ἀπὸ κοώνον position with audire and errare, as if we had audire videor et videor errare. Not unlike is properentque of Odes 1.30.6 (see note ad loc.).

pios (ps): groves that are hallowed—ἰεροὶ καὶ ὁ βεβαῖος. See too P.21.
amoenae (ps) i.e. the charms (of stream and breeze); see on P.27.
8. subeunt: note the conjunctio position.
9. me fabulosae: this collocation sounds like 'about me there is a romance'; see note on Odes 1.2.17, and compare on 1.15.33, and 1.22.7.
10. nutricis extra limina Pulliae: whatever be the true reading, the words are grouped on the analogy of P.20.β.
11. fatigatumque: see on Odes 1.30.6.
12. nova i.e. wondrous, miraculous, never seen before; see on Odes 1.2.6.
puerum palumbes: these words resume and complete the grammatical relations of me fabulosae l.9 above.
13. texere perhaps has stress (see on Odes 4.9.26); the covering of the child is the main part of the miracle.
mirum: note the emphasis; it stands outside its clause.
14. celsae (ps): contrast humilis (p) of l.16 below. But see too on P.20.a.
16. humilis Forenti: the genitive phrase is separated from arvum pingue to heighten the contrast of Bantia's wooded slopes and of Acherontia, perched far away on the topmost crags.
humilis (p): contrast celsae l.14 above. The word reminds us that agriculture begins only when the low-lying lands are reached.
17. tuto...viperis: for the grouping see on P.9.
18. dormirem: for its position see on subeunt l.8 above.
ut premerer coming early has stress i.e. actually buried under.
sacra (p): the stress draws attention to the divine inspiration implied; the adjective belongs to myrto also. See Conway C. R. vol. XIV. p.358.
19. collata (p) i.e. 'a heap of myrtle'; see on P.26. The participle, by position, qualifies both lauro and myrto; see on P.33.
vester, Camenae, vester in arduos tollor Sabinos, seu mihi frigidum Praeneste seu Tibur supinum seu liquidae placuere Baiae.

vestris amicum fontibus et choris
non me Philippis versa acies retro,
devota non extinxit arbor,
nec Sicula Palinurus unda.

utcumque mecum vos eritis, libens insanientem navita Bosphorum temptabo et urentis harenas litoris Assyrii viator:

20. **non...infans**: the line is an emphatic addendum (see on P. 53). As to *animosus* one can only say that elsewhere in Horace it means 'courageous.' The child did wander away by itself into the woods (I. 10 *extra limina*) and thereby showed courage for an infant (*infans* comes last with stress), but such courage in a babe was divinely sent (*non sine dis*). The stress, by position, on both *non sine dis* and *animosus* (p) is natural enough.

21. *arduos* (ps) i.e. 'to the heights (of Sabine land)'; see on P. 27, and P. 21.

22. *seu*: supply *vester sum* i.e. 'or, I am yours, if Praeneste has pleased me, or Tibur....' For *seu* = or if, compare *Odes* 1. 6. 19.

23. *frigidum* i.e. 'the coolness (of Praeneste)'; see on P. 27.

24. *liquidae* (ps) i.e. 'the brightness, bright air (of Baiae)'; see P. 27, and P. 21.

25. *vestris* (ps) echoes *vester* of l. 21.

26. *non me*: these words go together i.e. not me (whatever happened to others).


28. *Sicula* (ps) may mean 'near Sicily' (compare on *Odes* 1. 31. 9). Horace passes from danger at home to Sicily and its seas (compare on *Odes* 2. 9. 4, and 2. 12. 2). Furthermore *Palinurus* may be felt to be qualified by the words between which it lies; compare on *Odes* 3. 2. 32 *pede Poena claudio*.

29. 30. *libens* amounts to an adverb (see on P. 31); but for the grouping of *libens...Bosphorum* see on P. 9.

30. *insanientem* (ps) i.e. 'the raging (of the Bosporus)'; see on P. 27.
visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
visam pharetratos Gelonos
et Scythicum inviolatus amnem.
vos Caesarem altum, militia simul
fessas cohortes addidit oppidis,
finire quarenem labore
Pierio recreatis antro.
vos lene consilium et datis et dato gaudeis, almae. scimus ut impios
Titanas immanemque turbam
fulmine sustulerit caduco,

navita: the noun may be read as if navigans i.e. ‘sailing over,’ as at
_Aen._ 1. 67 etc., and its position prepares us for the antithesis _viator_ l. 32
below.

31. _temptabo:_ note the _ἀπὸ_ _κοινῶ_ position of the verb governing both
_Bosphorum and harenas._

32. _urentis_ (p) i.e. ‘the heat (of sands)’; see on _P._ 27.

35. _pharetratos_ (p) i.e. ‘the quivers (of the Geloni)’; see on _P._ 27. So
we might say ‘the assagais of the Zulus.’

36. _Scythicum_ (p) i.e. Scythia (and its river); see on _Odes_ 1. 33. 16.
_Scythicum...amnem: the grouping is as if we had et Scythicum visam
amnem Scythico invalotus amnem (compare on P. 21 and P. 24)._ 37, 38. _vos Caesarem altum, militia simul | fessas cohortes addidit (?)
oppidis: this reading gives _militia_ a position of emphasis as extreme as it is
pointless. I venture to think that we should accept _fessus,_ omitting the comma
after _altum,_ and take _militia_ _ἀπὸ_ _κοινῶ_ with _altum_ and _fessus_ i.e. ‘raised to
fame by war but weary of it.’ Even if we read _fessas,_ we may still take _militia_
with both _altum_ and _fessas._

40. _Pierio_ (ps) i.e. ‘Pieria (and its cave)’; see on _Odes_ 1. 33. 16. See too
_P._ 21.

41. _lene_ (p) i.e. _lene, non bellicosum._

42, 43. _almae_ is causal by position i.e. ‘because you are kindly, you rejoice
in gentle counsel.’

44. _impios_ (p)..._immanem_ (p): the words of invective are naturally stressed;
see on _Odes_ 2. 14. 23.

44. _caduco_ (s): see on _P._ 21. Horace seems to be translating _καταβάσας
κεραυνός._

N. H.
qui terram inerti, qui mare temperat
ventosum et urbes regnaque tristia
divosque mortalisque turmas
imperio regit unus aequo.

magnum illa terrem intulerat Iovi
fidens iuventus horrida bracchiis,
fratresque tendentes opaco
Pelion imposuisse Olympo.

sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyriion statu,
quid Rhoetus evulsisque truncis
Enceladus iaculator audax
contra sonantem Palladis aegida
possent ruentes? hinc avidus stetit
Vulcanus, hinc matrona Iuno et
numquam ueremis positurus arcum,

46. ventosum (s) equals ἄκαρδαραυος in contrast to inerti (l. 45), βέβαιος. For its position see on Odes 4. 9. 26.
47. mortalis (p): contrast divos.
48. aequo (s): the epithet is brought close to unus; though he stands alone, he rules all, not like a tyrannical monarch, but with impartial sway—eis πάντας ὀροίως. Compare Odes 1. 28. 15.

49, 50. magnum illa terrorem... iuventus: for the grouping see on P. 9. fidens (p) = 'confident,' 'emboldened.' The grouping fidens iuventus horrida is that noted at P. 34. The order is all against taking fidens with bracchiis. The line may be translated just as it stands—'those confident warriors bristling with arms.' We may say, of course, that horrida explains fidens i.e. 'confident because bristling with....' Except for χείρεσθαι πέντεθς, would anyone have desired to take fidens with bracchiis?

51. opaco (ps): commentators quote εἰνούφυλλον and frondosum Olympus, but opaco, by its position, is surely more than a standing epithet. If we take it first with tendentes, then with Olympus we have a fine picture—'striving in the darkness (of Olympus) to set Pelion upon Olympus.'

53. validus (p) i.e. 'for all his strength'; compare centimanus (p) l. 69 below. But see also on P. 33.
54. minaci (ps) i.e. 'with the threat (of his size)'; see on P. 27. For Porphyriion lying between minaci and statu (as if 'Porphyriion of threatening mien') see on Odes 3. 2. 32.

58. ruentes coming last equals si ruerent.
avidus sc. ὁν i.e. 'eager for the fray.'

59. Vulcanus: there may be stress (see on Odes 4. 9. 26) due to artificial antithesis to the matron Juno.
qui rore puro Castaliae lavit
    crinis solutos, qui Lyciae tenet
dumeta natalemque silvam,
    Delius et Patareus Apollo.
vis consili expers mole ruit sua:
    vim temperatam di quoque provehunt
    in maius; idem odere viris
    omne nefas animo moventis.
testis mearum centimanus Gyas
    sententiarum, notus et integrae
temptator Orion Dianae,
    virginea domitus sagitta.
infecta monstris Terra dolet suis,
    maeretque partus fulmine luridum
    missos ad Orcum; nec peredit
    impositam celer ignis Aetnen,

\[\text{Iuno et: see on Odes I. 35. 39.}\]
\[\text{60. numquam has emphasis by separation from positorus.}\]
\[\text{61, 62. Castaliae: its position outside rore and puro prepares us, like μέν, for the succeeding Lyciae, which is separated and preposited. For the grouping rore puro Castaliae see on P. 44.}\]
\[\text{63. natalem (p) i.e. (the woods) of his birth, opposed to the woods of Lycia. See Odes I. 21. 10.}\]
\[\text{64. Delius (p)...Patareus (p): for ritual epithets, preposited to give dignity and impressiveness, see on Odes I. 7. 5.}\]
\[\text{65. sua (s): compare Livy Pref. § 4 ut iam magnitudine laboret sua.}\]
\[\text{66. in maius has stress being postposited and standing alone at the beginning of the line; see on Odes 4. 9. 26.}\]
\[\text{odere has emphasis because it comes early in contrast to provehunt in maius.}\]
\[\text{69, 70. testis mearum (ps): the possessive equals mihi; see on Odes I. 13. 3 vae meum.}\]
\[\text{centimanus (p) i.e. 'for all his hundred hands'; compare validus l. 53 above.}\]
\[\text{70. sententiarum: there is no point in the position if we read a comma before notus (see on Odes 4. 9. 26); it seems better, therefore, to accept sententiarum notus, et (Lambinus), in which case the grouping testis mearum... sententiarum notus is that of P. 18.}\]
\[\text{70, 71. integrae...Dianae: for the grouping see on P. 10; temptator is quasi-adjecival (compare amatorem l. 79).}\]
\[\text{72. virginea (ps): a weak maiden kills a giant; see also P. 24, and P. 37}\]
\[\text{73. monstris is first dative with infecta, then ablative with dolet (compare on Odes I. 28. 23).}\]
incontinentis nec Tityi iecur
reliquit ales, nequitiae additus
custos; amatorem trecentae
Pirithoum cohibent catenae.

V.
Caelo tonantem credidimus Iovem
regnare: praesens divus habebitur
Augustus adiectis Britannis
imperio gravibusque Persis.
milesne Crassi coniuge barbara
turpis maritus vixit et hostium
(pro curia inversique mores!)
consenuit socerorum in armis

suis (s) probably equals 'her beloved' (see on Odes 1. 26. 8); compare also l. 65 above.
74, 75. fulmine must be read with both luridum and missos i.e. Orcus is ghastly wan in the flash of the lightning, and the partus are sent to Orcus by the lightning.
luridum | missos ad Orcum: for the grouping see on P. 21.
76. impositam...Aetnen: for the grouping see on P. 10.
77. incontinentis (p): see on Odes 2. 14. 23.
Tityi (p) is logical object; see on P. 38. Moreover the genitive may be pendent i.e. 'as for unchaste Tityus'; compare on P. 40.
78. ales: for its position see Odes 1. 3. 16.
79, 80. custos has stress (see on Odes 4. 9. 26); the bird was to be gaoler, as the chains of l. 80 were to imprison. Compare robur at Odes 2. 13. 19.
amatorem...catenae: for the grouping see on P. 9. For amatorem see on temptator l. 71 above.
V. 1. Caelo goes first with tonantem, and then is heard again with regnare.
2. regnare has stress (see on Odes 4. 9. 26) i.e. is absolute monarch.
praesens (p): contrast caelo above.
4. imperio: for its position see on P. 47.
gravibus (p): see on Odes 2. 14. 23.
hostium (ps): the genitive may be read first as possessive with the subject of the awaited verb i.e. 'and, belonging to the enemy, at the orders of the enemy'; ultimately it is constructed with socerorum and armis l. 8.
7. inversi (p) i.e. 'the inversion (of morals)'; see on P. 26, but see also P. 33.
8. consenuit has emphasis by position i.e. 'has actually grown old!'
socerorum (ps): they have even married the daughters of the enemy!
sub rege Medo Marsus et Apulus, anciliorum et nominis et togae oblitus aeternaeque Vestae, incolumi Iove et urbe Roma? hoc caverat mens provida Reguli dissentientis condicionibus foedis et exemplo trahenti perniciem veniens in aevum, si non periret immiserabilis captiva pubes. 'signa ego Punicis adfixa delubris et arma militibus sine caede' dixit 'derepta vidi; vidi ego civium retorta tergo bracchia libero portasque non clausas et arva Marte coli populata nostro.

Indeed from hostium (l. 6) to armis is a crescendo: with the enemy he has grown old—with the enemy’s daughters—under the enemy’s flag! But there is much to be said for arvis (see on l. 24 below).

9. sub rege...Apulus is an emphatic addendum of indignation; see on P. 53. Notice the collocation of Medo and Marsus (Hun and Highlander), and the offensiveness of rege—a sensual eastern potentate.

10-12. These lines are further emphatic addenda; see on P. 53.

11. aeternae i.e. ‘the eternal fires (of Vesta)’; see on P. 27, and Odes 2. 1. 15. For the preposited ritual epithet see on Odes 1. 7. 5.

12. incolumi...Roma: see on Odes 3. 1. 34.

13. mens provida Reguli: for the abnormal grouping see on P. 44. But mens provida may be regarded as one word ‘prescience’; see on P. 45.

14. condicionibus: for its position see on P. 47.

15. foedis probably has stress (see on Odes 4. 9. 26) i.e. ‘because dishonourable.’ Moreover such adjectives are more often preposited (see on Odes 2. 14. 23).

trahenti: for other readings see the commentators.

16. perniciem: for its position see on P. 47.

veniens (Ps) i.e. not for the moment only, but for the future (veniens) and for centuries (aevum).

17. immiserabilis goes with periret i.e. ‘unpittied.’

18. captiva (p) i.e. ‘because taken prisoner’; this gives the reason for immiserabilis.

signa ego Punicis: see on Odes 1. 2. 17.

Punicis (Ps) i.e. on Punic shrines, not Roman. See too on P. 24.

21. vidi ego civium: see on Odes 1. 2. 17.
HORACE

auro repensus scilicet acior
miles redibit. flagitio additis
damnum: neque amissos colores
lana refert medicata fuco,
nec vera virtus, cum semel excidit,
curat reponi deterioribus.

si pugnat extricata densis
cerva plagis, erit ille fortis,
qui perfidis se credidit hostibus,
et Marte Poenos proteret altero,
qui lora restrictis lacertis
sensit iners timuitque mortem.

hic, unde vitam sumeret inscius,
pacem duello miscuit. o pudor!
o magna Carthago, probrosis
altior Italiae ruinis!

\textit{civium (ps)}: the genitive is logical object of \textit{vidi} i.e. I have seen my fellow-citizens, their arms bound etc. (see on P. 38); it belongs to both \textit{tergo} and \textit{bracchia}.

22. \textit{retorta...libero}: for the position of \textit{libero} see on P. 48. It helps to echo \textit{civium}, free citizens.

24. \textit{Marte coli populata}: the order, I venture to think, makes it necessary to take \textit{Marte} first with \textit{coli}, and then with \textit{populata} i.e. ‘fields being cultivated by our soldiers—fields which these same soldiers had laid waste.’ Compare Bentley’s \textit{in arvis} l. 8 above, and see l. 45 below; also \textit{Odes} 3.6.7.

\textit{nocco (s)} i.e. ‘our soldiers’; there lies the shame of it.

25. \textit{auro} is, by position, logical subject: gold has redeemed him and will doubtless bring him back a braver man.

\textit{acrior} is predicative with \textit{redibit}.

27. \textit{damnum} has ironical emphasis (see on \textit{Odes} 4.9.26).

\textit{amissos (p)} echoes \textit{damnum},

28. \textit{medicata fuco}: a causal addendum (see on P. 53).

29. \textit{vera (p)}: contrast \textit{medicata fuco}.

31, 32. \textit{pugnat} comes early with stress i.e. ‘shows fight.’

\textit{extricata...plagis}: for the grouping see on P. 9.

33. \textit{perfidis (ps)} i.e. ‘to the perfidy (of the foe)’; see on P. 27 and \textit{Odes} 2.14.23.

34. \textit{altero} postposited and separated has emphasis i.e. ‘in a second war.’

36. \textit{iners sc. óv}, and equals \textit{idque iners}, ‘and that without a protest.’

\textit{mortem} comes last with bitter emphasis—\textit{mortem, non flagitium}.

39, 40. \textit{probrosis...ruinis}: for the grouping see on P. 46 a; \textit{altior=altior facta}. 
fertur pudicae coniugis osculum
parvosque natos ut capitis minor
ab se removisse et virilem
torvus humi posuisse vultum,
donec labantis consilio patres
firmaret auctor numquam alias dato,
terque maerentis amicos
egregius properaret exul.
atqui sciebat quae sibi barbarus
tortor pararet: non aliter tamen
dimovit obstantis propinquos
et populum redivit morantem,
quam si clientum longa negotia
diuidicata lite reliqueret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

41. pudicae (p): in contrast to such wives as those of Odes 3. 6. 25-32.
coniugis (p): see on P. 38.
43. virilem (ps) equals (1) 'because he was brave,' (2) 'though a brave man,' (3) 'though a husband.' For (2) compare Lucan 8. 107 duri (ps) flectuntur pectora Magni. But see also on P. 37.
44. torvus equals 'sternly'; see on P. 31.
vultum: for its position see on Odes 1. 3. 16.
45, 46. consilio goes first with labantis as an ablative in point of which, secondly with firmaret as an ablative of the means. Compare on l. 24 above.
auctor almost equals per auctoritatem.
47. maerentis (p) i.e. 'the tears (of his friends)'; see on P. 26.
48. egregius (sc. ov) goes with inter...amicos, as if 'standing out among his friends'; he was calm, they were weeping. Later on egregius may be felt with exul by oxymoron (see on Epod. 5. 82). Compare also P. 21.
exul as if in exilium.
49. barbarus (p) i.e. 'the brutality (of the torturer)'; see on P. 27, and also on Odes 2. 14. 23.
51. obstantis (p) i.e. 'the opposition (of his kindred)'; see on P. 26. Compare Odes 4. 9. 43, and Epod. 2. 32.
53. clientum is the logical object of reliqueret i.e. 'his clients and their long drawn out suits'; see on P. 38.
55, 56. Venafranos (p) i.e. Venafrum (and its fields); see on Odes 1. 33. 16. The stress suggests a holiday near at hand in the country; contrast Lacedaemonium (p) Tarentum, which implies a longer journey to a town with semi-foreign surroundings.
HORACE

VI.

Delicta maiorum immeritus lues,
Romane, donec templam refeceris
aedisque labentis deorum et
foedae nigro simulacra fumo.

dis te minorem quod geris, imperas.
hinc omne principium, huc refer exitum!
di multa neglecti dederunt
Hesperiae mala luctuose.

iam bis Monaeses et Pacori manus
non auspicatos contudit impetus
nostros et adiecisse praedam
torquibus exiguis renidet.

paene occupatam seditionibus
delevit urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.

VI. 3. deorum has emphasis because it lies outside aedis and labentis. Horace bids the Roman restore not private houses, but the dwellings of the gods. The genitive is also in ἀνά κούβο position with aedis and simulacra. The emphasis of deorum is echoed by dis of l. 5.

deorum et: for the elision see on Odes 1. 35. 39.

4. foeda...fumo: for the grouping see on P. 9.

5. dis te minorem: see on Odes 1. 2. 17. The ideas, thus early expressed, are the gods, and you, and your submission (minorem) to them. Note the stress on dis by separation from minorem (a Roman must know no superior but God), and the emphasis on the whole group because it lies outside quod geris. Contrast the normal quod te minorem dis geris, which, be it observed, would scan perfectly, and bring out none of the points. The line is a fine motto for any empire.

7. multa must be read first with neglecti as an internal accusative; later it may be felt with mala (compare on Odes 3. 5. 24, and 4. 4. 46 impio).

8. luctuosae if dative is proleptic, 'so that she is full of sorrows' (see on P. 30); if genitive, see on P. 20 a.

9. iam bis is emphatic by separation from contudit.

Pacori (p) i.e. 'Pacorus (and his hosts)'; see on P. 38.

10. non auspicatos (ps) i.e. 'because unblest, unsanctioned.' See also on P. 29 and P. 21.

11. nostros has stress by position (see on Odes 4. 9. 26) i.e. 'even our assaults.'
ODES III, 6

13, 14. *paene* is emphatic because separated from *delevit*. Contrast *Odes* 2. 13. 21. It may possibly colour *occupatam* also.

20. *motus doceri gaudet Ionicos* matura* virgo et fingit ur tur* artibus

25. *mox iuniores quae* quae adulteros
to *inter mariti vina neque* eligat,
cui donet impermissa raptim
gaudia* luminibus remotis,*

21. *Ionicos* (*s*) is emphatic i.e. the loose dances of Asia Minor, not the natural dancing of a mere child (contrast *matura* (*p*) *virgo*).

23. *iam nunc* may go ἀπὸ κατοικίαν with both *fingitur* and *meditatūr*; if we put a stop after *artibus*, then *iam nunc* (*s*) equals καὶ ἀπὸ in contrast to *mox*.

26. *inter mariti vina*: for the position of *mariti* see on P. 42.

27, 28. *donet* comes early with point; contrast *emptor* l. 32.

28. *impermissa raptim gaudia*: i.e. ‘forbidden hasty joys.’ For the adverb compare Livy 3. 2. 13 *nullas passim manus*, ‘many scattered bands,’ and frequently elsewhere.

*luminibus remotis*: an emphatic addendum; see on P. 53.
sed iussa coram non sine conscio
surgit marito, seu vocat institor
seu navis Hispanae magister,
dedecorurn pretiosus emptor.
non his iuventus orta parentibus
infecit aequor sanguine Punico
Pyrrhumque et ingentem cecidit

Antiochum Hannibalemque dirum;

sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glaebas et severae
matris ad arbitrium recisos
portare fustis, sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.

29. **coram** is ἀπὸ κωπῶ with *iussa* and *surgit*.
30. **marito** comes last with emphasis; even her husband is party to it.
31. **navis** (*p*) at once suggests sailor in contrast to the land-lubber *institor*.
32. **dedecorurn** has emphasis since it stands outside *pretiosus emptor* (see on P. 43); the captain is canny enough and close-fisted enough in buying from natives, but he is positively extravagant in buying a woman's *dishonour*.
33. **non his** (*s*) has emphasis i.e. 'not like these!'
34, 36. **ingentem** (*s*): the adjective is almost titular, like 'Alexander the Great' (see on *Odes* 1. 7. 5), and see also P. 21. Observe too the chiasmus *ingentem...Antiochum Hannibalem...dirum*.
37, 38. **rusticorum...proles**: for the grouping see on P. 9.
**proles**: there is no real pause here; the word is read straight on with *Sabellis docta* etc., and we need not include it among the examples cited at *Odes* 4. 9. 26.

**Sabellis** (*ps*) may mean 'among the Sabines' (see on *Odes* 1. 33. 16); it can also colour both *proles* and *ligonibus* (see on P. 52). For the grouping *Sabellis docta ligonibus* see P. 24.

39. **severae** (*p*): a mother is not usually *severa* to her boys. See on *Odes* 3. 1. 47.

40, 41. **matris** (*p*): they obeyed their mother, not their father only.
**recisos portare** i.e. 'to cut and carry'; see on *Epod*. 5. 32.
41-44. Most commentators appear to assume that the time is evening. It is surely possible that the hour of siesta is meant. The early position of *sol* seems to suggest the hot sun. We are in a deep mountain valley; the topic is the sun and the mountains (*sol...montium*; see on *Odes* 1. 2. 17); the
ODES III 6-7

damnosa quid non imminuit dies?
actas parentum, peior avis, tulit
nos nequiores, mox datus progeniem vitiosiorem.

VII.
Quid fles, Asterie, quem tibi candidi
primo restituentes verru Favonii
Thyana merce beatum,
constantis iuvenem fidei
Gygen? ille Notis actus ad Oricum
post insana Caprae sidera frigidas
noctes non sine multis
insomnis lacrimis agit.

shadows are beginning to change (mutaret is inceptive imperfect) to the
eastern side; the sun is passing the zenith; his chariot no longer adit but
abit (hence l. 44 abente is preposited, and the phrase abente curru comes as
an addendum of interest; see P. 53).

Since writing this note I came across Dr Frazer's article in C. R. vol. II.
p. 260, where he takes the same view as I. Mr Rogers in his translation of
the Birds in an additional note on I. 1500 adversely criticizes the view of
Dr Frazer, but does not, in my opinion, compel conviction. The passage in
Horace's Epistles I. 16. 5-7 seems to bear out Frazer's interpretation.

41. montium (fts) is logical object (see on P. 38) i.e. 'was changing the
mountains in respect of shadow.'

42. mutaret...demeret: the mood is, I venture to think, Livian frequent-
tative subjunctive.

umbras: see on Odes I. 3. 16.

43. amicum (þ) i.e. τόν φίλον καὶ ὀβι χαλεπῶν καρόν. The words bobus
fatigatis may be read with it as well as with demeret. Compare on I. 28. 23.

45. damnosa (fts) i.e. 'the thefts (of time)'; see on P. 27 and Odes 2. 14. 23.
dies: see on Odes I. 3. 16.

47. mox...vitiosiorem is an unpleasant addendum (see on P. 53). The
whole stanza is a neat 'This-is-the-house-that-Jack-built' piece of work.

VII. 1, 2. candidi...Favonii: for the grouping see on P. 8. In speaking
of Favonius Horace thinks merely of spring, not of the most suitable wind
to bring Gyges home.

3-5. Thyna...Gygen: these lines are emphatic addenda; see on P. 53.
There is a crescendo: he has been prosperous, he is true, he is your Gyges.
Compare Livy 34. 5. 2 vir gravissimus, consul, M. Porcius.

3. Thyna (þ) emphasizes the distance of his travels.

4. constantis...fidei: for the grouping see on P. 20 ß.

5. Gygen: the position shows that here is the climax (see on Odes 4 9.26).
atqui sollicitae nuntius hospitae, suspirare Chloen et miseram tuis
dicens ignibus uri, temptat mille vafer modis.
ut Proetum mulier perfida credulum falsis impulerit criminibus nimos casto Bellerophontae
maturare necem refert; narrat paene datum Pelea Tartaro, Magnessam Hippolyten dum fugit abstinens;
et peccare docentis fallax historias monet.
frustra: nam scopulis surdior Icari voces audit adhuc integer. at tibi ne vicinus Enipeus
plus iusto placeat cave,

6. frigidas (p): he is cold because he is faithful and therefore alone.
7, 8. non sine...lacrimis: for the grouping see on P. 24.
9. sollicitae...hospitae: for the grouping see on P. 20a.
10. tuis (ps) i.e. 'fires like thine (Asterie's)'; the stress, in its appeal to Asterie, emphasizes the fidelity of Gyges.
12. mille...modis: for the grouping see on P. 24.
13. Proetum...credulum: for the grouping see on P. 16β.
14, 15. falsis (ps) has stress; see also on P. 21.
nimis by its position at the end of the line has emphasis—'too (chaste) altogether.'
casto (p) i.e. 'because (too) chaste,'
17. Tartaro: for its position see P. 47.
18. Magnessam (p): the order distinguishes her from Hippolyte, the wife of Theseus; but the adjective may be regarded as titular (see on Odes 1. 7. 5).
Hippolyten is brought before dum so that the persons contained in the story may be grouped more closely; see on Odes 1. 2. 17.
abstinens i.e. ἀρε σῶφρων ὅν.
19, 20. peccare docentis | fallax historias: the order suggests that docentis...historias is first an accusative of respect with fallax (see on P. 24 ad fin.) and then object of monet.
Icari (s): the position makes in favour of Orelli's view that we have here the genitive of Icarus—Icaria. All rocks are deaf, but most deaf the cruel rocks of a dangerous sea.
22. tibi comes early with the sense of 'as for you' (contrast Gyges); it construes later with vicinus and placeat. See on Odes 1. 28. 23.
ODES III, 7–8

quamvis non alius flectere equum sciens
aque conspicitur gramine Martio,
ne quisquam citus aeque
Tusco denatat alveo.

prima nocte domum claude neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.

VIII.

Martii caelebs quid agam Kalendis,
quid velint flores et acerra turis
plena miraris postitusque carbo in
caespite vivo,
docte sermones utriusque linguae.
voveram dulcis epulas et album
Libero caprum prope funeratus
arboris ictu.

26. aeque may be taken áπο κωνω with sciens and conspicitur (see l. 27); compare Odes 2. 17–7.
gramine Martio is an addendum of interest (see on P. 53) i.e. although no one is more admired here, now that Gyges is absent. So Tusco (ps) emphasizes the thought ‘here in Rome!’
27. aeque, if qualifying citus alone, has stress because postposited (not half as swiftly), but it may be áπο κωνω with denatat (compare aeque of l. 26).
28. Tusco (ps): see on P. 21 and also on l. 26 above.
30. querulae: the adjective colours both cantu and tibiae (see on P. 52); hence, perhaps, its position. The insertion of despice avoids the cacophony of querulae tibiae (see on P. 19).

VIII. 1. Martii (ps) is intentionally kept close to caelebs, for Juvenal 9. 53 calls these Kalendae fémíneaé. See too on Odes 3. 18. 10.
3. 4. carbo in: for the position of in see on Odes 1. 35. 39.
in caespite vivo: for the position of this group see on P. 47.
6. dulcis (p) i.e. ‘the sweetness, daintiness, dainties (of the feast)’; see on P. 27.
album (ps) i.e. white, not black, because for Liber.
7. Libero: for its position compare on P. 50 b.
prope funeratus is a causal addendum; see on P. 53.
8. arboris: preposited because ‘tree’ is more important than ‘the blow’; see on P. 38.
hic dies anno redeunte festus

corticem adstrictum pice demovebit

amphorae fumum bibere instituta

consule Tullo.

sume, Maecenas, cyathos amici

sospitis centum, et vigilis lucernas

perfer in lucem; procul omnis esto

clamor et ira.

mitte civilis super urbe curas:

occidit Daci Cotisonis agmen,

Medus infestus sibi luctuosis

dissidet armis,

servit Hispanae vetus hostis orae

Cantaber sera domitus catena.

iam Scythae laxo meditantur arcu

cedere campis.

neglegens, ne qua populus laboret,

parce privatus nimium cavere et

dona praesentis cape laetus horae ac

linque severa.

10. pice: for its position see on P. 47. The word may also be ἀνά καυνοῦ with demovebit.

12. consule Tullo is an addendum emphasizing the age of the wine; see on P. 53. Compare Odes 3. 14. 28, and see also on P. 48.

14. centum being postposed gains stress.

vigilis (ὑ) is predicative with perfer as if 'keep the lamps awake.' Compare Odes 3. 21. 23.

15. omnis (ἑ) has stress.

18. occidit comes early with emphasis, like servit l. 21. Compare Odes 1. 28. 7.

Daci is substantival, like Medus l. 19.

Cotisonis (ψ) i.e. 'Cotiso and his hosts'; see on P. 38, and compare Odes 3. 16. 11.

19, 20. sibi goes with (1) infestus, (2) luctuosis, (3) dissidet; compare on Odes 1. 28. 23.

luctuosis: see on P. 21.

21. servit: see on occidit l. 18 above.

Hispanae...orae: for the grouping see P. 10.

22. sera (ψ) i.e. 'at last, though late'; compare on Odes 3. 11. 28. See too P. 24.
IX.

Donec gratus eram tibi
dec quisquam potior brachia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.
‘donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romarum vigui clarior Ilia.’
me nunc Thressa Chloe regit,
dulcis docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animae fata superstiti.
‘me torret face mutua
Thurini Calais filius Ornyti,

25. ne qua...laboret probably depends on both neglegens and cavere.
26. cavere et: see on Odes 1. 35. 39.
27. praesentis: (ps) has emphasis.
laetus equals an adverb; see on P. 32.
horae has stress because separated so far from dona i.e. ‘if for a short hour only.’
horae ac: see on Odes 1. 35. 39.
28. severa is last in contrast to laetus.
IX. 2. candidae (p) i.e. ‘whiteness (of thy neck)’; see on P. 27. There is an implied contrast of ‘brown’ with bracchia.
3. iuvenis is an emphatic addendum (see on P. 53); the speaker has no objection to a boy, an old man, or one of the fair sex, but a iuvenis—no!
4. Persarum (ps): Persia suggests the height of luxurious and sensuous pleasure (compare Odes 1. 38. 1). Contrast too Romana of l. 8 below.
6. arsisti perhaps has stress (see on Odes 4. 9. 26); the force of the aorist (contrast ardebas, which would have scanned) is ‘burst into a sudden flame of passion.’
7. multi...nominis: for the grouping see on P. 20β.
8. Romana (ps): see on l. 4 above. There is also the antithesis of the foreigner from Illium.
9. me nunc Thressa: see on Odes 1. 2. 17. The proper name is pre-positioned implying some ultra-foreign slave girl; compare Odes 3. 10. 15.
10. dulcis docta modos: see on P. 24 ad fin. There is stress on the sweetness of her music.
citharae: see on P. 39.
12. superstiti (s) i.e. ‘so that it survives’; see on P. 30.
pro quo bis patiar mori,  
   si parcent puero fata superstiti.'
quid si prisca redit venus,  
   diductosque iugo cogit aeneo?  
   si flava excutitur Chloe,  
   reiectaque patet ianua Lydiae?
'quamquam sidere pulchrior  
   ille est, tu levior cortice et improbo  
   iracundior Hadria,  
   tecum vivere amem, tecum obeam libens.'

X.
Extremum Tanain si biberes, Lyce,  
   saevo nupta viro, me tamen asperas  
   porrectum ante fores obicere incolis  
   plorares Aquilonibus.
   audis quo strepitu ianua, quo nemus  
   inter pulchra satum tecta remugiat  
   ventis, et positas ut glaciet nives  
   puro numine Iuppiter?

13. me is early in contrast to the me of l. 9 above.
14. Thurini...Ornyti: for the grouping see P. 15 ad fin.
16. superstiti: see on l. 12 above.
17. prisca (ps): contrast nova; compare Odes 3. 21. 11, 4. 2. 40, Epod.
2. 2. See too P. 21.
18. aeneo (s) i.e. not fragili. See too P. 21.
19. flava (ps) i.e. for all her golden hair. See also P. 21. Compare too Odes 1. 5. 4.
20. reiectaque...Lydiae: for the grouping see on P. 20a. The order supports Gow's view that Lydiae is genitive.
   21, 22. pulchrior | ille est, tu levior: note the chiasmus.
   22, 23. improbo | iracundior Hadria: see on P. 24.
   24. libens equals libenter (see on P. 32) and, being postposited, has stress.
X. 1. Extremum (p) and Tanain preceding st both emphasize the outlandish environment.
   2, 3. saevo (ps): contrast the self-indulgent and (probably) complacent vir of l. 15. Scythian morality with regard to the marriage bond was high.
   me...fores: for the grouping see on P. 14.
   3. 4. incolis is a quasi-adjective; for its position see on P. 21.
   6. pulchra (ps): contrast foeda, inculta i.e. you do not live in some barbarian hut, but in a lovely home; you are cosy and I am freezing; you enjoy the sound of the wind, I do not.
ingratam Veneri pone superbiam,
ne currente retro funis eat rota:
non te Penelopen difficilem procis
Tyrrenus genuit parens.
o quamvis neque te munera nec preces
nec tinctus viola pallor amantium
nec vir Pieria paelice saucius
curvat, supplicibus tuis
parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus.
non hoc semper erit liminis aut aquae
caelestis patiens latus.

7, 8. ventis: the objections to this reading are clearly stated by Bentley. Another objection is the position of ventis (see on Odes 4.9.26). The zeugma of audis...ut glaciet is unparalleled for harshness. The audire of Odes 2.1.21 is not similar, nor is it quite relevant to quote Aen. 4.490 mugire videbis | sub pedibus terram, since you can see, as well as hear, an earthquake; in any case videre equals both to see with the eye and to perceive with the mind (compare Odes 1.14.3-6, and Prop. 2.16.49). I should therefore vote for sentis, with a comma after remugiat. See on ramis, Odes 2.3.11.

positas (ps): fallen snow under a clear frosty (puro preposited) sky is a much colder proposition than falling snow.

9. ingratam Veneri: the words are causal (ἀρκετα άνδρον οδηγεῖ), hence their position; see too P. 46 a.

10. retro, as Wickham says, is ἀπὸ κοινοῦ with currente and funis eat. That the order is intentional is obvious enough; for Horace could easily have interchanged retro and rota. The separation of currente retro from rota makes the first two words causal (compare ingratam Veneri above) i.e. because the wheel runs back, the rope also runs back. See too P. 46 b.

rota: see on Odes 1.3.16.

11. procis: for its position see on P. 47.

12. Tyrrenhus (ps): because the Etruscans were notoriously lax in morals. See too P. 21.

13. te munera: see on P. 51.

14. amantium: for its position see on P. 48.


16. curvat should have stress (see on Odes 4.9.26) i.e. 'bend not, much less break.'

17. parcas has stress i.e. 'spare, oh spare!'; again see on Odes 4.9.26, and compare sospitum at Odes 3.14.10.

rigida...aesculo: for the grouping see on P. 24.

18. Mauris...anguibus: the grouping is that noted at P. 24, since animum
XI.

Mercuri (nam te docilis magistro movit Amphion lapides canendo) tuque testudo, resonare septem callida nervis,
nec loquax olim neque grata, nunc et divitum mensis et amica templis, dic modos, Lyde quibus obstinatas applicet auris:
quae velut latis equa trima campis ludit exultim metuitque tangi, nuptiarum expers et adhuc protervo cruda marito.
tu potes tigris comitesque silvas ducere et rivos celeris morari; cessit immanis tibi blandienti ianitor aulae

mitior is a quasi-compound adjective, like φρενοθελύς, φρενοτερπής k.t.l. For Mauris (ps) see on Odes 1. 22. 2.
19. hoc (s) i.e. not this side (others may endure his torments, if they are fools enough).

liminis...aquae: for the position of the objective genitive see on P. 39.
XI. 1, 2. te docilis magistro: for the grouping see on P. 25.
canendo is an emphatic addendum; see on P. 53. The order is the same at A. P. 395.
3. septem (s): contrast the tetrachord. The words septem nervis are heard with both resonare and callida; for the latter see on P. 24.
5. olim is ἀπὸ κουνοῦ with loquax and grata; its abnormal position also prepares us for the antithesis nunc, as if we had πρότερον μέν...νυνὶ δὲ.
6. divitum (p) i.e. ‘the wealthy (at their banquets)’; see on P. 38.
amica is, by position, ἀπὸ κουνοῦ with mensis and templis. See on Odes 1. 30. 6.
7. Lyde precedes the relative for emphasis i.e. ‘even Lyde.’ obstinatas (ps) i.e. ‘though stubbornly closed’; but see P. 21.
9. latis...campis: for the grouping see P. 15. See too on Odes 4. 8. 33.
10. exultim seems by position to be ἀπὸ κουνοῦ with ludit and metuit i.e. the mare jumps in sport and in fear.
11, 12. nuptiarum (p): see on P. 39, since expers=inscia; compare on Odes 4. 14. 7.
adhuc has stress by separation from cruda i.e. ‘so far at least.’ protervo...marito: for the grouping see on P. 24.
[Cerberus, quamvis furiale centum
muniant angues caput eius atque
spiritus taeter saniesque manet
ore trilingui.]

quin et Ixion Tityosque vultu
risit invito, stetit urna paulum
sicca, dum grato Danai puellas
carmine mulces.
audiat Lyde scelus atque notas
virginum poenas et inane lymphae
dolium fundo pereuntis imo,
seraque fata,
quae manent culpas etiam sub Orco.
imiae (nam quid potuere maius?),
imiae sponsos potuere duro
perdere ferro.

13. comitesque goes with tigris as well as silvas; see on P. 33.
15, 16. immanis must, I think, belong to ianitor and equal ‘for all his monstrous might.’ The words ianitor aulae form a compound—‘doorkeeper’ (compare Tennyson’s ‘silent Opener of the Gate’). It is hard to see how the phrase ‘monstrous doorkeeper,’ after the mention of Amphion, could be understood of any doorkeeper save Cerberus, but, if we accept Bentley’s exeatque in l. 18, there is nothing not Horatian about the next stanza. On the other hand if immanis is taken with aulae, there is no parallel to such a pointless separation of the adjective; and, seeing that immanis is so obscure in form (there is nothing to suggest that it is either genitive or feminine), we are compelled to think of it as subject to cessit. Contrast grato in l. 23 below.

17, 18. furiale...caput: for the grouping see on P. 8.
20. ore trilingui: this is not necessarily an emphatic addendum (see on P. 53), for we still await the source from which the blood drips.
22. invito (s): as if we had invitus i.e. ‘and that too against his will’; but see on P. 21.

stetit is put early for emphasis; usually the Danaides were running with the vessel.
22, 23. paulum is in ἀπὸ καυρὰν position with stetit and sicca.
sicca has stress i.e. ‘actually dry!’; see on Odes 4. 9. 26.
23, 24. grato...carmine: the grouping is as if we had Danai puellas, dative with grato.

Danai puellas = Danaides; hence Danai is preposited. See on P. 41.
27. pereuntis is causal by position i.e. ‘since it runs through.’
imo (s): see on P. 21.
una de multis face nuptiali
digna periuurum fuit in parentem
splendide mendax et in omne virgo
nobilis mendacium.

'surge' quae dixit iuveni marito,
'surge, ne longus tibi somnus, unde
non times, detur; socerum et scelestas
falle sorores,
quae, velut nanctae vitulos leaenae,
singulos eheu lacerant: ego illis
mollior nec te feriam neque intra
claustra tenebo.

me pater saevis oneret catenis,
quod viro clemens misero peperci;
me vel extremos Numidarum in agros
classe releget.
i, pedes quo te rapiunt et aurae,
dum favet nox et Venus, i secundo
omine et nostri memorem sepulcro
scalpe querellam.'

28. sera (p) i.e. 'at last, though late'; compare Odes 3. 8. 22. In Horace
serus is never a postposited adjective.

30. maius, separated and last, has emphasis.


34. periuurum (ps) i.e. 'because he was perjured'; the word justifies her
splendidum mendacium.

35, 36. in omne...aevum: for the grouping see on P. 15.

38. longus (s) is emphatic i.e. the sleep that knows no waking. Compare
Odes 2. 16. 30.

tibi begins by being ethical ('lest you find yourself given...') and ends by
being indirect object.

39. scelestas (ps) is ἄνδρω καυνοῦ with socerum and sorores (see on P. 33);
compare too on P. 21.

42. ego illis: see on Odes 1. 2. 17.

45. me pater: compare note on I. 42.


46. misero (s) i.e. 'because in misery,' ὃς ἀθαλὼ ὃντι. See also P. 24. The
dative goes first with clemens, then with peperci.

47. extremos...agros is a slight modification of the normal in extremos
Numidarum agros; the effect is to stress extremos.
Miserarum est neque amori dare ludum neque dulci mala vino lavere aut examinari metuentis patruae verbera linguae.

tibi qualum Cythereae puer ales, tibi telas operosaeque Minervae studium aufert, Neobule, Liparaei nitor Hebri,
simul unctos Tiberinis umeros lavit in undis, eques ipso melior Bellerophonte, neque pugno neque segni pede victus;
catus idem per apertum fugientis agitato
grege cervosiacularietcelerarto latitantem fruticeto excipere aprum.

49. *pedes* precedes *quo* to heighten the antithesis of *aurae* i.e. on land and sea. Compare *Epod.* 16. 21.
50. *secundo* (**ps**): contrast *malo, infelici, infausto.*
51. *omine*: there is no real pause, and therefore no stress (but see on *Odes* 4. 9. 26).

 X. 1. Miserarum: the first word indicates the topic—'Unhappy Woman.' As Gow says 'the emphasis is on the gender.'

dulci (**ps**) i.e. 'the sweetness (of wine)'; see on P. 27. For *dulce vinum* compare *Odes* 3. 13. 2, and *Epod.* 9. 38.

3. *patruae verbera linguae*: see on P. 20 a, and P. 37.
4. *Cythereae* (**p**): for its position see on P. 41.

Cythereae puer ales: for the grouping see on P. 35.
5. *operosae* (**p**): i.e. 'the toils (of Minerva)'; see on P. 27.

*Minervae* is preposited in artificial contrast to *Cythereae* of l. 4.
6. *Liparaei...Hebri*: for the grouping see on P. 20 a.
7. *unctos...undis*: for the grouping see on P. 9.
8. *ipso* (**s**) is emphatic; Greek uses *καὶ e.g. καὶ αὕτω τοῦ Ὁμήρου.* See too P. 24.

9. *segni* goes with both *pugno* and *pede*; see on P. 33.

10, 11. *per apertum...cervos*: the complement *agitato grege* lies, as usual, between *fugientis* and *cervos*, and the other complement *per apertum* can therefore stand outside; this is its natural position since it is an adverb equivalent (see on P. 48).

fugientis...cervos: for the grouping see P. 10. Note how Horace sets together the words implying fear.

11, 12. *arto...aprum*: for the grouping see P. 9.
XIII.

O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
primis et venerem et proelia destinat.

frustra: nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.

te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
fessis vomere tauris
praebes et pecori vago.

fies nobilium tu quoque fontium,
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

XIII. 2. dulci (f) i.e. ‘the sweetness (of wine)’; see on P. 27, and compare Odes 3. 12. 1. See too P. 24.

dulci digne mero: for the intervening vocative see on Odes 1. 5. 3.

4, 5. cui...primis: I am not convinced that this must be translated as if we had cui frons cornibus primis turgida (for a similar instance see on Odes 2. 10. 23, 24). To assume this is needlessly to abandon rules of order and to neglect the necessary emphasis on primis which is abnormally postposed; compare paucorum at Odes 3. 16. 30, and see on Odes 4. 9. 26. I should prefer to take cornibus primis either as ablative àνó kouvoi with turgida and proelia destinat, or as dative of the part in apposition with the whole cui, and, like it, constructed with destinat. We may then translate ‘whose swelling brow destines love and battles for his first horns’; i.e. he will begin young. The stress on ‘first’ is due to the position of primis.

6, 7. frustra: compare Odes 3. 7. 21.

gelidos (fını) i.e. ‘the coldness (of thy stream)’; see on P. 27. The epithet thus suggests the antithesis of limpid and cold to opaque and warm suggested by rubro (f) sanguine.

8. lascivi...gregis: for the grouping see on P. 20 β.

9. te...hora: see on P. 51.

flagrantis...Caniculae: for the grouping see on P. 10.

13. nobilium (fını) has emphasis i.e. famous, not obscure.

14–16. me dicente: these words and the following are a causal addendum see on P. 53) i.e. ‘(you shall be famous) because I sing of....’

14, 15. cavis...saxis: for the grouping see on P. 10.
Herculis ritu modo dictus, o plebs, morte venalem petiisse laurum Caesar Hispana repetit penatis victor ab ora.

unico gaudens mulier marito prodeat iustis operata divis, et soror clari ducis et decorae supplice vitta

virginum matres iuvenumque nuper sospitum. o plebs, o pueri et puellae, ionic gaudens mulier marito prodeat iustis operata divis, et soror clari ducis et decorae supplice vitta

virginum matres iuvenumque nuper sospitum. o pueri et puellae, ionic gaudens mulier marito prodeat iustis operata divis, et soror clari ducis et decorae supplice vitta

Caesar Hispana repetit penatis victor ab ora.

Caesar...ora: a Roman reads the lines thus: ‘Caesar in Spain (see on Odes 1. 31. 9) is about to return home victorious from its shores.’

unico...marito: for the grouping see on P. 10. For unico see on Odes 2. 18. 14.

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unico...marito: for the grouping see on P. 10. For unico see on Odes 2. 18. 14.
HORACE

i, pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum siqua potuit vagantem
fallere testa.
dic et argutae properet Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.
lenit albescent animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

11, 12. Amid the welter of various readings and emendations there is little use in discussing order; but whether we accept *male ominatis* or *male inominatis* the epithet has some stress by separation. See on *Odes* 2.14.23, and P. 21.

13, 14. *atras* | *eximet curas*: for the position of *atras* (prettily kept close to its antithesis *festus*) see on P. 21, and *Odes* 2.14.23.

15, 16. *per vim* (*pp*) has stress.

*tenente* | *Caesare terras*: *terras* may stand outside according to the principle noted at P. 47. The effect is to stress *terras* somewhat i.e. ‘while Caesar is master of the world.’ For the position of *terras* compare *Odes* 4.14.22 *Pleiadum choro scindente nubes*, and for the ablative absolute last see on *Odes* 3.1.34.

18, 19. *cadum...duelli*: for the grouping see on P. 14.

*Marsi* (*ps*): its position emphasizes the age of the wine, as does the position of *Spartacum*. See also P. 21, since *memorem* is the equivalent of a verb; compare *cupidos* l. 26 below.

21. *argutae* (*ps*)...*Neaerae*: although datives, the words are also logical subject of *properet*, and the grouping is that of P. 21; for similar examples see P. 23.

22. *murreum*: unless we read *cohibente* (for grouping see P. 15), the order of *murreum* seems pointless; but the meaning of *murreum* is too uncertain for dogmatism.

*nodo*: see on *Odes* 2.11.24.

23. *invisum* (*ps*) i.e. ‘the disagreeableness (of the doorkeeper)’; see on P. 27, and *Odes* 2.14.23.

25. *lenit* comes early with stress i.e. *lenit, non irritat.*

25, 26. *albescens...cupidos*: for the grouping see on P. 17. The stress is on *albescens*, which suggests the antithesis *iuventa proterva*.

*ritium et rixae*; see on P. 39.

*rixae cupidos protervae*: as *cupidos* is equal to *cupientes*, the grouping comes under P. 21; compare *memorem* l. 18 above.
Uxor pauperis Ibyci,
tandem nequitiae fige modum tuae
famosisque laboribus:
maturo propior desine funeri
inter ludere virgines
et stellis nebulam spargere candidis.
non, siquid Pholoen satis,
et te, Chlori, decet: filia rectius
expugnat iuvenum domos,
pulso Thyias uti concita tympano.
illam cogit amor Nothi
lascivae similem ludere capreae:
te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti vetulam faece tenus cadi.

28. consule Planco: the addendum (see on P. 53) emphasizes the length of time; compare Odes 3. 8. 12.

XV. 1. pauperis (p) implies that Ibycus cannot afford her extravagances.
2. tuae (s): contrast filiae; if you won't restrain your daughter, at least restrain yourself.
3. famosis (p): contrast the obscuris laboribus of lanificium.
4. maturo (ps): contrast immaturo.
funeri comes last as an offensive surprise for aevo or the like.
5. inter ludere virgines: the tmesis emphasizes virgines. Contrast Odes 3. 3. 37.
6. candidis (s): the position gives candidis great emphasis i.e. 'no matter how bright.' In fact candidis comes as a surprise; we are half expecting a proleptic obscuris.
7. non i.e. 'It is not the case that...'; non qualifies the whole sentence (see on Odes 2. 9. 13).
9. iuvenum (p): contrast senum, who are more fitted for Chloris.
10. pulso...tympano: for the grouping see on P. 15; pulso equals 'the beat (of the drum)'; see on P. 26.
uti: for its position see on Odes 1. 15. 29. 30.
illam: for its position see P. 51.
12. lascivae...capreae: for the grouping see on P. 20 a, ad fin.
capreae: the further separation of this word by ludere makes the simile even more offensive; compare funeri l. 4 above.
13, 14. te lanae: for the order see on P. 51.
lanae...Luceriam: for the grouping see on P. 14.
Inclusam Danaen turris aenea robustaeque fores et vigilum canum tristes excubiae munierant satis nocturnis ab adulteris, si non Acrisium virginis abditae custodem pavidum Iuppiter et Venus risissent: fore enim tutum iter et patens converso in pretium deo. aurum per medios ire satellites et perrumpere amat saxa potentius ictu fulmineo: concidit auguris Argivi domus, ob lucrum.

15. *flos purpureus rosae:* for the abnormal order see on P. 44; but *purpureus* may colour both *flos* and *rosae*; compare *Odes* 1. 19. 1, and see P. 52 ad fin.

16. *vetulam:* the interposition of this word in the normal group *poti faece tenus cadi* gives it appropriate and most unpleasant emphasis; the two words *poti vetulam* at once bring up the picture of a drunken old beldame. But the reading *vetula* (*p*) with *faece* has point; because the wine is old, she drinks it to the dregs.

**XVI. 1, 2.** Inclusam Danaen turris aenea | robustaeque fores: note the chiastic grouping of epithets and nouns.

*Danaen turris:* see on P. 51.

*vigilum* (*p*) has stress; contrast 'somnolent.'

*vigilum canum:* the preposited genitive is the logical subject; see on P. 38.

3. *tristes* (*p*) i.e. 'the sternness, implacability (of their watch)'; see on P. 27, and *Odes* 2. 14. 23.

*satis* (*p*), *risissent* has stress; see on *Odes* 4. 9. 26.

7. *converso...deo* is an emphatic proviso; see on P. 53, and also *Odes* 3. 1. 34.

9. *medios* (*p*) i.e. 'the very midst (of guards)'; compare *Odes* 3. 2. 12 etc., but see also P. 21.
ODES III, 16

demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
saevos illaqueant duces.
crescentem sequitur cura pecuniam
maiorumque fames: iure perhorruit
late conspicuum tollere verticem,
Maecenas, equitum decus.
quanto quisque sibi plura negaverit,
ab dis plura feret: nil cupientium
nudus castra peto et transfuga divitum
partis linquere gestio,
contemptae dominus splendidior rei,
quam si quicquid arat impiger Apulus
occultare meis dicerer horreis,
magnas inter opes inops.

10, 11. potentius...fulmineo is an emphatic addendum; see on P. 53.
11, 12. auguris (p)...domus i.e. ‘the augur and his house’; see on P. 38,
and compare Odes 3. 8. 18.
12, 13. ob lucrum...exitio is an emphatic addendum; see on P. 53.
urbium (p) i.e. ‘cities (and their gates)’; see on P. 38. The order also
prepares us for the antithesis navium (ps) in l. 15.
14. aemulos (p) i.e. ‘because they were rivals’; the vir Macedo ‘divisit
et imperavit.’
15. muneribus comes last with emphasis (see on P. 53) to remind us of
ob lucrum I. 12, and aurum I. 9; munera following heightens the emphasis.
navium (ps): contrast urbium I. 13; the antithesis is land and sea. See
too P. 43.
16. saevos (ps) i.e. ‘the brutality (of captains)’; see P. 27, P. 21, and
Odes 2. 14-23.
17. crescentem (ps) is emphatic; the growth of money means care (see
on P. 27).
18. maiorum (p) is emphatic i.e. for more.
19. conspicuum (p) is proleptic; see on P. 30, and P. 21.
20. equitum (p) emphasizes the fact that Maecenas preferred the lower
rank.
22. nil cupientium (ps): contrast divitium.
23. divitium may be ἄνδῳ κοιμῶ with transfuga and partis.
25. contemptae...rei: for the grouping see on P. 15.
26. impiger (p) i.e. ‘the energy, vigour (of the Apulian)’; see on P. 27.
27. meis (ps) is emphatic ‘my very own’; see on Odes I. I. 9, and P. 21.
28. magnas (s): contrast inops.
purae rivus aquae silvaque iugerum
paucorum et segetis certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beatior.

quamquam nec Calabae mella ferunt apes,
nec Laestrygonia Bacchus in amphora
languescit mihi, nec pinguia Gallicis
crescunt vellera pascuis,

importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
contracto melius parva cupidine
vectigalia porrigam,

quam si Mygdoniis regnum Alyattei
campis continuem. multa petentibus
desunt multa: bene est, cui deus obtulit'
parca quod satis est manu.

29. purae rivus aquae: for the grouping see on P. 20 a.
30. paucorum has stress i.e. 'only a few'; adjectives of quantity are
normally preposited, and, moreover, paucorum looks somewhat lonely at
the commencement of the line (see on Odes 4. 9. 26); compare too primitis
31. fertilis (ϕ): contrast the desert portion.
32. Calabae (ϕ): the honey of Calabria was famous; but see also on
Odes 1. 33. 16, for the sense is 'Calabria (and its bees).'</n
33. apes: see on Odes 1. 3. 16.
34. Laestrygonia (ϕ): the wine of Formiae was famous.
35. mihi comes last with stress—ἐμοίγε.
36. pinguia...pascuis: for the grouping see on P. 7.
37. importuna (ϕ) i.e. 'the sting (of pauperies)'; see on P. 27, and Odes
2. 14. 23.
39, 40. contracto...vectigalia: for the grouping see on P. 9. The early
position of contracto prepares us for the antithesis porrigam.
38. melius belongs partly to contracto, partly to the whole sentence.
41. Mygdoniis (ϕ): see on Odes 2. 12. 22, and P. 37. The position of
the adjective also prepares us for Alyattei. But Mygdoniis (ϕ) may equal
'Mygdonia (and its plains)'; see on Odes 1. 33. 16.
43. multa comes last to echo the multa of l. 42.
44. parca (ϕ) has stress i.e. 'sparing, not lavish.'
XVII.

Aeli vetusto nobilis ab Lamo,
quando et priores hinc Lamias ferunt
denominatos et nepotum
per memores genus omne fastos,
auctore ab illo ducis originem,
qui Formiarum moenia dicitur
princeps et innantem Maricae
litoribus tenuisse Lirim
late tyrannus. cras foliis nemus
multis et alga litus inutili
demissa tempestas ab Euro
sternet, aquae nisi fallit augur

XVII. An unsatisfactory Ode in both meaning and order. Editors may well reject it.

1. Aeli...Lamo: for the grouping see on P. 14; and compare on P. 24 for vetusto...Lamo.

2–4. The order throws no light on these obscure lines.

2. priores hinc Lamias: these words may be grouped together i.e. ‘the earlier Lamiae descended from him,’ and hinc may then be repeated with denominatos. See on P. 50 a.

ferunt: as verbs taking the acc. and inf. normally come early, ferunt, coming late, has the stress of incredulity.

3. denominatos: the ponderosity of the word in a position of stress (see on Odes 4. 9. 26) is, perhaps, satirical; compare sermonibus at Odes 3. 21. 10, praegestientis 2. 5. 9, enaviganda 2. 14. 11, formidulosus 2. 17. 18, and obliviones 4. 9. 34.

nepotum (ps) may be contrasted with priores above, and represents descendants of whom there is written record (memores...fastos) in opposition to the semi-mythical priores; but it is also the logical subject of the infinitive and therefore comes early (see on P. 38).

4. per memores...fastos: for the grouping see on P. 15.

omne (pp) i.e. ‘the whole race’ = universum.

5. auctore by position equals ‘as founder.’

6. Formiarum (p) i.e. ‘Formiae (and its walls)’; see on P. 38.

7, 8. princeps lies ἀνὸ κοινῶν between moenia and Lirim.

innantem...Lirim: for the grouping see on P. 46 a.

Maricae | litoribus: perhaps ‘Marica (and her shores)’; see on P. 38. Marica seems to equal lucus Maricae.

9. late tyrannus: see on P. 53, and on Odes 2. 17. 19.

10. multis may have stress (see on Odes 4. 9. 26), perhaps to emphasize the violence of the storm.
HORACE

annosa cornix. dum potes, aridum
compone lignum: cras Genium mero
curabis et porco bimenstri
cum famulis operum solutis.

XVIII.

Faune, Nympharum fugientum amator,
per meos finis et aprica rura
lenis incedas abeasque parvis
aequus alumnis,

si tener pleno cadit haedus anno,
larga nec desunt Veneris sodali
vina craterae, vetus ara multo
fumat odore.

litus: the position of this word, like that of nemus between foliis and
multis, makes a vivid picture of a shore covered with seaweed; see the note
at Odes 4. 8. 33. Latin love of parallelism may also be at work; after foliis
nemus multis it was inevitable to write alga litus inutili. Compare Odes
3. 25. 11, 12.

11. demissa (p) i.e. ‘the downrush (of the storm)’; see on P. 26.

ab Euro by its position outside demissa and tempestas ought to have
emphasis. Compare Odes 4. 6. 10, P. 34 ad fin., and P. 49.

12. sternet: there is little point in its position (see on Odes 4. 9. 26).

aquae (ps): the cornix is augur of rain, if of nothing else.

13. annosa (p) i.e. with all his years of experience he ought to know
something about the weather.

aridum (ps) i.e. before it is drenched with the rain. See too P. 21.

15. curabis: its position (see on Odes 4. 9. 26) may be justified because it
is ἀνὰ κοινῷ with mero and porco (compare Odes 2. 5. 2. 5. 14. 2. 16. 22,
3. 10. 3. 20. 13. 3. 24. 11. 3. 24. 38. 3. 27. 2. 4. 6. 3).

16. cum famulis...solutis is an emphatic addendum (see on P. 53) and a
last hit, perhaps, at one who, claiming high lineage, sits more maiorum with
farm-hands in the kitchen.

XVIII. 1. Faune...amator: for the grouping see on P. 16, ad fin.

2. meos (p) i.e. whatever you do to others—selfish, but very Roman!

aprica (p): the epithet ‘sunny’ implies the golden grain and verdure of
the meadow; these Faunus might ruin by his tread. So Epist. 1. 14. 30 aprico
(p), where the flood may wash away the produce.

3. lenis equals an adverb; see on P. 32.

incedas abeasque: note the juxtaposition of the verbs i.e. if you do come,
go quickly.

parvis (s) has emotional emphasis i.e. ‘poor little things!’ See also P. 24.
ludit herboso pecus omne campo,
cum tibi Nonae redeunt Decembres;
festus in pratis vacat otioso
cum bove pagus;
inter audaces lupus errat agnos,
spargit agrestis tibi silva frondes,
gaudet invisam pepulisse fossor
ter pede terram.

XIX.
Quantum distet ab Inacho
Codrus, pro patria non timidus mori,
narras et genus Æaci
et pugnata sacro bella sub Ilio:

5. tener...anno: for the grouping see P. 7.
6. larga goes with the predicate nec desunt i.e. 'in plenty,' as if we had et larga adsunt.

Veneris (p) sodali is (so Ritter) Faunus. You, says Horace, are the comrade of Venus, and therefore shall have wine in plenty. It is the old combination of Wein, Weib, Gesang.

7. vina craterae i.e. wine in a mixing-bowl, no meagre drop from some patera. The order is against taking craterae in apposition with sodali.

vetus (p): this altar has served you many a year, and with much, not little (moltō separated) incense. But for moltō see also P. 21.

9. herboso...campo: for the grouping see on P. 15, and for omne (Ap) see on Odes 3. 17. 4.

10. Decembres (s): the month is, perhaps, more important than the day. Compare Odes 3. 8. 1 Martis (Ap) caelebs quid agam Kalendis, and see P. 21.

11, 12. festus...pagus: for the grouping see on P. 10. A Roman would read these charming lines thus: 'There is holiday in the meads, all is rest (vacat) and peace (otioso), for man and beast.'

13. audaces (Ap): contrast timidos which would be the natural and expected epithet. The order says 'boldness in front of the wolf.'

14. agrestis (Ap) equals in agros, 'over the fields.' Compare Odes 1. 22. 9 in Sabina.

15. invisam (Ap) i.e. 'because hated'; hence his delight. The participle is almost a noun, 'his hated enemy,' the object of his contumely.

16. ter pede terram: notice the effective crowding of explosive consonants (t, p, d, t) at the close. We hear the thud of his dance.

XIX. 3. narras: for its position see on Odes 3. 17. 15.
4. pugnata...Ilio: for the grouping see on P. 9.
quo Chium pretio cadum
mercemur, quis aquam temperet ignibus,
quo praebente domum et quota
Paelignis caream frigoribus, taces.
da lunae propere novae,
da noctis mediae, da, puer, auguris
Murenæ. tribus aut novem
miscentur cyathis pocula commodis.
qui Musas amat imparis,
ternos ter cyathos attonitus petet
vates: tris prohibit supra
rixarum metuens tangere Gratia

5. *quo...cadum*: again see on P. 9.
6. *mercemur* has stress (see on *Odes* 4. 9. 26) i.e. who is going to do the *buying*?—that's what interests me.
7. *quo...domum*: *domum* lying outside *quo praebente* perhaps has some stress. What I want, says Horace, is a roof over my head. See *Odes* 3. 14. 15, 16.
8. *Paelignis* (*ps*): the adjective is probably generic. See on P. 37, but also on P. 21. The effect of the order is much as if one wrote 'a cold Antarctic' for 'an Antarctic cold.'
9. *propere novae*: both words are emphatic because they are unexpected addenda (see on P. 53) i.e. 'drink to the moon—at once—because it is new.' The haste is necessary, for the new moon quickly disappears after the sun. See too P. 50 c, and *Odes* 2. 18. 16.
11. *Murenæ* has stress (see on *Odes* 4. 9. 26); the effect is grandiose—the great Murena.
11, 12. *tribus aut novem* (*s*): the choice is three or nine (but see also P. 21); Horace playfully takes the post of *arbiter bibendi*, and slyly lays down that the inspired poet (*vates* l. 15) may have nine *cyathi*, but hot-heads, like Murena, are safer with three only. I humbly agree with Page that the *size* of the bumper is the point, not the proportion of water and wine.
*commodis* is an addendum (see on P. 53) i.e. 'as best suits each.' Note that the grouping *tribus aut novem...cyathis...commodis* is that of P. 34.
13. *imparis* (*ps*): see on P. 21. The epithet merely equals *novem* and prepares us for *ternos ter*.
14, 15. *ternos ter*: the order is due to the desire of avoiding the jingle *ter ternos*.
*attonitus* (*ps*) is causal, 'because frenzied.'
15. *vates* is emphatic (see on *Odes* 4. 9. 26) i.e. 'because an inspired seer.'
*tris...supra*: both words are emphasized, *tris* by being first (in order to enforce the contrast *ternos ter*), *supra* by being separated.
16, 17. *rixarum*: for the position of the objective genitive see on P. 39.
*Gratia...sororibus*: for the grouping see on P. 14.
nudis iuncta sororibus.
insanire iuvat: cur Berecyntiae
cessant flamina tibiae?
cur pendet tacita fistula cum lyra?
parcentis ego dexteras
odi: sparge rosas; audiat invidus
dementem strepitem Lycus
et vicina seni non habilis Lyco.
spissa te nitidum coma,
puro te similem, Telephe, Vespero
tempestiva petit Rhode;
me lentus Glycerae torret amor meae.

XX.
Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
dura post paulo fugies inaudax
proelia raptor,

18. Berecyntiae (φς): see note on Odes 1. 18. 13, and also on P. 20 a.
20. tacita may colour both the nouns; see on P. 52.
21. parcentis (φς) has stress.
22, 23. odi is emphatic; see on Odes 4. 9. 26.
sparge comes early for stress i.e. 'scatter freely.'
invidus equals an adverb, 'with envy'; see on P. 31.
invidus...Lycus: for the grouping see on P. 10.
24. vicina...Lyco: for the grouping see on P. 14.
25. spissa...coma: for the grouping see on P. 15.
26. puro...Vespero: see previous note.
27. tempestiva (φς) is causal, 'because she is fitted for you.' See also P. 21.
28. me...torret amor: see on P. 51. But me is also contrasted with te ll. 25, 26.
lentus (φς) equals 'slowly'; see on P. 31.
Glycerae (φς) is in contrast to Rhode l. 27.
Glycerae...meae: for the grouping see on P. 20 a. But the grouping from lentus down to meae may be classified under P. 17.
XX. A most obscure Ode pace the commentators. It seems to be a translation from the Greek (see on Odes 3. 26).
1. quanto moveas periclo: see on P. 21, and compare Odes 3. 27. 17 and note on Odes 1. 27. 11, 12.
2. Gaetulae...leaenae: for the grouping see on P. 20 a.
3, 4. dura...raptor: for the grouping see on P. 9.
N. H.
cum per obstantis iuvenum catervas
ibit insignem repetens Nearchum:
grande certamen, tibi praeda cedat,
maior an illa.
interim, dum tu celeris sagittas
promis, haec dentes acuit timendos,
arbiter pugnae posuisse nudo
sub pede palmam
fertur et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa
raptus ab Ida.

XXI.
O nata mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,

6. *insignem* (ps) i.e. 'because outstanding'; as Wickham says 'easily found among them all.' But see too P. 21.
7. *tibi* placed early prepares us for the antithesis *illi* or *illa* (whichever be read).
8. *maior*: as there is no parallel to *maior = magis*, we may accept *illa* (sit) *maior* i.e. 'or she is to be the winner' (see *Epist.* 1. 10. 35).
9. *celeris* (p): the stress can only mean that he selects the arrows that are undamaged and are newly feathered.
10. *promis* should have stress (see on *Odes* 4. 9. 26); the taking out of the arrows implies immediate use.
11. *nudo* (ps): he is cooling himself (see l. 13) and his sensuous charm is emphasized by the implied nakedness of his person.
12. *fertur* is in ἀνὴρ κοινοῦ order with *posuisse* and *recreare*; see note on *Odes* 3. 17. 15.
13. *leni* (ps): i.e. 'the gentleness (of the wind)'; see on P. 27 and P. 21.
14. *sparsum...capillis*: for the grouping see on P. 9.
15. *aquosa...Ida*: there is no point in *aquosa* (ps); see, however, P. 21.

XXI. 1. *O nata mecum*: these words come early in order to emphasize the age of the wine.
2. *geris* is in ἀνὴρ κοινοῦ position with *querellas* and *iocos*.
3. *insanos* (p) may (1) be ἀνὴρ κοινοῦ with *rixam* and *amores* (see on P. 33), or may (2) equal 'the madness (of love)'; see on P. 27.
quocumque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.
non ille, quamquam Socraticis madet
sermonibus, te negleget horridus:
narratur et prisci Catonis
saepe mero caluisse virtus.
tu lene tormentum ingenio admoves
plerumque duro; tu sapientium
curas et arcanum iocosos
consilium retegis Lyaeo;

4. faciēm...somnum: the grouping is that of P. 10. The collocation of faciēm and pia is happy i.e. ease (of sleep) is due to your sense of duty and kindliness (pietas). For the preposited epithet with the vocative see on P. 36.
5. quocumque...Massicum: for the grouping see on P. 9.
6. servas is emphatic (see on Odes 4. 9. 26) i.e. you still preserve through all these years.

moveri may perhaps be felt with servas also, i.e. you save it for being moved, worthy to be moved etc. There is an antithesis of keeping still and of moving.

bono die is an addendum (see on P. 53) i.e. 'but only on a happy (bono preposited) day.'

7. Corvino iubente equals Corvinus enim iubet; see on Odes 3. 1. 34.
8. languidiora (p): for its position see on P. 28.
9. non ille: the negative goes with ille.
Socraticis (ps) i.e. 'of a Socrates'; see on P. 37, and P. 21.
10. sermonibus: the lonely position (see on Odes 4. 9. 26) suits the ponderousness of the topic; compare denominatos at Odes 3. 17. 3.
horridus: the adjective equals an adverbial phrase (see on P. 31) i.e. (1) like a churl (2) with a shudder (compare Ovid Am. 2. 16. 19).

11. prisci (p) i.e. for all his old-fashioned austerity; compare Odes 3. 9. 17.

prisci Catonis: the genitive, thus brought forward, is felt as subject (see on P. 38).
12. saepe separated from caluisse has stress, 'many a time and oft.'
virtus coming last echoes the severitas implied in prisci l. 11.
13, 14. lene (p): for the preposited adjective in oxymoron see on Epod. 5. 82.
plerumque duro i.e. 'although stern by wont'; the words form an emphatic addendum (see on P. 53).

tu sapientium: case relations grouped early (see on Odes 1. 2. 17).
15, 16. curas: a Roman is inevitably forefeeling a verb such as solvis.
arcanum...Lyaeo: for the grouping see on P. 9.
HORACE

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tu spem reducis mentibus anxiis
viresque et addis cornua pauperi,
post te neque iratos trementi
regum apices neque militum arma.

te Liber et si laeta aderit Venus
segnesque nodum solvere Gratiae
vivaeque producent lucernae,
dum rediens fugat astra Phoebus.

XXII.

Montium custos nemorumque virgo,
quae laborantis utero puellas
ter vocata audis adimisque leto,
diva triformis,
imminens villae tua pinus esto,
quam per exactos ego laetus annos
verris obliquum meditantis ictum
sanguine donem.

18. viresque may be object of (1) reducis (2) addis; if of the latter see on Odes 1. 30. 6. But see Gow.
19, 20. iratos...apices: for the grouping with trementi intrusive see on P. 46 a. Perhaps iratos belongs mainly to regum (see on P. 52). We may supply irata before militum.
21. te Liber: see on Odes 1. 2. 17 and compare l. 14 above.
laeta (ps) goes closely with aderit and equals ‘with smiles’; see on P. 31, and also P. 21.
23. vivae (ps): sc. oβαρα i.e. ‘being unextinguished...’ Compare Odes 3. 8. 14, and see P. 21.
24. dum rediens fugat merely equals dum redit et simul fugat.

XXII. Is not this a little hymn of gratitude written for a friend whose wife had come safely through her confinement?
4. triformis: contrast on Odes 1. 7. 5.
5. tua (p) is predicative i.e. ‘be thine.’
6. exactos...annos: for the grouping see on P. 15. Moreover ego may be felt as subject of exactos (see on Odes 1. 10. 14).
7, 8. verris (ps) is the gift i.e. ‘with a boar and its blood’; see on P. 38.

XXIII. 1. supinas (ps) i.e. ‘in prayer’; compare Vergil Aen. 4. 205 multa Iovem manibus supplicar osasse supinis (s). To hold up the hands to
ODES II, 21–23

XXIII.

Caelo supinas si tuleris manus
nascentes luna, rustica Phidyle,
si ture placaris et horna
fruge Lares avidaque porca,
nece pestilentem sentiet Africum
secunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.

nam quae nivali pascitur Algido
devoa quercus inter et ilices
aut crescit Albanis in herbis
victimae, pontificum securis

heaven might be a sign of mere irritation or despair, as Sat. 2. 5. 97 shows.
Hence the word *supinas* is important.

**manus**: see on *Odes* 1. 3. 16.
2. **nascentes** i.e. 'at the birth (of the moon)'; see on P. 26.
3. **nascentes luna**: these words stand in *ἀπὸ κοινῶθ* position with both *tuleris* and *placaris*.

**rustica** (p): see on P. 36. The word enforces the moral that being simple herself she should be simple in her offerings. For the sense of *rustica* (homely) see Ovid *Heroid. 14. 132, 16. 285 (287), 17. 12, 13, 17. 186 etc.

3. **placaris**: note the *ἀπὸ κοινῶ* position between *ture* and *horna fruge*.

**horna** (p): see on *Odes* 1. 19. 15 (*bimi*).
4. **Lares**: note the *ἀπὸ κοινῶ* position between *horna fruge* and *avida porca*.

**avida** (p) implies, presumably, that the *porca* was no skinny offering.

5. **pestilentem** i.e. 'the bane (of Africus)'; see on P. 27 and on P. 21.

6. **secunda** (p): the stress is due to the sense of l. 5. There has been no hot wind; therefore the vine bears well.

**sterilem** (p) i.e. 'the bane (of Africus)'; see on P. 27.
7. **dulces** (p) i.e. 'your pets (the younglings)'; see on P. 27.

8. **pomifero...anno**: for the grouping see on P. 10.

9. **nivali** (p) i.e. 'the snows (of Algidus)'; see on P. 27 and on P. 21, and compare *Odes* 1. 21. 6.

11. **Albanis** (p) is in artificial contrast to *Algidus* l. 9.

12, 13. **victima**: if we write a comma after this word it has some emphasis (see on *Odes* 4. 9. 26) i.e. 'it is fattened (*crescit* comes early) only to be a victim,' as if we had *moritura* (see note on *Odes* 1. 28. 6).

**pontificum** (p): contrast *rustica* Phidyle and *te*, which comes early to enforce the antithesis. At the same time *pontificum* may be felt as *ἀπὸ κοινῶ* with both *victima* and *securis*. 
cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.
immunis aram si tetigit manus,
non sumptuosa blandior hostia
mollivit aversos Penatis
farre pio et saliente mica.

**XXIV.**

Intactis opulentior
thesauris Arabum et divitis Indiae,

14. multa caede bidentium: for the grouping see on P. 35.

15, 16. parvos (ps) is very emphatic; contrast the magni dei to which the pontifices make sacrifice.

marino rore: Columella calls this plant either marinus ros or ros marinus. Horace chooses what is metrically convenient. Since the rosinus is marinus, as opposed to terrenus, the preposed order is natural.

deos is governed by both temptare and coronantem; Latin makes this obvious by placing parvos between them.

fragili (p) i.e. 'by fragments, sprigs (of myrtle)'; see on P. 27 ad init.

17–20. immunis (ps) must be emphatic whether we translate by 'giftless,' 'lay,' or 'guiltless.' For the many interpretations of these lines see the commentators. I venture to add one more, because it seems to me simple and supported by the order of the words viz. 'If a giftless (or 'lay') hand has touched the altar, not a hand more flattering with its sumptuous (sumptuosa preposed) victim, yet it has softened...' Any who think the idea too lofty for Horace should read Ovid Ex Ponto 3. 4. 81. The position of both immunis and aram before si suggests that the antithesis 'lay' and 'altar' is intended to be brought out.

17. manus: see note on l. 1 above.

18. non equals 'and not.'

sumptuosa blandior hostia: for the grouping see on P. 24, and for the form of the line compare Odes 1. 19. 16. The sense of blandior is 'wheedling' as at Sat. 1. 1. 25.

19. aversos (p) i.e. 'the displeasure (of the Penates)'; see on P. 26, and Epod. 10. 18.

20. farre...mica: these words form an emphatic addendum (see on P. 53); i.e. 'and that with only farre pio....'

Note the chiasmus farre pio and saliente mica.

saliente (p) may equal 'jumping, crackling (of mica)'; see on P. 27.

**XXIV.** 1. Intactis (ps) has stress; a thesaurus would be of little value after plunderers had gone over it. But see also P. 24.

2. Arabum...Indiae: for the position of the genitive see on P. 35.
caementis licet occupes
  Tyrrehenum omne tuis et mare †publicum†;
si figit adamantinos
  summis verticibus dira Necessitas
clavos, non animum metu,
  non mortis laqueis expedes caput.
campestres melius Scythae,
  quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
  immetata quibus iugera liberas
fruges et cererem ferunt,
  nec cultura placet longior annua,

**divitis (ϕ)** echoes the wealth implied in *thesauris*; it may also be ἄποικος with *Arabum* (see on P. 33).

3. 4. *caementis...Tyrrehenum (terrenum)* **omne tuis**: for the grouping see on P. 16 β.

**mare publicum (?):** Lachmann's *terrenum* is supported by *Odes* 2. 18. 28; and that *publicum* is tolerable may be shown by Ovid *Heroid*. 18. 150, and *Met.* 6. 351–3. But see on *Odes* 4. 2. 42. Gow now suggests *Metaponticum* (C. R. xxix. p. 78).

omne (ϕϕ) has emphasis i.e. καὶ τὸ πᾶν.
5. **figit (−et, −at)** comes early with stress.
5–7. adamantinos | summis verticibus... | clavos: for the grouping (with intrusive words) see on P. 10.

7. **clavos** is emphatic (see on *Odes* 4. 9. 26). The word implies the idea of fixedness and immutability (see Wickham on *Odes* 1. 35. 18), and echoes **figit** (early) and **adamantinos** (separated) of l. 5.

8. mortis (ϕ) i.e. ‘death (and his noose)’; see on P. 38.
  caput: see on *Odes* 1. 3. 16; but the word is also in artificial contrast to **animum** l. 7.

9. **campestres** (ψς) i.e. living in the free open plains; contrast the rich man anchored to his palace.
  melius: a Roman forefeels some verb of loose meaning such as *agunt*; indeed he requires no verb at all.

10. **vagas** (ψς) echoes **campestres** (ψς); it may also be felt with *plaustra* (see on P. 52).
  **domos**: see on *Odes* 1. 3. 16.

11. **vivunt** perhaps has stress (see on *Odes* 4. 9. 26) i.e. they do more than exist, they *live*. But see also on *Odes* 3. 17. 15.
  **rigidi** (ϕ) is causal, ‘because austere.’
12. **immetata** (ψς) and **liberas** (ϕ) emphasize the fact that private property in land or produce is unknown. The interposition of quibus heightens the effect of the quasi-oxymoron **immetata...iugera** (compare on *Epod.* 5. 82).
defunctumque laboribus
aequali recreat sorte vicarius.
ilic matre carentibus
privignis mulier temperat innocens,
nec dotata regit virum
coniux nec nitido fidit adultero.
dos est magna parentium
virtus et metuens alterius viri
certo foedere castitas,
et peccare nefas aut pretium est mori.
o quisquis volet impias
cades et rabiem tollere civicam,
si quaret 'pater urbiun' subscribi statuis, indomitam audeat refrenare licentiam,
clarus postgenitis: quatenus, heu nefas!

14. longior annua is a restrictive addendum (see on P. 53)—'that is tillage beyond a year's space.'
16. aequali (ps): this is the important word, like aequo in aequo animo, and therefore comes early. See also on P. 21.
17, 18. matre carentibus is a compound, ἀνήρτοπ, 'motherless.' Hence matre need not lie between carentibus and privignis (see Odes 3. 1. 24). The preposited position of matre-carentibus may make it (1) concessive, (2) causal, but the latter sounds too much like Christian ethics.
innocens goes with temperat, and may surely mean 'controls without causing them hurt.' Horace uses innocens in one other passage only (Odes 1. 17. 21), where it has the same meaning. This is also Gow's view. See too P. 31.
19. dotata (ps) i.e. 'because she has a dowry:'
20. coniux probably has stress (see on Odes 4. 9. 26) i.e. 'a true helpmate, con-iuncta:'
nitido (ps) i.e. 'the sleekness (of a lover)'; see on P. 27 and P. 21.
21. parentium is ἀνδό κωωόν with dos and virtus i.e. 'the dowry from the parents is the parents' virtus.'
22. virtus has emphasis (see on Odes 4. 9. 26); their great dower is not money but virtus.
23. certo (p) i.e. not lax but trustworthy.
25, 26. impias (p) equals contra pietatem, unpatriotic (with reference to civil war), and prepares us for the stress on civicam (s) = inter cives. For this use of impius compare Odes 2. 1. 30. See too on Odes 2. 14. 23.
28. indomitam (ps) i.e. 'though untamed.'
30. clarus postgenitis is an addendum of result (see on P. 53), ὅπερ
ODES III, 24

virtutem incolunem odimus,
sublatam ex oculis quaerimus invidi.
quid tristes querimoniae,
si non supplicio culpa reciditur,
quid leges sine moribus
vanae proficiunt, si neque fervidis
pars inclusa caloribus
mundi nec Boreae finitimum latus
durataeque solo nives
mercatorem abigunt, horrída callídi
vinctum aequora navitae?
magnum pauperies opprobrium iubet
quidvis et facere et pati,
virtutisque viam deserit arduae.
vel nos in Capitolium,
quo clámor vocat et turba faveántium,

κλείνος γενέσθαι. Here carus is a variant, and seems to have point; he is hated in his life-time, but loved by posterity. See on Odes 1. 20. 5.
32. invidi coming last is causal i.e. ‘because we are captious.’
33. tristes (φ) i.e. ‘the bitterness (of lamentation)’; see on P. 27, and Odes 2. 14. 23.
34. si non i.e. ‘if it is the case that...not’; see on Odes 2. 9. 13.
supplicio is the logical subject and is therefore put early i.e. ‘if punishment do not cut back crime.’ Compare Livy 3. 62. 2 consilio collegae, virtute militum victoria parta est = ‘the tactics of my colleague, and the bravery of the soldiers won the day.’ So passim in Livy.
36, 37. fervidis...caloribus: for the grouping see on P. 15. The position of fervidis prepares us for the antithesis Boreae l. 38.
38. mundi stands in ἀπὸ κοντοῦ position with pars and latus. See on Odes 3. 17. 15.

Boreae (dative) is put early and outside finitimum and latus to express the contrast to fervidis in l. 36. See on P. 49.
40, 41. horrida...navitae: for the grouping see on P. 7.
42. magnum (s) equals maximum.

magnum pauperies opprobrium: as if we had magnum pauperiei opprobrium; for this order compare Odes 4. 8. 31 clarum Tyndaridae sidus; and Vergil Aen. 1. 435 ignavum fucos pecus, and Epist. 1. 18. 104 gelidus Digentia rivus.
44. virtutis (φ) i.e. ‘virtue (and its path)’; see on P. 38.
arduae (s) i.e. ‘because it is difficult’; the adjective is felt with viam also (compare on P. 52).

virtutis...arduae: for the whole grouping see P. 20 β.
vel nos in mare proximum
gemmas et lapides, aurum et inutile,
summi materiem mali,
mittamus, scelerum si bene paenitet. 50
eradenda cupidinis
pravi sunt elementa, et tenerae nimis
mentes asperioribus
formandae studiis. nescit equo rudis
haerere ingenuus puer
venarique timet, ludere doctior,
seu Graeco iubeas trocho,
seu malis vetita legibus alea,
cum periura patris fides
consortem socium fallat et hospites, 60

45. nos is emphatic because it is inserted and equals nos ipsi, ‘with our own hands.’ Some verb of general meaning e.g. feramus is forefelt.

47. proximum: I marvel that someone has not tried to improve Horace by emending (particular for general) to Apulicum! See on Odes 1.1.14.

49. summi...mali: for the grouping see on P. 20a.

50. mittamus should have stress (see on Odes 4.9.26); perhaps it means ‘to turn out of the house’ as one would a divorced wife. See Terence Phorm. 4.3.70, and Suetonius Calig. 25.

scelerum is emphatic because it precedes si. The sense is ‘if we regret our sins, and not our poverty only.’ This weaker meaning of paenitet is common enough.

51. cupidinis (ps): passion is the vice which must be checked a puero.

52. tenerae (ps) has stress in contrast to asperioribus l. 53.

nimis (pp) has emphasis.

53. asperioribus (ps): see l. 52 above. For comparatives preposed or separated see on P. 28, and consult also P. 24.

54. equo is ἄνδρον κοινοῦ with rudis (ablative in point of which) and haerere.

55. ingenuus (p): contrast plebeius, agrestis, who would have learnt to ride and ‘rough it.’

57. Graeco (ps): anything Greek was anathema, at any rate to the man in the street. The Greeks were already beating Romans in the trade of the Levant, and ‘Made in Greece’ was not a popular brand; although, as usual, everyone bought the articles (compare on Odes 1.20.2). For the order see also P. 21.

60. consortem (p) emphasizes the fact that the partnership is one of capital, not of friendship (hospitem).

61. indigno (ps): he is piling up wealth only that his heir may have it, and that heir worthless. Compare on Odes 4.7.19, 20.
indignoque pecuniām
heredī properet. scilicet improbae
crescunt divitiae: tamen
curtae nescio quid semper abest rei.

XXV.
Quo me, Bacche, rapis tui
plenum? quae nemora aut quos agor in specus
velox mente nova? quibus
antris egregii Caesaris audiar
aeternum meditans decus
stellis inserere et consilio Iovis?
dicam insigne, recens, adhuc
indictum ore alio. non secus in iugis

62, 63. improbae (ps) seems to go with the predicate crescunt i.e. 'grow to shameless bulk;' and is quasi-proleptic (see on P. 30); or the adjective may equal an adverb 'insatiably' (see on P. 31). Compare also P. 21.

64. curtae (ps) is very emphatic. A Roman would read the line thus 'yet defectiveness there is—something always lacking to his fortune.' See on P. 27.

XXV. 1, 2. tui | plenum is an emphatic addendum (see on P. 53) i.e. 'and that too full of thyself:'

2. plenum has further stress by its position (see on Odes 4. 9. 26) and equals plenissimum.

quaem nemora: a Roman on hearing quae nemora can keep an open mind about its case. He feels it definitely accusative when he reaches the in of in specus.

quos agor in specus: for the order see on Odes 1. 27. 11.

3. velox mente nova are emphatic addenda (see on P. 53).

nova is in its frequent sense of 'strange,' 'unwonted,' 'mystic,' 'mysterious.'

On the order of novus see Odes 1. 2. 6.

4. egregii (ps): see on Odes 1. 6. 11.

egregii Caesaris (ps) is a 'pendent' genitive, more or less with audiar, and equals '...on the topic of peerless Caesar shall I be heard...'; ultimately the genitive belongs to decus. For this Greek pendent genitive, meaning 'in the matter of,' as if with πεπί, see on P. 40.

5. aeternum (ps) is predicative, as Wickham says, i.e. 'so as to be eternal' (see on P. 30, and P. 21).

7. recens is in its proper sense of 'fresh,' 'having existed a short time only'; the next phrase adhuc indictum ore alio is a periphrasis for novum (for the adverb and adverbial equivalent on either side of indictum see on P. 34 ad fin.).
HORACE

exsomnis stupet Euhias,
   Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
   lustratam Rhodopen, ut mihi devio
ripas et vacuum nemus
   mirari libet. o Naiadum potens
Baccharumque valentium
   proceras manibus vertere fraxinos,
nil parvum aut humili modo,
nil mortale loquar. dulce periculum est,
o Lenae, sequi deum
cingentem viridi tempora pampho.

XXVI.

Vixi puellis nuper idoneus
et militavi non sine gloria:
nunc arma defunctumque bello
barbiton hic paries habebit,

9. exsomnis sc. oôsa. Presumably the all-night festivals were held at the full moon, when the country would be seen clearly enough, especially as the plain is covered with snow. This does away with Bentley’s objection that one could not prospicere Hebrum at night.

10. nive candidam forms one word νιφαργύς; hence nive need not lie between candidam and Thracen (see on Odes 3. 1. 24). The preposed nive-candidam equals ‘the snow-whiteness (of Thrace)’; see on P. 27.

11. Thracen: its position (see on Odes 4. 9. 26) is, perhaps, in artificial contrast to Rhodopen.

11, 12. pede...Rhodopen: the position of pede barbaro is abnormal (see on P. 49), but Latin love of parallelism is doubtless the cause. Having written nive candidam Thracen, Horace inevitably continued pede barbaro lustratam Rhodopen (compare on Odes 3. 17. 10).

13. vacuum is in ἀνα κοινων position with ripas and nemus; see on P. 33.

14, 15. Naiadum potens Baccharumque: for the grouping compare Odes 3. 22. 1 montium custos nemorumque, and see on P. 34.

15, 16. valentium...fraxinos is a pointed addendum: Bacchus is lord of worshippers with such wondrous powers; how mighty, therefore, must he himself be!

proceras (ps) i.e. no mere saplings.

17. parvum (pp) and humili (p) have stress.

18. dulce (ʃ) is predicative.
ODES III, 25–26

laevum marinae qui Veneris latus
custodit. hic, hic ponite lucida
funalia et vectes et arcus
oppositis foribus minacis.

o quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
regina, sublimet flagello
tange Chloen semel arrogantem.

20. cingentem...pampino is an emphatic causal addendum (see on P. 53) and = quippe qui cingat.

viridi (ps) i.e. ‘the greenery (of the vine leaves)’; see on P. 27, and also

XXVI. This Ode is, I suspect, a translation from the Greek, and, like
Odes 3. 20, is not a complete success.

1. Vixi comes early with emphasis i.e. ‘It is all over’; compare Vergil
Aen. 2. 325/juimus Troes.

2. non sine gloria: the postposed adverb-phrase = maxima cum
gloria.

5. laevum...latus: for the grouping see on P. 10.

6. custodit should have stress (see on Odes 4. 9. 26). The left side is, conven-
tionally, the unprotected side. Compare latus claudere i.e. in sinistra
ambulare (see Duff on Juvenal 3. 131).

lucida (p): perhaps ‘the gleam (of waxened ropes)’; see on P. 27.

7. arcus...minacis: for the grouping see on P. 18.

8. oppositis (p) i.e. ‘the opposition (of doors)’; see on P. 26, and compare
Odes 1. 11. 5.

9. quae...Cyprum: for the grouping see on P. 9.

10. beatan diva: a Roman might feel these words to mean ‘blessed in its
goddess’; see on Odes 1. 35. 1.

Cyprum et: see on Odes 1. 35. 39.

11. carentem...nive: this is, apparently, an artificial rendering of Bacchy-
lides’ ἀξέιμαντων Μειμίων. The preposited Sithonia is somewhat pointless, even
though the snows of Chalcidice might be proverbial. To speak of a place
where snow never falls as ‘free from Arctic snows’ is worthy of our eighteenth
century versifiers.

The words Sithonia nive may stand outside Memphin and carentem
because we still wait for the object of carentem; see on P. 47, and compare
Odes 1. 28. 1.

11, 12. sublimi (p) makes tange a paraprodsokian for caede. Compare
Odes 3. 29. 63, 64. The adverb semel postposed and separated goes with
tange and heightens the paraprodsokian i.e. ‘touch her and once only.’

arrogantem (s) is causal, ‘for her disdain’ (ἀρ σεμνὴ γενομένη); or it
might be concessive. The grouping Chloen semel arrogantem need not, of
necessity, mean ‘Chloe once disdainful’; see on P. 50 c.
Impios parrae recinentis omen
ducat et praegnas canis aut ab agro
rava decurrens lupa Lanuvino
fetaque volpes.

rumpit et serpens iter institutum,
si per obliquum similis sagittae
terruit mannos. ego cui timebo
providus auspex,

antequam stantis repetat paludes
imbrium divina avis imminentum,
oscinem corvum prece suscitabo
solis ab ortu.

XXVII. 1, 2. Impios...omen | ducat: for the order see on P. 51.
parrae (p) i.e. 'the owl (and its omen)'; see on P. 38. The position also
prepares us for canis, lupa, volpes.
2. ducat may be emphatic (see on Odes 4. 9. 26); the poet wishes that
the omen may not merely terrify for the moment, but attend the impios on
their way. See however on Odes 3. 17. 15.
praegnas (p): 'pregnancy (of the canis)'; see on P. 27.
2, 3. ab agro...Lanuvino: for the grouping see on P. 18.
rava decurrens probably sounds like 'a dun streak as it speeds down.'
4. feta (p): see on praegnas l. 2 above.
6. per obliquum: sc. veniens or the like.
7. mannos: for its position see on Odes 1. 3. 16.
8. providus (p): the ordinary auspex judges after the flight, but Horace
will arrange things beforehand. Before the divina avis can (repetat is sub-
junctive of purpose prevented) give warning of storm, he will prearrange on
the east, the propitious side if you turn north, the cry of a corvus.
9. stantis (ps): Horace, if a friend is to travel (timebo is future), will have
him go in summer, when the voyage to Greece would be safest. The running
waters are then dried up, and the divina avis (probably the cornix) seeks
'standing waters' in the marshes. There it utters its raucisonos cantus
(Lucretius 5. 1083), caput spargens undis, velut occupet imbrem (Lucretius
5. 556), and pluviam vocat...et sola...spatiatur (Vergil Georg. 1. 389). Cicero
Progn. 223 speaks of it as cursans per litora before a storm and adds demersit
caput et fluctum cervice recept. But see also P. 21.
10. imbrium...imminentum: for the grouping see on P. 18.
11. oscinem (p): (1) 'the cry (of a corvus)'; see on P. 27; (2) proleptic
(so Wickham); compare on P. 30.
12. solis ab ortu: an emphatic addendum (see P. 53) and equals idque
solis ab o tu, the favourable side (see on l. 8 above). Perhaps solis is pre-
ODES III, 27

sis licet felix, ubicunque mavis, et memor nostri, Galatea, vivas, teque nec laevus vetet ire picus nec vaga cornix.

sed vides, quanto trepidet tumultu pronus Orion: ego quid sit ater Hadriae novi sinus et quid albus peccet Iapyx.

hostium uxores puerique caecos sentiant motus orientis Austri et aequoris nigri fremitum et trementis verbere ripas.

posited because of the preposition (compare on P. 42). See too Odes 4. 4. 14 matris ab ubere; 4. 6. 20 matris in alvo. We have the same order in l. 58 of this Ode (hac ab orno).

15. teque: the pronoun coming first has emphasis i.e. whatever may happen to others.

laevus (ps) i.e. by being on the left and unlucky side.

16. vaga (p) i.e. 'the pacing up and down (of the cornix)'; see on P. 27, and compare Vergil's spatiatur (a sign of coming rain) quoted at l. 9 above.

17. quanto trepidet tumultu: see on P. 21; compare Odes 3. 20. 1, and see note on Odes 1. 27. 11, 12.

18, 19. pronus (p) sc. ōr. Orion is head downwards (pronus) towards the western horizon just before dawn in the latter half of November; and the sailor, anxiously waiting for sunrise, would not be likely to forget the fact. See on Odes 1. 28. 21 and Epod. 10. 10, 15. 8.

ater Hadriae novi sinus: for the grouping with the intrusive novi see on P. 46 a. But the position of novi makes it mean 'I have known only too well.'

albus (ps) i.e. 'for all its clear skies' = καίπερ λαμπρός ōr. See also P. 21.

21. hostium (p) is emphatic; compare the position of impios l. 1.

caecos (ps) equals 'mysterious,' 'unexpected'; the shift from W. to S. has occurred suddenly. See on P. 21.

22. orientis (p): i.e. 'the rising (of the wind)'; see on P. 26. Contrast orti; for when Auster has once risen, the motions are anything but caeci.

22, 23. motus...fremitum: note the chiastic orders—motus answered by fremitum, orientis by nigri, and Austri by aequoris. This elaborate performance is an excuse for not placing orientis Austri between caecos and motus (see on P. 43).

Austri et: see on Odes 1. 35. 39.

sic et Europe niveum doloso
creditit tauro latus et scatentem
beluis pontum mediasque fraudes
palluit audax.
nuper in pratis studiosa florum et
debitae Nymphis opifex coronae,
nocte sublustri nihil astra praeter
vidit et undas.
quae simul centum tetigit potentem
oppidis Creten, 'pater, o relictum
filiae nomen pietasque' dixit
'victa furore!
unde quo veni? levis una mors est
virginum culpae. vigilans ne
ludit imago
vana, quae porta fugiens eburna
somnium ducit? meliusne fluctus
ire per longos fuit, an recentis
carpere flores?

25, 26. niveum...latus: for the grouping see on P. 8.
27. pontum mediasque fraudes: medias is preposited, as if Horace had
written mediasque ponti fraudes. See too P. 33.
28. audax sc. καίνερ oβανα, 'for all her boldness.'
29. florum et: see on Odes 1. 35. 39.
30. debitae...coronae: for the grouping see on P. 20a.
32. vidit: note how the verb lies between the two objects of praeter,
which is itself in ἀναφορὰ position.
33, 34. centum...Creten: for the grouping see on P. 9, and compare
Epod. 9. 29 centum nobilum Cretam urbibus.
35. nomen: compare Ovid Her. 10. 70.
36. furore is an emphatic addendum (see on P. 53) i.e. 'duty vanquished
—by madness!' She will not say 'amore.'
37. levis is predicative and emphatic.
38. virginum (p) has stress i.e. 'for maidens who sin.'
39. turpe (p): sinful is the point. See also on Odes 2. 14. 23.
41. vana: we may agree with Page, who puts a comma at imago l. 40,
and takes vana adverbially with fugiens i.e. 'idly flying'; see P. 31.
eburna (s): contrast cornea (Verg. Aen. 6. 894), and see also P. 21.
43. per longos (s and postposited) i.e. 'over the length (of sea)'; see on
siquis infamem mihi nunc iuvenum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstri.

impudens liqui patrios penatis:
impudens Orcum moror: o deorum
siquis haec audis, utinam inter errem
nuda leones!

antequam turpis macies decentis
occupet malas teneraeque sucus
deflaut praedae, speciosa quaero
pascere tigris.

vilis Europe, pater urget absens,
quid mori cessas? potes hac ab orno
pendulum zona bene te secuta
laedere collum.

recentis (ps): see on P. 21. The epithet suggests fresh flowers in the
dewy morning, contrasted with nocte sublustrī of l. 31 above.

45, 46. infamem... iuvenum: the position of mihi nunc requires that the
words should go with infamem and iuvenum i.e. ‘the bull now infamous in
my eyes’ (compare tibi invisus l. 71 below). When dedat is reached, both
words, mihi and nunc, are felt again with it.

iratae (s) i.e. ‘to my wrath’; see on P. 27.

ferro et: see on l. 22 Austri et.

47. modo multum amati: the group is preposited and separated in con-
trast to infamem mihi nunc of l. 45. See too P. 20 a.

49. patrios (p): perhaps equals ‘land (of my home)’; see on P. 27.
We might render by ‘fatherland and home’ (see on Calabros, Odes 1.
33: 16).

50, 51. o deorum | siquis: a Roman would read thus: ‘o ye gods, if
any...’ For the partitive genitive early compare Ἕποδ. 5. 1 Al o deorum
quicquid in caelo regit | terras. Horace may have πρὸς θεῶν in mind.

inter errem: Livy (6. 7. 3) has interequitare transitive, and there seems
no reason why we should not read intererrem. But see on A.P. 424 and the
note of Wilkins ad loc.

53. turpis (p): contrast decentis (ps); but for the latter see also P. 21.

54. teneraeque (ps) echoes the stress of decentis.

57. vilis (p): see on P. 36.

absens (s) i.e. ‘though absent.’

58. hac ab orno: the order makes hac deictic, ἀπὸ ταυρηνοῦ. Compare
solis ab ortu l. 12 above.
sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi erile mavis
carpere pensum
regius sanguis dominaeque tradi
barbarae paelex.’ aderat querenti
perfidum ridens Venus et remisso
filius arcu.
mox, ubi lusit satis, ‘abstineto’
dixit ‘irarum calidaeque rixae,
cum tibi invisus laceranda reddet
cornua taurus.
uxor invicti Iovis esse nescis.
mitte singultus, bene ferre magnam
disce fortunam: tua sectus orbis
nomina ducet.’

59, 60. pendulum...collum: for the grouping with laedere intrusive see on P. 46 a, and P. 15.
61. te rupes: see on P. 51.
63. veloci (s) i.e. ‘swift though it be’; see on P. 21.
erile (ψs): a Roman would read thus: ‘unless you prefer a mistress (era, domina) and the task enjoined by her.’ Hitherto Europa has spun wool of her own (suum, non erile pensum) or given wool out for others to spin. The position of erile prepares us for regius (ψ) in l. 65.
66. barbarae paelex: both words are emphatic addenda (see on P. 53), i.e. ‘(to a mistress) who is a foreigner, the wife of some eastern potentate, while you are a concubine.’
67. remisso (ψs) i.e. unstrung, because his work is over (Wickham). Cupid goes normally intento arcu. But see also on Odes 1. 10. 14.
69. satis (ψψ) i.e. ‘had jested her Jill, ‘was tired of teasing.’
70. calide lies in ἀπὸ κοινωνία position with irarum and rixae; see on P. 33.
71, 72. cum tibi=ἐπεὶ τοι, ‘since let me tell you’; tibi begins by being ethical dative, and then is felt successively with invisus, laceranda, and reddet (compare vagae of Odes 1. 28. 23). For cum equaling ἐπεἰ=γὰρ with a future indicative see Livy 34. 4. 17 miserum illum virum..., cum, quod ipse non dederit, datum ab alto videbit.

invisus...taurus: for the grouping see on P. 8.
73. invicti (ψ) suggests the antithesis of Europa who is victa furore. But invicti (ψ) may be due to the emphasis of compliment; see on Odes 1. 6. 11.
74. magnam (s) i.e. ‘a fortune that is glorious’; see too on P. 21.
75, 76. tua...nomina: for the grouping see on P. 10
XXVIII.

Festo quid potius die

Neptuni faciam? prome reconditum,

Lyde, strenua Caecubum,

munitaeque adhíbe vim sapientiae.

inclinare meridiem

sentis ac, veluti stet volucris dies,

parcis deripere horreo

cessantem Bibuli consulis amphoram?

nos cantabimus invicem

Neptunum et viridis Nereidum comas;

tu curva recines lyra

Latonam et celeris spicula Cynthiae:

summo carmine, quae Cnidon

fulgentisque tenet Cycladas et Paphum

iunctis visit oloribus;

dicitur merita Nox quoque nenia.

XXVIII. 1, 2. Festo (ph): the sense is 'What better can I do on a feast-day, and that the feast-day of Neptune?' Neptuni has stress because it lies outside festo and die (see on P. 35). As the date of Neptune's festival was July 23rd, it would be 'thirsty' weather.

reconditum (ph) i.e. the oldest wine; compare interiore at Odes 2. 3. 8.

3. strenua equals an adverb (so our colloquial 'quick and lively').

4. munitae (ph) i.e. 'the fortress (of wisdom)'; see on P. 26.

6. stet, coming early, is emphatic and prepares us for the antithesis volucris (ph).

11. curva (ph): compare on Odes 1. 10. 6, and see P. 21.

12. celeris spicula Cynthiae: for the grouping see on P. 20β. But a Roman may read the group 'swift in her arrows Cynthia.' Compare Odes 3. 29. 11, 12.

13, 14. summo (ph) i.e. 'last and best.' The order is natural for a superlative.

fulgentis (ph): the epithet may be ἀπὸ κοινοῦ with Cnidon and Cycladas (see on P. 33); then the reference will be to the bright gleam of marble and of doves in flocks. But if fulgentis belong to Cycladas only, see P. 21.

15. iunctis (ph) i.e. 'with team (of swans)'; see on P. 26, and also on P. 21.

16. dicetur: to place a comma after this word and omit the semicolon after oloribus is to give dicetur a meaningless stress (see on Odes 4. 9. 26).

merita Nox quoque nenia: i.e. 'night shall be sung because she has deserved a lullaby'; it is as if we had merítā...neniam (see on Odes 1. 10. 14).
Tyrrhena regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis

iamdudum apud me est; eripe te morae,
ne semper udum Tibur et Aefulae
decline contempleris arvum et
Telegoni iuga parricidae.

fastidiosam desere copiam et
molem propinquam nubibus arduis;
omitte mirari beatae
fumum et opes strepitumque Romae.

plerumque gratiae divitibus vices,
mundaeque parvo sub lare pauperum
cenae sine aulaeis et ostro

sollicitam explicuere frontem.

XXIX. 1. Tyrhena is doubtless felt by a Roman with both regum and
progenies; see on P. 52.
2. verso...cado: for the grouping see on P. 10.
3. rosarum et: see on Odes 1. 35. 39.
4. pressa...capillis: for the grouping see on P. 9.
5. iamdudum (s): the emphasis prepares us for eripe te morae.
6. semper (s) is emphatic.

udum (p) i.e. ‘the waters, waterfalls (of Tivoli)’; see on P. 27. Compare
Odes 4. 2. 30 uvidi Tiburis, and 1. 7. 13 praeceps Anio.

Aefulae (p) i.e. ‘Aefula (and its slopes)’; see on P. 38.
7. decline (p) s i.e. ‘the slope (of its fields)’; see on P. 27 and P. 21.

arvum et: see on Odes 1. 35. 39.
8. Telegoni...parricidae: for the grouping see on P. 20 β.
9. fastidiosam (p) s i.e. ‘because it brings only weariness’; see too P. 21.

copiam et: see on Odes 1. 35. 39.
10. nubibus arduis: for the position of these words see on P. 47.
11, 12. beatae | fumum...Rome: for the grouping see on P. 20 a. But
a Roman may read the words thus: ‘blest in smoke and wealth and noise—
Rome’; as if we had beatam fumo et opibus strepituque Romam. See too on
Odes 3. 28. 12.

14, 15. mundae...pauperum: these words form an epithet in front of
cenae, and sine aulaeis et ostro an epithet behind it. This is merely an
iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit
et stella vesani Leonis,
sole dies referente siccos;
iam pastor umbras cum grege languido
rivumque fessus quae et horridi
dumeta Silvani caretque
ripa vagis taciturna ventis.
tu civitatem quis deceat status
curas, et urbi sollicitus times,
quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

extension of the simple dulce decus meum. See on P. 34, and compare ll. 55,
56 below. The same is true of the group parvo sub lare pauperum; but
pauperum may be heard with both lare and cenae.
16. sollicitam (ps) equals sollicitudines (frontis), like explicuit...seria
frontis of Sat. 2. 2. 125. See too on P. 27 and P. 21.
17. clarus occultum: note the juxtaposition of antithetical adjectives
('bright from the darkness'). In latitude 41°, a Cephei has an altitude of
13° at lower transit, and, even in the clearer skies of summer, cloud-banks on
the horizon might often obscure him.
17, 18. clarus occultum...pater | ostendit ignem: for the grouping see on
P. 9.
Andromedae pater: see on P. 41 ad fin.
ignem: for its position see on Odes 1. 3. 16.
stella is used rather than sidus because Regulus is so conspicuous a
member of the constellation.
vesani (p) echoes furit of l. 18. It is probably felt with stella also.
sole...siccos: for the ablative absolute see on Odes 3. 1. 34.
siccos (s) i.e. 'that are dry'; see too P. 21 and P. 48.
22, 23. fessus equals an adverb; see on P. 31.
horridi...Silvani: for the grouping see on P. 20 a. The epithet may be
felt with dumeta also.
24. ripa...ventis: for the grouping see on P. 14. The words vagis...ventis
may be heard both with caret, and, as an 'ablative in point of which,' with
taciturna.
25. tu civitatem: see on Odes 1. 2. 17 for the case relations grouped
early; the topic is 'you and the state'; hence civitatem precedes its
clause.
tu, because inserted, is emphatic i.e. 'but thou' (contrast pastor l. 21).
quis...status: for the separation see on Odes 1. 27. 11.
26. curas perhaps has stress (see on Odes 4. 9. 26) i.e. 'art over anxious.'
prudens futuri temporis exitum
caliginosa nocte premit deus
ridetque, si mortalis ultra
fas trepidat. quod adest memento
componere aequus: cetera fluminis
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpesque raptas et pecus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos

30. prudens may be absolute ‘in his providence,’ as at Odes 1. 3. 22; but the position of futuri temporis between prudens and exitum suggests that the genitive is ἀνόω κωνόω i.e. ‘God, though he knows the future, hides its issue.’ The word futuri is preposited because it is the important element of the phrase.

30. caliginosa (f) i.e. ‘the blackness (of night)’; see on P. 27.

deus: for its position see on Odes 1. 3. 16.

32. fas: note the emphasis on this word; there is a slight pause after ultra.

33. aequus equals an emphatic adverb, ‘with perfect calmness’; see P. 31 and P. 32.


34. medio (f) i.e. not overflowing (its bed, alveo); compare Odes 1. 2. 18 and 4. 7. 3. If aequore be read, then medio aequore is literally ‘its smooth waters being in the middle (between the banks).’

35. Etruscum (f): the rivers on the west of Italy, e.g. the Umbro, Tiber, Liris, Volturinus, glide through level plains and marshes to the sea. The synapheia well expresses the unbroken quietude of these rivers. See on Odes 1. 31. 7. We may compare the absence of caesura in Horace’s labitur et labetur in omne volubilis aevum, and Homer’s κύματα μακρὰ κυλινδόμενα προτὶ χίρσον.

The words Etruscum in mare are not necessarily an emphatic addendum for the reasons stated at P. 47 and P. 48.

38, 39. una (ff) is emphatic and equals ‘in one confusion.’

39. montium...silvae: for the grouping compare Odes 3. 22. 1 montium custos nemorumque, and see on P. 34.

39. vicinae (f) suggests the antithesis distantium implied with montium. See note on Odes 1. 20. 7.

40. fera (f) i.e. ‘the fury (of the flood)’; see on P. 27. Contrast too quietos.

quietos (f) i.e. ‘the peace, sleep (of the waterways)’; see on P. 27 and P. 21.
irritat amnis. ille potens sui
laetusque deget, cui licet in diem
dixisse 'vixi: cras vel atra
nube polum pater occupato,
vel sole puro; non tamen irritum,
quodcumque retro est, efficet neque
diffinget infectumque reddet,
quod fugiens semel hora vexit.'

Fortuna, saevo laeta negotio et
ludum insolentem ludere pertinax,
transmutat incertos honores,
nunc mihi, nunc alii benigna.

laudo manentem: si celeris quatit
pinnas, resigno quae dedit et mea
virtute me involvo probamque
pauperiem sine dote quaero.

non est meum, si mugiat Africis
malus procellis, ad miser?? preces
decurrere et votis pacisci,
ne Cypriae Tyriaeque merces

42. *in diem* is read with both *licet* and *dixisse*.
43. *dixisse*: the tense has point: 'he has said,' when the day is over.
44. *atra* (p): contrast *puro* of I. 45.
45. *fugiens* i.e. 'in its flight.'
46. *semel* is, probably, ἀνῶ κοινῶ with *fugiens* and *vexit*; see P. 50 a.
47. *saevo* (ps): Fortune delights *saevo, non benigno negotio*; but see P. 24 and P. 14.

49. *incertos* (p) is proleptic i.e. ὅτε ἀδέβαλος εἰσα. See on P. 30.
50. *celeris* (ps) is proleptic i.e. '(shakes) into swiftness.' See on P. 30 and P. 21.
51. *pinnas* should have stress (see on *Odes* 4. 9. 26). The mention of wings implies flight and is in contrast to *manentem*.
52. *mea* (p) is emphatic i.e. 'what is my own—my virtues;' not the advantages of wealth and success brought by Fortuna.
53. *probam...dote*: for the grouping compare ll. 14, 15 above, and see P. 34.
54. *Africis* (ps): see on *Odes* I. 33. 16 *Calabros*. The words sound like 'if there groan off Africa.'
addant avaro divitias mari:
tunc me biremis praesidio scaphae
tutum per Aegaeos tumultus
aura feret geminusque Pollux.

XXX.
Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.
non omnis moriar, multaque pars mei
vitabit Libitinam: usque ego postera
crescam laude recens,
dum Capitolium

58. miseras (p): the stress suggests want of dignity i.e. 'piteous, abject, servile (prayers).'
59. decurrere may have stress (see on Odes 4. 9. 26): the frightened merchants rush to prayers.
60. Cypriae (p) Tyriaeque (p): the position of the adjectives emphasizes the value of the cargo—copper from Cyprus, purple from Tyre.
61. addant, coming early, has stress; they bring fresh wealth to a sea already over-rich.
avaro (ps) i.e. 'the greed (of the sea)'; see on P. 27, and compare Odes 1. 28. 18 and 2. 2. 1.
62-64. me...aura feret: for the order see on P. 51; me is also contrasted with the other passengers.
biremis (ps) i.e. 'with only two oars'; see also P. 20 β.
tutum (s) equals an adverb, 'in safety'; see on P. 31.
Aegaeos (p) i.e. 'even Aegean storms'; see on Odes 1. 1. 14, 15.
64. aura may be part of the miracle and come as a paraprosdokian after tumultus, like tange after sublimi flagello at Odes 3. 26. 11, 12. If not, aura, despite French orage, is far too weak after procellis and tumultus. Have we here the aura (gleam) of Vergil Aen. 6. 204? Servius suspected it at Odes 2. 8. 24. If Horace is using this aura, the reference is to the gleam of Castor and Pollux, and aura forms with geminusque Pollux a kind of hendiadys i.e. 'the fires of twin Pollux' (see on Odes 1. 3. 2); then too geminus is àπò κωνω with aura and Pollux (see on P. 33). If aura means 'breeze,' we must justify the preposited geminus by calling it a ritual epithet (see on Odes 1. 7. 5).

XXX. 2. regali...pyramidum: for the grouping see on P. 35.
6. multaque pars mei: multa pars may be felt as one word (see on P. 45); but compare on P. 35. Juvenal 3. 193 magna parte sui is similar (see Duff's note ad loc).
7, 8. usque...recens: a Roman would read the words thus: 'always I in
scandet cum tacita virgine pontifex.
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.

time to come shall grow in praise ever fresh'; i.e. *laude* belongs partly to
*crescam*, partly to *recens*.

*usque* is emphatic by separation from *crescam*.

*postera* (ps) i.e. 'in the future;' though, at present, I may be of little
account. See too P. 21.

*crescam* coming early probably has stress i.e. *crescam, non minuuer*.

*recens* is an emphatic addendum (see on P. 53) i.e. 'as if just published';
contrast *novus* 'never before existent.'

9. *tacita* (p): the stress on the epithet perhaps suggests to the mind the
solemn silence which reigned during religious ceremonials; compare *favele
linguis* and *eιφημείρε*. Perhaps, too, Vestals were ceremonially dumb when
they came out of the seclusion of the *Atrium Vestae*.

10. *violens* (ps): like *longe sonantem of Odes* 4.9.2, the epithet describes
that part of the river nearest Venusia. The Aufidus would be noisy in the
hills, but not in the plain. See also P. 21.

*qua...obstrepit*: these words ought to go with *dicar*; if they went with
*princeps deduxisse*, we should have *obstrepat*. If Shakespeare had said 'men
will ever talk of me at Stratford,' he would not be belittling himself: he would
merely imply that all the world was going to visit his birth-place as if some
sacred shrine.

11, 12. *agrestium* (ps): Horace is speaking of *Apulia Daunia* in the
north (contrast Venusia in the south), and these Daunii would be pastoralists
(*agrestes*) of the plains opposed to the mountaineers of Venusia and of the
upper Aufidus. See also P. 21.

12–14. *ex humili potens | princeps...deduxisse*: the construction seems
to be '(I shall be spoken of where...) as being *ex humili potens* and *princeps...
deduxisse*.' But see the editors.

*Aeolium* (p) prepares us for the antithesis *Italos* (ps). See on *Odes*
1.26.11 *Lesbio* (ps): see also P. 21.

15. *meritis* has stress; it should lie between *superbiam* and *quaesitam.*
See on P. 49.

*mihi* equals 'if you please'; it is a quasi-ethical dative and therefore
comes early, as so often. Compare Greek καὶ μοι λαβὲ τὴν μαρτυρίαν.

*Delphica* (p) i.e. not the laurel of victory in war, not *Parthica, Indica,*
*Sarmatica* etc., but *Delphica.* Compare *Apollinari* (s) at *Odes* 4.2.9, and
contrast *Deliis...foliis* at *Odes* 4.3.6.
BOOK IV

I.

Intermissa, Venus, diu
rursus bella moves? parce precor, precor.
non sum, qualis eram bonae
sub regno Cinarce. desine, dulcium
mater saeva Cupidinum,
circa lustra decem flectere mollibus
iam durum imperiis: abi,
quo blandae iuvenum te revocant preces.
tempestivius in domum
Pauli purpureis alesoloribus

I. The strained order of the Ode suggests that Horace was rusty after some ten years' abstinence from writing this form of poetry.

1, 2. Intermissa...moves? If intermissa and diu belong to moves, we must classify the grouping under P. 46 b, with the vocative Venus quasi-parenthetic (see on Odes 1. 5. 3). Bentley says that to take intermissa and diu with Venus is a puerilis error, but on grounds of order, at least, there is no objection. We may compare Odes 3. 4. 26 versa acies retro and other instances quoted at P. 49. It is just possible that intermissa is felt first with Venus and subsequently with bella (see on P. 52).

rursus (s) has emphasis; contrast intermissa...diu (fps).

3, 4. bonae | sub regno Cinarce: for the grouping see on P. 20 a.

4, 5. dulcium...Cupidinum: for the grouping see on P. 15. Contrast Odes 1. 19. 1, and P. 36.

6. decem (fp) has emphasis.

mollibus (fps): contrast durum. As Gow says, mollibus is felt first with flectere, then with durum.

8. blandae...preces: for the grouping with intrusive words see on P. 46 b. The effect is to stress iuvenum, and to make blandae (fps) sound like blanditiae (see on P. 27).

9. tempestivius belongs to the whole sentence (see on Odes 2. 9. 13), but also has stress by position.

10, 11. Pauli...Maximi: the extraordinary separation of Maximi from Pauli has no real parallel in the Odes, C.S., or Epodes, if we except the dubious Raetii...Vindelici of Odes 4. 4. 17, 18, and nova...Augusti tropae Caesaris at 2. 9. 18, 19, where the conventional order of P. 9 is illustrated. In the C.S. I. 70 Horace writes quindecim Diana preces vironum; but the position of quindecim gives the effect of 'the XV' (in Ovid Ex Ponto 3. 5. 23.
comissabere Maximi,
si torre ire iecur quaeis idoneum:
namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et quandoque potentior
largi muneribus riserit aemuli,

sedissem forsitan unus | de centum iudex in tua verba viris, the antithesis of unus and centum, quite apart from P. 9, justifies the order). At Epod. 4. 7 sacram metiente te viam there is appropriate stress on sacram, and we have also the grouping of P. 10; so Martial uses the grouping of P. 8 at i. 70. 5 sacro veneranda petes Palatia civio.

The nearest approach to our present passage is Epist. 1. 8. 1 Celso gaudere et bene rem gerere Albinovano | Musa rogata refer. Here the second verb eases the construction. Moreover Horace seems to be poking fun at the sonorous Albinovano of a rather conceited young man. The intention may be the same in thus placing Maximi. See too Sat. 1. 10. 28, and i. 10. 80.

Other examples, with clearer justification, are Epist. 1. 12. 26 Claudii virtute Neronis, and Sat. 2. 3. 243 Quinti progenies Arri (compare Odes 2. 9. 18 quoted above, and see P. 20 a, b); Epist. 1. 15. 2, 3 nam mihi Baias | Musa supervacuas Antonius (facit), which may be classified under P. 16 a; Vergil, Aen. 1. 271 longum multa vi muniet Albam, and Aen. 6. 766 unde genus Longa nostrum dominabitur Alba (in both passages a small 'l' might be read, and the stress would be equivalent to 'over all its length'; moreover i. 271 is a case of P. 10, and 6. 766 of P. 14). Martial's Argi nempe soles subire letum (i. 117. 9) is a mere tour de force.

In view of the confusion in MSS over comissabere one might venture to alter the punctuation and emend. Why not a comma after preces (l. 8), another after Pauli (l. 10), and a semicolon after oloribus? Then read comissare ibi maxime with postposed emphasis on both adverbs. In l. 10 there would be some stress on Pauli (see on Odes 4. 9. 26).

purpureis ales oloribus: for the grouping see on P. 24.
12. idoneum (s) i.e. tale ut idoneum sit; see also P. 21.
14. pro sollicitis non tacitus reis: we may regard sollicitis as substantival i.e. 'for anxious men he is not silent when they are accused (reis).' See too P. 24.
15. centum puer artium: for the grouping see on P. 20 a.
16. late (s) has emphasis.
17. potentior sc. ὅπερ i.e. 'when conqueror,' 'when triumphant over.'
18. largi (po) i.e. 'however lavish.'
Albanos prope te lacus
ponet marmoream sub trabe citrea.

illic plurima naribus
duces tura, lyraeque et Berecyntiae
delectabere tibiae
mixtis carminibus non sine fistula;
illic bis pueri die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
me nec femina nec puer
iam nec spes animi credula mutui

largi muneribus riserit aemuli: for the grouping see on P. 20 a.
muneribus may first be read as ablative of comparison with potentior, but, when riserit is reached, the order is all in favour of taking it as causal ablative.

19, 20. Albanos prope te lacus | ponet marmoream: the order, at first sight, is extremely harsh. As, however, prope may follow its case, we really have the grouping prope Albanos te lacus...marmoream, for which compare on P. 17. See also Odes 4. 15. 24.

sub trabe citrea is, perhaps, an emphatic addendum (see on P. 53) i.e. you shall have a temple and that with a roof of expensive wood.

21. plurima (s) equals an adverb e.g. largissime, ἀφθονώτατα. See on P. 31.

22. tura: for its position see on Odes 1. 3. 16.

22, 23. lyrae (ps) i.e. 'the lyre (and its music)'; see on P. 38 and P. 43. For the abnormal order compare on Odes 1. 1. 23 lituo tubae | permixtus sonitus. The genitive may, however, be pendent i.e. 'and as for the lyre... you shall be gladdened by the mingled music' (see on P. 40). But the ablatives lyra...Berecyntia...tibia have good MS authority. Others take lyrae as dative.


25. bis pueri die: perhaps both bis and die have stress, the former by separation from laudantes, the latter by separation from bis. The meaning of bis is, I presume, 'morning and evening,' in honour of Venus as a morning and evening star. The stress on die may be intended to emphasize the idea that these pure children had no part in midnight orgies.

26. numen cum teneris virginibus tuum: the grouping may be that of P. 18. But see too P. 50 c.
teneris (p) adds to the sensuous picture; see too Odes 1. 21. 1.

28. humum: for its position see on Odes 1. 3. 16.

29. me comes early in contrast to illis of l. 25.
nec certare iuvat mero
nec vincire novis tempora floribus.
sed cur heu, Ligurine, cur
manat rara meas lacrima per genas?
cur facunda parum decoro
inter verba cadit lingua silentio?
nocturnis ego somniis
iam captum teneo, iam volucrem sequor
te per gramina Martii
campi, te per aquas, dure, volubilis.

II.

Pindarum quisquis studet aemulari,
Iulle, ceratis ope Daedalea
nititur pinnis, vitreo daturus
nomina ponto.

30. *spes...mutui*: for the grouping see on P. 16 a.
31. *mero* has stress because separated from *certare*. Horace could have scanned with *mero iuvat*.
32. *novis* (Ps): there is almost nothing to justify the order, if *novis* is no more than *recentibus* (see on *Odes* 1. 31. 2). Perhaps *novis* and *floribus* may be felt to go with *tempora*: the temples are surrounded by fresh flowers, in sense and in order; compare *Odes* 4. 8. 33 *viridi tempora pampino*, and see on 3. 2. 32.
34. *rara...genas*: for the grouping see on P. 9.
35, 36. *facunda parum decoro...cadit lingua silentio*: for the grouping see on P. 7.
37. *nocturnis* (Ps) equals *noctu*; see on P. 31, and compare *Epod*. 5. 92.
38. *captum* and *volucrem* are at first intentionally vague in their reference; we are surrounded by the dim uncertainties of dreamland.
39, 40. *te...volubilis*: these lines form an emphatic addendum (see P. 53), and the effect is something like this: ‘In my dreams I hold, I follow the flight...it is thou, it is thou!’

*Martii* (Ps) is perhaps felt with *gramina* and *campi*; see on P. 52.
40. *campi* has stress (see on *Odes* 4. 9. 26); contrast *per aquas*.
*aquas, dure, volubilis*: for the intervening vocative see on *Odes* 1. 5. 3. *volubilis* probably means ‘that roll past’ (compare *Epist*. 1. 2. 43).

II. 1. *Pindarum* comes first because it is *the* topic.
2, 3. *ceratis...pinnis*: for the grouping and the intrusive verb see on P. 46 a.

*vitreo* (Ps) i.e. ‘to a glassy sea.’ Most men are lost in a stormy sea. Icarus doubtless chose a calm day for flying but was nevertheless drowned.
monte decurrens velut amnis, imbres quem super notas aluere ripas, fervet immensusque ruit profundo
Pindarus ore,
laurea donandus Apollinari,
seu per audacis nova dithyrambos
verba devolvit numerisque fertur
lege solutis,
seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremendae
flamma Chimaeræ,
sive, quos Elea domum reducit
palma cælestis, pugilemve equumve
dicit et centum potiore signis
munere donat;

5. monte decurrens is placed first in contrast to the taciturnus amnis of the plains.
imbres is brought in front of the relative that it may stand by amnis and thus suggest 'swollen by rains.' See on l. 26 below.
6. notas (ps): see on P. 21, and compare Odes 1. 2. 10.
7, 8. immensus goes closely with ruit.
immensus...ore: for the grouping see on P. 9.
9. Apollinari (s): compare on Delphica at Odes 3. 30. 15. See also P. 24.
10, 11. audacis...verba: for the grouping see on P. 9.
12. lege solutis (s): the order heightens the oxymoron; see on Epod. 5. 82.
13, 14. deorum (φ) echoes deos; also it forms with sanguinem a patronymic (see on P. 41) and translates θείαπως.
14. sanguinem should have stress (see on Odes 4. 9. 26); perhaps it suggests human as opposed to divine beings.
iusta (φ) has emphasis; it is almost equivalent to iure (see on P. 31).
15, 16. tremendae | flamma Chimaeræ: for the grouping see on P. 20a.
See also on Epod. 6. 9.
17. Elea (ps) i.e. 'from Elis'; see on Odes 1. 31. 9. But as domum reducit is merely a compound verb we may classify under P. 21.
18. cælestis is proleptic (see on P. 30) i.e. ὃς τώ δοκείν εἶναι θεός. Compare Odes 1. 1. 6 evehit ad deos.
19, 20. centum...munere: for the grouping see on P. 9.
21, 22. flebili sponsae iuvenemve raptum: the first three words form one
flebili sponsae iuvenemve raptum
plorat et viris animumque moresque
aureos educit in astra nigroque
invidet Orco.

multa Dircaeum levat aura cyclnum,
tendit, Antoni, quotiens in altos
nubium tractus: ego apis Matinae
more modoque
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.

picture—the tearful widow of the warrior—and thus the position of \( ve \) may be justified. We have passed from \( \epsilonπυκια \) to \( \thetaρη\nu \), and, appropriately, the first word we hear is \( \textit{flebili (f)} \) i.e. ‘tears (of a widow).’

\( \textit{plorat} \) has stress (see on \( \textit{Odes 4. 9. 26} \)) and echoes \( \textit{flebili (f).} \)

23. \( \textit{aureos} \) goes with \( \textit{educit} \) proleptically (see on P. 30), and its sense is echoed by \( \textit{in astra}. \)

\( \textit{nigro (p)} \): contrast \( \textit{aureos} \); but see also P. 21.

25. \( \textit{multa...cyclnum} \): for the grouping see on P. 7.

26. \( \textit{tendit} \) has emphasis because it precedes \( \textit{quotiens} \) i.e. ‘strains all his powers.’ Compare \( \textit{imbres} \) l. 5 above, and see \( \textit{Odes 4. 9. 28, Epod. 1. 9, 10,} \)

and \( \textit{Odes 1. 37. 20}. \)

27. \( \textit{ego} \) is emphatic because inserted; contrast Pindar.

\( \textit{ego apis:} \) the genitive \( \textit{apis} \) is, very properly, kept close to \( \textit{ego} \) in order that the objects compared may lie together (compare on \( \textit{Odes 1. 15. 29}. \) See too \( \textit{Odes 1. 2. 17}. \)

29, 30. \( \textit{grata (p)} \) i.e. ‘the sweets (of thyme)’; see on P. 27, and also on P. 21.

\( \textit{per laborem} \) is an emphatic addendum (see on P. 53), and equals \( \textit{idque per laborem}. \) Horace implies that Pindar writes with the ease of a great inspiration, whereas he himself is compelled to \( \textit{work}; \) his \( \textit{felicitas} \) is \( \textit{curiosa} \) indeed. As if to make the point more obvious still, he adds \( \textit{plurimum (p)} \) in a position of emphasis (see on \( \textit{Odes 4. 9. 36}, \) and at l. 31 speaks of his \( \textit{carmina} \) as \( \textit{operosa (p)}. \)

30, 31. \( \textit{uvidi (p)} \) i.e. ‘the falls (of Tibur)’; see on P. 27, and compare \( \textit{Odes 3. 29. 6 udum (p) Tibur}. \)

\( \textit{Tiburis} \) goes with both \( \textit{nemus} \) and \( \textit{ripas} \) as its order shows.

\( \textit{operosa (p)}: \) the stress echoes \( \textit{per laborem} \) and \( \textit{plurimum} \) in ll. 29, 30
above.

\( \textit{parvus} \) comes happily next to \( \textit{operosa} \) i.e. small but hard-working, like the bee.
concines maiore poeta plectro
Caesarem, quandoque trahet ferocis
per sacrum clivum merita decorus
fronde Sygambros:
quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.

concines laetosque dies et urbis
publicum ludum super impetrato
fortis Augusti redivu forumque
litibus orbum.

33. maiore (phs): the position is natural with comparatives; see on P. 28. poeta is qualified by the words between which it lies (see on Odes 3. 2. 32), but maiore...plectro is heard with concines also.

34. Caesarem has stress (see on Odes 4. 9. 26) i.e. ‘Great Caesar’; the position moreover prepares us for the antithesis of his doughty foes, the Sygambri.

ferocis (phs) i.e. ‘for all their valour’; the poet laureate wisely emphasizes the valour of the enemy.

35. sacrum (phs): the adjective comes first, usually, with clivus. Martial 1. 70. 5 has sacro veneranda petes Palatia clivo.

35, 36. merita (phs): the triumph was no formal compliment; Augustus had conducted the campaign in person.

merita decorus | fronde: for the grouping see on P. 24.

38. fata...bonique divi: the adjective may be ἀπὸ καυκοῦ (see on P. 33), or may, as Page says, be emphatic i.e. ‘in their goodness.’

39. redeant comes early with emphasis i.e. ‘go back!’

40. priscum (s): the order echoes the stress on redeant i.e. ‘back to the good old times.’ See also the note on Odes 3. 9. 17.

41, 42. laetos (ph) i.e. ‘the gladness (of the days)’; see on P. 27.

dies et urbis | publicum ludum: the genitive urbis belongs to both dies and ludum; hence its position (see P. 43). But urbis may be emphatic in contrast to the rest of Italy.

publicum (ph) is kept near to urbis and emphasizes the fact that the whole populus was concerned. In Horace however, with one somewhat doubtful exception (Odes 3. 24. 4), the adjective publicus is either preposited or separated from its noun.

42, 43. impetrato | fortis Augusti redivu: the grouping may be classified under P. 10; but both impetrato and fortis have interest. The former = ‘fulfilment of prayer (for his return)’; see on P. 26. The latter is a compliment stressed.
tum meae, siquid loquar audiendum, vocis accedet bona pars, et 'o sol pulcher, o laudande!' canam recepto Caesare felix.

'io'que dum procedis, 'io triumphel!' non semel dicemus 'io triumphel!' civitas omnis, dabimusque divis tura benignis.
te decem tauri totidemque vaccae, me tener solvet vitulus, relicta matre, qui largis iuvenescit herbis in mea vota,

45. meae (ps) i.e. 'then comes my turn.' A Roman feels meae as if it were ego (see on Odes 1. 15. 33), contrasted with tu of concines in l. 41 above. audiendum (s) has modest stress, ἀκοῦσε τοῦ ἀκούειν. See too P. 21.

46. vocis (ps) is placed early as if subject (see on P. 38 and P. 43). A Roman reads thus: 'my voice shall be added—a good part of it.' When bonus equals magnus, like all adjectives of quantity, it is preposited.

47. pulcher should have stress (see on Odes 4. 9. 26). Compare too on P. 36.

recepto (p) i.e. 'at the coming back (of Caesar);' see on P. 26.

49, 50. Order throws no light on the vexed question of the reading.

51. omnis (pp) has emphasis and equals universa, cuncta.

52. benignis (s) is causal i.e. 'for their goodness.'

53, 54. te...tauri..., me...solvit vitulus: the order expresses the antithesis of ὁ μὲν...ὁ δὲ... 
tener (ps): the idea of tenderness placed early suggests at once something small, in contrast to the solid massiveness of ten bulls and ten cows. See too P. 21.

54, 55. relicta | matre: there is some stress on matre (see on Odes 4. 9. 26), and one cannot feeling that the words mean more than 'just weaned' of the vitulus. In any case the phrase is quasi-parenthetic and thus the (otherwise) ugly collocation matre qui is less noticeable. Horace seems to say 'you, Antonius, send ten bulls and ten cows; I send one male calf and no cow (lit. leaving behind the mother)—a calf which... ' The poet cannot afford to give up the cow; if he does, where is he to get other victims, not to mention his milk? In his Epist. 1. 3. 36 Horace is plainly promising a rich sacrifice when he writes pascitur in vestrum reditum volva iuvenca. See too Odes 1. 36. 2 et vituli sanguine.

This interpretation of relicta matre avoids the objection that a calf recently weaned has no horns which could be described as crescent-shaped. Vergil at Georg. 4. 299, is nearer the truth in saying Tum vitulus bima curvans iam N. H.
fronte curvatos imitatus ignis
tertium lunae referentis ortum,
qua notam duxit, niveus videri,
cetera fulvus.

III.

Quem tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
curru ducet Achaico
victorem, neque res bellica Deliis
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio;

sed quae Tibur aquae fertile praefluunt

cornua fronte | quaehoritas, and Horace's iuvenescit at l. 55 scarcely implies a baby calf.

largis (p): see on P. 21.
56. mea (p): contrast tua i.e. you can give so much, I so little.
57. curvatos (p): contrast the plenum orudem.
58. tertium...ortum: for the grouping see on P. 15.

III. 1. semel (s) i.e. 'if once only (thou hast seen).' Compare Odes 1. 24. 16. It is tempting to read simul (a variant at Epist. 1. 7. 96) i.e. áma φωτομένων, 'at the moment of birth.'

2. placido (p) i.e. 'with smiles (in your eye)'; see on P. 27.
3. pugilem i.e. 'as a boxer'; the word is predicative by position. The antitheses are clearly heard by reason of the position of victorem (l. 6), ducem (l. 7), Capitolio (l. 9).

5. 6. Achaico (s): the implied antithesis is Romanus currus of the triumphal procession referred to in the word Capitolio l. 9. But see P. 21.

victorem has stress (see on Odes 4. 9. 26) and equals 'will lead to victory.'

6, 7. Deliis...ducem: for the grouping see on P. 9. The 'Delian leaves' are probably palms (see Gow, and contrast Odes 3. 30. 15).
8. regum (p) i.e. 'kings (and their pride)'; see on P. 38 and P. 43.
tumidas (p): see P. 21.

contuderit may quite well be future perfect indicative (like videris l. 2) in view of ducet (l. 5) and ostendet (l. 9).
9. Capitolio coming last has interest; see on Achaico l. 5 above. Compare, however, on Odes 1. 3. 16.
10. quae Tibur aquae fertile: for the separation of quae from aquae
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae, principis urbiun,
dignatur suboles inter amabilis
vatum ponere me choros,
et iam dente minus mordeor invido.

15

o testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, somum,
totum muneris hoc tui est,
quod monstror digito praetereuntium

20

Romanae fidicen lyrae:
quod spiro et placeo, si placeo, tuum est.

compare Odes 2. 7. 25 quem Venus arbitrum, and see note on Odes 1. 27. 11.
If we regard quae as an adjective, we may compare the groupings noted at
P. 17.

nobilem is proleptic by position.

13.  Romae (Ps) i.e. 'Rome (and her sons)'; see on P. 38. Its position
makes it virtual subject, as if we had Romani, or Romana suboles.

14, 15.  inter amabilis...choros: for the grouping, with ponere me intrusive,
see P. 46 b.

16.  invido (s) i.e. '(the tooth) of envy'; see on P. 27.

17, 18.  o testudinis...temperas: a Roman would read these lines thus:
'o shell of gold, whose notes to sweetness, thou Pierian, dost order.' It is
possible that Horace would feel testudinis aureae to be a genitive of exclama-
tion, as in Greek. One might compare Catullus 9. 5 o mihi nuntii beati;
Propertius 4 (5). 7. 21 foederis heu taciti; Lucan 2. 45 o miserarorsortis.
Ultimately the genitive of our passage depends on strepitum (see P. 43).

dulcem (Ps) is perhaps proleptic; see on P. 30.

quae: the position is very awkward, but quae next to aureae would make
things worse. I wish there were evidence for cui (testudini) or qua (testudine)
as the original reading.

19.  mutis (Ps) i.e. 'dumb though they be.'
20.  cycni (Ps) i.e. 'even of the swan.'
21.  totum (s) equals an adverb 'wholly'; see on P. 31.
tui (s) i.e. tui, non alieni.

23.  Romanae (Ps): a Greek instrument (lyrae) is played by a Roman (so
Wickham). Compare Odes 1. 32. 3.

Romanae fidicen lyrae: for the grouping see on P. 20 a. These words
form an emphatic addendum (see on P. 53).
IV.
Qualem ministrum fulminis alitem,
cui rex deorum regnum in avis vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo,
olim iuventas et patrius vigor
nido laborum propulit inscium,
vernique iam nimbis remotis
insolitos docuere nisus
venti paventem, mox in ovilia
demisit hostem vividus impetus,
nunc in reluctantis dracones
egit amor dapis atque pugnae;
qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit:

IV. This Ode is also good in parts like too many laureate efforts.
3, 4. expertus...flavo is a causal addendum; see on P. 53.
Iuppiter in Ganymede: the persons concerned are grouped together, but,
this time, at the end. See on Odes 1. 2. 17.
5. olim coming early is answered, it would seem, by iam (l. 7), mox (l. 9),
and nunc (l. 11).
patrius (p) i.e. 'the race (and its vigour),' as if we had patrum preposited.
Page well compares ll. 30, 31 below, where see my note on patrum. On
the other hand iuventas is not a suitable word applied to a nestling, and
Scaliger's objections will be partly met by taking iuventas and vigor as
belonging to the parent bird; in that case patrius lies in ãπο κοινοῦ position
with both nouns (see on P. 33).
6. laborum (ps): for a preposited objective genitive see on P. 39. The
separation from inscium is, perhaps, for the sake of improving the sound (see
on P. 19, especially ad fin.).
7. verni (ps) merely equals vere 'in spring' (see on P. 31); or the subject
lurks in verni, as if we had ver...docuit (see on Odes 1. 15. 33).
8. insolitos (ps) echoes inscium of l. 6. See too P. 21.
9, 10. paventem, placed last, prepares us for the antithesis hostem (l. 10),
and the idea of eagerness in vividus (p).
11. reluctantis (p): contrast 'the unresisting weakness' (Wickham) of
the sheep.
13, 14. laetis caprea pascuis | intenta: for the grouping see on P. 17. But
videre Raeti bella sub Alpibus
Drusum gerentem Vindelici (quibus mos unde deductus per omne tempus Amazonia securi
dextras obarmet, quaerere distuli, nec scire fas est omnia), sed diu lateque victrices catervae
consilis iuvenis revictae sensere, quid mens rite, quid inodes
nutrita faustis sub penetralibus posset, quid Augusti paternus
in pueros animus Nerones.

laetus caprea pascuis may be read first as 'the hind in lush pasture'; for the order see on Odes 4. 8. 33, and 3. 2. 32.
intenta probably has stress (see on Odes 4. 9. 26); the hind is busy eating and suddenly looks up to see—death!
14, 15. fulvae (†): the order has no point. Indeed it is hopeless to discover the true construction of these lines. See the manifold variety of the commentators.
matis ab ubere: the order is paralleled by Odes 4. 6. 20; see too note on 3. 27. 12.
iam lacte depulsum: this preposited group emphasizes the hungry condition of the young lion; he wants his mother and what she can give him (hence, perhaps, matis is preposited); but new instincts suggest that the caprea may form a satisfactory substitute.
16. novo: (1) 'never used before,' from the lion's point of view (see on Odes 1. 31. 2); (2) 'dread,' 'awful,' from the hind's point of view (see the note on novus at Odes 1. 2. 6). Here, perhaps, the adjective has stress by being preposited.
17, 18. Raeti: the separation of Raeti from Vindelici is meaningless and almost without parallel in the Odes and Epodes (see on Odes 4. 1. 10, 11). Is it possible that the Romans fancifully associated the root of vindex with Vindelici? If this were the case, the adjective thus separated would have ironical point. Others read Raetis (†) i.e. 'in Raetia'; see on Odes 1. 31. 9. The subject too may be found in Raetis i.e. 'the Raeti' (see on Odes 1. 15. 35).
18–22. quibus...omnia: this ridiculous parenthesis calls for little comment. If Horace wrote it, he shows to what depths a poet laureate can descend.
20. Amazonia (†): our attention is drawn, by the order, to this epithet, but why we cannot tell. The scholiasts are, I suspect, just guessing.
22–24. diu | lateque victrices: this group, being emphatic, is rightly preposited. The group consilis iuvenis revictae forms a second epithet, and we have the type of Odes 1. 1. 2 dulce decus meum (see on P. 34).
fortes creantur fortibus et bonis;
est in iuvencis, est in equis patrum
virtus, neque imbellem feroces
progenerant aquilae columbam:
doctrina sed vim promovet insitam,
rectque cultus pectora roborant;
utcumque defecere mores,
indecorant bene nata culpae.

quid debes, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
qui primus alma risit adorea,
dirus per urbes Afer ut Italas
ceu flamma per taedas vel Eurus
per Siculas equitavit undas.

25. sensere, quid: there is no real pause after sensere and, therefore, no stress (see on Odes 4. 9. 26).

26. faustis (ps) i.e. 'blessed by heaven'; the word is religious, as Wickham points out, like penetralibus. The effect of the stress is as if one should say 'brought up in a Christian home.'

27. posset perhaps has emphasis; see on Odes 4. 9. 26.

27, 28. Augusti: the genitive placed early is logical subject, as if we had Augustus paterno...animo (see P. 38). The lines speak about the relations of Augustus with the Nerones; Augustus very properly comes first and the Nerones last. But both Augusti and Nerones may stand outside paternus in pueros animus on the principle mentioned at P. 48. We need not, therefore, regard Nerones as an emphatic addendum (P. 53).

30. patrum (p): one may almost say that this is logical subject (see on P. 38); in any case Horace is harping on the value of heredity. Compare the preposited patrius of l. 5 above.

31. virtus has stress (see on Odes 4. 9. 26); it prepares us for doctrina of l. 33.

31, 32. imbellem...columbam: for the grouping see on P. 8.

33. doctrina has stress because it precedes sed; contrast virtus l. 31.

34. recti (p): contrast pravi.

35. mores: for its position see on Odes 1. 3. 16.

38. Metaurum (p) is said to be a quasi-adjective. Its position is natural enough; we remember 'Boyne,' 'Modder,' 'Marne,' and 'river' is of secondary importance.

39, 40. pulcher fugatis...dies...tenebris: for the grouping see on P. 9.
post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,
dixitque tandem perfidus Hannibal:
'cervi, luporum praeda rapacium,
sectamur ultro, quos opimus
fallere et effugere est triumphus.
gens, quae cremato fortis ab Ilio
iactata Tuscis aequoribus sacra
natosque maturosque patres
pertulit Ausonias ad urbes,

Latio may be dative of advantage with the whole group of words, or ablative with fugatis.

41-44. These lines are unsatisfactory. The order is continually strained.
There are two ἀπὸ ἄγωμα, as far as Horace is concerned, viz. adorea and eeu. The ut of l. 42 is rare in meaning and ugly in position (but compare ubi of Odes 4. 5. 6).

41. alma (ps) is, perhaps, felt first with risit, as if 'which first with kindly smile of victory.' The adjective suits dies (compare Odes 4. 7. 7) as well as adorea. See too P. 21.

42. dirus per urbes Afer: the group must first be read as it stands i.e. 'The African dreaded throughout the cities.' But as Afer is substantival, the grouping may be that of P. 17. Perhaps the words dirus per urbes Afer precede ut to bring them near adorea i.e. 'victory and over dread Hannibal.' The antithetical juxtaposition of Afer and Italas is just.

44. Siculas (ps): see on P. 21.

45. secundis usque laboribus: for the position of the adverb compare Livy 1. 21. 6 duo deinceps reges and passim.

46. Romana (p): contrast Poena.

46-48. impio | vastata...tumultu | fana: for the grouping see on P. 9. impio...Poenorum tumultu: see on P. 46. But impio may be felt adverbially with vastata; see on P. 31, and compare Oder 3. 6. 7, and Epod. 16. 9 impia perdemus.

rectos goes with habuere i.e. 'have the gods upright on their pedestals.'

49. tandem (pp) is emphatic.

perfidus (p): the stock epithet (like the ritual epithet; see on Odes 1. 7. 5) is preposited. In English we insert the article and use a capital letter, making the epithet postposited e.g. Hannibal the Perfidious, Charles the Great etc.

50. luporum is well placed close to cervi. See also on P. 20 a.

51, 52. ultro (pp) has stress i.e. (in colloquial English) 'we have the impudence to attack....'

opimus (ps): to escape such a foe is a triumph and that the highest.
duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedes, ab ipso
ducit opes animumque ferro.
non hydra secto corpore firmior
vinci dolentem crevit in Herculem,
monstrumve submisere Colchi
maius Echioniaeve Thebae.
merses profundo: pulchrior exsilit;
luctere: multa proruet integrum
cum laude victorem geretque
proelia coniugibus loquenda.

53. cremato (ps) fortis i.e. 'brave in spite of the burning (of Ilium)'; see on P. 26.
54. iactata...sacra: the familiar grouping of P. 10 suggests that iactata
agrees with sacra; if it agrees with gens, Tuscis is preposited in contrast to
Ilio (l. 53), and we may compare Ausonias (p) of l. 56. Possibly iactata is
heard first with gens, then with sacra.
aequoribus: see on Odes 1. 14. 9.
55. maturus (p) i.e. in spite of their age they were taken. In ancient
warfare old men received scant attention when a retreat began.
56. Ausonias (ps) i.e. (carried them through) right to Italy. Compare on
Odes 1. 31. 9.
57. duris...bipennibus: for the grouping see on P. 15. The position of ut
may be due to metrical convenience; but the cruelty to the oak (duris ilex)
only makes it grow the more (see on P. 27). For the position of ut in com-
parison see on Odes 1. 15. 29, and for words like durus preposited or separated
see Odes 2. 14. 23.
58. nigrae feraci frondis in Algido: for the grouping see on P. 9. The
order says 'mid darkness in plenty, leafage on Algidus.'
59, 60. ab ipso: the far separation results in great emphasis for ferro.
We wait for the noun, expecting anything but ferro.
61. non='it is not the case that...'; see on Odes 2. 9. 13.
hydra secto corpore firmior: the grouping may be that of P. 18. But
secto (p)...firmior may mean 'stronger with the cutting (of its body)'; see on
P. 26. In fact firmior does double duty i.e. 'The Hydra, more strong with...
not more strongly grew...!' See on Odes 1. 23. 12.
62. vinci dolentem (ps): see on P. 21.
64. maius (pps) is predicative i.e. 'that was greater'; see too on Odes
Echioniae (p): perhaps the position is on the analogy of preposited
patronymic genitives; see P. 41, and on Odes 1. 15. 22.
66, 67. multa...victorem: for the grouping see on P. 9.
ODES IV, 4-5

Carthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto.
nil Claudiae non perficient manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli.

V.

Divis orte bonis, optume Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
sancto concilio, redi.

68. coniugibus: the commentators say 'wives' or 'widows.' But may not the picture be of husband and wife, at table or over the fire, talking about past campaigns (see Ovid Her. i. 30)? Just as reges can mean 'king and queen,' so contuges can mean 'man and wife.'

69. iam non (s): the adverbial combination is emphatic.

ego is emphatic because inserted i.e. óv' évôye, whatever others may do.

70. superbos (s) i.e. his messengers can only be tristes, trepidi. See too P. 21.

71. omnis (p) has emphasis. It is also in áπυ χονυ πιθί position with spes and fortuna.

nostri (p): contrast Romani.

72. Hasdrubale interempto: see on Odes 3. 1. 34. The clause is an emphatic addendum (see on P. 53), and stresses the extent of the disaster.

73. Claudiae (p3): the adjective amounts to 'the Claudii'; see on Odes 1. 15. 33. For manus see Odes 1. 3. 16.

74. benigno (p) i.e. 'by the kindness (of his will)'; see on P. 27.

75. 76. defendit may have some stress (see on Odes 4. 9. 26) in contrast to expediunt: Jupiter defends, skilful diligence extricates from peril. The sentiment is 'Thank God and the British Navy.'

V. 1, 2. bonis (s): contrast ίκατις or the like. Compare Odes 1. 1. 1 atavis edite regibus. For an intervening vocative see on Odes 1. 5. 3. See too P. 24.

optume...gentis: for the grouping see P. 9.

iam nimium diu (p): the adverbs are emphatic.

3, 4. maturum (p): contrast tardum, serum.

patrum (p) i.e. 'the fathers (in august council),' as if we had patribus (see on P. 38); hence the normal order sancto patrum concilio is abandoned (see on P. 43). The preposited sanctus is common with senatus e.g. Vergil Aen. 1. 496.
lucem redde tuae, dux bone, patriae: instar veris enim vultus ubi tuus affulsit populo, gratior it dies et soles melius nitent.

ut mater iuvenem, quem Notus invido flatu Carpathii trans maris aequora cunctantem spatio longius annuo dulci distinct a domo, votis ominibusque et precibus vocat, curvo nec faciem litore dimovet: sic desideriis icta fidelibus quaerit patria Caesarem.

5. tuae (ps) i.e. 'thy beloved'; see on Odes 1. 26. 8, and also on Odes 1. 5. 3.

dux bone: see on P. 36 ad fin. But tuae dux bone patriae might be classed under P. 15.

6. ubi: for its position compare ut of Odes 4. 4. 42; perhaps tuus gains some stress by separation.

7. populo: see on Odes 1. 3. 16.

gratior is predicative with it.

9. mater iuvenem: note the case relations grouped together early (see on Odes 1. 2. 17); the topic is ‘mother and son.’ See on l. 16 below.

invido (p): see on Odes 2. 2. 13; but the epithet may be felt equally with Notus (see on P. 52). The Notus would drive him north to the perilous seas of Crete and the Aegean, if, as Wickham says, ‘he may be supposed to be in Egypt or Syria.’


maris (p): see on P. 42.

11. spatio longius annuo: this group is in διὸ καυσων position with cunctantem and distinct. If spatio...annuo be comparative ablative, compare for the order Odes 2. 20. 13 Daedaleo ocior Icaro, and see P. 24. But is it not possible to take spatio...annuo as ablative of measure of difference? If so, annuo has stress by separation and the sense is ‘too long by the space of a year.’ We may imagine him to have left in April, and now he cannot return till the following April. He ought to have been at home at the end of October. To his mother his absence is too long in any case; now it is too long by twelve months.

12. dulci (ps) i.e. ‘the sweets (of home)’; see on P. 27 and P. 21.

14. curvo (ps) i.e. ‘the curve (of the shore)’; see on P. 27. The picture of the bay and harbour is made vivid. Compare curvo (p) litore porrecta at Epod. 10. 21.

15. desideriis icta fidelibus: for the grouping see on P. 24.
tutus bos etenim rura perambulat, nutrit rura Ceres almaque Faustitas, pacatum volitant per mare navitae. culpari metuit fides, nullis pollutur casta domus stupris, mos et lex maculosum edomuit nefas, laudantur simili prole puerperae, culpam poena premit comes. quis Parthum paveat, quis gelidum Scythen, quis Germania quos horrida parturit fetus, incolumni Caesare? quis ferae bellum curet Hiberiae? condit quisque diem collibus in suis et vitem viduas ducit ad arbores; hinc ad vina redit laetus et alteris te mensis adhibet deum;

16. patria Caesarem: note the order parallel to mater iuvenem of l. 9.
17. tutus (P) equals tuto (s); see on P. 31.
18. alma is in ἄνδρω κωνου position with Ceres and Faustitas. See on P. 33.
19. pacatum (P) i.e. ‘because safe’; it serves to give the ground for the frequentative volitant. See too P. 21.
20. nullis...casta domus stupris: for the grouping see on P. 10. The adjective nullis also equals a strong negative, as so often in Cicero.
21. nullis...casta domus stupris: for the grouping see on P. 10. The adjective nullis also equals a strong negative, as so often in Cicero.
22. maculosum (P) i.e. ‘the stain (of sin)’; see on P. 27 and P. 21.
23. simili (P) i.e. ‘for likeness (in offspring)’; see on P. 27 (especially ad init.).
24. comes is an emphatic addendum (see on P. 53); it sounds like a postposed adverb e.g. extemplo, simul.
25. gelidum (P) i.e. ‘the chill (of the Scythian and his country)’; see on P. 27. In a Scythian campaign deaths from cold would be more frequent than deaths at the hands of the enemy.
26. Germania: a Roman who knew Greek would read this as if Germaniam; for the preceding Scythen is tantamount to Scythiam.
27. 28. fetus has stress (see on Odes 4.9.26). The word is invidious and suggests swarms of creatures rather than of men; so frequently is it used of beasts, fishes, birds etc. Compare C.S. 31.
29. incolumni Caesare is a corrective addendum (see on P. 53) i.e. ‘provided Caesar be safe.’ See on Odes 4.4.72.

ferae (Ps) | bellum...Hiberiae: for the grouping see on P. 20a. A Roman might feel the adjective with both bellum and Hiberiae (see on P. 52).
30. viduas (Ps): the position has point. Peace has made possible again
te multa prece, te prosequitur mero
defuso pateris, et Laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.

‘longas o utinam, dux bone, ferias
praestes Hesperiae!’ dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.

VI.
Dive, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
Phthius Achilles,

the cultivation of the vine; trees (notably elms) on which the vine was supported
have been viduae too long. See also P. 21.

31. alteris (ps): the stress probably draws attention to the fact that the
farmer could now afford two courses. Libations were poured before the
mensae secundae.

32. te...deum i.e. ‘thee as a god.’
34. defuso pateris: for the position of pateris see on P. 47.
tuum (ps) echoes te...te of l. 33. See too P. 21.
36. magni (s) has emphasis. See also P. 20 β.
37. longas (s) is far separated for emphasis.
dux bone: see on l. 5 above.
38. Hesperiae: for its position see Odes 1. 3. 16.
38, 39. integro | sicci mane die: the words mane die form a compound
meaning ‘morning’; compare Sat. 2. 3. 290 illo mane die i.e. ‘upon that
morn.’ Here integro is preposited and separated because it gives the reason
for the siccitas. See also on P. 24.

VI. 1. magnae | vindicem linguae: for the grouping see on P. 20 a.
Probably there is stress on magnae (a boastful tongue is the point); compare
Odes 4. 5. 36 magni memor Herculis.
3. sensit has some stress (see on Odes 4. 9. 26) i.e. ‘found to his cost’
(Gow); but see also on Odes 3. 17. 15.
Troiae...victor altae: for the grouping see on P. 20 a. There is stress on
Troiae.
altae (s) i.e. ‘for all its high towers’; compare Dardanas l. 7 below.
4. Phthius (p): perhaps in artificial contrast to Troiae. But see Odes
1. 15. 22 Pylium.
5. tibi is brought outside miles and impar to emphasize the antithetical
ceteris.
6. filius quamvis Thetidis: the interposition of quamvis gives stress to
ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turris quateret tremenda
cuspide pugnax.
ille, mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in
pulvere Teucro.
ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
falleret aulam,
sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis
ureret flammis, etiam latentem
matris in alvo,

both filius and Thetidis; he is son (not a distant descendant) and of a goddess.
Compare on Odes 1. 8. 13, 14.
7. Dardanas (p): their height and strength were famous; hence the order.
Compare on aliae (s) 1. 3 above.
tremenda (p): the word is a picturesque ingenti and therefore preposited.
But see note on Epod. 6. 9. Perhaps the walls are imagined as shaking with
terror of his spear; if so, see on P. 27.
9. mordaci (ps) i.e. 'by the tooth (of the axe)'; see on P. 27, and also on
P. 24.
10. Euro stands outside impulsa and pinus; it may have stress in artificial
contrast to ferro. See note on Odes 3. 17. 11.
11. late (pp) has emphasis i.e. μήγας μέγαλωστί (see Page ad loc.),
collum in: see on Odes 1. 35. 39.
13, 14. equo Minervae | sacra: the genitive Minervae is ἀπὸ κοσμοῦ with
equo and sacra. The horse was the invention of Minerva (see Vergil Aen.
2. 17, and Euripides Tro. 10), and the pretended rites were in her honour.
male feriatos (p) is quasi-proleptic i.e. would not have deceived them into
ill-timed revelry. See on P. 30.
15, 16. laetam...aulam: for the grouping with intrusive falleret see on
P. 46 a. Priami comes early in contrast to Troas, the whole body of citizens.
falleret is a conative impossible. Just as fallebat can mean 'he tried to
deceive,' so falleret can mean 'he would not have been trying to deceive.'
The imperfect subjunctive of an impossible hypothetical may have any sense
of the imperfect. See Duff's note on Juvenal 4. 85.
18, 19. Achivis | ureret flammis: see on P. 21.
ni tuis victus Venerisque gratae
vocibus divum pater adnuisset
rebus Aeneae potiore ductos
alte muros.
doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinis,
Dauniae defende decus Camenae,
levis Agyieu.
spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poetae.

virginum primae puerique claris
patribus orti,
Deliae tutela deae, fugacis
lyncas et cervos cohinentis arcu,
Lesbium servate pedem meique
pollicis ictum,

ureret, literally translated, equals 'would have been burning.' It represents a frequentative indicative 'he used to burn.' See on falleret l. 16.

20. matris in alvo: the whole is set before the part (as in Greek); compare Odes 4. 4. 14 matris ab ubere, and see note on 3. 27. 12.

21. ni tuis victus = 'unless thou hadst conquered;' the true subject lies in tuis (see Odes 1. 15. 33). Moreover the preposited tuis prepares us for Veneris (p).

22. divum (p): the order emphasizes Jove's importance; a fortiori he is hominum pater.

23, 24. potiore...muros: for the grouping see on P. 9.

25. doctor argutae fidicen Thaliae: like spectator, bellator, victor, auctor etc., doctor may here be a quasi-adjective with fidicen i.e. 'master harpist'; the grouping is therefore that of P. 9.

26. Xantho is placed early to prepare us for the antithesis Dauniae.

27. Dauniae (ps): contrast the Muse of Greece and Asia Minor implied in Xantho.

28. levis (p): for preposited ritual epithets see on Odes 1. 7. 5, and for preposited adjective with vocative see P. 36.

30. poetae (s) i.e. 'of a true poet.'

31. virginum (p): contrast fuerti.

32. claris (p) echoes primae.

33. Deliae tutela deae: for the grouping see on P. 20 a.

34. arcu possibly has stress (see on P. 53); contrast Orpheus and others who cohibebant voce.
rite Latonae puerum canentes,  
rite crescentem face Noctilucam,  
prosperam frugum celeremque pronos  
volvere menses.

nupta iam dices: 'ego dis amicum,  
aeaculo festas referente luces,  
reddidi carmen docilis modorum  
vatis Horati.'

VII.
Diffugere nives; redeunt iam gramina campis  
arboribusque comae;  
mutat terra vices et decrescentia ripas  
flumina praetereunt;  
Gratia cum Nymphis geminisque sororibus audet  
ducere nuda choros.

immortalia ne speres, monet annus et almum  
quae rapit hora diem.

35, 36. Lesbium (ps) i.e. Greek metre but Latin words; but see too P. 21.  
mei (p): contrast Sappho’s.  
policis (p) i.e. ‘my thumb (as it beats)’; see on P. 38.  
39. pronos (ps) is happily placed next to celerem; perhaps pronos is pro-  
leptic (see P. 30). See too P. 21.  
41. dis amicum (ps) is predicative with reddidi i.e. ‘I rendered the song  
acceptable’ (see on P. 30).  
42. saeculo...luces: for the grouping see on P. 14.  
43. carmen: for its position see Odes 1. 3. 16.  
43, 44. docilis...Horati is a causal addendum (see P. 53) i.e. ‘because I  
learned the music of the bard Horace.’

VII. 1, 2. gramina campis | arboribusque comae: note the chiasmus.  
3. decrescentia (ps) i.e. ‘because growing less.’  
ripas: for its position see P. 50 6.  
5. geminis (p) i.e. ‘pair (of sisters)’; see on P. 27.  
6. nuda goes with ducere i.e. ‘she dares to lead in nakedness,’ because  
the warmer weather is coming.

7, 8. immortalia precedes ne and has stress; to hope modica is sane  
enough.

almum | quae rapit hora diem: the words quae rapit are the equivalent  
of an adjective (as if almi raax hora dii), and the grouping is that of  
P. 10.
frigora mitescunt Zephyris, ver proterit aetas
interitura, simul
pomifer autumnus fruges effuderit, et mox
bruma recurrit: iners
damna tamen celeres reparatione cælestia lunæ:
nos, ubi decidimus,
quo pius Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.
quis scit an adicient hodiernæ crastina summae
tempora di superi?
cuncta manus avidas fugient heredis, amico
quae dederis animo.
cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas:

9. Zephyris: for its position see on Odes 1. 3. 16.
10. interitura has stress (see on Odes 4. 9. 26) i.e. 'only to die.' See Odes
1. 28. 6.
11. pomifer i.e. 'the apple-bearing (of Autumn)'; see on P. 27.
12. iners goes with recurrit i.e. speeds back only to bring torpidity; compare pigris (p) at Odes 1. 22. 17. The picture is, perhaps, of a runner falling inert from exhaustion.
13. damna...lunae: for the grouping see on P. 13.
14. nos is emphatic because inserted i.e. 'but we,' contrast lunae.
15. quo pius (p): pius seems to be a better reading than pater. The preposited pius has point, like the dives (p) of many MSS, i.e. 'whither Aeneas for all his piety and patriotism, and Tullus despite his wealth...'
17, 18. hodiernæ...tempora: for the grouping see on P. 9.
19, 20. heredis is out of place for emphasis (see on P. 44) i.e. everything will escape from the greedy hands of your heir; he will squander it in spite of all your saving.
amico (p) should have emphasis. Why can it not mean 'in spite of your kindliest intentions in leaving your estate to him'? But see the editors.
animo: for its position see Odes 1. 3. 16.
21. de te is put early on purpose; it is the argumentum ad hominem. For the same reason te comes early twice in l. 23.
splendida (p): the adjective colours both Minos and arbitria (see on P. 52); Minos in state will give stately decisions.
22. arbitria: for its position see Odes 1. 3. 16.
ODES IV, 7-8

infernīs neque enim tenebris Diana pudicum liberat Hippolytum,
nec Lethaeae valet Theseus abrumpere caro
vincula Pirithoo.

VIII.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus.
donarem tripodas, praemia fortium
Graiorum, neque tu pessuma munerum
ferres, divite me scilicet artium,
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.

donarem pateras grataque commodus,
Censorine, meis aera sodalibus.
donarem tripodas, praemia fortium
Graiorum, neque tu pessuma munerum
ferres, divite me scilicet artium,
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.

23. te...te: see on l. 21 above, and also on P. 51.
25. infernis (ps): 'of hell' is the point.
pudicum (ps): 'for all his purity.' Compare pius (p) and dives (p?) of l. 15. See too P. 21.
27, 28. Lethaeae...caro | vincula Pirithoo: for the stress on Lethaeae by separation compare inferns (ps) in l. 25, and for the grouping see P. 9.

VIII. 1. pateras grataque commodus: a Roman would read thus: 'cups and things pleasing because I am anxious to please (commodus ὁμ'); then in the next line grata is defined by aera i.e. 'even bronzes.' For the sentiment of grata commodus compare Ovid Her. 17. 71 acceptissima semper | munera sunt, auctor quae pretiosa facil. It is the opposite of 'Rich gifts wax poor when givers prove unkind.'
2. meis (ps) i.e. 'my loved (comrades)'; see on Odes 1. 26. 8.
3. fortium (p) i.e. '(rewards) of bravery'; see on P. 27. The large number of rhymes in this doubtful Ode is surprising; note—urn ll. 3, 4, 5, 8, 9, 25, 26, and—ae ll. 15, 16, 17.
4. Graiorum should have stress (see on Odes 4. 9. 26); perhaps the word 'Greeks' suggests Greek workmanship, and therefore objects of great artistic value.
5. ferres should have stress (see on Odes 4. 9. 26); its sense is 'carry off freely as your spoil.'
6. divite me scilicet i.e. 'if I, of all people in the world, were rich in...';
scilicet seems to be little more than ὡς, and to signify 'what a notion!'
7. liquidis (ps) is brought close to its antithesis saxo.
9, 10. non haec is predicative i.e. 'not in this direction lies my vis'.
talium res...deliciarum egens: for the grouping see on P. 17.

N. H.
gaudes carminibus: carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
[per quae spiritus et vita redit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Carthaginis impiae
eius, qui domita nomen ab Africa
lucratus rediit, clarius indicant
laudes, quam Calabrae Pierides; neque
si chartae sileant, quod bene feceris,
mercedem tuleris. quid
foret Iliae
Mavortisque puer,
si taciturnitas obstaret meritis
invida Romuli?
eruptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium
vatum divitibus consecrat insulis.]

11. carminibus: carmina: the words with point are set together.
13. non = 'it is not the case that...'; see on Odes 2. 9. 13.
incisa...publicis: for the grouping see on P. 17.
14. bonis | post mortem ducibus: in prose this could only mean 'generals who are good after death'; in poetry the pause at the end of the line saves us from this painful necessity (see P. 50 δ). But few editors accept all the lines from 14 to 27.
15. celeres (ϕ) i.e. 'the speed (of flight)'; see on P. 27.
18. domita (ψ) i.e. 'the conquest (of Africa)'; see on P. 26.
20. laudes: there is no real pause after this word, but see on Odes 4. 9. 26.
Calabrae (ϕ): the order enforces the antithesis of Latin Calabrae and Greek Pierides; it also reminds us that from the far away parts of Italy came a great poet.
22, 23. Iliae | Mavortisque puer: for the position of the genitives see on P. 41.
23, 24. taciturnitas | ...meritis invida Romuli: if we regard Romuli as the equivalent of Romulis (adjective), then the grouping is that of P. 16. But invida Romuli may be viewed as a causal addendum (see on P. 53) with Romuli an objective genitive. Probably Romuli is felt with both meritis and invida.
25. Stygiis (ϕ) has stress i.e. 'from Hell itself.'
25, 26. Aeacum | virtus...consecrat: for the order see on P. 51.
potentium (ϕ): the potency of the bard to bring eternal fame is the point.
27. divitibus (ψ) has stress i.e. '(the islands) of the Blest'; compare Epod. 16. 42 divites (ψ) et insulas. See too P. 21.
dignum laude virum Musa vetat mori. 
caelo Musa beat: sic Iovis interest 
optatīs epulīs impiger Hercules, 
clarum Tyndaridae sidus ab infimis 
quassas erpiunt aequoribus rates, 
or natus viridi tempora pampino 
Liber vota bonos ducit ad exitus.

IX.
Ne forte credas interitura, quae 
longe sonantem natus ad Aufidum 
non ante vulgatas per artis 
verba loquor socianda chordis.

non, si priores Maeonius tenet 
sedes Homerus, Pindaricae latent 
Ceaeque et Alcaeī minaces 
Stesichorique graves Camenae,

28. dignum laude virum: the phrase is placed early for emphasis i.e. 'It is the man who deserves fame that the Muse....'
mori comes last with stress and anticipates caelo. Horace could have scanned with mori vetat.

29. caelo comes early in contrast to mori.

Iovis (ps) ought to have emphasis, especially since its normal position is between optatis and epulis (see on P. 43). Compare Odes 1. 28. 9 et Iovis arcantis, and see on 4. 9. 6-8.

30. impiger (p) i.e. 'because he had shown himself strenuous.'

31, 32. clarum Tyndaridae sidus: for the position of Tyndaridae see on Odes 3. 24. 42, and for the Tyndaridae Odes 1. 3. 2.

ab infimis...rates: for the grouping see on P. 7.

33. viridi tempora pampino: the temples are surrounded, in sense and in order, by the greenery of the vine; compare Odes 3. 25. 20 viridi tempora pampino, 4. 1. 32 novis tempora floribus. Add 1. 20. 1, 2 modicis Sabinum | cantharīs, 4. 4. 13 laetis caprea pascuis, 4. 12. 24 plena dives ut in domo, Vergil Aen. 1. 52 vasto rex Aeolus antro; and compare on Odes 1. 1. 21, 1. 16. 11, 1. 16. 26, 27, 1. 37. 31. 32, 3. 2. 32, 3. 17. 10, and Epod. 5. 19.

34. bonos (ps) has emphasis; compare Livy Pref. 13 cum bonis potius ominibus...inciperemus. See too P. 21.

IX. 2. longe sonantem (ps): for the order see on Odes 3. 30. 10.

3. non ante vulgatas (ps): the emphasis reminds Lollius that the artis of the lyric bard were not generally known (vulgatas) until Horace unlocked the secrets of Greek poetry.

4. socianda chordis: an emphatic addendum (see on P. 53) i.e. '(words) to be sung to music.'
nec, siquid olim lusit Anacreon, delevit actas; spirat adhuc amor vivuntque commissi calores Aelolae fidibus puellae. non sola comptos arsit adulteri crines et aurum vestibus illitum mirata regalisque cultus et comites Helene Lacaena, primusve Teucer tela Cydonio derexit arcu; non semel Ilios vexata; non pugnavit ingens Idomeneus Sthenelusve solus

5, 6. non = 'it is not the case that...'; see on Odes 2. 9. 13. priores...Homerus: for the grouping see on P. 7. 6–8. Pindaricae (ps): contrast Homerus. The same contrast accounts for Ceae (ps), and for the position of the genitives Alcaei and Stesichori (see on P. 43). The normal order would, of course, be minaces Alcaei (Camenae) and graves Stesichori Camenae. The abnormal order stresses the antithetical genitives, and also the antithetical adjectives.

9. Anacreon comes last in contrast to the poets named above. 10. adhuc (pp) has stress. comissi (p): i.e. because entrusted, in trust to. commissi calores...fidibus: for the position of fidibus see on P. 47. Aelolae fidibus puellae: for the grouping see on P. 20 a.

13, 14. non sola: note the emphasis; so primus (l. 17), non semel (l. 18), solus (l. 20), primus (l. 24). comptos...crines: for the grouping, with intrusive arsit, see on P. 46 a. The order surely demands that crines be governed first by arsit and then by mirata.

15. regalis (p) i.e. ‘the royalty (of his bearing and retinue)’; see on P. 27. 17. Cydonio (ps) i.e. ‘Cretan.’ The word implies, perhaps, the best possible bow, as we might speak of a Toledo dagger (see on Odes 1. 16. 9). Compare too P. 21.

18. non semel: doubtless Ilios may stand for any city, but it must be remembered that Troy, according to the myth, was twice destroyed (see Aen. 2. 642).

19. vexata should have stress; see on l. 26 below. ingens: the position of this word with its air of mystery (see on Odes 1. 7. 32) makes vivid the picture of combats between the giant warriors of old. 21, 22. ferox (p)...acer (p): the fire of Hector and the boldness of Deiphobus are contrasted artificially. gravis (ps) has stress. See too P. 21.
odic Musis proelia; non ferox
Hector vel acer Deiphobus gravis
exceptit ictus pro pudicis
coniugibus puerisque primus.

vixere fortes ante Agamemnona
multi; sed omnes illacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.

23, 24. pro pudicis...primus: an emphatic addendum (see P. 53).
pro pudicis (p) i.e. ‘to save the purity (of wives)’; see on P. 27.

primus comes last to echo the primus of l. 17.

26. multi is emphatic for two reasons (1) because it is an addendum (see
P. 53); (2) because it stands alone at the commencement of the line.

This latter ground for emphasis is seen more or less convincingly in the following
passages: Odes 1. 1. 18, 1. 1. 21 (?), 1. 2. 30, 1. 2. 49, 1. 3. 12, 1. 3. 16, 1. 3. 23,
1. 5. 11, 1. 5. 12, 1. 6. 2 (?), 1. 7. 3 (?), 1. 7. 4 (?), 1. 7. 17, 1. 8. 10, 11 (cp. Sat.
1. 2. 114), 1. 8. 15, 1. 9. 2, 1. 9. 11, 1. 9. 15, 1. 9. 18, 1. 10. 18, 1. 11. 6, 1. 11. 8,
1. 14. 15, 1. 15. 10, 1. 15. 11, 1. 15. 19, 1. 15. 22, 1. 15. 24 (?), 1. 15. 25, 1. 15. 27,
1. 16. 18 (?), 1. 16. 20, 1. 17. 24, 1. 18. 9, 1. 20. 2, 1. 24. 6, 1. 25. 6 (?), 1. 26. 6,
1. 27. 14 (?), 1. 28. 4, 1. 28. 11, 1. 29. 2, 1. 31. 2, 1. 31. 6, 1. 31. 15, 1. 33. 15,
1. 34. 7, 1. 34. 12, 1. 35. 34, 1. 35. 35, 1. 35. 36 (?), 1. 37. 12, 1. 37. 16, 1. 37. 20 (?),
2. 2. 10, 2. 2. 21, 2. 3. 4 (?), 2. 3. 11 (?), 2. 5. 2 (?), 2. 5. 9, 2. 6. 11 (?), 2. 8. 5,
2. 9. 4, 2. 9. 15, 2. 10. 6, 2. 10. 10 (?), 2. 10. 15 (?), 2. 10. 17, 2. 11. 4 (?), 2. 11. 10,
2. 11. 11, 2. 11. 22 (?), 2. 11. 23, 2. 12. 14, 2. 12. 26 (?), 2. 13. 8, 2. 13. 10, 2. 13. 18,
2. 13. 19, 2. 13. 35 (?), 2. 14. 11, 2. 14. 22, 2. 16. 18, 2. 17. 8, 2. 17. 18, 2. 18. 32,
2. 19. 7, 2. 19. 31 (?), 2. 20. 3, 2. 20. 10, 2. 20. 11, 3. 1. 13 (?), 3. 2. 6,
3. 2. 26 (?), 3. 3. 35 (?), 3. 3. 43 (?), 3. 4. 6, 3. 4. 13, 3. 4. 46, 3. 4. 59 (?), 3. 4. 67,
3. 4. 70 (?), 3. 4. 79, 3. 5. 15 (?), 3. 5. 27, 3. 6. 11, 3. 7. 5, 3. 9. 6 (?), 3. 10. 7,
3. 10. 16, 3. 10. 17, 3. 11. 23, 3. 11. 51 (?), 3. 13. 4, 5 (?), 3. 14. 10, 3. 16. 7, 3. 16. 30,
3. 17. 3 (?), 3. 17. 10 (?), 3. 17. 12 (?), 3. 17. 15 (?), 3. 19. 11, 3. 19. 15, 3. 19. 22,
3. 24. 22, 3. 24. 50 (?), 3. 25. 2, 3. 25. 11 (?), 3. 26. 6, 3. 27. 2 (?), 3. 29. 26 (?),
3. 29. 54 (?), 3. 29. 59, 4. 1. 10 (?), 4. 1. 40, 4. 2. 14 (?), 4. 2. 22, 4. 2. 30, 4. 2. 34,
4. 2. 47, 4. 2. 55, 4. 3. 6, 4. 4. 27 (?), 4. 4. 31, 4. 4. 64, 4. 4. 75 (?), 4. 5. 27,
4. 6. 3 (?), 4. 7. 10, 4. 8. 4 (?), 4. 8. 5 (?), 4. 8. 20 (?), 4. 9. 19 (?), 4. 9. 28, 4. 9. 34,
4. 9. 43, 4. 11. 5, 4. 11. 14, 4. 11. 26, 4. 11. 34, 4. 13. 10, 4. 13. 11, 4. 14. 5,
4. 14. 43, 4. 15. 8 (?), C. S. II (?), 58 (?), 59 (?), 71 (?), Epod. 1. 32, 2. 55. 9, 18 (?),
13. 16, 17. 57.

27. urgentur is in ärò kowọ position with illacrimabiles and ignoti.

longa: the pause at the end of the line makes the sentence drag out like
the monotony of eternal night.

28. nocte: the stress on this word (see on l. 26) is most effective.
carent has emphasis by its position; see on Odes 4. 2. 26.
paulum sepultae distat inertiae

celata virtus. non ego te meis
chartis inornatum silebo
totve tuos patiar labores

impune, Lolli, carpere lividas
obliviones. est animus tibi
rerumque prudens et secundis
temporibus dubiisque rectus,
vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae
consulque non unius anni,

sed quotiens bonus atque fidus

iudex honestum praetulit utili,
reiecit alto dona nocentium
vultu, per obstantis catervas
explicuit sua victor arma.

29. paulum (s) has stress.

sepultae distat inertiae: a Roman would read thus: 'Little in the grave doth differ from cowardice....' For the position of sepultae see P. 21 and P. 26.

30. celata (p) i.e. 'the concealment (of virtus)'; see on P. 26. The full sense is 'virtus, if kept in the dark, differs little from cowardice, when coward and hero lie forgotten in the tomb.'

non ego te meis: note how pronouns and case-relations are grouped together (see on Odes 1. 2. 17); meis is preposited to echo ego, which is emphatic because inserted; compare Odes 4. 12. 22.

32. tuos (ps) is in artificial contrast to meis l. 30. See too P. 21.

33, 34. impune (s) has stress.

lividas (p) | obliviones i.e. 'the envy (envious tooth) of forgetfulness'; see on P. 27.

obliviones: for the stress of its position see l. 26 above; for the weight of the word see on Odes 3. 17. 3.

35, 36. rerum: for the position of the genitive see on P. 39.

secundis (p): contrast dubiis.

37. avarae i.e. 'the greed (of fraus)'; see on P. 27.

40, 41. bonus atque fidus sc. 6v i.e. 'being good and faithful....'

honestum...utili: compare Tennyson Ulysses l. 39 '...through soft degrees | Subdue them to the useful and the good.'

42. alto (ps) equals an adverb 'loftily'; see P. 31.

43. vultu has stress (see l. 26 above); the sense is 'he rejects the offers with a look' i.e. words are unnecessary.

obstantis (p) i.e. 'the obstacle (formed by crowds)'; see P. 26, and compare Odes 3. 5. 51.
non possidentem multa vocaveris
recte beatum; rectius occupat
nomen beati, qui deorum
muneribus sapienter uti
duramque callet pauperiem pati
peiusque letó flagitium timet,
non ille pro caris amicis
aut patria timidus perire.

X.

O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior roae,
mutatus, Ligurine, in faciem verterit hispidam,
dices ‘heu,’ quotiens te speculo videris alterum,
‘quaemens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?’

44. **sua victor arma**: the order is that of the normal sua victoris arma; but sua (Ps) emphasizes the fact that he needs no extraneous aid.
45. 46. non = ‘it is not the case that...’; see on Odes 2. 9. 13.
47. recte is felt, probably, with both vocaveris and beatum.
48. *deorum* (P): contrast *dona nocentium* of l. 42 above. The gifts of men are sought by the average man: the ideal man is satisfied with the gifts of God and uses them wisely.
49. **duramen** (Ps) i.e. ‘the hardships (of poverty)’; see on P. 27, and on P. 21, P. 23. See further the note on Odes 2. 14. 23. The words *duram pauperiem* may be read first with *callet (=learns the lesson of)* and then with *pati.*
51. **pro caris** (P) i.e. ‘for the love (of friends)’; see on P. 27, and compare *pro pudicis* l. 23 above.

X. 1. adhuc placed after crudelis has stress i.e. ‘still,’ ‘in spite of everything.’ It may also be, by position, *απὸ κοινῷ* with *potens.
Veneris (P) i.e. the attractions of Ligurinus are sensual, not attractions of mind and soul.
2. **insperata...superbiae**: for the grouping see on P. 7.
3. **comae**: for its position see on Odes 1. 3. 16.
4. **puniceae flore...roae**: for the grouping see on P. 20 a.
5, 6. hispidam (s): see on P. 21. The position has point: the change is from soft cheeks to bristliness; so alterum (s) has stress i.e. ‘you see yourself—another man.’
7. **hodie** (pp): contrast puero.
8. **incolumes** goes with non redeunt i.e. ‘come not back unmarrd.’ See too P. 21.
XI.

Est mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederae vis
multa, qua crinis religata fulges;
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;
cuncta festinat manus, huc et illuc
cursitant mixtae pueris puellae;
sordidum flammea trepidant rotantes
vertice fumum.
ut tamen noris, quibus advoceris
gaudiis: Idus tibi sunt agendae,
qui dies mensem Veneris mariae
findit Aprilem,
iure sollemnis mihi sanctiorque
paene natali proprio, quod ex hac
luce Maecenas meus affluenter
ordinat annos.

XI. 1. nonum superantis annum: see on P. 24. The separated nonum emphasizes the excellence of the wine. The group nonum superantis annum forms a compound adjective; hence the grouping from nonum to cadus is that of P. 9.

3. nectendis (ps) i.e. 'for the weaving (of garlands)'; see on P. 26.
4. hederae (f) i.e. 'there is ivy (in plenty)'; see on P. 38, and P. 35.
5. multa (ps) has emphasis; see also on Odes 4. 9. 26.
6. 7. ara...verbenis: for the grouping see on P. 14.
7, 8. immolato (ps) i.e. 'with the sacrifice (of a lamb)'; see P. 26 and 21. Compare Odes 1. 19. 16.

9. cuncta (s) i.e. 'the whole without exception'; see too P. 21.
11, 12. sordidum flammae...fumum: for the grouping see P. 15.
13, 14. quibus...gaudiis: for the separation see on Odes 1. 27. 11, 12, and compare Odes 4. 12. 21.

gaudiis has stress; see on Odes 4. 9. 26.
15, 16. mensem...Aprilæm: for the grouping see on P. 46 a.
17. iure goes with the whole sentence; see on Odes 2. 9. 13.
19, 20. affluenteris (ps) i.e. 'the increase (of years)'; see on P. 26 and P. 21.
Telephum, quem tu petis, occupavit
non tuae sortis iuvenem puella
dives et lasciva tenetque grata
compede vinctum.

terret ambustus Phaethon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophon tem, 

semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age iam, meorum
finis amorum
(non enim posthac alia calebo
femina), condisce modos, amanda
voce quos reddas: minuentur atrae
carmine curae.

21. Telephum: the order tells the new topic at once i.e. 'as for Telephus.'
22. tuae (p) has stress i.e. 'not of your (sort).'
23. grata (p): the order heightens the oxymoron: a fetter that pleases. See on Epod. 5. 82.
25. ambustus (p) i.e. 'the burning up (of Phaethon)'; see on P. 26.
26. avaras (p) i.e. 'the covetousness (of hopes)'; see on P. 27.
27. spes: a monosyllable in such a position must have intentional stress; see on Odes 4. 9. 26, and compare in 1. 30 below ultra | quam licet sperare nefas putando.
29. semper has stress (1) because it is separated from sequare; (2) because it precedes ut.
31, 32. meorum | finis amorum: for the grouping see P. 20 a. It is possible that meorum (ps) may mean 'my darling (loves)'; see on Odes 1. 26. 8.
33. alia (ps): see on P. 21.
34. femina must have emphasis (1) by separation, (2) by position (see on Odes 4. 9. 26). One antithesis is, I fear, that of Odes 4. 1. 29.
35. amanda (p) i.e. 'that deserves love.'
36. voce has stress because it precedes quos reddas; the stress prepares us for carmine of 1. 36.
aerae (ps) i.e. 'the blackness (of cares)'; see on P. 27, and compare on Odes 2. 14. 23. The pause at atrae saves us from grouping atrae carmine curae together (see on P. 50 b).
Iam veris comites, quae mare temperant, impellunt animae lintea Thraciae; iam nec prata rigent, nec fluvii strepun
hiberna nive turgidi.
nidum ponit, Ityn flebiliter gemens,
inflexx avis et Cecropiae domus
aeternum opprobrium, quod male barbaras
regum est ulta libidines.
dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum, cui pecus et nigri
colles Arcadiae placent.
adduxere sitim tempora, Vergili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina merebere.

XII. 1. veris is preposited because it indicates the topic of the stanza. 
Compare too hiberna (p) of l. 4.
2. Thraciae (s) i.e. 'from Thrace' i.e. (see Gow) 'from the West.' See on 
Odes 1. 31. 9.
4. hiberna nive turgidi: the group is a causal addendum (see P. 53).
hiberna (p): contrast veris (p) of l. 1.
6. infelix (p) echoes flebiliter.
Cecropiae domus: these words precede aeternum opprobrium with point.
The crime was almost as much a disgrace to Procne's side of the family as to Thracian Tereus. See too P. 43.
7, 8. aeternum (p) has stress i.e. 'for ever and for ever.' Compare on 
Odes 2. 1. 15.

male might be read first with barbaras, and then later, emphasized by
separation, with est utta.

barbaras...libidines: for the grouping and intrusive verb see on P. 46 a.
9, 10. tenero (p)...pinguium (ps): the preposited adjectives heighten the
picture of soft grass and fat sheep.

pinguium | custodes ovium: for the grouping see on P. 20 a.

11, 12. nigri | colles Arcadiae: for the order see on P. 35. The stress on
nigri (p) may signify 'the shadow (of trees on the hills)'; see on P. 27. There
is a reading nigrae colles Arcadiae (see P. 20 a); this nigrae would assuredly
be 'corrected' to agree with colles.

14. pressum...Liberum: for the order with intrusive ducere see on P. 46 a. 
But pressum Calibus deserves stress. The wine was a famous one, and the
sense is 'if it is champagne you are wanting.'
nardi parvus onyx eliciet cadum,
qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.
ad quae si properas gaudia, cum tua
velox merce veni: non ego te meis
immem meditor tinguere poculis,
plena dives ut in domo.
verum pone moras et studium lucri,
nigrorumque memor, dum licet, ignium
misce stultitiam consiliis brevem:
dulce est desipere in loco.

XIII.

Audivere, Lyce, di mea vota, di
audivere, Lyce: fis anus, et tamen
vis formosa videri,
ludisque et bibis impudens

15. **iuvenum nobilium** (p): the stress lies on the young nobility with its luxury and extravagance.

17. **nardi** is placed outside **parvus onyx** (see on P. 43) to pick up **nardo** of the preceding line. Horace harps on the word: nard, nard is wanted, if you want a dinner.

cadum: for its position see on **Odes 1. 3. 16**.

18. **Sulpiciis** (ps): see on P. 21, and P. 37. Horace also suggests that he does not keep such fine stuff in **suis horreis**.

19. **spes donare novas**: see on P. 21. novas i.e. ‘never existing before.’ The adjective is usually preposited; here therefore, being postposited and separated, it has some emphasis; see on **Odes 1. 2. 6**.

21. **gaudia**: for its position compare on **Odes 4. 11. 14**.

tua (ps) i.e. come with your side of the bargain; contrast **meis** (ps) of the next line.

22, 23. **non ego te meis**: compare on **Odes 4. 9. 30**, and on **Odes 1. 2. 17**. **immem** (s) has the stress of warning i.e. ‘if you come giftless.’

24. **plena dives ut in domo**: for the rich man set, in sense and position, within his well-stored home, see on **Odes 4. 8. 33** and 3. 2. 32. For the position of ut see on **Odes 1. 15. 29**. The juxtaposition of **plena** and **dives** is picturesque: I am no bloated millionaire in my home.

26. **nigrorum** (ps) i.e. the blackness, literal and tropical (of funeral torches and fires); see on P. 27, and **Epod. 5. 82**.

27. **brevem** (s) i.e. ‘though brief,’ ‘however brief.’ See too P. 50 c.

28. **in loco** (pp) has stress and equals ἐν καπνῷ γε. See also P. 53.
et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.
importunus enim transvolat aridas
quercus et refugit te quia luridi
dentes te quia rugae
turpant et capitis nivès.
nec Coae referunt iam tibi purpurae
nec clari lapides tempora, quae semel
notis condita fastis
inclusit volucris dies.

XIII. 1. mea (p): whatever they have done in the case of other
people.
6, 7. virentis...Chiae: this genitive group comes early as if it were the
object of some verb for which the reader waits (see on P. 38). One may read
it thus: 'He (loves) fresh beauty, skill on the lyre; he loves Chia and keeps
watch on her fair cheeks.'
virentis (p) i.e. 'the freshness, fresh beauty (of Chia)'; see on P. 27.
8. pulchris (ps): see on P. 21. The adjective is causal i.e. 'because they
are fair.'
9. aridas (p) i.e. 'the dryness (of oaks)'; see on P. 27.
10. quercus should have stress (see on Odes 4. 9. 26). The word comes
as a paraprosdokian; we are half expecting anus; we find a gnarled oak, the
symbol of longevity.
te has emphasis because it follows refugit; it is also object of turpant.
luridi (p) i.e. 'the dirtiness (of teeth)'; see on P. 27.
11. dentes: if a comma is put after this word (instead of after te) there
is offensive stress (see on Odes 4. 9. 26). The dirty teeth stick out, as it
were.
te, emphatic because preceding quia, unpleasantly echoes te of l. 10. See
too P. 51.
12. capitis (p): as if we had in capite. Horace travels up the face; first
those awful teeth, then the wrinkled face and brow, and then the head and
white hair.
13. Coae (ps) i.e. not even Coan purple (the very best) and its transparent
material.
imam (pp) i.e. it is too late, too late!
14. clari (p) i.e. 'the flash (of stones)'; see on P. 27. The reading cari
will be concessive 'though costly,'
semel (s) i.e. 'once for all,' said with stress.
15. notis (ps): every one knows your age. See P. 24.
ODES IV, 13–14

quo fugit Venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpucrat mihi,

felix post Cinaram notaque dotium
gratarum facies? sed Cinarae brevis
annos fata dederunt,
servatura diu parem
cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.

XIV.

Quae cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastus

16. volucris (P) i.e. ‘the swift flight (of time)’; see on P. 27.
17, 18. decens is probably felt with both color and motus; if it goes with
the latter only, then, being preposited, it means ‘the grace (of movement)’;
see on P. 27.
21, 22. nota...ficies: dotium is Palmer’s emendation of et artium, in
which the et seems to mean ‘also.’ The question whether felix agrees with
Lyce or facies is beyond settlement. If we read facie (facies may be due to
dittography) one awkwardness disappears.
brevis (P): contrast diu (pp) of l. 24.
24. servatura is concessive, ‘though they were going to preserve.’
25. cornicis (P) i.e. ‘like the crow (with his long life)’; see on P. 38.
26. possent ut: perhaps the position of possent sounds like ‘only to enable
young men....’ But see on Odes 1. 37. 20. Horace could have written ut
possent and made the line scan.
fervidi (s): contrast ‘the cold, burnt-out torch’ (Wickham).
multo (s) has emphasis and equals plurimo.

XIV. This is another laureate Ode. There is no caesura at l. 17 (com-
pare Odes 1. 37. 14—another laureate performance); and in l. 41 no one can
honestly pause after non.
2. tuas (ps) i.e. thy praises, whatever may be said of others. For the
intervening vocative see on Odes 1. 5. 3.
4. memores goes with both titulos and fastus; see on P. 33.
aeternet, o qua sol habitabilis
illustrat oras, maxime principum?
quem legis expertes Latinae
Vindelici didicere nuper,
quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque velocis et arces
Alpibus impositas tremendis
deiecit acer plus vice simplici.
maior Neronum mox grave proelium
commisit immanisque Raetos
auspicis pepulit secundis,
spectandus in certamine Martio,
devota morti pectora liberae
quantis fatigaret ruinis,
indomitas prope qualis undas

5. aeterno has stress (see on Odes 4. 9. 26) and draws attention to the pleonasm of in aevum aeternare.

habilitabilis (ps) i.e. wherever there are inhabitants, Augustus is known. See too P. 21.

7. legis expertes Latinae: for the grouping see on P. 24 ad fin. But as expertes = inscri, we may regard legis as objective genitive (see P. 39 and compare Odes 3. 11. 11); in that case Latinae (s) has stress in contrast to barbarae.

8. nuper (fpp) i.e. 'only of late.'


10, 11. implacidum genus, | Breunosque velocis: note the chiasmus.

11, 12. tremendis: for its position see on P. 48. Compare too the grouping of P. 16 a, and see on Epod. 6. 9.

13. acer and plus vice simplici are emphatic addenda. See on P. 53.


15. commisit is tied closely with the subsequent words by que; contrast on Odes 4. 9. 26.

15, 16. immanis (p) echoes grave (p) of l. 14, and anticipates the contrast secundis (s); a formidable enemy is successfully dealt with. But see also on Odes 2. 14. 23.

secundis (s): contrast infaustis; see too on P. 21.

18. devota...liberae: for the grouping see on P. 48, and P. 17. Compare l. 12 above. The line is object of fatigaret and precedes quantis in order to enhance, by stress, the victory of Tiberius over a courageous foe.

19. quantis: for its separation from ruinis see on Odes 1. 27. 11.
exercet Auster Pleiadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.

sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis;
diluviem meditatur agris,
ut barbarorum Claudius agmina
ferrata vasto diruit impetu,
primosque et extremos metendo
stravit humum, sine clade victor,
te copias, te consilium et tuos
praebente divos. nam tibi, quo die
portus Alexandrea supplex
et vacuam patefecit aulam,

20. **indomitas** (Ps) has emphasis.

**prope**: 'objection has been justly taken to *prope* as prosaic' (Gow).
Shelley is no less guilty when he writes 'I love waves, and winds, and storms | Everything almost | Which is Nature's'; and 'Bird thou never wert, | That from heaven, or near it...' 21, 22. **Pleiadum** (P) **choro**: the Pleiades are more important than the descriptive *choro*; see on P. 38. For **Pleiadum choro scindente** see on P. 35. **nubes**: for its position see on P. 47, and compare *Odes* 3. 14. 15 (a laureate effort).

22, 23. **hostium** (Ps)...**turmas** i.e. 'the enemy in squadrons'; see on P. 38.

23, 24. **frementem** goes with **mittere** i.e. 'send snorting'; see too P. 21. **medios** (Ps) i.e. 'right through.'

25. **tauriformis** (Ps): see P. 21. It is practically an adverbial phrase; see on P. 31.

26. **Apuli** (s): as if we had 'in Apulia'; see on *Odes* 1. 31. 9, and on P. 21.

27, 28. **horrendam...agris**: for the grouping see on P. 9.

29, 30. **barbarorum** (Ps)...**agmina** i.e. 'barbarians in their hordes'; see on P. 38. **barbarorum...agmina** | **ferrata**: for the grouping see on P. 35. **vasto** (Ps) has stress; see on P. 21.

32. **sine clade victor**: an emphatic addendum (see P. 53).

33. **tuos** (Ps) i.e. 'gods that were thine'; the battles were fought **tuis** (P), **non eorum auspiciis**. See too P. 21.
fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiiis decus arrogavit.
te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.

36. vacuam goes with *patefecit* i.e. 'left empty and open.' See too P. 30 and P. 21.

37. *fortuna...tertio:* for the grouping see on P. 16 a.

38. *belli* seems to be in *dative* position with *fortuna, luster, and exitus.* If it goes with *exitus* only, the order is abnormal (see on P. 43).

39, 40. *optatum peractis | imperiiis decus:* the grouping may be that of P. 10, in which case editors are justified in taking *peractis imperiiis* as dative with *arrogavit* (see on C. S. 27, 28). But what prevents us from taking *peractis imperiiis* with the words between which they lie? Thus *optatum... decus* may mean 'the glory longed for when campaigns are ended.' This glory fortune has claimed for her favourite i.e. *tibi* (l. 34), which goes with both *reddidit* and *arrogavit.*

42. *profugus* (*ps*): contrast *non ante domabilis* of l. 41. Compare *Odes* 1. 35: *te Dacus asper, te profugi Scytheae, where profugi* (*p*) is contrasted with *asper.*

43, 44. *miratur* should be emphatic (see on *Odes* 4. 9. 26); it amounts to *veneratur.*

tutela praesens | Italiae: for the grouping see on P. 44.

44. *dominae* may be *dative* with *Italiae and Romae;* see on P. 33.

45-48. *fontium* (*ps*): the important word is *fontium,* and is felt as object (see on P. 38). The characteristics of the rivers, ocean, and peoples are stressed; the Nile is interesting for its source (*fontium* precedes the relative), the Tigris for its speed (*rapidus,* preposited), the ocean for its monsters (*beluosus,* preposited and separated), the Britons for their distance from Rome (*remotis* preposited and separated).

47, 48. beluosus...Britannis: for the grouping see on P. 7.

49. *non paventis funera Galliæ...tellus:* the preposited genitive phrase is practically subject; see on P. 38. Bentley reads *paventes.*
te non paventis funera Galliae
duraeque tellus audit Hiberiae,
te caede gaudentes Sygambri
compositis venerantur armis.

XV.
Phoebus volentem proelia me loqui
victas et urbes increpuit lyra,
ne parva Tyrrenenum per aequor
vela darem. tua, Caesar, actas
fruges et agris rettulit uberes
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus et vacuum duellis.

50. durae (Ps) i.e. 'for all its hardiness and endurance'; but see also
P. 20 a.

51. caede gaudentes is a quasi-compound αἰμαροξαρῆς, αἷμαροξαρῆς (see
on Odes 3. 1. 24). It is preposited because concessive, 'though delighting in
blood.'

52. compositis (Ps) i.e. 'by the laying to rest laying down (of arms)'; see
P. 26, and P. 21.

XV. 1. proelia me: the normal order would be me proelia; both words
therefore have stress, and their juxtaposition is significant (see on Odes
1. 2. 17) i.e. 'battles! me!' as if Phoebus said 'quid tibi cum proelitis?'
2. victas (Ps) i.e. 'the sacking (of cities)'; see on P. 26.
lyra goes, of course, with increpuit. See on Odes 1. 3. 16.
3. 4. parva...vela: for the grouping see on P. 10.
tua (Ps) i.e. 'it is thy lifetime that has....' For the intervening vocative
(Caesar) see Odes 1. 5. 3.
5. et is out of place metri gratia, unless we read agros.
uberes goes with rettulit i.e. 'has brought back in richness'; compare

6. nostro (Ps): perhaps as Wickham says 'opposed to the foreign gods,
in whose temples they have been hanging hitherto.' The possessive might
mean 'our beloved' (see on Odes 1. 26. 8). Compare too P. 21.

7, 8. Parthorum (Ps): 'snatched from the Parthians' is the effect;
'Parthians' is more important than what follows; hence the order, for which
8. postibus: the position seems to have no point (see on Odes 4. 9. 26).
The pause, however, is very slight.

8, 9. vacuum duellis | Ianum Quirini: the words Ianum Quirini form a
quasi-compound; but in any case the second complement may stand outside
vacuum and Ianum (see on P. 48).

N. H.
Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae
iniecit, emovitque culpas,
et veteres revocavit artes,
per quas Latinum nomen et Italae
crevere vires famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.
custode rerum Caesare non furor
civilis aut vis exiget otium,
non ira, quae procudit enses
et miseras inimicat urbes.
non qui profundum Danuvium bibunt
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanain prope flumen orti.

9, 10. *ordinem rectum evaganti*: this group is preposited and separated because the sense is causal. The word *licentia* has originally no bad connotation; it is the noun of *licet* and means properly 'freedom to do what is open to one'; but freedom too often degenerates into licence, and hence comes its bad meaning. The sense therefore is 'he checked with reins *licentia*, because it went beyond due limits.'

12. *veteres* may be in ἄνω κοινωνία position with *culpas* and *artes*; see on P. 33. If it goes with *artes* only, compare P. 21.

13. *Latinum* (†): in artificial contrast to *Italae*.

14, 15. *Italae crevere vires*: see on P. 21.

imperi is in ἄνω κοινωνία position with *fama* and *maiestas*; hence it stands outside *porrecta* and *maiestas* (see on P. 43). Somewhat similar is the position of *Iovis* at C. S. 32.

16. *Hesperio* (†): contrast *ortus solis*.

18. *civilis* perhaps qualifies both *furor* and *vis*.

*otium*: for its position see on *Odes* 1. 3. 16; so *enses* l. 19.

20. *miseras* (†) i.e. 'to their misery'; see on P. 30, and also on P. 21.

21. *profundum* (†) is picturesque for *magnum* and is therefore preposited, like all adjectives of number and quantity.

22. *Iulia* (s) i.e. whatever other statutes they may break. See too P. 21.

23. *infidi* (†) i.e. despite their faithlessness in general. Compare too P. 33.


25. *profestis* (†): contrast *sacris*.

nusque et profestis lucibus et sacris
inter iocosi munera Liberi,
cum prole matronisque nostris
rite deos prius adprecati,
virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

28. *rite* (s) perhaps has stress; but Horace may have wished to keep two adverbs apart.

29. *virtute functos more patrum duces*: certain editors say that *more patrum* goes with *canemus*. If this is true, then any order will do for poetry, and no deductions from order are possible. What is wrong with 'leaders who have done their duty as their fathers did before them'? We have two complements, *virtute* and *more patrum*; the former stands outside *functos* and *duces* (see on P. 48).

30. *Lydis...tibiis*: for the grouping see on P. 10.

31, 32. *almae | progeniem Veneris*: for the grouping see on P. 20 β.
CARMEN SAECULARE

Phoebe silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, date quae precamur
 tempore sacro,
quo Sibyllini monuere versus
virgines lectas puerosque castos
dis, quibus septem placuere colles,
dicere carmen.
alme Sol, curru nitido diem qui
promis et celas, aliusque et idem
nasceris, possis nihil urbe Roma
 visere maius!
rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
 seu Genitalis:

1. silvarum (p): see on P. 39, and compare Odes 1.6.10 lyrae Musa
 potens.
3. semper lies in ἀνά kouvoi position with colendi and culti.
5. Sibyllini (ps): see on P. 21.
7. septem (s): see on P. 21.
8. carmen: for its position see Odes 1.3.16.
9, 10. alme (p): see on P. 36.
qu i promis et celas: the relative clause is placed in the position of the
equivalent promens et celans.
11. nasceris: the position seems to have no point (see on Odes 4.9.26).
12. maius has stress because placed last and separated from nihil.
13. rite: for its position see on Odes 2.9.13.
matusros (ps) i.e. ‘only when ready for birth.’ See too P. 21.
17. patrum (ps): there is a stress of innuendo on ‘fathers’; the patricians
 had not been true to their name: childlessness among them had been
notorious.
diva, producas subolem patrumque
prosperes decreta super iugandis
feminis prolsique novae feraci
lege marita,
certus undenos deciens per annos
orbis ut cantus referatque ludos,
ter die claro totiensque grata
nocte frequentis.
vosque veraces cecinisse, Parcae,
quod semel f dictum stabilis per aevum
Terminus servet, bona iam peractis
iungite fata.
fertilis frugum pecorisque tellus
spicea donet Cererem corona;
nutriant fetus et aquae salubres
et Iovis aurae.
condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis, audi,
Luna, puellas.

18. iugandis (p) i.e. ‘the marriage (of women)’; see on P. 26.
19, 20. prolis (p): see on P. 39 for the objective genitive placed in front.
21. novae (p) probably has stress, since it is usually preposited.
feraci | lege marita: for the adjectives on either side of the noun see on P. 34.
22. certus...orbis i.e. ‘an unbroken cycle.’ The phrase precedes ut because it contains the idea connecting this stanza with the previous one: Rome must have children to preserve the cycle unbroken.
undenos deciens per annos: note the adverb (deciens) between adjective and noun, as so often in Livy.
23. referatque: see on Odes 1. 30. 6.
24. die claro (i.e. hot)...grata (i.e. cool) nocte: note the chiasmus.
25. bona iam peractis | iungite fata: if we feel fatis with peractis, the grouping is that of P. 10. The construction here is easier than at Odes 4. 14. 39, 40. To make the passages parallel we should have fatis inserted after peractis, and fata preceding iungite. But a Roman could probably read the words thus: ‘good things to past things join as our fate.’
spicea (ps) i.e. ‘with wheat-ears (for crown)’; see on P. 27 (ad init.).
30. Iovis is by position dπον Κωνωφ with aquae and aurae. See on Odes 4. 15. 14, 15.
Roma si vestrum est opus Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare lares et urbem
sospite cursu,
cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter, daturus
plura relictis:
di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulae genti date remque prolemque
et decus omne;
quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
lenis in hostem.

33. condito mitis...telo: see on Odes 1. 10. 14.
34. supplices (ps) i.e. 'the prayers (of boys)'; see on P. 27, and P. 21.
pueros comes last in contrast to puellas of l. 36.
35. siderum regina bicornis: see on P. 35. The preposited siderum en-
forces the contrast Apollo, the god of day.
37. Roma precedes si in contrast to Ilium contained in Iliae (ps).
vestrum (ps) has emphasis i.e. 'your work.'
38. turmae: for its position see on Odes 1. 3. 16.
39. iussa (p) i.e. non sine divum numine; not ultro.
40. sospite (p) has stress; they were safe because 'under divine safeguard'
(Wickham).
41. sine fraude must go with ardentem and Troiam i.e. 'burning without
hurt (to Aeneas).' See Odes 2. 19. 20.
42. castus (p) has stress because Aeneas is thus 'under the protection of
the goddess of chastity' (Wickham). The Dido episode comes later!
43. 44. liberum is predicative with munivit, for this verb is little more
than fecit or reddidit. See too P. 21.
daturus plura relictis: an emphatic addendum (see on P. 53).
45. probos (p) i.e. 'probity (of character)'; contrast malos. See on P. 27.
docili (p): contrast indocili; 'give teachableness to the young' is part of
the prayer. See P. 27.
47. Romulae (p) i.e. 'of Romulus'; he is now one of themselves; they
should support a member of the Union.
48. omne (pp) has emphasis i.e. 'every possible,' 'all manner of.'
CARMEN SAECULARE

iam mari terraque manus potentis
Medus Albanasque timet securis,
iam Scythae responsa petunt, superbi
nuper, et Indi.

iam Fides et Pax et Honor Pudorque
priscus et neglecta redire Virtus
audet, apparetque beata pleno
Copia cornu.

augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
qui salutari levat arte fessos
corporis artus,

si Palatinas videt aequus aras,
remque Romanam Latiumque felix
alterum in lustrum meliusque semper
prorogat aevum.

quiaque Aventinum tenet Algidumque
quindecim Diana preces virorum
curat et votis puerorum amicas
applicat auris.

49. albis (s): the position perhaps stresses their choiceness; but see too P. 21.

51. iacentem (ps): contrast bellante.


56. nuper (pp) i.e. 'but yesterday.'

58. priscus perhaps has the stress of regret (see on *Odes* 4. 9. 26), like neglecta (ps).

58–60. redire Virtus | audet, apparetque...Copia: note the chiasmus; audet may have stress (see on *Odes* 4. 9. 26).

beata...cornu: for the grouping see on P. 9.

61, 62. fulgente...Phoebus: for the grouping see on P. 9. See also P. 24 (ad init.).

63. salutari (ps): the epithet stresses his aspect as *healer* in contrast to archer. See too P. 21.

65. Palatinas (ps) i.e. 'on the Palatine'; see note on *Odes* 1. 31. 9.
aequus goes closely with *videt* i.e. 'heholds with favour.'

67. alterum (ps) i.e. 'to a second period.'
melius (ps) is proleptic; see on P. 30.

69. tenet lies in ἀπὸ κοινοῦ position between *Aventinum* and *Algidum*.
haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.

70. quindecim (s): see on Odes 4. 1. 10, 11.
71. curat: there should be stress; see on Odes 4. 9. 26.

amicas (Ps) i.e. 'ears that are friendly.' Compare Livy 34. 5. 13
superbas (Ps), me dius fidius, aures habemus, and malas at Epod. 3. 6, 7.
See too P. 21.

73. cunctos (Ps) has stress.
75, 76. Phoebi is set in front of chorus in artificial contrast to Dianae.
The genitves go with both chorus and laudes.
EPODES

I.

Ibis Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.

quid nos, quibus te vita si superstite
iucunda, si contra, gravis?

utrumne iussi persequemur otium,
non dulce, ni tecum simul,
an hunc laborem, mente laturi, decet
qua ferre non mollis viros?

feremus, et te vel per Alpium iuga
inhospital et Caucasum,
vel Occidentis usque ad ultimum sinum
forti sequemur pectore.

I. 5, 6. quibus te vita si superstite iucunda: this piece of obscure brevity (if the reading be correct) stands for quibus vita, si te superstite vivitur, iucunda est.

te vita...superstite iucunda may, perhaps, be grouped under P. 16 a.
7. otium: for its position see on Odes 1. 3. 16.
8. tecum simul: compare Cicero Pro Arch. 11. 28 vobiscum simul.
9, 10. decet qua: for the order see on Odes 4. 2. 26. Perhaps decet has stress.

non mollis (p): the litotes makes non mollis emphatic; see on P. 29.
11, 12. Alpium (p): see on P. 42. Horace may wish to stress the dangers of the Alps.

inhospital (p) i.e. ‘the perils (of the Caucasus)’; see on P. 27. Compare too Odes 1. 22. 6, and the note on Odes 2. 14. 23.

Occidentis is a pendent genitive (see on P. 40) i.e. ‘or as for the West—to the very end of it.’

ultimum (p): superlative adjectives, especially of place, naturally tend to come first; compare in summo monte, sub imo colla, ab extrema parte etc.
14. forti (ps) i.e. ‘with courage (of heart)’; see on P. 27 and P. 21.
HORACE

roges, tuum laborem quid iuvem meo, * 15
imbellis ac firmus parum?
comes minore sum futurus in metu,
qui maior absentis habet:
ut assidens implumibus pullis avis
serpentium allapsus timet
magis relictis, non, ut adsit, auxili
latura plus praesentibus.
libenter hoc et omne militabitur
bellum in tuae spem gratiae,
non ut iuvencis illigata pluribus
aratra nitantur meis,
pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,

15. tuum (P) laborem: contrast meo alone at the end of the line. If we read labore, then meo has stress by separation in contrast to tuum alone at the beginning of the clause.

16. parum (PP) is emphatic.

17. minore (s): the position prepares us for maior of the next line.

19. assidens...avis: for the grouping compare on P. 10.
implumibus (P) i.e. ‘because featherless.’

20. serpentium (P) i.e. ‘snakes (and their approach)’; see on P. 38.

21, 22. magis relictis is an addendum (see on P. 53) i.e. ‘but more when she has left them’; the position of the words prepares us for the antithesis praesentibus.

auxili (Ps): see on P. 38, and especially on Odés 1. 2. 1. Prose would have plus latura auxili ordinarily.
plus (PPs) has stress.

23. libenter first and separated from militabitur has stress; compare satis superque l. 31 below.
omne (s) has emphasis. See also P. 21.

24. tuae spatrum gratiae: for the grouping see on P. 20 a.

25. pluribus (PPs) has emphasis, for comparatives are usually preposited (see P. 28), and so are adjectives of quantity. But see too P. 24.

26. meis (s) has great stress, the oxen are mine, not the property of a landlord or the result of borrowing. Compare proprio, patrios at Odés 1. 1. 9, 1. 1. 11, and suis at Epod. 2. 3. There is a reading mea, for which see on P. 21.

27. Calabris (Ps) prepares us for the antithesis Lucana. It probably is read as ‘in Calabria’ (see on Odés 1. 31. 9).

28. pascuis: there is a variant passua (see on P. 21) which would give stress to Lucana in contrast to Calabris.

29. superni villa candens Tusculi: for the grouping see on P. 15. Surely
nec ut superni villa candens Tusculi
Circaea tangat moenia.

satis superque me benignitas tua
ditavit: haud paravero,
quod aut avarus ut Chremes terra premam,
discinctus aut perdam ut nepos.

II.

'Beatus ille, qui procul negotiis,
ut prisca gens mortalium,
paterna rura bobus exercet suis,
solutus omni faenore,
neque excitatur classico miles truci,
nec horret iratum mare,

superi...Tusculi' must go with villa first, though later with moenia also.
For the quasi-locative genitive superni...Tusculi compare Livy 1. 31. 3
vocem...ex summi cacuminis luco.

31. satis superque: for the emphasis by separation compare on libenter
l. 23.
me precedes the abstract subject; see on P. 51.
32. ditavit has stress (see on Odes 4. 9. 26): Maecenas has not merely
helped Horace; he has made him a rich man, rich, that is, in the eyes of
Horace.
33. avarus sc. αυ agreeing with ego understood; the same is true of
discinctus; both epithets are felt again with Chremes and nepos respectively.
Compare Ovid Her. 12. 26 quam pater est illi, tam mihi dives erat, for quam
pater dives est illi, tam mihi pater dives erat. See too on Epod. 5. 27, and
6. 16.
34. discinctus precedes aut to enforce the antithesis avarus.

II. 2. prisca gens mortalium: for the grouping see on P. 35, but gens
mortalium is a mere compound for homines (compare ramis arborum in l. 56),
and prisca then has some stress, 'the good old' (see on Odes 3. 9. 17) in
contrast to haec nova gens.
3. paterna (p): he is no newcomer, no returned soldier put on the land;
these fields belonged to his fathers.
suis (s): see on Epod. 1. 26, and Odes 1. 1. 9, 1. 1. 11. Compare too on
P. 21.
4. solutus...faenore is a causal addendum explaining suis of l. 3. See on
P. 53.
5. truci: perhaps the separated adjective is read as if ad truculentiam
with excitatur; in any case it colours miles as well as classico (see on P. 52).
6. iratum (p) i.e. 'the anger (of the sea)'; see on P. 27.
HORACE

forumque vitat et superba civium
potentiorum limina.

ergo aut adulta vitium propagine
altas maritat populos,
at in reducta valle mugientium
prospectat errantis greges,
inutilisve falce ramos amputans
feliciores inserit,
aut pressa puris mella condit amphoris,
aut tondet infirmas ovis;
vel cum decorum mitibus pomis caput
Autumnus agris extulit,
ut gaudet insitiva decerpens pira,
certantem et uvam purpurae,
qua muneretur te, Priape, et te, pater
Silvane, tutor finium.

libet iacere modo sub antiqua ilice,
modo in tenaci gramine:

10. altas (ps) has point; the vines, as Wickham says, 'are now grown large enough to clamber a tree which would have been too tall for them before.' See too P. 21.

11, 12. reducta (p) i.e. 'in the depths (of the valley)'; see on P. 26.
mugientium (ps) : the order is as if we had mugitus prospectat (exaudit) errantium gregum. It is the mugitus that makes him look. He looks and describes the wanderers. Thus both mugientium and errantis are the important parts of the picture, and normal order (errantis mugientium greges) is forsaken. For mugientium (ps) see on P. 38, and, for the grouping, P. 43.

13. inutilis (ps) i.e. 'because useless'; contrast too feliciores. The result is an awkward position of falce; see on P. 50 d.

15. pressa...amphoris: for the grouping see on P. 9.

16. infirmas (p) ovis almost equals infirmitatem ovium (see on P. 27), just as tarditatem Lepidi means 'the slow Lepidus'; but infirmas is also causal: only because sheep are unresisting can they be shorn. Compare Epist. 1. 16. 14 infirmo capiti...utilis i.e. 'useful for weakness in the head.'

17. decorum mitibus pomis caput: for the grouping see on P. 10. But mitibus (p) may be intentional; contrast 'unripe.' The order is then normal (see on Odes 1. 7. 29).

19. insitiva (ps): the owner feels an additional pleasure in pears which he has artificially produced. See also P. 21.

20. purpurae probably has stress by its position outside certantem and uvam; but see P. 47 and P. 49. Compare too on l. 60 below.

23. antiqua (p): age implies shade and charm.
labuntur altis interim ripis aquae,
queruntur in silvis aves,
fontesque lymphis obstrepunt manantibus,
somnos quod invitet levis.
at cum tonantis annus hibernus Iovis
imbræ nivesque comparat,
aut trudit acris hinc et hinc multa cane
a pros in obstantis plagas,
aut amite levi rara tendit retia
turdis edacibus dolos,

24. **tenaci (φ)** i.e. ‘the thickness, deep-rootedness (of the grass)’; see on P. 27.

25. **altis interim ripis** (v. l. *rivis*): the context seems decisively in favour of *rivis*. We are talking of summer (contrast l. 29) and therefore the stream is low and the banks are deep. The adverb ought to go, by position, with *altis* and *rivis* i.e. ‘between banks that are for a while steep,’ i.e. during the summer months. Horace has *interim* elsewhere once only viz. *Odes* 3. 20. 9, where it bears its ordinary sense *interrea*. Quintilian is quoted as using *interim* ‘for a while,’ and we may be permitted to assume this meaning here. For the position of the adverb compare Livy 1. 19. 4, 1. 21. 6 and *passim*. If *interim* is taken with *labuntur* i.e. ‘while one sleeps,’ the order is very abnormal (see P. 50 e).

27. **fontes** (Markland *froundes*): whichever we read, the stress on *manantibus* remains i.e. ‘the fountains murmur with flowing (not ruentibus) waters,’ or ‘the leaves rustle in chorus with the *flowing* waters.’ If the waters did more than *manare*, the leaves would not be heard, and one could hardly sleep.

28. **levis (s)**: contrast *gravis* (heavy and unhealthy). Compare *Odes* 2. 16. 15.

29. **tonantis...Iovis**: for the grouping see on P. 15.

31. **acris** is proleptic with *trudit* i.e. ‘drives into wildness’; like our colloquial ‘drives him wild.’ See on P. 30.

32. **obstantis (φ)** i.e. ‘in to the obstacle (formed by nets).’ See on *Odes* 3. 5. 51 and P. 26.

33. **amite**: as we do not know the quantity of the *a*, we do not know, with certainty, the quantity of the *e* in *levi*.

**rara (φs)**: see on P. 21. The meaning of *rara* is doubtful. Wickham says ‘wide-meshed,’ a sense which would suit a net for catching boars and deer, but hardly a net for catching thrushes. Perhaps the word means no more than ‘full of holes’ (compare Ovid *Met.* 12. 437 *rari sub pondere cribri*), and has grown into a stock epithet of nets. See Conington on *Aen.* 4. 131. One would expect *rara* to mean ‘fine-meshed’ in contrast to the *densae plagae* for catching deer (see *Odes* 3. 5. 31, 32).
pavidumque leporem et advenam laqueo gruem
iucunda captat praemia.
quis non malarum, quas amor curas habet,
haec inter obliviscitur?
quodsi pudica mulier in partem iuvet
domum atque dulcis liberos,
Sabina qualis aut perusta solibus
pernicens uxor Apuli,
sacrum vetustis extruat lignis focum
lassi sub adventum viri,
claudensque textis cratibus laetum pecus
distenta siccet ubera,
et horna dulci vina promens dolio
dapes inemptas apparat:
non me Lucrina iuverint conchylia
magisve rhombus aut scari,

35. *pavidum* (p) i.e. in spite of its powers of flight which are inspired by fear.

*advenam*: lit. 'and a stranger in his net—even a crane—he takes....' The order makes *gruem* interesting; for according to Pliny (10. 23. 31 § 61) the *grues* are *aestatis advenae*. The hunter would not expect to find a *grus* in the winter.

36. *iucunda* (ps) goes closely with *captat*, as if we had *iucunde*; see on P. 31, and P. 21.

37. *quas amor curas*: see on *Odes* 1. 27. 11.

38. *haec inter*: the order gives *haec* some stress; compare l. 61 below.

39. *pudica* (p): the suggested antithesis is the *amor* of l. 37, 'with its follies and fancies' (Wickham).

40. *domum atque dulcis liberos*: the words form one idea, 'Home.'

41. *Sabina* precedes *qualis* in artificial contrast to *Apuli* of l. 42.

42. *pernicens uxor Apuli*: for the grouping see on P. 20 b. The adjective *pernicens* has point; contrast the *supinus* idler of the city, and compare the *lassi* (ps) *viri* of l. 44.

43. *sacrum...focum*: for the grouping see on P. 8.

44. *lassi sub adventum viri*: see on P. 20 a, and compare l. 42.

45. *textis* i.e. 'a prison (of hurdles)'; see on P. 26.

46. *laetum* (p): the epithet has point; the beasts are glad to be in such a prison, because they wish to be milked and to rest without fear of wolves.

47. *horna...dolio*: for the grouping see on P. 9.

48. *me* comes early with emphasis; contrast the luxurious man-about-town.
siquos Eois intonata fluctibus
hiems ad hoc vertat mare.
non Afra avis descendat in ventrem meum,
non attagen Ionicus
iucundior, quam lecta de pinguissimis
oliva ramis arborum,
aut herba lapathi prata amantis et gravi
malvac salubres corpori,
vel agna festis caesa Terminalibus,
vel haedus ereptus lupo.
has inter epulas ut iuvat pastas ovis
videre properantis domum,
videre fessos vomerem inversum boves
collo trahentis languido,
positosque vernas, ditis examen domus,
circum renidentis Lares.'

Lucrina (p) : these oysters were the most celebrated. See too P. 21.
51, 52. Eois...hiems: for the grouping see on P. 9.
ad hoc vertat mare: see on P. 21.
53. Afra (p) : this is the normal position in referring to the guinea-fowl; it is par excellence the African bird. Compare Juvenal Sat. II. 142, and our 'turkey.'
55, 56. iucundior is equal to an adverb; see on P. 31. For the stress compare on Odes 4. 9. 26.
lecta...ramis: for the grouping see on P. 9.
ramis arborum is practically one word, like our 'tree-trunks.' Compare on l. 2 above.
57, 58. gravi...corpori: for the grouping see on P. 15.
59. agna...Terminalibus: for the grouping see on P. 14.
60. lupo: for its position outside haedus and ereptus see on P. 47.
61. has (s) has stress i.e. 'mid feasts like these.' Compare haec inter l. 38 above.
pastas (p) is causal. Their well-fed condition is the cause of the owner's pleasure, and of the haste of the sheep.
63. fessos...boves: for the grouping see on P. 15. The juxtaposition of fessos and vomerem is happy, as if we had fessos vomere.
64. languido (s) echoes fessos above. See too P. 24.
65. positos (p) i.e. 'the settling (of the slaves)'; see on P. 26.
ditis (p): contrast pauperis; but see also on P. 20 β.
66. renidentis (p) i.e. 'the glow (of the fire on the images)'; see on P. 27.
haec ubi locutus faenerator Alfius,
iam iam futurus rusticus,
omnia redegit Idibus pecuniam,
quaerit Kalendis ponere.

III.

Parentis olim siquis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
o dura messorum ilia!
quid hoc veneni saevit in praecordiis?
num viperinus his cruor
incoctus herbis me feellit, an malas
Canidia tractavit dapes?
ut Argonautas praeter omnis candidum
Medea mirata est ducem,
ignota tauris illigaturum iuga
perunxit hoc Iasonem,
hoc delibutis ulta donis paelicem
serpente fugit alite.

69. omnem (s) has emphasis i.e. ‘every single farthing of...’
III. 1, 2. Parentis (ps)...impia (p)...senile (p): the horror of the crime
is brought out by the order; it is a crime against a father (see too P. 43), the
hand therefore is impia (see too on Odes 2. 14. 23), the victim is old and can-
not protect himself.

olim, by its emphatic position, almost equals umquam; the horror is nearly
unthinkable.

3. cicutis is emphatic; it should lie between alium and nocentius. See on
P. 49.

6, 7. viperinus his cruor | incoctus herbis: as incoctus is merely an
elongation of the preposition in, the grouping is that noted at P. 9.

malas (ps) i.e. ‘(a feast) that is poisonous’; compare C. S. 71, and note on

9. omnis (pps) has stress.
candidum (ps) i.e. ‘the fair complexion (of their leader)’; see on P. 27,
and compare Odes 2. 4. 3 niveo.

11. ignota...iuga: for the grouping, with illigaturum intrusive see on
P. 46. The participle illigaturum is causal; hence its separation from Iasonem.
No doubt tauris is dative with both ignota and illigaturum.

13. hoc goes closely with delibutis (ps) i.e. ‘thus anointed were the gifts
with which....’ Compare Epod. 5. 74 multa fleturum.
nec taurus umquam siderum insedit vapor
sicitulosae Apulieae,
nec munus umeris efficacis Herculis
inarsit aestuosius.
at si quid umquam tale concupiveris,
iocose Maecenas, precor
manum puella savio opponat tuo,
extrema et in sponda cubet.

IV.

Lupis et agnis quanta sortito obtigit,
tecum mihi discordia est,
Hibericis peruste funibus latus
et crura dura compede.
licet superbus ambules pecunia,
fortuna non mutat genus.
videsne, sacram metiente te viam
cum bis trium ulnarum toga,

delibutis ulta donis: see on P. 24.
14. alite (s): see on P. 21. The effect is to heighten the miracle of this
serpens.
15. taurus...siderum insedit vapor: for the grouping, with insedit intru-
sive see P. 46 a.

umquam is close to taurus, since it qualifies it. Compare quid umquam
l. 19 below.
16. siticulosae (p) is proleptic; see on P. 30.
17. efficacis (p): see on Odes 1. 7. 5; but the implication is 'in spite of
his great achievements.'
19. umquam: compare taurus umquam l. 15 above.
20. iocose (p): see on P. 36.
21. tuo (s): perhaps the force is 'even your'; but see too P. 21.
22. extrema (p) i.e. 'at the very end (of the sponda).’ See on P. 27.
IV. 3, 4. Hibericis (p): see P. 24. Perhaps there is stress on the adject-
ive implying a Spanish provenance for the person attacked.
funibus latus | et crura...compede: note the chiastic arrangement.
4. dura (p) i.e. 'the galling (of the chain)'; see on P. 27, and compare the
note at Odes 2. 14. 23.
5. pecunia comes last with stress; contrast nobilitate.
6. genus, perhaps, has emphasis by position; but see on Odes 1. 3. 16.
7. sacram metiente te viam: for the grouping see on P. 10. But there
is point in emphasizing sacram, for the man is a pollution to its sanctity. See
also on Odes 4. 1. 10, 11.

N. H.
ut ora vertat huc et huc euntium
liberrima indignatio?
'sectus flagellis hic triumviralibus
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit
sedilibusque magnus in primis eques
Othone contempto sedet.

quid attinet tot ora navium gravi
rostrata duci pondere
contra latrones atque servilem manum,
hoc, hoc tribuno militum?'

V.

'At o deorum quicquid in caelo regit
terras et humanum genus,

8. trium ulnarum: for the position of the genitive see on P. 42.

9, 10. huc et huc may be ἀπὸ κοινῶν with vertat and euntium; but it is
more natural to take huc et huc with euntium. The group huc et huc euntium
is then ἀπὸ κοινῶν with ora and liberrima indignatio; hence it may stand out-
side these last two words (see on P. 43, and P. 49 with note there inserted on
Odes 1. 2. 23).

11. triumviralibus (s): the stress reminds us that he was flogged as a
slave by the triumviri capitales.

praeconis (ps) i.e. till even the praeco was tired of it; much more the
flagellator. The praeco was said to go on proclaiming the culprit's offences.

13. Falerni...iugera: for the grouping see on P. 9.

15. sedilibus...eques: for the grouping see on P. 14.

17, 18. ora...gravi | rostrata...pondere: for the grouping see on P. 14. But
gravi colours both navium and pondere (see on P. 52).

tot ora navium...rostrata: for the order see on P. 48.

19. servilem (p) echoes latrones, and has the same effect as servorum (p)
manum, where the genitive comes first because it is the more important word
(see on P. 38).

20. hoc, hoc...militum is a scornful and emphatic addendum; see on
P. 53.

V. 1. deorum is preposited, as if we had o di qui...regitis. See also P. 38.
Wickham quotes Sat. 1. 6. 1. Horace rushes in medias res. See Dr Johnson
on 'Ruin seize thee, ruthless king!' (Croker's Boswell, p. 137).

2. humanum (p): as if Horace had written terras hominesque; see on
servilem Epod. 4. 19.
quid iste fert tumultus, et quid omnium
vultus in unum me truces?

per liberos te, si vocata partubus

Lucina veris adfuit,

per hoc inane purpurae decus precor,

per improbaturum haec Iovem,

quid ut noverca me intueris aut uti

petita ferro belua?

ut haec trementi questus ore constitit

insignibus raptis puer,

impube corpus, quale posset impia

mollire Thracum pectora,

Canidia, brevibus implicata viperis

crinis et incomptum caput,

iubet sepulcris caprificos erutas,

iubet cupressos funebris

et uncta turpis ova ranae sanguine

plumamque nocturnae strigis

herbasque, quas Iolcos atque Hiberia

mittit venenorum ferax,

3. iste fert tumultus: see on P. 21.

5, 6. per liberos te: see on Odes 1. 8. 1, 2. Here the order is normal.

vocata partubus | Lucina veris: the grouping may be that of P. 17. But vocata partubus Lucina can be taken together, and then veris may go closely with adfuit i.e. 'true, genuine (in your case).'</nosub>

With vocata the case of partubus might be dative or ablative.

11. trementi (ps) i.e. 'with trembling (of the voice)'; see on P. 27.

13, 14. impube (p): the position heightens the pathos.

impia...pectora: for the grouping with mollire intrusive see on P. 46 a.

15. brevibus implicata viperis: see on P. 24, and compare Ovid Her. 2. 119 brevibus torquata colubris.

16. incomptum is in ãπο kounuò position with crinis and caput; see on P. 33.

17. sepulcris would normally lie between caprificos and erutas; its position adds to the horror. See on P. 49.

19, 20. et uncta...strigis: see the discussion of these lines at P. 5.

nocturnae (p): the stress on 'night' heightens the horror. Compare l. 92 below, and see note on Odes 2. 13. 7.

22. venenorum (p): see on P. 39.
et ossa ab ore rapta ieiunae canis
flammis aduri Colchicis.

at expedita Sagana per totam domum
spargens Avernalis aquas
horret capillis ut marinus asperis
echinus aut currens aper.
abacta nulla Veia conscientia
ligonibus duris humum
exhauriebat ingemens laboribus,
quo posset infossus puer
longo die bis terque mutatae dapis
inemori spectaculo,
cum promineret ore, quantum extant aqua
suspensa mento corpora:

23. ieiunae canis: for the position of these words see on P. 48.

ieiunae (p): the starving condition of the bitch emphasizes the disgusting
nature of the ossa.

24. Colchicis (s): heard last, this word sums up the awful picture i.e. 'in
flames of witchcraft.' Compare Marsis (ps) at l. 76 below. See too P. 21.

25. expedita (p) equals an adverb e.g. celeriter; see on P. 31.

26. Avernalis (p): more sorcery. Compare the effect of sepulcris l. 17,
noturnae l. 20, and Colchicis l. 24.

27. capillis is read with horret; then, after echinus, the words capillis
horret are heard again and the grouping is that of P. 14. Compare on Epod.

1. 33, 34

28. currens (p): Bentley, after Heinsius, reads Laurens on the ground
that a boar's bristles do not rise when he is running. But Horace, like Ovid
Hal. 60, may have believed that a boar, when flying from the dogs, behaves
like a porcupine. In any case the epithet is not pointless, for currens echoes
expedita of l. 25; the boar runs, and so does Sagana.

29. abacta...conscientia: for the grouping see on P. 9.

32. quo posset infossus (p)...inemori: the effect of infossus preposted is
as if we had quo posset infodi puer et...inemori. Compare cum semel fixae of
l. 39 below, and see Epod. 10. 5, 10. 6, 10. 13, 11. 13, 17. 5. Add Odes 3. 3.
7, and 3. 6. 40.

33, 34 bis terque: the words lie in ἀνὰ κοινοῦ position with die and
mutatae.

mutatae (p) i.e. 'a change (of feast)'; see on P. 26.

dapis (ps): the position adds to the cruelty by a kind of oxymoron. There
is a fresh (mutatae) 'spread' (dapis) every few hours, but it kills (inemori)
instead of sustaining him, because he only sees it (spectaculo).

37. exsucta (ps), exsecta, exesa etc., and aridum (p): both epithets are
important, for the philtre requires dried up organs.
exsucta uti medulla et aridum iecur
amoris esset poculum,
terminatō cum semel fixae cibo
intabuissent pupulae.

non defuisset masculae libidinis
Ariminensem Foliæm
et otiosa credidit Neapolis
et omne vicinum oppidum,
quae sidera excantata voce Thessalæ
lunamque caelo deripit.
hic irresectum saeva dente livido
Canidia rodens pollicem
quid dixit aut quid tacuit? 'o rebus meis
non infideles arbitrae,

38. *amoris* (ps): i.e. 'a love-potion'; compare *Epod.* 17. 80 *desideri temperare poculum.*

39. 40. *interminatō...fixae cibo...pupulae:* for the grouping see on P. 9.
*interminatō* is concessive i.e. 'although forbidden to him with threats'; the sense justifies its emphatic position before *cum semel.* The poor boy is here thought of as dead. Then at last his eyes are fixed on the food and threats are hurled at him no longer.

*cum semel fixae...intabuissent = cum semel fixae essent et intabuissent*; see on *quo posset infossus* l. 32 above.

*pupulae:* for its position see on *Odes* 1. 3. 16.

41. *masculae* (p) i.e. not *femineae* merely.

*libidinis* (p): the genitive is quasi-subject i.e. the passion of Folia was not wanting. See on l. 71, and P. 38, P. 43.

42. *Ariminensem* (p): the order emphasizes the distance she had come, right from Ariminum, to attend these ceremonies in western Italy.

43. *otiosa* (ps) i.e. 'the idleness, idlers (of Naples)'; see on P. 27 and P. 21.

44. *vicinum* (p): places near Naples would be infected with the same passion for gossip.

45. *voce Thessalæ* goes with both *excantata* and *deripit*; hence the order (see at P. 49 on *Odes* 1. 2. 23).

47. *irresectum* (ps) i.e. 'with nail grown long'; the stress adds to the horror. Compare l. 55.

*saeva* (ps) equals an adverb 'savagely'; see on P. 31, and *Odes* 2. 14. 23.

49. *rebus meis:* for the abnormal order see on P. 49, and compare *Epod.* 16. 6.

50. *non infideles* (p): for the position see on P. 29 and P. 36.
Nox et Diana, quae silentium regis,
arcana cum fiunt sacra,
nunc, nunc adeste, nunc in hostilis domos
iram atque numen vertite.
formidulosus cum latent silvis ferae
dulci sopore languidiae,
serem, quod omnes rideant, adulterum
latrent Suburanae canes,
nardo perunctum, quale non perfectius
meae laborarint manus.

55 quid accidit? cur dira barbarae minus
venena Medeae valent,
quibus superbam fugit ulta paelicem,
magni Creontis filiam,
cum palla, tabo minus imbutum, novam
incendio nuptam abstulit?

52. arcana (ps): secret rites require the patronage of Night. Compare l. 55 below for the grouping.
53. hostilis (p): see on P. 37, and note at Odes 2. 12. 22.
55, 56. formidulosus (ps): the stress again adds to the horror (compare ll. 47, and 52). For the grouping compare arcana cum fiunt sacra at l. 52 above.
ferae...languidiae: for the grouping see on P. 18. In any case dulci sopore would lie between ferae and languidiae. Perhaps ferae and dulci are purposely set together for the sake of the antithesis.
57. senem is separated from adulterum to bring out the point—the comicality of an old man playing Don Juan.
58, 59. Suburanae (p): the dogs of a low quarter bark at and betray a 'swell' who is nardo perunctus. The words nardo perunctum come as a surprise, as an emphatic addendum; see on P. 53.
60. meae (p) i.e. aē γε ēμαι, whatever other hands have done. See too P. 21.
61, 62. dira barbarae...venena Medeae: for the grouping see on P. 9. minus has emphasis by separation from valent.
63. superbam (p) i.e. 'the haughtiness (of her rival)'; see on P. 27. There is a variant reading superbā.
64. Creontis (p): see on P. 41.
65, 66. tabo would normally lie between munus and imbutum; the words palla tabo make us expect imbuta, but the intervening munus changes imbuta to imbutum (see on P. 49).

novam here approaches the sense of recentem (see on Odes 1. 31. 2, 3). Juvenal Sat. 2. 120 also has nova nupta. After all, a recently wedded bride has also 'never existed before' (nova), so far as regards her husband. The
atqui nec herba nec latens in asperis
radix ssefellit me locis:
indormit unctis omnium cubilibus
oblivione paelicum.
a a, solutus ambulat veneficae
scientioris carmine.
non usitatis, Vare, potionibus,
o multa fleturum caput,
ad me recurreas, nec vocata mens tua
Marsis redibit vocibus;
maius parabo, maius infundam tibi
fastidienti pocolum,
pause at the end of the line makes it unnecessary to group novam incendio
nuptam together (see on P. 50 6).
There is a varia lectio viz. nova, and one is tempted to wonder whether
Horace wrote novo (dread, horrible), felt with both tabo and incendio. The
latter word seems to require some epithet, and the separation of novam from
nuptam has little point, unless it is intended to heighten the pathos, or to
emphasize the meanness of taking another wife.

67, 68. latens in asperis | radix...locis: for the grouping see on P. 9. The
phrase latens in asperis is concessive i.e. 'though hidden and hard to reach.'

69, 70. unctis...paelicum: the phrase unctis omnium cubilibus oblivione
i.e. 'on couches anointed with forgetfulness of all' is normal enough in its
order (see on P. 48). The third complement paelicum may also stand outside
unctis and cubilibus, but possibly it carries some stress of bitterness.

71. veneficae (p) i.e. by the charm of a fellow-professional and one more
skilled. The genitive is of greater importance than the noun on which it
depends; see on P. 38.

73. non usitatis (ps): see on P. 29, and compare Odes 2. 20. 1. For the
intervening vocative see on Odes 1. 5. 3.

74. multa goes closely with fleturum (πολυδιάκριτον); compare Epod.
3. 13 hoc delibutis.

fleturum (p): see on P. 36.

75. vocata mens tua: for the grouping see on P. 34.

76. Marsis (ps): the Marsians were famous for sorcery; even their enchant-
ments will not avail in this case. Compare Colchicus (s) l. 24 above, and
Epod. 17. 28, 29, 17. 35, 17. 60. Add Odes 1. 27. 21 Thessalis magus venenis.
See also P. 21.

The words Marsis vocibus are heard with both vocata and redibit, for
redibit is equivalent to referetur (sc. ad te or ad me). Compare Cicero Rosc.
Amer. 44. 128, and Ovid Her. 20. 172 where redit=redditur.

77. maius parabo: doubtless, as Wickham says, this first maius is quite
vague (sc. quiddam), but so is the second maius until the word pocolum is
heard. Possibly one may feel pocolum as object of fastidienti also.
priusque caelum sidet inferius mari,
tellure porrecta super,
quam non amore sic meo flagres uti
bitumen atris ignibus.'
sub haec puer iam non, ut ante, mollibus
lenire verbis impias,
sed dubius, unde rumperet silentium,
missit Thyesteas preces:
'venena magnum fas nefasque non valent
convertere humanam vicem.
diris agam vos; dira detestatio
nulla expiatur victima.
quin, ubi perire iussus exspiravero,
nocturnus occurram furor,

79. prius: the anticipatory position (with quam following in l. 81) is
common in all Latin.

80. super has emphasis because it lies outside tellure and porrecta. Com-
pare Odes 3. 4. 26, and P. 49.

81. sic is anticipatory of uti; compare prius of l. 79.
meo (s) has stress i.e. 'love of me.'

82. atris (p): the position heightens the oxymoron; compare Odes 1. 33. 2,
1. 33. 14, 1. 34. 2, 2. 12. 26, 2. 14. 24, 3. 4. 5, 6, 3. 5. 48, 3. 21. 13, 14, 3. 24. 12,
4. 2. 12, 4. 11. 23, 4. 12. 26. A pitch torch, of course, gives out thick
smoke.

83. mollibus (ps) has stress; contrast the dread preces of l. 86 below. See
too P. 21.

84. lenire: the only instance of an historic infinitive in the Odes, Epodes
and C. S. But see Sat. 1. 5. 31, and 1. 9. 66.

86. Thyesteas (p) i.e. 'of a Thyestes.' For the generic adjective in front
see on P. 37.

87, 88. venena...convertere humanam vicem: for this notorious crux see
Wickham's note.

humanam (p): contrast divinum implied in fas. This order of humanam
and the fact that humanam vicem is in the position of an emphatic addendum
(see P. 53) support the rendering 'sorceries cannot overset the mighty laws
of right and wrong—these are not like human things.'

89. vos has stress because it comes last i.e. 'curses are the only things to
move you!'

dira (p) echoes diris.

90. nulla (s) is an emphatic non, as so often in Cicero. See too P. 21.

92. nocturnus (ps) equals noctu; see on P. 31, and compare Odes 4. 1. 37.
The position also heightens the horror; see on l. 20 above. Compare too
P. 21.
petamque vultus umbra curvis unguibus. quae vis deorum est manium, et inquietis assidens praccordiis pavore somnos auferam.
vos turba vicatim hinc et hinc saxis petens contundet obscenas anus; post insepulta membra different lupi et Esquilinea alites, neque hoc parentes, heu mihi superstites, effugerit spectaculum.'

VI.

Quid immerentis hospites vexas canis ignavus adversum lupos? quin hue inanis, si potes, vertis minas et me remorsurum petis? nam qualis aut Molossus aut fulvus Lacon, amica vis pastoribus,

93. umbra and curvis unguibus are unpleasant addenda (see on P. 53). curvis (p): the stress on 'curved' adds to the abomination; the spirit has become a sort of Harpy.
94. deorum (s) seems to be quasi-adjectival, as if we had divi manes (Lucretius 6. 759) i.e. such is the might of the Manes, who have divine powers.
95. inquietis (ps) is proleptic i.e. 'so that they are restless'; see on P. 30, and also on P. 24 and 25.
98. obscenas (p): see on Odes 2. 14. 23. The two words obscenas anus are causal addenda (see P. 53).
99. insepulta (p) is causal.
100. Esquilinea (p) is quasi-generic i.e. 'carrion (birds)'; see on P. 37.
101. hoc is emphatic by far separation. They shall not miss this sight, if they do miss what is going on now.

VI. 1. immerentis (p) is concessive i.e. 'though they do not deserve it.' Compare immerentis (ps) of Epod. 7. 19. The whole point of the Epode lies in immerentis: the innocent should not be attacked by the writer of lampoons.
2. ignavus i.e. 'though a coward (against wolves).'
3. inanis (ps) is proleptic i.e. 'so that they fall powerless'; see on P. 30.
minas for its position see on Odes 1. 3. 16.
5. fulvus appears to be ἄπο κοινοί with Molossus and Lacon; see on P. 33.
6. amica vis pastoribus: for the order see on P. 47.
agam per altas aure sublata nives,
quae cumpque praecedet fera.
tu, cum timenda voce complesti nemus,
proiectum odoratis cibum.
cave, cave: namque in malos asperrimus
parata tollo cornua,
qualis Lycambae spretus infinit gener
aut acer hostis Bupalo.
an, siquis atro dente me petiverit,
inultus ut flebo puer?

VII.
Quo, quo scelesti ruitis aut cur dexteris
aptantur enses conditi?

7. *per altas aure sublata nives*: the grouping may be that of P. 15; but
the position of *aure sublata* between *altas* and *nives* suggests that the whole
position is connected in sense; the snow is deep and, we may assume, still
falling; hence the dog must use ears rather than eyes.

8. *quaecumque...fera*: for the separation see on *Odes* 1. 27. 11, 12.

9. *timenda* (*p*) i.e. 'with the terror (of your voice)'; see on P. 27. Compare
the position of *tremendus* at *Odes* 1. 16. 11, 4. 2. 15, 4. 6. 7, 4. 14. 12.

10. *proiectum* (*ps*): see on P. 21. The sense is 'I go straight for my
quarry, but you—you make a great noise and then sniff the first piece of meat
thrown out.' Others say that *cibum* is the bait thrown by the thief; but
Horace is thinking rather of a fox or wolf that has to be driven off.

12. *parata* (*ps*) has emphasis i.e. 'all ready'; see too P. 21.

13. *Lycambae...gener*: we may regard the grouping as that of P. 14.
But the words *Lycambae spretus infinit* may be classed under P. 24, 25, and
*gener* may be taken as in apposition with the subject contained in *spretus* i.e.
the man despised as son-in-law.

14. *Bupalo* stands outside *acer* and *hostis* in artificial antithesis to *Lycam-
bae*; see on P. 47, and compare *Epod.* 17. 3.

15. *atro* (*p*) i.e. 'with the venom (of his tooth)'; see on P. 27, and note at

16. *inultus ut flebo puer*: the commentators say 'The order is *inultus
flebo ut puer*.' It is sufficient to reply that the order isn't. This much may be
urged in defence of Horace's order: (1) that the person or thing or idea com-
pared may precede *ut* (see on *Odes* 1. 15. 29, and note an extreme case in *Sat.*
1. 3. 89 *historiae, captivus ut, audire*); but these passages merely show how
*inultus ut* may mean 'as if unavenged' (contrast *Epod.* 17. 56) or 'as if
unable to avenge oneself,' like *contemptus=contemptible*; (2) that *inultus*
belongs equally to the subject of *flebo* and to *puer*. Such an *ἀπὸ κοινοῦ* use is
parumne campis atque Neptuno super
fusum est Latini sanguinis?
non ut superbas invidae Carthaginis
Romanus arces ureret,
intactus aut Britannus ut descenderet
sacra catenatus via,
secut ut secundum vota Parthorum sua
urbs haec periret dextera.
neque hic lupis mos nec fuit leonibus,
numquam nisi in dispar feris.
furorne caecus an rapit vis acrior
an culpa? responsum date!
tacent, et ora pallor albus inficit,
mentesque perculsae stupent.
sic est: acerba fata Romanos agunt
scelusque fraternae necis,
ut immerentis fluxit in terram Remi
sacer nepotibus cruar.

common, if not universal, in sentences of comparison (see on Epod. 1. 34). Thus Horace is saying 'as unavenged shall I weep, (like) an unavenged boy?'

VII. 3, 4. parum...sanguinis: for the separation of these words see on Odes 1. 2. 1.

Latini (ϕ): the stress implies civil war, as the following lines show.

5, 6. superbas invidae Carthaginis...arces: for the grouping see on P. 10. Romanus is set next to Carthaginis in artificial antithesis.

7. intactus (ϕ) has emphasis i.e. non ante devictus.

Britannus precedes ut in contrast to Carthaginis.

8. sacra catenatus via: see on P. 24, 25. The words sacra...via are felt with descenderet and also, as they ought to be, with catenatus. Compare on Odes 1. 17. 24, 25.

9, 10. sua (ϕ) i.e. ‘by its own hand.’ Wickham quotes Epod. 16. 2.

haec (ϕϕ) is emphatic i.e. ‘this city of ours, not Carthage.’

11. hic is subject (‘this has been the custom of wolves’), as the order shows.

12. numquam...feris: the line is an emphatic addendum, see on P. 53.

17. acerba (ϕ) has stress i.e. ‘it is an implacable fate that....’

18. fraternae (ϕ): the position echoes Latini (ϕ) of l. 4. As a brother fell then, so brothers are falling now.

19. immerentis (ϕ) almost equals an adverb (see on P. 31); compare on Epod. 6. 1.

Remi may perhaps go with both terram and cruar; if with the latter only, see on P. 48.
VIII.

Rogare longo putidam te saeculo

viris quid enervet meas,

 cum sit tibi dens ater et rugis vetus

frontem senectus exaret,

hietque turpis inter aridas natis

podex velut crudae bovis?

sed incitat me pectus et mammae putres,

equina quales ubera,

venterque mollis et femur tumentibus

exile suris additum.

esto beata, funus atque imaginis

ducant triumphales tuum,

nec sit marita, quae rotundioribus

onusta bacis ambulet.

quid quod libelli Stoici inter sericos

iacere pulvillo amant?

illitterati num minus nervi rigent,

minusve languet fascinum?

quod ut superbo provokes ab inguine,

ore allaborandum est tibi.

VIII. 1. longo...saeculo: for the grouping see on P. 10.

2. meas (s): contrast te of l. 1.

3. vetus (p): equals an adverb e.g. iam diu; see on P. 31.

5, 6. turpis...podex: for the grouping see on P. 10.

crudae (p): the beast, because cruda, non potest facile exonerare ventrem.

8. equina (p): the thing likened comes early (compare on Odes 1.15.29, 30), and moreover equina is a generic adjective (see on P. 37). See also the note on Odes 3.14.1.

9, 10. femur tumentibus | exile suris: the antithetical words are stressed by their order; tumentibus is preposited and separated, and exile is separated.

For the grouping see on P. 14.

11, 12. atque: for its abnormal position see Epod. 17.4, and Sat. 1.5.4. There is no parallel in the Odes.

funus...tuum: for the grouping see on P. 16.3.

13, 14. rotundioribus | onusta bacis: for the grouping see on P. 24, and for the preposited comparative see on P. 28.

15. sericos (p): contrast the austere Stoici; see also P. 21.

17. illitterati (p) is causal, hence its position.

19. superbo provokes ab inguine: for the order see on P. 21.
IX.
Quando repostum Caecubum ad festas dapes
victore laetus Caesare
tecum sub alta (sic Iovi gratum) domo,
beate Maecenas, bibam,
sonante mixtum tibiis carmen lyra,
  hac Dorium, illis barbarum?
ut nuper, actus cum freto Neptunius
dux fugit ustis navibus,
minatus urbi vincla, quae detraxerat
  servis amicus perfidis.
Romanus eheu (posteri negabitis)
emancipatus feminae
fert vallum et arma miles et spadonibus
  servire rugosis potest,

IX. 1. ad festas dapes: for the position of these words see on P. 47.
  festas (p): contrast profestas. The point is a day of festival.
2. victore (p) laetus i.e. 'rejoicing in the victory (of Caesar)'; see on
  P. 27, and also on P. 24.
3. alta (£s) i.e. 'the tower (of thy home)'; see on P. 27.
4. beate (p): see on P. 36.
5. sonante...lyra: see on Odes 3. 1. 34.
  mixtum tibiis carmen is normal (see on Odes 1. 7. 29), and, being a com-
  plement, lies between sonante and lyra.
7, 8. actus cum freto...fugit: the position of actus before cum allows us,
  perhaps, to feel freto with both actus and fugit.
  Neptunius may be a noun, like Saturnius (Ovid Met. 8. 703) for Jove. If
  it is a preposited adjective, the stress signifies 'though son of Neptune he
  was driven from the sea.'
  ustis navibus is an emphatic addendum; see P. 53, and compare too on
  Odes 3. 1. 34.
9. minatus equals idque quamquam minatus erat.
10. servis goes first with detraxerat, then with amicus.
  amicus perfidis may be read as an emphatic addendum (see on P. 53) i.e.
  'the friend of traitors.'
11-13. Romanus...miles: both words have great stress by separation i.e.
  Romans! and soldiers!
12. feminae goes with both emancipatus and fert i.e. 'handed over to a
  woman they carry for a woman.'
14. rugosis (s) i.e. 'wrinkled, feeble, unmanned'; hence the greater dis-
  honour to Roman soldiers who obeyed them. See too P. 21.
interque signa turpe militaria
sol aspicit conopium.

† at hoc frementis verterunt bis mille equos
Galli canentes Caesarem,
hostiliumque navium portu latent
puppes sinistrorsum citae.
io triumphe, tu moraris aureos
currus et intactas boves?
io triumphe, nec Iugurthino parem
bello reportasti ducem,
neque † Africani cui super Carthaginem
virtus sepulcrum condidit.
terra marique victus hostis punico
lugubre mutavit sagum.
aut ille centum nobilum Cretam urbibus,
ventis iturus non suis,
exercitatas aut petit Syrtis Noto,
aut fertur incerto mari.

15. 16. militaria (s) has stress. If, however, turpe may be taken with
conopium, we have the grouping of P. 14.

conopium coming last has the emphasis of disdain.
17. frementis with equos i.e. ' neighing for the fight.' With other readings
frementes belongs to Galli e.g. ad hunc ‘chafing at him (Antony),’ ad hoc sc.
conopium, ad haec (the sight of Romans serving under eunuchs), at huc (to
our side), etc. See the commentators.
18. Galli: a comma after this word would give it some stress (see on Odes
4. 9. 26) i.e. Gauls deserted to us, if Romans would not.
19. hostilium (ϕ): see P. 37, and note on Odes 2. 12. 22.

hostiliumque navium (ps) is the real subject; see on P. 38. For the
epithet hostilium navium in front of puppes, and sinistrorsum citae behind
see on P. 34.
21, 22. tu is emphatic because inserted.
aureos (ϕ)...intactas (ϕ): both epithets have stress because they are
essential to the picture of a triumph.
23, 24. Iugurthino...ducem: for the grouping see on P. 9.
25. Africani: Madvig's Africani gives an order which can scarcely be
paralleled.
28. lugubre (ϕs) is brought close to punico for the sake of the artificial
antithesis; but see also P. 21.
29. centum...urbibus: for the grouping see on P. 10, and compare Odes
3. 27. 33.
capaciiores affer hoc, puer, scyphos
et Chia vina aut Lesbia,
vel quod fluentem nauseam coercet
metire nobis Caecubum.
curam metumque Caesaris rerum iuvat
dulci Lyaco solvere.

Mala soluta navis exit alite,
ferens olentem Mevium:
ut horridis utrumque verberes latus,
Auster, memento fluctibus;
niger rudentis Eurus inverso mari
fractosque remos differat;

30. non suis (s) equals adversis; see on P. 29, and also on P. 24.
31. exercitatas (ps) i.e. ‘the turmoil (of the Syrtis);’ see on P. 26.
Noto must be felt in part with petit i.e. by means of Notus, by tacking in
face of Notus. If Noto went only with exercitatas, why did not Horace write
the obvious aut Noto Syrtis petit? See too on Odes 1. 14. 10.
32. incerto (p) i.e. ‘by the fickleness (of the sea);’ see on P. 27.
33. capaciores (ps) i.e. ‘that hold more;’ see on P. 28.
34. vina lies in διό κοινων position between Chia and Lesbia.
35. fluentem (p) i.e. ‘the flow (of nausea);’ see on P. 27.
37. Caesaris may be felt first as objective genitive with metum, then as
possessive genitive with rerum.
38. dulci (p) i.e. ‘the sweetness (of wine);’ see on P. 27, and compare
Odes 3. 12. 2, 3. 13. 2, etc.

X. 1. Mala...alite: for the grouping see on P. 10.
2. olentem (p) i.e. ‘the smell (of Maevius);’ see on P. 27.
3, 4. horridis utrumque verberes latus...fluctibus: for the grouping see
on P. 8. The juxtaposition of horridis utrumque (horrors on both sides) is
happy.
5, 6. niger (ps) seems to equal an adverbal phrase e.g. ‘in the blackness;’
see on P. 31. The adjective may colour rudentis as well as Eurus; see on P. 52.
Niger rudentis: the elements of the picture are set early (see on Odes
1. 2. 17) i.e. ‘blackness and rattling ropes’—both the results of Eurus. The
meaning of niger is ‘bringing storm-clouds’; contrast albus, Odes 1. 7. 15,
3. 27. 19.

Inverso (p) is kept close to its subject Eurus, as if we had invertat mare et...
differat. See on Epod. 5. 32 and compare fractos (p) i.e. invertat et
frangat et differat. See too usto I. 13 below.
insurgat Aquilo, quantus altis montibus
frangit trementis ilices;
 nec sidus atra nocte amicum appareat,
   qua tristis Orion cadit;
quietiore nec feratur aequore,
   quam Graia victorum manus,
cum Pallas usto vertit iram ab Ilio
   in impiam Aiacis ratem.
o quantus instat navitis sudor tuis
tibique pallor luteus
et illa non virilis heiulatio,
   preces et aversum ad Iovem,
Ionius udo cum remugiens sinus
   Noto carinam ruperit.
opima quodsi praeda curvo litore
   porrecta mergos iuveris,
libidinosus immolabitur caper
   et agna Tempestatibus.

7. altis (p) i.e. 'on the tops, heights (of the mountains)'; see on P. 27.
8. trementis (p) perhaps means 'though they bow before him.'
9. sidus atra nocte amicum: for the grouping see on P. 18.
atra (p) nocte i.e. 'in the darkness of the night'; see on P. 27.
amicum goes closely with appareat, as if we had amico more. The collocations in this line are happy: not a star in the darkness, in the night not a friend.
10. tristis (p): for the position see on Odes 2. 14. 23. But the adjective may be predicative i.e. 'sets lowering.' See on Odes 3. 27. 18, and Epod. 15. 8. Here the reference might be to Orion's evening setting, which occurs simultaneously with the sun's about the end of May.
11. quietiore (ps): see on P. 28.
13. usto is brought close to Pallas, as if it were a perfect participle active in agreement with Pallas. Compare Eurus inverso of l. 5.
15. quantus instat navitis sudor tuis: for the grouping see on P. 17.
17. non virilis (p): see on P. 29.
18. et is trajected for metrical reasons; compare Epod. 11. 8. aversum (p) has emphasis i.e. 'a Jove who will not hear'; compare Odes 3. 23. 19.
19, 20. Ionius udo cum remugiens sinus | Noto: for the grouping see on P. 7.
21. opima (ps) i.e. a rich, fat booty, not macra, tenuis.
curvo (p) i.e. 'on the bend (of the shore)'; see on P. 27. Bodies would be washed up in some cove; compare Odes 4. 5. 14.
XI.

Petti, nihil me sicut antea iuvat scribere versiculos amore percussum gravi, amore, qui me praeter omnis expetit mollibus in pueris aut in puellis urere.
hic tertius December, ex quo destiti Inachia furere, silvis honorem decutit.
heu me, per urbem (nam pudet tanti mali) fabula quanta fui! conviviorum et paenitet,
in quis amantem languor et silentium arguit et latere petitus imo spiritus!
‘contrane lucrum nil valere candidum pauperis ingenium?’ querebar adplorans tibi,
me simul calentis inverecundus deus fervidiore mero arcana promorat loco,
‘quodsi meis inaestuet praecordiis’
libera bilis, ut haec ingrata ventis dividat

23. **libidinosus (ps)** i.e. still full of passion and therefore young. See too P. 21.

**XI.** 2. **amore percussum gravi** is an emphatic causal addendum; see on P. 53.

**gravi (s)** has some stress; but see P. 24.

4. **mollibus (ps):** the epithet is important because it implies effeminacy. Compare Odes 1. 4. 19 tenerum (p) Lycidan.

7. **me** is ultimately the object of *pudet*; but **heu me** may first be read as if *heu mihi*, and, despite the modern comma, *me per urbem* can be heard together i.e. ‘I am the object of scandal throughout the city.’

8. **quanta (pp)** has stress.

**et** is trajected; compare Epod. 10. 18.

9. **amantem languor:** see on P. 51.

10. **latere...spiritus:** for the grouping see on P. 14.

13. **calentis (ps):** the position is as if we had *calenti (mihi)*, and gives the effect of *simul calueram et...deus...promorat* (see on Epod. 5. 32). So Greek brings forward the genitive, as if, like the ethical dative, it belonged to the whole sentence. See C. R. vol. XXVIII. p. 227. Compare too on P. 40.

**inverecundus (p)** stands, with point, next to *calentis*. Bacchus ceases to be *verecundus* (see Odes 1. 27. 3) when the drinker calet.

14. **fervidiore (p):** see on P. 28.

**loco:** for its position see on Odes 1. 3. 16.

15. **meis (ps)** equals an ethical dative *mihi*; see on Odes 1. 13. 3, and compare Odes 1. 15. 33. See also on P. 21.

16. **libera (p)** is proleptic i.e. ‘till it boils over’; see on P. 30.

N. H.
fomenta vulnus nil malum levantia,
desinet imparibus certare summotus pudor.'
ubi haec severus te palam laudaveram,
 iussus abire domum ferebar incerto pede
ad non amicos heu mihi postis et heu
 limina dura, quibus lumbos et infregi latus.
nunc gloriantis quamlibet mulierculam
 vincere mollitia amor Lycisci me tenet;
unde expedire non amicorum queant
 libera consilia nec contumeliae graves,
 sed alius arduor aut puellae candidae
 aut teretis pueri longam renodantis comam.

16, 17. haec ingrata may be a loose neuter plural 'these wretched things';
the words fomenta vulnus nil malum levantia then form an emphatic
addendum (see on P. 53), more closely defining haec ingrata i.e. 'wretched
things which are like dressings that sting without relieving the wound.' See
Gow ad loc.

17. nil (s) and malum (s) have stress: the dressings do no good because
the wound is severe.

18. desinet is more vivid than desinat; the protasis is a remote possibility,
the result is certain. Compare Odes 3. 3. 8 illabatur...ferient.

summotus: may the metaphor be from a person 'moved on' by the lictors,
with whom he has ceased to struggle, submitting to force majeure? He will
not fight the 'low' (imparibus) policemen. Horace seems to imply that it is
a struggle between honour (pudor) and monied vulgarity (imparibus). But
see Wickham and Gow.

19. te palam: these words are in ἀπὸ κοινώ position with severus and
laudaveram.

20, 21. domum is first felt with both abire and ferebar; then comes
incerto (p) pede, and we are not surprised to find that domum has changed
to the dwelling of his love. For this inevitable change the stress on incerto (p)
has prepared us. Horace here makes very clever use of order.

non amicos (ps): see on P. 29.

22. lumbos et infregi latus: for the position of infregi see on Odes 1.

30. 6.

23, 24. gloriantis...amor Lycisci: for the grouping see on P. 20 β.

25. amicorum (p) is the real subject; see on P. 38.

26. libera...graves: note the chiastic order of the adjectives.

27, 28. candidae | aut teretis: again note the chiastic order of the adjectives.

28. pueri longam renodantis comam: the grouping may be that of P. 14.
But teretis bueri...renodantis may be classed under P. 34, and longam renodan-
tantis comam under P. 21.
XII.

Quid tibi vis, mulier nigris dignissima barris?
munera quid mihi quidve tabellas
mittis nec firmo iuveni neque naris obesae?
namque sagacius unus odoror,
polypus an gravis hirsutis cubet hircus in alis,
quam canis acer ubi lateat sus.
qui sudor vietis et quam malus undique membris
crescit odor, cum pene soluto
indomitam properat rabiem sedare; neque illi
iam manet umida creta colorque
stercore fucatus crocodili, iamque subando
tenta cubilia tectaque rumpit!
vel mea cum saevis agitat fastidia verbis:
‘Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
mollis opus. pereat male, quae te

XII. 1. nigris dignissima barris: see on P. 24.
3. nec...obesae: these words form a causal addendum (see on P. 53)
i.e. ‘seeing that I am neither young, lusty, nor without nice feelings.’
firmo (p): the point lies in the adjective.
4. sagaci us (s): the comparative adverb naturally has stress; compare on P. 28.
5. gravis...alis: for the grouping see on P. 7.
7, 8. vietis (ps): the position emphasizes her age, and also makes vietis
membris and kouvo with both sudor crescit and odor crescit.
quam malus is separated, like quantus or qualis, from the noun; see on
Odes 1. 27, 11, 12.
undique is so placed as to qualify malus, membris, and crescit.
9. indomitam (ps) has emphasis.
10, 11. umida (p) i.e. ‘because it is wet.’
crocodili: for the second complement outside see on P. 48.
tenta (p) is causal.
13. mea...verbis: for the grouping see on P. 7.
14. minus (pp) has stress.
ac equals quam; compare Epod. 15. 5, and, perhaps, Odes 1. 25. 18. The
use is frequent in the Satires e.g. 1. 1. 46, 1. 2. 22, 1. 5. 5, 1. 6. 130, 1. 10. 34,
2. 7. 96, etc. Add Vergil Aen. 3. 561.
15. unum (s): contrast ter.
16. male (pp) has stress.
16, 17. quaete | Lesbia (mihi) quaerenti: note the early grouping of case
17—2
Lesbia quaerenti taurum monstravit inertem, 
cum mihi Cous adset Amyntas, 
cuius in indomito constantior inguine nervus 
quam nova collibus arbor inhaeret. 20 
muricibus Tyriis iteratae vellera lanæ 
cui properabantur? tibi nempe, 
ne foret aequalis inter conviva, magis quem 
diligeret mulier sua quam te. 25 
o ego non felix, quam tu fugis ut pavet acris 
agnostos capreaeque leones!

XIII.

Horrida tempestas caelum contraxit, et imbres 
nivesque deducunt Iovem; nunc 
mare, nunc siluae
Threicio Aquilone sonant; rapiamus, amici, 
occaesem de die, dumque virent genua

relations (see on Odes 1. 2. 17), and the scornful insertion of Lesbia’s name (a nice disciple of Sappho!).

taurum lies in ἀπὸ κοινοῦ position with quaerenti and monstravit.
inertem comes last with contemptuous emphasis i.e. ‘only to find you a useless creature.’
18. Cous (ps): Cos was the island of voluptuousness and immorality. See too P. 21.

19. indomito...nervus: for the grouping see on P. 9.
20. collibus may first be taken with nova i.e. ‘new to the hills’ (compare Livy 1. 10. 5 quercum pastoribus sacrum), and then with inhaeret. Compare on P. 50 a.

21. muricibus Tyriis iteratae: these words form a compound (compare Epod. 16. 6 and note on Odes 3. 1. 24) which is emphasized by being pre-posed. But see also P. 20 a.

23. magis is emphatic because it precedes quem and is separated from diligeret.

25. o ego non felix: the order is on the analogy of me miserum; contrast P. 29.

acris (ps) i.e. ‘the cruelty (of wolves)’; see on P. 27, and Odes 2. 14. 23.

XIII. 1. Horrida (p): see on Odes 2. 14. 23; but tempestas is a colourless word and the epithet is therefore of greater importance than the noun.

2. Iovem: see, for its position, Odes 1. 3. 16.

3. Threicio (p): the order emphasizes the bitter cold of it. Compare, perhaps, Odes 1. 25. 11 Thracio...vento.
amici i.e. ‘as friends.’ Bentley reads amice, a postpossed adverb with stress.
et decet, obducta solvatur fronte senectus.
   tu vina Torquato move consule pressa meo,
cetera mitte loqui: deus haec fortasse benigna
   reducet in sedem vice. nunc et Achaemenio
   perfundi nardo iuvat et fide Cyllenea
   levare diris pectora sollicitudinibus,
nobilis ut grandi cecinit Centaurus alumno:
   'invicte mortalis dea nate puer Thetide,
te manet Assaraci tellus, quam frigida ravi
   findunt Scamandri flumina, lubricus et Simois,
   unde tibi reditum certo subtemine Parcae
   rupere, nec mater domum caerula te revehet.
illic omne malum vino cantuque levato,
   deformis aegrimoniae dulcibus alloquiis.'

4. de die is put late with emphasis i.e. 'ere evening comes' (Wickham).
5. obducta (φs) i.e. 'from the frown (on its brow)'; see on P. 26, and also
   on P. 21.
   
6. vina Torquato move consule pressa: for the grouping compare on
   P. 16 β.
   meo (s) i.e. 'my very own, my loved,' because I was born in his consulship.
   See on Odes 1. 26. 8.
   
7, 8. benigna (φs) equals an adverb; see on P. 31.
   sedem seems to mean 'quiet fixity'; its position next to vice (change) is
   not unhappy.
   
Achaemenio (φs): the stress reminds us of its costliness; but see also
   on P. 21. Compare Odes 3. 1. 44.
10. diris (φs) i.e. 'from the dread (of cares)'; see on P. 27, and also on
11. nobilis...alumno: for the grouping see on P. 7.
12. invicte mortalis dea nate puer Thetide: perhaps it is best to put a
   comma after mortalis, and to regard invicte and dea nate as preposited ad-
   jectives with vocatives (see on P. 36); then Thetide comes last as if we had
   divinae puer Thetidis (see on P. 20 β).
13. te manet...tellus: see on P. 51.
   Assaraci (φ): the more important word comes first (see on P. 38); not
   Greece but Troy awaits him.
13, 14. frigida...flumina: for the grouping see on P. 8. The MSS have
   parvi, of which there are many emendations e.g. ravi, proni, puri, tardi,
   flavi, etc.
   lubricus (φ) i.e. 'smoothly flowing;' in contrast to Scamander, which cuts
   its way through; see on Odes 1. 31. 7.
15. certo (φ) has stress: the fates are inexorable (compare Odes 1. 15. 35).
16. rupere is stressed; see on Odes 4. 9. 26.
XIV.
Mollis inertia cur tantam diffuderit imis
oblivionem sensibus,
pocula Lethaeos ut si ducentia somnos
arente fauce traxerim,
candide Maecenas, occidis saepe rogando:
deus, deus nam me vetat
inceptos, olim promissum carmen, iambos
ad umbilicum adducere.
non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
qui persaepe cava testudine flevit amorem
non elaboratum ad pedem.
ureris ipse miser: quodsi non pulchrior ignis
accendit obsessam Iliam,

caerula (s): perhaps concessive, ‘though a sea nymph’ i.e. ‘though a
demi-goddess’; but the adjective may be felt with domum also (see on P. 52).
18. deformis (p): see on Odes 2. 14. 23; but there is the antithesis of
dulcibus, which is itself preposited by way of contrast. The position of
deformis aegrimoniae (see on P. 43) suggests that the two words may be
heard ἀνὸ κοινώ with omne matum and dulcibus alloquiis; compare on
Epod. 4. 9.
XIV. 1, 2. Mollis (p) i.e. ‘the softness (of indolence)’; see on P. 27.
tantam...sensibus: for the grouping see on P. 9.
3. pocula Lethaeos...ducentia somnos: for the grouping see on P. 14.
4. arente fauce: a causal ablative absolute, ‘because my throat was dry.’
5. candide (p): see on P. 36.
6. nam is second and even third in Horace, especially when the preceding
words are emphatic; see on Odes 1. 18. 3, and compare 4. 14. 9, Epod. 17. 45;
Sat. 2. 3. 20, 2. 3. 41, 2. 3. 302, 2. 6. 78, Epist. 2. 1. 186.
7. inceptos (ps)...promissum (p): both participles have stress i.e. begun
but never ended, promised long ago but never carried out.
olim would normally lie between promissum and carmen, but a Roman
would probably hear it with inceptos as well as promissum. See P. 49, especially
on Odes 1. 2. 23 there quoted.
9, 10. Samio (ps)...Bathyllo | Anacreonta Teium: note the artificial
chiasmus. The effect of Samio (ps) is ‘in Samos’; see on Odes 1. 31. 9.
11. persaepe goes with the whole sentence; see on Odes 2. 9. 13.
cava (p) testudine i.e. ‘with the hollowness (= sounding-board) of his
shell’; see on P. 27.
12. non elaboratum (ps): see on P. 29. The whole line is an addendum;
see on P. 53.
gaude sorte tua: me libertina nec uno
contenta Phryne macerat.

XV.
Nox erat et caelo fulgebatur luna sereno
inter minora sidera,
cum tu, magnorum nomen laesura deorum,
in verba iurabas mea,
artius atque hedera procera adstringitur ilex
lentis adhaerens brachis,
dum pecori lupus et nautis infestus Orion
turbaret hibernum mare,
intonsosque agitaret Apollinis aura capillos,
fore hunc amorem mutuum.
o dolitura mea multum virtute Neaera!
nam quid in Flacco viri est,

14. *obsessam* (p) i.e. ‘even when besieged’: the beauty of Helen fired to enthusiasm even a besieged city.
15, 16. *me* comes early in contrast to *tua.*
libertina (p) nec uno | contenta (p): both epithets have stress: she is of low class and faithless at that.

XV. 1. *sereno* (s) i.e. ‘because clear’; it explains *fulgebatur,* which, preceding *luna,* has slight stress.
2. *inter minora sidera:* the words form an emphatic addendum (see on P. 53); the moon puts out the lesser lights.
minora (p): see on P. 28.
3. *magnorum nomen...deorum:* for the grouping see on P. 20 a.
4. *mea* (s) i.e. ‘mine, and mine only’; see on P. 21.
procera (p) means either ‘for all its height,’ or ‘up all its height.’ See too P. 21.
6. *lentis* (p) equals *lente* with *adhaerens:* see on P. 31, and also on P. 24.
7. *infestus* belongs to both *lupus* and *Orion,* and, till the end of the line, we mentally supply *esse,* but Horace suddenly writes *turbaret,* and *lupus* is left without a verb.
8. *hibernum* (p) may be proleptic i.e. ‘churned into storm’ (see on P. 30), or Orion’s morning setting in November and evening rising in December may be referred to, and hence the stress on *hibernum.*
9. *intonsosque agitaret Apollinis aura capillos:* for the normal *intonsos Apollinis capillos* with two intrusive words see on P. 46 b. Had not *intonsos* preceded, the position of *aura* would be intolerable.
non feret assiduas potiori te dare noctes,
et quaeret iratus parem,
nec semel offensi cedet constantia formae,
si certus intrarit dolor.
et tu, quicumque es felicior atque meo nunc
superbus incedis malo,
sis pecore et multa dives tellure licebit
tibique Pactolus fluat,
nec te Pythagorae fallant arcana renati
formaque vincas Nirea,
heu heu, translatos alio maebis amores:
ast ego vicissim risero.

XVI.
Altera iam teritur bellis civilibus actas,
suis et ipsa Roma viribus ruit.

11. dolitura mea...virtute Neaera: for the grouping see on P. 10.
multum (pps) has emphasis; compare Epod. 17. 20.
12. viri echoes virtute of l. 11. For its position see on Odes 1. 2. 1.
13. assiduas (ps) equals an adverb emphasized by separation from dare
(see on P. 31); but there may be stress on assiduas to prepare us for semel
of l. 15 below.
14. parem comes last with some point i.e. 'a true mate' (Page and Gow).
15. offensi: the MSS have semel offensae (ps) which seems to be concessive i.e.
'though it had offended, become hateful, but once.' Gow supports
offensi (ps) = the determination of me once angered will not give way.
16. certus (ps) i.e. 'if it is an unquestioned wrong whose pain has entered
my soul'; see too P. 21.
17, 18. meo (ps): the stress implies that some day the malum will be
tuum.
malo: for its position see on Odes 1. 3. 16.
19. multa goes, by position, with pecore as well as with tellure; see on
P. 33.
multa dives tellure: see on Odes 4. 8. 33.
21. te...fallant arcana: for the place of te see on P. 51.
Pythagorae (ps) i.e. 'Pythagoras (and his esoteric doctrines)'; see on
P. 38. But for Pythagorae arcana renati with the intrusive fallant see P. 20 β.
22. Nirea comes last with stress.
23. translatos (ps) alio (pp): the words are causal i.e. 'because they have
been transferred elsewhere.' See also P. 21.

XVI. 1. Altera (s) almost equals iterum; see on P. 31.
2. suis (ps): compare Epod. 7. 9, 10, and Livy Pref. § 4 ut (res) iam
magnitudine laboret sua.
quam neque finitimi valuerunt perdere Marsi,
minacis aut Etrusca Porsenae manus,
aemula nec virtus Capuac nec Spartacus acer
novisque rebus infidelis Allobrox,
nec fera caerulea domuit Germania pube
parentibusque abominatus Hannibal:
impia perdemus devoti sanguinis aetas,
ferisque rursus occupabitur solum.
barbarus heu cineres insistet victor et urbem
eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini,
nefas videre! dissipabit insolens.

forte quid expediat communiter aut melior pars
malis carere quaeitis laboris?

3. finitimi (P) i.e. 'though at our doors.'
4. minacis...manus: for the grouping see on P. 9.
5. Capuac stands outside aemula and virtus in artificial antithesis to
Spartacus and the rest. See too on P. 35.
6. novis rebus infidelis: the group forms a compound adjective (see on
Odes 3. 1. 24) and there is thus a chiasmus with Spartacus acer. See too
P. 49, and compare Epod. 5. 49.
7. fera...pube: for the grouping see on P. 7.
8. parentibusque abominatus: the stress is on parentibus i.e. parents,
not soldiers, loathe him; this may excuse the order (see on P. 49).
9. impia...devoti sanguinis aetas: for the grouping see on P. 10.
impia (P) is almost adverbial with perdemus; see on P. 31, and compare
impio (Ps) at Odes 4. 4. 46.
devoti (P) echoes impia.
10. solum: for its position see on Odes 1. 3. 16.
11. barbarus may be regarded as a noun.
victor goes closely with insistet i.e. as victor, in the hour of victory.
12. sonante (Ps): see P. 21.
14. insolens equals an adverb with dissipabit; see on P. 31.
15. quid expediat: the ambiguity of expediat (which ought to mean 'what
is the use of?') inclines one to support Rutgers' quod expediat. But see the
editors.
communiter seems to equal (vos) universi. If Gow is right in taking
communiter mainly with expediat, then the postposed adverb has stress
i.e. 'you ask what is to the common interest.'

melior (P): see on P. 28. In any case it is equivalent to an adjective of
quantity.
16. malis (Ps) i.e. 'the curse (of troubles)'; see on P. 27, and Odes
2. 14. 23.
nulla sit hac potior sententia: Phocaeorum
velut profugit exsecrata civitas
agros atque Lares patrios habitandaque fana
apris reliquit et rapacibus lupis,
ire, pedes quocumque feren, quocumque per undas
Notus vocabit aut protervus Africus.
sic placet, an melius quis habet suadere? secunda
ratem occupare quid moramur alite?
sed iuremus in haec: 'simul inimis saxa renarint
vadis levata, ne redire sit nefas;
neu conversa domum pigeat dare lintea,
quando Padus Matina laverit cacumina,
in mare seu celsus procurrerit Appenninus,
monstra iunxerit libidine
mirus amor, iuvet ut tigris subsidere cervis,
adulteretur et columba miluo,

17. nulla (ps) equals μηδὲ μία, μηδαμῶς. Compare Odes 2. 2. 1.
   Phocaeorum: the position tickets, as it were, the whole stanza; the topic
   is the Phocaeans and their departure. The genitive is logical
   subject constructed ultimately with civitas. See on P. 38.
18. exsecrata goes with profugit i.e. 'under an oath of imprecation'
   (Wickham).
19, 20. habitandaque fana | apris: the order gives stress to both habitanda
   and apris; for we build fana to worship in, not to live in; and if they are to
   be habitations, they should not house wild beasts (see on P. 49). Moreover
   apris goes with reliquit also; see on Odes 1. 2. 23.
21. pedes precedes quocumque to prepare us for the antithesis naves im-
   plied in per undas; compare Odes 3. 11. 49.
22. protervus (p) i.e. 'the caprice (of Africus)'; see on P. 27, and 33.
23. melius (s) has emphasis, καὶ βελτίων τι.
   secunda (ps) is very emphatic i.e. 'when omens are favourable'; contrast
   inominata l. 38 below.
25, 26. imis...levata: for the grouping see on P. 17.
27. conversa domum (ps) echoes redire of l. 26 and with stress.
28. Matina (ps) is purposely set next to Padus, i.e. from north to south;
   but see too P. 21.
29. celsus (ps) i.e. 'the heights (of the Appenninus)'; see on P. 27, and
   also P. 21.
30. nova (s) is very emphatic and means 'strange,' 'unheard of'; com-
   pare on Odes 1. 2. 6. In spite of the quantity, nova may colour monstra also
   (see on P. 52).
credula nec ravos timeant armenta leones,
ametque salsa levis hircus aequora.
haec et quae poterunt reditus abscindere dulcis
eamus omnis exsecrata civitas,
aut pars indocili melior grege; mollis et exspes
inominata perprimat cubilia.
vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
nos manet Oceanus circumvagus: arva, beata
petamus arva, divites et insulas,
reddit ubi Cererem tellus inarata quotannis,
et imputata floret usque vinea,
germinat et numquam fallentis termes olivae,
suamque pulla ficus ornat arborem,

31. mirus (p) echoes nova of l. 30.
iuvet ut: the position of iuvet may make it emphatic i.e. 'so that they
positively like to...'. But see on Odes 1. 37. 20.
32. adulteretur has some stress by preceding et; there is actual consumma-
tion of wedlock.
33. credula...leones: for the grouping see on P. 7.
34. salsa...aequora: for the grouping see on P. 10. The normal hircus is
hirsutus, hirtus, hispidus, horridus, etc.; hence levis is naturally preposited.
35. reditus abscindere dulcis: see on P. 21.
36. exsecrata belongs to both omnis and civitas i.e. 'let us go all under
oath as a state...'.
37. indocili (ps) i.e. 'superior to the stupidity (of the mob)'; see on P. 27.
But the grouping is also that of P. 14.
38. inominata (ps) has stress; contrast secunda (ps) of l. 23. See also
P. 21.
39. vos is emphatic because inserted.
muliebrem (ps): see on P. 37 and P. 21. Moreover the juxtaposition of
virtus and muliebrem is good. Compare Epod 15. 11, 12.
40. Etrusca (ps) praeter: the words have stress by separation and because
they precede et, i.e. beyond the Etrurian sea, Westward Ho!, beyond the
pillars of Hercules to the Islands of the Blest.
41, 42. beata (ps) is emphatic; compare divites (ps).
43. reddit has stress because it precedes ubi i.e. 'gives duly and in full'
\(=\delta \nu \delta \delta \delta \delta \omega \sigma \iota \nu \).
quotannis (s) has emphasis i.e. 'and that too every year'; it colours reddit
and inarata.
44. imputata (ps) is concessive, 'though unpruned.'
usque (pp) i.e. 'and that continually.'
45. germinat has some stress because it precedes et i.e. 'actually shoots.'
mella cava manant ex ilice, montibus altis
levis crepante lympha desilit pede.
illic iniusae veniunt ad mulutra capellae,
refertque tenta grex amicus ubera;
nec vespertinus circumgemit ursus ovile,
neque intumescit alta vipers humus.
pluraque felices mirabimur, ut neque largis
aquosus Eurus arva radat imbribus,
pinguia nec siccis urantur semina glaebris,
ultrumque rege temperante caelitum.
non huc Argoo contendit remige pinus,
neque impudica Colchis intulit pedem;
non huc Sidonii torserunt cornua nautae,
laboriosa nec cohors Ulixei;

fallentis termes olivae: see on P. 20 β.
46. suamque...arborem: for the grouping see P. 10.
47. cava (ps) i.e. ‘from the hollow (in an oak)’; see on P. 27, and P. 21.
48. levis...pede: for the grouping see P. 9. Notice the pretty alliteration of levis, lympha, crepante, pede.
levis (ps) equals leviter, and qualifies both crepante and desilit; see on P. 31.
49. iniusae goes with veniunt and equals iniusu; see on P. 31.
50. tenta...ubera: for the grouping see on P. 15.
51. vespertinus (ps) equals an adverbial phrase e.g. vespere; see on P. 31, and compare nocturnus, Epod. 5. 92.
52. alta goes closely with intumescit and is equivalent to alte; see on P. 31.
53. largis | aquosus Eurus...imbribus: for the grouping see on P. 10.
54. pinguia...glaebis: for the grouping see on P. 7.
55. caelitum (s) has point: the king of heavenly beings will, naturally, control the heavens.
56. Argoo (ps) equals ‘The Argo (with its rowers)’; see on Odes 1. 33. 16.
See too P. 21.
57. impudica (p): see on Odes 2. 14. 23. She was a foul sorceress.
pedem: for its position see on Odes 1. 3. 16.
58. Sidonii (ps) equals ‘from Sidon,’ and is purposely kept near to hue; see on Odes 1. 31. 9.
59. laboriosa (ps) may equal ‘the labours (of the crew)’; see on P. 27.
laboriosa...cohors Ulixei: for the grouping see on P. 35; but Ulixei may stand outside to round off the list of adventurers; contrast Phoenicians, Medea, Argonauts.
nulla nocent pecori contagia, nullius astri gregem aestuosa torret impotentia.]
Iuppiter illa piae secrevit litora genti,
ut inquinavit aere tempus aureum;
aere, dehinc ferro duravit saecula, quorum piis secunda vate me datur fuga.

XVII.

Iam iam efficaci do manus scientiae,
supplex et oro regna per Proserpinae,
per et Dianae non movenda numina,
per atque libros carminum valentium refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
citumque retro solve, solve turbinem.

nulla (Ps) is again a strong negative, as often in Cicero. Compare Epod. 17. 24.
nullius astri (Ps) is the logical subject; see on P. 38.
aestuosa (Ps) i.e. 'the burning (of its rage)'; see on P. 27, and P. 21.
illa...genti: for the grouping see on P. 7. See too on l. 66.
sae...saecula: for its position see on Odes 1. 3. 16.
quorum goes with fuga i.e. 'escape from which'; but the order is strange indeed. One might parenthesize ut inquinavit...saecula, and accept Bentley's quo nunc, referring quo to litora.

piis is heard with secunda, and later with datur. The separation of piis secunda from fuga echoes the piae of l. 63.
secunda vate me...fuga i.e. 'a flight favourable because I am the soothsayer.' For the intrusive datur see on P. 46 a.

XVII. 1, 2. efficaci (Ps) i.e. 'the effectiveness (of your knowledge)'; see on P. 27.
supplex may well belong to both do manus and oro. The comma can be omitted after scientiae.

3. per et Dianae: Dianae stands outside non movenda and numina for the sake of artificial contrast to Proserpinae; compare Epod. 6. 14, and see on P. 43. The genitive Dianae amounts to an accusative with per (see on P. 38). Compare also on Odes 1. 8. 1.

4. atque: for its position see on Epod. 8. 11.
5. refixa (Ps)...sidera i.e. refigere caelo et devocare sidera, 'to unfasten from the sky and call down from it the stars' ; see on Epod. 5. 32.
caelo is in dromos position with refixa and devocare.

6. tandem may be felt as if in a bracket='I pray,' or as emphatic by separation from parce in its ordinary sense 'at length.' Compare on Odes 2. 9. 18 desine mollium tandem querellarum, and see on P. 50 c.
movit nepotem Telephus. Nereium, in quem superbus ordinarat agmina Mysorum et in quem tela acuta torserat. unxere matres Iliae addictum feris alitibus atque canibus homicidam Hectorem, postquam relictis moenibus rex procidit heu pervicacis ad pedes Achillei. saetosa duris exuere pellibus laboriosi remiges Ulixei volente Circa membra: tunc mens et sonus relapsus atque notus in vultus honor. dedi satis superque poenarum tibi, amata nautis multum et institoribus. fugit iuventas, et verecundus color reliquit ossa pelle amicta lurida, tuis capillus albus est odoribus; nullum a labore me reclinat otium,

7. citum (ps) equals cito; see on P. 31.
8. Nereium (s): the adjective is far more important than nepotem.
10. Mysorum is probably heard with both agmina and tela.
11, 12. addictum feris (ps) i.e. ‘though the due victim of the beasts.’ feris (p) i.e. ‘the fierceness (of bird and beast)’; see on P. 27. But the word may, conceivably, be a noun, with alitibus and canibus in apposition.
13. alitibus...Hectorem: the metre, with its resolved feet, is surprising. Nothing would be lost, and something gained, by its omission; addictum feris needs no more explanation than rex in l. 13.
14. homicidam may be regarded as a noun, with Hectorem in apposition.
15-17. saetosa duris exuere pellibus...membra: for the grouping see on P. 8.
16. laboriosi remiges Ulixei: for the grouping see on P. 20 a.
17. notus in vultus honor: the order is as if we had notus vultuum honor; but the form of expression is due to relapsus.
20. multum is emphatic by separation from amata, and lies in ãνό kowoû position with both nautis and institoribus; compare Epod. 15. 11.
21. verecundus (p) i.e. ‘modesty (of colour)’; see on P. 27.
22. ossa pelle amicta lurida: for the grouping see on P. 16 a.
23. tuis (ps) i.e. ‘it is through your unguents that...’
urget diem nox et dies noctem, neque est
levare tenta spiritu praecordia.
ergo negatum vincor ut credam miser,
Sabellæ pectus increpare carmina
caputque Marsa dissilire nenia.
quid amplius vis? o mare et terra, ardeo,
quantum neque atro delibutus Hercules
Nessi cruore nec Sicana fervida
virens in Aetna flamma: tu, donec cinis
injuriosis aridus ventis ferar,
cales venenis officina Colchicis.
quae finis aut quod me manet stipendium?
effare! iussas cum fide poenas luam,
paratus expiare, seu poposceris

24. nullum (ps) is an emphatic negative; compare Epod. 16. 61, 62 and passim.
25. diem nox et dies noctem: note the chiastic order.
26. spiritu is heard, by position, with tenta...praecordia i.e. ‘strained with sighing’ (Page). It is possible to feel it with levare also i.e. ‘relieve by sighing’ (Gow).
27. negatum, separated from credam, has emphasis i.e. ‘though it was denied before.’
miser, like ῥας, equals ‘alas!’
28, 29. Sabella (ps)...Marsa (ps): both adjectives have stress and importance because Sabines and Marsians were famous for sorcery and witchcraft. Compare on Epod. 5. 76, and see ll. 35 and 60 below.
Marsa (ps): see also P. 21.
31, 32. atro delibutus Hercules...cruore: for the grouping see on P. 10.
atro...Nessi cruore: for the grouping with two intrusive words (delibutus Hercules) see on P. 45 b, and compare Epod. 15. 9.
32, 33. Sicană fervidâ...in Aetnâ flammâ: for the grouping see on P. 11.
virens in Aetna flamma is, of course, normal; see on Odes 1. 7. 29.
33, 34. cinis...ventis: for the grouping see P. 14.
35. venenis is heard first with cales, then with officina Colchicis.
Colchicis (s) probably has stress to increase the horror of the poisons; compare ll. 28, 29 above.
venenis officina Colchicis i.e. ‘a laboratory of Colchian poisons’; for the grouping see on Odes 3. 2. 32.
36. quod...stipendium: for the separation see on Odes 1. 27. 11.
37. iussas cum fide poenas: the order almost requires that these words should mean ‘penalties ordered with a pledge’ i.e. a pledge given under penalties; but cum fide may be heard again with luam, in the sense of ‘faithfully’; see on P. 50 a, and compare l. 63 below.
centum iuvencos, sive mendaci lyra
voles sonari: ‘tu pudica, tu proba
perambulabis astra sidus aureum.’
inframis Helenae Castor offensum vicem
fraterque magni Castoris, victi prece
adempta vati reddidere lumina:
et tu (potes nam) solve me dementia,
o nec paternis obsoleta sordibus,
nec in sepolcri pauperum prudens anus
novendialis dissipare pulvers!
tibi hospitale pectus et purae manus,
tuusque venter Pactumeius,
et tuo cruore rubros obstetrix pannos lavit,
utcumque fortis exsilis puerpera.
‘quid obseratis auribus fundis?
non saxa nudis surdiora navitis

39. mendaci (p): contrast veridica.
42. infamis (p) i.e. ‘the defamation (of Helen)’; see on P. 27, but also on Odes 2. 14. 23.
43. Helenae (ps): the order is due to the desire to group together the persons concerned in the story. The topic is ‘Helen and Castor.’ See on Odes 1. 2. 17.
44. adempta...lumina: for the grouping with reddidere intrusive see on P. 46 a. The effect is to make vati āνω κοινω with adempta and reddidere.
45. potes nam: for the position of nam see on Epod. 14. 6.
46. paternis (ps) i.e. quite apart from tuis (p) sordibus. See too P. 24.
47. prudens (p): see on P. 36. The adjective is explained by pauperum: she is cunning enough to choose the unguarded graves of the poor.
48. novendialis (ps): see P. 21. Wickham explains by ‘fresh buried’; for a witch was supposed to gather the bones when warm. Gow says ‘nine days old’ i.e. abandoned by the mourners so that the grave could be rifled with safety.
49. hospitale...purae: both epithets are predicative i.e. your heart is kindly, your hands are pure.
50, 51. tuus (p) i.e. non alienus; so tuo (p).
52. fortis goes closely with exsilis i.e. ‘when you jump out of bed strong....’

See too P. 21.
puerpera (sc. ὀμό) is concessive ‘though a new mother.’
53. obseratis (p): contrast patulīs. Compare Epist. 1. 18. 70, 2. 2. 105.
54. non goes with the whole sentence; see on Odes 2. 9. 13.
Neptunus alto tundit hibernus salo.
inultus ut tu riseris Cotyttia
vulgata, sacrum liberi Cupidinis,
et Esquilini pontifex veneici
impune ut urbem nomine implieris meo?
quid proderit ditasse Paelignas anus,
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:
ingrata misero vita ducenda est in hoc,
ovis ut usque suppetas doloribus.
optat quietem Pelopis infidi pater
egens benignae Tantalus semper dapis,

saxa nudis surdiora navitis: for the grouping see P. 14.
55. Neptunus...salo: for the grouping see P. 13.
56. inultus has stress because it precedes ut; compare impune l. 59 below.

See too Epod. 6. 16.
57. vulgata has some added interest by position (see on Odes 4. 9. 26);
it is causal i.e. 'because you have divulged them.'
liberi (p): contrast modesti.
58. Esquilini pontifex veneici: for the grouping see on P. 20 a.
59. meo (s) i.e. 'my name'; but see P. 21.
60. proderit: if this is read, Canidia professes that Horace intends
learning about potions in order to kill himself; if we read proderat, then
Canidia is represented as asking 'what was the use of learning about speedy
poisons, if I let you go?'

Paelignas (p): the district was famous for witches; compare ll. 28, 29 above
and see Epod. 5. 76.
61. velocius (ps): see on P. 28 and P. 21.
62. sed: a variant is s, which would require a question mark after manent
and a comma after toxicum l. 61.

tardiora (p): see on P. 28; the comparative has stress in contrast to
velocius of l. 61.
votis: if the ablative is one of comparison, the word ought to lie between
tardiora and fata (see P. 49); it seems, however, possible to take votis as
causal ablative with te...manent i.e. 'a slow death awaits you because of your
imprecations against me.'
63. misero goes first with ingrata, then with ducenda; compare l. 37 above,
and see P. 50 a.
64. novis (s) i.e. 'unheard of;' 'horrible'; see on Odes 1. 2. 6, and 2. 14. 23.
65. Pelopis (p): the son's faithlessness is important as implying a similar
or worse characteristic in the father. As Wickham says, 'Tantalus' character
is to be gathered from that of his son.' But see on Odes 1. 28. 7, and P. 41.
66. egens benignae Tantalus...dapis: for the grouping see on P. 9.
HORACE, EPODE 17

optat Prometheus obligatus aliti,
optat supremo collocare Sisyphus
in monte saxum: sed vetant leges Iovis.
voles modo altis desilire turribus,
modo ense pectus Norico recludere,
frustraque vincla gutturi nectes tuo
fastidiosa tristis aegrimonia,
vectabor umeris tunc ego inimicis eques,
meaeque terra cedet insolentiae.

semper (pps) has emphasis.
67. aliti: for its position see on P. 47.
68. supremo (ps) has great stress; his one desire is to place the stone on the very top, so that it may at last stand still.
70. altis (p) i.e. 'the top (of a tower)'; see on P. 27 and P. 21.
71. Norico (s): the word implies the sharpest steel; see on Odes 1. 16. 9.
72. frustra (s) has emphasis.
73. fastidiosa (ps) i.e. 'the weariness (of pain),' as if we had fastidio aegrimoniae; see on P. 27, and P. 24.
74. umeris...ego inimicis eques: as eques is quasi-adjectival, the grouping is that of P. 16 (ad fin.).
75. meae (ps) is emphatic i.e. 'to my arrogance'; if to that of no one else.
76. cereas (p) i.e. 'though only of wax.'
77. curiosus sc. óv i.e. 'because you pry.'
78. meis (s): see on P. 21.
79. crematos (ps) i.e. 'even when they have been burnt'; for mortuos is equivalent to a noun.
80. desideri (ps) i.e. 'a love-potion'; compare amoris (ps) esset poculum at Epod. 5. 38.
81. artis...nil agentis: the genitive is the more important object of plorem; see on P. 38. A Roman would read the line thus: 'Am I to lament a craft that against you is unavailing—after all?'

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Horatius Flaccus, Quintus Odes and epodes