HORACE
ODES AND EPODES
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A STUDY IN POETIC WORD-ORDER

BY
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TO MY WIFE
PREFACE

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,
August, 1921.
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
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 magnifico dia!' 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.
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTORY</td>
<td>ix—x</td>
</tr>
<tr>
<td>PROLEGOMENA</td>
<td>xiii—xxx</td>
</tr>
<tr>
<td>TEXT AND NOTES</td>
<td>1—274</td>
</tr>
</tbody>
</table>
§ 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

\[ \text{flo\ s\ purpureus\ stat\ in\ lance\ argentea}, \]

poetry will prefer the order

\[ \text{purpureus\ argentea\ stat\ flo\ in\ lance}. \]

§ 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 similis exitus tyrannorum, and two cases in Livy viz. 6. 34. 7 parvis mobilis 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 suspensus teneros imitantur dentibus haustus; Vergil Aen. 7. 10 proxima Circumae radiuntur litora terrae; Ovid Her. 4. So exiguos flexos miror in orbe pales; seu luentam validum torques hastile lacerto; Met. 1. 4 in mea perpetuum deducite 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 muceum 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 \( \beta^3 \); 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 \( \beta^4 \). All four types, \( a^1, a^2, \beta^3, \beta^4 \), 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 superiecto paiideae natantium | aquae damnumae, of type \( a^2 \) 1. 3. 10 fragilem trucem | commissit pelagos ratum; of type \( \beta^1 \) 1. 3. 23 impiae | non tangenda rates transitum vada; of type \( \beta^3 \) 1. 1. 14 Myrtceum paiidalis nauta sectat mare, and 1. 1. 28 rupit teretis Marsus aper plaga.

A notorious line in Lucan (8. 343) should, I think, be regarded as a case of type \( \beta^3 \), viz. quom captos ducere reges | vidit ab Hyrcanis (A) Indoe (B) a litore (B) silvis (A). Had Lucan written aque Indoe, in place of the slight chiasitic variety Indoe 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-voltu (A) permixtane (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

\[ 
\text{iubet (Canidia) cupressos funebris} \\
\text{19 et uncta turpis ova ranae sanguine} \\
\text{plumanique nocturnae strigis...} \\
\text{flammis aduri Colchicis.} 
\]

Here the editors offer a bewildering variety of interpretations. The most favoured dogma appears to be that \text{ova} and \text{pluma} belong to \text{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 \text{uncta turpis ova ranae} is simply that of type \text{β}, and \text{ranae} goes with both \text{ova} and \text{sanguine}, between which it lies. I submit therefore that 1. 19 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 \text{unctam sanguine (strigis)} with \text{pluma}. 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 \text{Odes} (the \text{Epodes} afford no example) viz. \text{Odes} 1. 9, 21 and 2. 9, 13. The former runs thus:

\[ 
\text{latentis proditor intimo} \\
\text{*[gratus] puellae risus ab angulo.} 
\]

Here \text{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 (\text{Odes} 2. 9, 13) reads as follows: \text{at non ter aeo functus amabilen} | \text{ploravit omnis Autolochium senex} | \text{annos...} Compare too Vergil \text{Georgics} 4. 371 \text{et genua auratus taurino cornua voltu} | \text{Eridanus, and Horace Sat.} 1. 5. 73 \text{nam vaga per veterem dilapso flamma culinam} | \text{Volcano...}

Such methods are impossible for English, but Shakespeare does with nouns and verbs something analogous in \text{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 speeche, 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 \text{a}, \text{a'}, \text{β}, and \text{β} in Horace’s \text{Odes}, \text{Epodes} and \text{C. S.}

\[ 
\text{a} \quad \text{Odes} 1. 2. 11 \text{superiecto pavidae natarunt} | \text{acquire damnae. Add 1. 8. 6. 7,} \\
\text{1. 14. 19. 20. 1. 15. 3. 4. 2. 5. 19. 20. 3. 2. 11. 12. 3. 16. 35. 36. 3. 18. 5. 3. 24. 40,} \\
\text{41. 4. 1. 35. 36. 4. 2. 25. 4. 8. 31. 32. 4. 9. 5. 6. 4. 10. 2. 4. 14. 47. 48 (qui} 
\]

* For this second epithet to \text{risus} see on § 11 below.
in intrusive], Epod. 10. 19. 20 (non intrusive), 13. 5. 13. 13. 11. 16. 7. 16. 16. 5. 16. 63.

§ 8. 3. 2. Odes 1. 3. 10 fraenulm tenet | commissu petro ratem. Add 1. 7. 15. 16. 1. 12. 59. 60. 1. 29. 10-13. 3. 6. 22. 33. 3. 18. 1. 3. 1. 16. 3. 7. 3. 3. 11. 17. 18. 3. 27. 25. 16. 27. 37. 11. 7. 24. 4. 31. 3. 3. Epod. 3. 43. 10. 3. 4. 13. 3. 14. 17. 14. 17.

§ 9. 3. Odes 1. 3. 23. 24. implexe | non tuncen rate transitant vara. Add 1. 3. 3. 34. 1. 5. 6. 7. 1. 3. 14. 14. 1. 9. 7. 8. 1. 10. 17. 18. 1. 12. 7. 1. 13. 3. 3. 24. 1. 15. 14. 15. 1. 15. 39. 30. 1. 16. 2. 3. 1. 17. 6. 7. 1. 18. 15. 1. 19. 11. 1. 20. 1. 1. 21. 3. 4. 1. 22. 17. 18. 1. 27. 21. 22. (?). 1. 28. 3 (if we read latam, 1. 28. 19. 20. 1. 28. 30. 31. (if postmodos te natus = pateris), 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. 1. 7. 21. 22. 3. 9. 18. 19 (if Augusti may be regarded as an adjective), 2. 11. 11. 11. 2. 12. 1. 3. 14. 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. 24. 3. 3. 17. 18. 3. 3. 29. 30. 3. 4. 17. 3. 4. 29. 30. (?). 3. 4. 49. 50. 3. 4. 79. 80 (if amatorum be regarded as adjectival), 3. 5. 31. 32. 3. 6. 3. 6. 37. 38. 3. 12. 7. 3. 12. 11. 12. 3. 16. 39. 40. 3. 19. 4. 3. 19. 5. 3. 20. 3. 4. 3. 20. 14. 3. 21. 5. 3. 21. 15. 16. 3. 26. 9. 3. 27. 33. 34. 3. 29. 4. 3. 29. 17. 18. 4. 1. 34. 4. 2. 7. 8. 4. 2. 10. 4. 2. 19. 20. 4. 3. 6. 7. 4. 4. 39. 40. 4. 4. 46. 47. 4. 4. 58. 4. 4. 66. 67. 4. 5. 1. 4. 6. 23. 24. 4. 6. 25 (if doctor be regarded as adjectival), 4. 7. 17. 18. 4. 7. 27. 28. 4. 11. 1. 2. 14. 14. 14. 28. C. S. 59. 60, 61. 62. Epod. 2. 15. 2. 47. 2. 51. 52. 2. 55. 56. 3. 6. 7. 3. 14. 5. 19. 5. 29. 5. 39. 40. 5. 61. 62. 5. 67. 68. 9. 23. 24. 12. 19. 14. 1. 2. 16. 4. 16. 48. 17. 66.

§ 10. 3. Odes 1. 1. 14 Myrtuum passivus nauta secer mare. Add 1. 1. 15. 1. 1. 28. 1. 2. 39. 1. 3. 32. 1. 4. 9. 1. 5. 1. 7. 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 sereca is regarded as adjectival). 2. 3. 4. 11. 12. 2. 6. 10. 11. 2. 8. 10. 11. 2. 13. 6. 2. 12. 15. 16. 2. 16. 19. 2. 17. 3. 4. 20. 2. 3. 2. 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. 11. 3. 13. 9. 3. 13. 14. 15. 3. 14. 5. 3. 14. 7. 8. 9. 3. 18. 11. 13. 3. 19. 22. 23. 3. 21. 4. 3. 21. 5. 3. 22. 8. 3. 24. 5. 6. 7. 3. 26. 5. 3. 27. 75. 76. 3. 29. 2. 4. 2. 42. 43. 4. 4. 54 (if sacra goes with saecula), 4. 5. 21. 4. 7. 7. 8. (if quae rapid is regarded as an adjective), 4. 14. 39. 40. 4. 15. 3. 4. 4. 15. 30. C. S. 27. 28 (if we supply fatis with peractis), Epod. 1. 19. 2. 17. 4. 7. 7. 5. 1. 8. 1. 5. 6. 9. 29. 10. 1. 15. 11. 16. 9. 16. 34. 16. 46. 16. 53. 54. 17. 31. 32. 32. In the following instances one of the nouns has a second epithet: 1. 2. 19. 20 damnasmusque longi | Sisyphus [Aeolides] laboris: 3. 4. 49. 50 damnnum illa terrem intulerat loci | [fidem] inuentus: Epod. 3. 5. 7 num vipherinus his crinor | [incunctus] herbis me felleli: 2. 35. 21. 23 alba rara Fides colit | [velata] [unus]; Epod. 17. 33. 33 Sciana ferrid val | [virens] in Aetna flammis.

§ 13. Sometimes a genitive takes the place of one of the adjectives e.g. 3. 2. 9 where plicatum = pescarium; 1. 1. 3 where cunus = quod; 3. 2. 5 where veris = verrius; 3. 17. 7. 8 where Maritae = an adjective.

§ 14. Those classed as 1. 2. 9 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. 2. 14, 25, 26 (?), 2. 16, 18, 19, 2. 16, 38, 2. 18, 6, 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), 5. 27, 6, 13, 8, 9, 10, 9, 15, 16 (?), 11, 10, 11, 28, 14, 3 (with intrusive conjunction), 16, 37, 17, 33, 14, 17, 54. Similar is Odes 1. 6, 7 where per mare = marinos.

§ 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 tuae vocibus... circumsonare. Compare Odes 2, 13, 34, 35 demittit atras belua centiceps | aures. Add 1. 7, 29, 2. 11, 10, 2. 14, 17, 18, 3. 11, 9, 3. 11, 35, 36, 3. 14, 22 (if we read cohibente), 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 colum), 4, 1, 4, 5, 4, 2, 58, 4, 4, 7 (?), 4, 4, 57, 4, 11, 11, 12 (sordidum flammae trepidant rotantes | vertice fumum), Epod. 1, 29, 2. 29, 2, 57, 58, 2, 63, 6, 7, 16, 50. Compare Vergil Aen. 6. 438 tristiique palus inamabilis unda. Similar are Odes 1. 1. 29 doctarium hederae praemia frontium, and 3. 9. 14 Thurini Calais filius Ornyti, where the nouns praemia and fidelis 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 discordis fessa civilibus. Cicero De Off. 1. 13, 41 has frans odio digna maiore, but the position of maiore is due to emphasis, like solis in his Catiline Oration 3. 2, 6 ad fin. Res praetoribus erat nota solis.

The type in parallel order (a) occurs first in Odes 1. 6, 13 Martem tumic a tectum adaman tin a. Compare 2. 3, 15, 16, 2. 9, 21, 2. 14, 25, 26 (?), 3. 29, 20, 4. 1, 30, 4. 14, 11, 12, 4. 14, 37, Epod. 1. 5 te vita si superstite | incunda, 17, 22. Not unlike is Odes 1. 2, 17, 18. But most of these cases may be classed under § 48, and many under § 24.

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

Under this section may come Odes 4. 8, 23, 24 where Romuli is equivalent to Romulis (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 and 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 tu. Compare 1. 31, 3 (if we read optimas and feracis), 2. 8, 11, 12, 2. 11, 9, 10, 2. 12, 11, 12 ductaque per vias | regum colla minacium ; 2. 17, 22, 23, 3, 5, 22 (see also § 48), 3. 14, 25, 26 lenit albescens animos capillius | litium et rixae cupidis ; 3. 19, 28 me lentus Glycerae torret amor meae ; 4. 1, 19, 20 Albanos prope te laecus ponet marretorum (see note ad loc.) ; 4. 3, 10, 4. 4, 13, 14, 4. 4, 42 dirus per orbis Afer ut Italas ; 4, 8. 9, 10 talium res est aut animus deliciarum egenus ; 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, noun B, noun B, adj. A. The following instances occur: Odes 1, 1, 22 ad agno mene caput sacrum ; 2. 5, 18 Chloris albo sic uerno nitens ; 3. 4, 60, 70 testis mearum...sententiarm nautus (see note ad loc.) ; 3, 16, 30 et segetis certa fides meae ; 3. 26, 7, 8 arcus oppositus foribus minacis ; 3. 27, 2, 3 ab agro ravan [decurrens] lup a Lanuvino ; 3. 27, 10 imbrum divina avis imminentum ;
§ 18-21] PROLEGOMENA xvii

4. 1. 26 numen cum teneris virginitatis tuis; 4. 4. 61 hydra ut corporis formar.
Epod. 5. 35. 56. semen dulci sapere languidissi; 10. 9 semen sibi non et animam.

Even of these few instances six are, perhaps, normal, the first epitaph having pre
posed stress, viz. Odes 2. 5. 18. 3. 26. 7. 8. 4. 1. 26. 4. 4. 61. Epod. 5. 35. 56. 10. 9.

§ 19. If in the example quoted above from Odes 1. 1. 27 aquae leni input worse we omit leni, we have an order extremely common in both prose and poetry i.e. when the genitive is accompanied by an epitaph, the noun upon which the genitive depends lies between that genitive and the epitaph of the genitive. Thus if genitive noun, and y genitive epitaph, 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 epitaph. A few examples may be cited from prose: Cicero De Off. 1. 17. 56 morum similis donatur; ib. 1. 22. 75 clarissimae testis victoriae; Livy 1. 13. 10 iuxta periculn viri; 1. 15. 7 iuxta belloc; 22. 3 omnium opus rerum etc. Then, perhaps, the order became conventional, and we find e.g. Cicero De Off. 1. 33. 121 
superioris filius Africani; Sallust Cat. 51. 3 a res magnae initium clades sibi.

Horace has some sixty-four examples where the termination of the genitive noun and genitive epitaph is the same (type a in the next section), but only twenty-three where the termination of genitive noun and genitive epitaph 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.

§ 10. (a) For type (a) compare Odes 1. 3. 8 animae dimidium meae. Add 1. 1. 7, 1. 1. 16 oppidi [ludat] rura sui; 1. 2. 43. 1. 7. 11 Larisae [percutit] campus opimae; 1. 10. 3. 1. 15. 17. 1. 18. 7 modici [transilist] munera Liberi; 1. 19. 15 bini cum 
paterna meri; 1. 27. 10. 1. 28. 29. 1. 36. 11. 1. 36. 13. 2. 1. 9. 2. 1. 32. 2. 1. 38 Cæae 
[retractae] munera neniae; 2. 4. 6 (2). 2. 6. 6 meae sedes [utinam] semenae; 2. 8. 19. 2. 
10. 6. 7. 2. 12. 13 (?). 2. 13. 21. 2. 17. 13. 2. 20. 5. 3. 2. 3. 2. 59. 6 aviae tecta 
[velint reparare] Troiae; 3. 4. 14. 6. 6. 8 (see note); 3. 7. 9. 3. 9. 20 reiectaeque [patet] 
iamma Lacedym; 3. 12. 3. 12. 6. 3. 14. 8 (see too § 14); 3. 16. 29. 3. 19. 18 Bercyntiae 
3. 27. 30. 3. 27. 47. 48. 3. 29. 12. 13. 3. 29. 22. 4. 1. 3. 4. 4. 1. 15. 4. 1. 18 largi 
numeribus [riserit] amulum; 4. 2. 15. 4. 3. 23. 4. 4. 50. 5. 27. 27 farce bellum [areat] 
Hibernia; 4. 6. 1. 4. 6. 3. 4. 6. 33. 4. 9. 12. 4. 10. 4 puniceae flore [prior] rosae; 4.
4. 11. 31. 3. 12. 9. 10. 4. 12. 11. 12 nigrae (3) colles Arcadiae; 4. 15. 50 duraeque 
Tellus [auditt] Hibernia; 4. 11. 15. 26. Epod. 1. 24. 2. 44. 13. 12. 21. 3. magnorum numen 
[vacura] deorum; 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 poetae 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] arcanæ; 3. 7. 4. 3. 9. 7. 3. 13. 8. 3. 24. 44 virtutisque viam [deserit] 
arduae; 3. 28. 13. 3. 29. 8 (parricideae | adj.), 3. 30. 63. 4. 5. 36. 4. 15. 31. 32. Epod. 
2. 47. 2. 65. 11. 23. 24 gloriantis | multecrum | vincere mollitia amor Lycei; 15. 21 
Pythagoras | [fallunt] arcanæ renati; 16. 45. and 17. 14. All these examples suggest that 
nobilis is genitive at Odes 1. 14. 12 silvae filia nobilis.

§ 21. A grouping, very familiar in prose, i.e. adj., verb, noun, or noun, verb, adj., is frequents in Horace. For prose compare Cicero De Amic. 7. 24 maximis effaret landius; ib. 22. 85 praeposteris enim utinam consilii | De Off. 2. 16. 19 ad exitus 
perchimur optato et. 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 "I signifies that the adjective comes 
N. H.
PROLEGOMENA

xviii
Odes

last.
I-

12,

r. 9.

i.

i.

i. 8,

I- 4- 4.

3- 39'

I-

i.

I.

16. 4

I.

20. 10, II,

I.

22. 14,

I.

25. 7,

I.

27. 15, I. 28. 5, 6,

I.

31.

1.

35. 19

16. 9, 10,

I.

(1),

I.

22. 18,

26.

I.

21. r,

I.

9

20,

i.

i.

I.

5- 2,

24. 8,

I.

30

(1),

i.

2. 3, i. 2. 18, i. 3. 5, 6,

3^.

i-

8.

3,

i. r.
I-

5- 4.

7-

21. 9,

24. II,

26. II,

I.

I.
I.

26. 12,

I.

I.

33. 2, 3,

I.

27. 4,

1.

36. 17

I.

(?),

33. 4,

36. 18,

21, 22,

2. 6.

16

2. 7.

I.

I.

27. 6,

I.

28.33(1),

16

2. 8. 15,

2. 7. 23,

18

2. 20. 8, 2. 20. 10, 2. 20. 18, 2. 20. 19, 3. I. 19, 3. I. 26, 3. I.
2. 27, 3. 3.

3. 2. 18, 3. 2. 23, 3.

45. 3- 3- 69,

6.

48, 3.

5.

74, 75, 3.

3- 7^ (1),

3-

(1), 3.

4

3. 6.

10,

3. 8. 19, 20, 3. 8. 23, 3. 9. 17, 3. 9. 18

II. 27

II. 31, 32,

3.

(1),

3. 18. 7, 3. 18.
3. 20. 10
3. 24.
3.

(1),

24.

3.

20,

3.

24. 26

3.

(1),

27. 19, 3. 27. 21, 22, 3. 27. 41

16

13.

3.

36, 3.

3.

(1),

(1),

41,

45


(»1, 3.

70

4. 44, 4. 4. 62, 4. 4.

4.

(1),

44

14.

(1),

2,

22

14.

3.

(1),

II,

(1),

I,

3. 20. 6,

3.21.23,3.23.5, 3.23.9,
25. 5, 3. 27. 9, 3. 27. 17,

43, 3. 27. 53, 3. 27. 62,

54, 4. 2. 55, 4. 3. 5

(1), 4. 2.

(1),

14, 3. 7. 28,

7.

3. 19. 27, 3. 20.

3- 30- 7' 3- 30- io> 3- 30- II' 3- 30- 13. 4- i- 12 (1), 4- i-

3-29. 53,

4. 2. 23, 24, 4. 2. 29, 4. 2.

19

16. 9, 3. 16. 16, 3. 16. 19, 3. 16. 27, 3. 17. 13,

3. 27.

(1),

I (1),

3. 2. 5, 3. 2. 14,

(1),

3. 9. 19, 3. 10. 12, 3. II. 7, 8, 3. II. 21,

II. 45,

22,

3. 3. 12, 3. 3. 13, 3. 3. 25, 3. 3. 33,

II, 3. 28. 14, 3. 28. 15, 3. 29. 7, 3. 29. 9, 3. 29. 16, 3. 29.

3. 28.

4. 4.

(1),

19. 8, 3. 19. II, 12, 3. 19. 13

3.

6. 2 (1),

(?), 2.

2. 9. 12, 2. 9.

2. 16. 39, 2. 17.

47

24, 3. 6. 25, 3. 6. 35,

(1),

(1), 3.

22

35. 12,

I.

21, 22, 3. 4. 24, 3. 4. 40, 3. 4.

3. 20. 13, 3. 20. 15, 16, 3. 21. 9, 10, 3. 21.21,

(1),

16,

10

26

10

3.

3. 4-

II. 39, 3.

3.

14.


6,

3- 4-

(?),

12, 2. I. 16,

I.

32, 2. 18. 31, 2. 19. 10, II, 2. 19.

(1), 2. 17.

(1),

14. 8,9, 2. 14. 12, 2. 15. 9, 10,

2. 16. 9, 2. 16. 26, 27, 2. 16. 36, 37,

2. 16. 3,

26,

29.9(1), 1.30.3,

I.

2. 5. 6, 7, 2. 5.

(1),

(1),

10. 18, 2. 12. 8, 2. 12.9, 2. 12. 25, 2. 13.40, 2.

2. 17. 8, 2. 17. 9, 2. 17. II, 2. 17.

3.

1,

27. 13,

I.

(1),

34. 7, I. 35. 2,

I.

33. 6,

27. 8

I.

37. 25, I. 37. 26, 2.

I.

2. 2. 3, 4, 2. 2. 9, 10, 2. 4.

2. 15. 17, 2. 15. 20,

3. 4.

i. 9.

16,

22. 5 (1), I. 22. 7, I. 22. 10, I. 22. II
25. 1 (compare i. 25. 19, 20), i. 25. 5

28. 13(1), 1.28. 17, 1.28.26,

I.

2. 6. 19, 20,

(1),

2. 9. 24, 2.

3- 3-

18.

r.

4,

1. 16. 18, t. 17. 2, 3, I. 17. 8, I. 17. 12, I. 17.

(1),

I.

I.

31. 7,

I.

36. 14,

I.

(1),

21. 6,

26. 9,

31. 2, 3,

I.

16. 16

I.

I.

I.

I.

7,

2. I. 19, 2. I. 34,
2. 6.

I-

9. 20, I. 10. 7, I. II. 2, 3, I. 12. 39, I. 13. 9, 10, I. 13. 18, I. 15. 5, I. 15. 7,

I.

I,

i. 10,

i.

9,

4- 13.

[i 21-24

20

22

63

(1), 3.

(?),

27. 74,

3. 29. 40, 41,

(1),

4.2.6, 4.2.17,

4. 3. 8, 4. 4. 8, 4. 4.

33

(1),

4. 5. 12, 4. 5. 19, 4. 5. 22, 4. 5. 30, 4. 5. 34,

4. 6. 18, 19, 4. 6. 35, 4. 6. 39, 4. 7. 25, 26, 4. 8. 27, 4. 9. 17, 4. 9. 22, 4. 9. 29, 4. 9. 32,
4. 9. 49, 4. 10. 5

4. 12.
4.

14.

19

30

(1),

4. 10.8, 4. II. 7,8, 4. II. 9, 4. II. 19, 20, 4. II. 33, 34, 4. 12. 18,

13. 8, 4.

14.

14. 5, 4.

16

4.

14. 23, 24, 4.

4.

14.

26

4.

(1),

4. 14. 33. 4- 14- 36. 4- 14- 38, 4- 14- 52, 4- 15- 6, 4- I?- 12, 4. 15. 13, 14,

4. 15. 20, 4.

15. 22

(1),

C. S. 5,

I.

26

(?),

I.

27

(?),

I.

3.

14

(1), 3.

21

(1),

5. 3, 5.

8. 15, 8. 19, 9.

13, 14

30, 2. 3

(1),

24

13, 34, 43,

7,

(1), 2.
(1),

(1),

49

10, 2. ig, 2.

27

i6. 62, 17.

15, 17. 29, 17. 48, 17. 52, 17.

with intrusive adverb Odes

(I),
(1),

54, 63, 71,

Epod.

I.

14,

I.

59

(1),

23,

10, 6. 12,

15, II. 28, 12. 18, 13. 5, 13. 8, 15.
(1),

(1),

2. 33, 2. 36, 2. 46, 2. 49, 2. 52,

5. 43, 5. 60, 5. 76, 5. 83, 5. 90, 5. 92, 6.

9. 28, 10. 23, II.

15. 5, 15. 16, 15. 23, 16. 12, 16. 28, 16. 29, 16. 35

Add

14. 25,

(1),

16. 38,

17. 61,

16. 39,

17. 70, 17. 72

16. 47,
(1),

4

(1),

16. 67,

17. 78

(1).

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 ser\'e no purpose, and are
significance
merely a metrical convenience. This is perhaps true of many cases where the adjectives
i.

13. 8,

i.

13. 14, 15.

;

come

last.

examples cited at § 21 the adjective and
viz. Odes 1. 5. 2, i. 22. 11, i. 26. 4,
3. 14. 21, and 4. 9. 49 are somewhat different. For these see the notes ad he,
§ 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.

It

should be observed that

noun are construed with the verb.

in the

Five passages


2. 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 comitam urbon: Roman (the building of Rome); Livy 1. 1. 1 redendae Helenae auctores (advocates of Helen’s restoration), etc., etc.

I have noted the following examples in the Odes, Epodes, and C. S.: Odes 1. 1. 34 permixtus (the confusion of sound); 1. 2. 2 rubente (red flash of hand); 1. 3. 26 vetitum (the prohibition of sin); 1. 11. 5 oppositis (the opposition of the rocks); 1. 19. 16 macato (the sacrifice of a victim); 1. 33. 4 laesa (breach of faith); 1. 35. 29 ittumum (the coming journey of Caesar); 1. 37. 13 vix una sospes (suspended) i.e. the safety of scarce one ship; 1. 37. 23 latentis (a hiding-place); 1. 37. 25 iacentem (the downfall); 1. 37. 29 delibera (determination to die); 2. 1. 14 consulenti (the counsels of the senate); 2. 3. 17 coemptis (the purchase of estates); 2. 4. 10 ademptus (the loss of Hector); 2. 5. 23 solutis (the loosening of hair); 2. 7. 17 obligatum (your debt of a feast); 2. 13. 31 exactos (the expulsion of tyrants); 2. 18. 17 secanda (the cutting of marble); 3. 1. 33 contracta (the straitening of water space); 3. 2. 24 fugiente (by swift flight of wing); 3. 4. 19 lauroque collatique myro (but see § 33): 3. 4. 26 verum (the turning of the line); 3. 5. 7 inversi (inversion of morals); 3. 5. 47 maerentis (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 downrush of the tempest); 3. 23. 2 nascent (the birth of the moon); 3. 23. 19 inversos (displeasure of the Penates); 3. 26. 8 oppositum (opposition of doors); 3. 27. 22 orientis (rising of Anster); 3. 28. 4 munia (the fortress of wisdom); 3. 28. 15 incunctis (team of swans); 4. 2. 42. 43 ineptato (the fulfilment 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 seco (the cutting of its body); 4. 8. 18 domita (the conquest of Africa); 4. 9. 29 septulacae (the burial of cowardice); 4. 9. 30 celata (concealment of valour); 4. 9. 43 obstantis (obstacle formed by crowds); 4. 11. 2 nectendis (the weaving of garlands); 4. 11. 7. 8 immolato (the
PROLEGOMENA

§ 27. What is true of participles is also true of adjectives. Striking instances are

Odes 3. 23. 16 frangilique myrto (sprigs of myrtle); 4. 5. 23 laudantur simili prole (for likeness in offspring); C. S. 30 spica donet Cererem corona (with wheat ears for crown). Compare Livy 9. 2. 9 per canum rupeum (through the cleft in the rock). That

preposited 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 poeura 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 viridi, 1. 1. 30 gelidum, 1. 2. 7 altos, 1. 2. 22 graves, 1. 3. 12 praepitum, 1. 3. 14 tristis, 1. 4. 11 umbrosis, 1. 4. 19 tenerum, 1. 5. 2 liquidis, 1. 7. 1 claram, 1. 7. 2 binaris, 1. 7. 10 patiens, 1. 7. 13 praeepts, 1. 7. 19 mollis (?), 1. 9. 1 alta (?), 1. 9. 15 dulcis, 1. 12. 1 acris, 1. 12. 7 vocalem, 1. 12. 15 variis, 1. 12. 23 certa, 1. 12. 31 minax (?), 1. 12. 43 saeva, 1. 12. 58 gravi, 1. 13. 6 certa, 1. 13. 9 candidos, 1. 15. 16 gravis, 1. 15. 18 celerem, 1. 16. 9 tristes, 1. 16. 15 insani, 1. 16. 23 dulce, 1. 17. 2 igneam, 1. 17. 4 pluvios, 1. 17. 10 dulci, 1. 17. 24 protervum, 1. 18. 4 mordaces, 1. 18. 5 gravem, 1. 19. 3 lasciva, 1. 19. 7 grata, 1. 21. 6 gelido, 1. 21. 13 miseram, 1. 22. 6 inhospitalen, 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 flagrants, 1. 26. 2 protervis, 1. 27. 4 sanguineis, 1. 28. 5 aerias...rotundum, 1. 28. 18 avidum, 1. 28. 28 aequo, 1. 29. 2 acret, 1. 31. 3 opinae, 1. 31. 10 aureis, 1. 33. 2 inmitis, 1. 33. 5 tenui, 1. 35. 13 inturiaso, 1. 36. 20 lascivis, 1. 37. 27 atrim, 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 obliqui, 2. 3. 27 acerunum, 2. 4. 3 nive, 2. 4. 21 teretis, 2. 5. 6 gravem, 2. 5. 7 udo, 2. 5. 18 albo, 2. 5. 24 ambiguo, 2. 6. 3 barbarus, 2. 6. 15 viridi, 2. 6. 21 beatae, 2. 7. 9 celerem, 2. 7. 14 denso, 2. 9. 3 insaeuales, 2. 9. 9 flegibus, 2. 9. 12 rapidum, 2. 9. 20 rigidum, 2. 10. 5 auream, 2. 10. 7 invidenda, 2. 10. 14 alteram, 2. 10. 15 informis, 2. 11. 1 bellicosus, 2. 11. 7 lascivos, 2. 11. 8 faciltem, 2. 11. 13 alta, 2. 11. 19 ardentis, 2. 12. 2 dirum (?), 2. 12. 5 saevos, 2. 12. 13 dulcis, 2. 12. 15 fulgentis, 2. 12. 21 dives, 2. 12. 22 pinguis, 2. 12. 24 plenas, 2. 13. 17 celerem, 2. 13. 38 dulci, 2. 14. 3 instanti, 2. 14. 4 indomita, 2. 14. 6 illacrimabile, 2. 14. 13 cruento, 2. 14. 21 placens, 2. 15. 9 fervidos, 2. 15. 15 opacam, 2. 16. 2 atra, 2. 16. 39 malignum, 2. 17. 14 centimanus, 2. 18. 30 rapacis, 2. 18. 36 superbam, 2. 19. 8 gravii, 2. 19. 9 pervicaces, 2. 19. 10 uberes, 2. 19. 13 beatae, 2. 20. 10 album, 3. 1. 1 profanium, 3. 1. 23 umbrosam, 3. 1. 26 tumultuosam, 3. 2. 1 angustam, 3. 2. 2 acri, 3. 2. 27 fugacis, 3. 3. 30 gravis, 3. 3. 31 invisum, 3. 3. 37 longus, 3. 3. 46 medius, 3. 3. 48 tumidus, 3. 3. 56 pluvii, 3. 3. 69 iocosa, 3. 4. 7 amoena, 3. 4. 22 frigidum, 3. 4. 24 liquidae, 3. 4. 30 insani-entem, 3. 4. 31 vexitis, 3. 4. 35 pharetratos, 3. 4. 54 minaci, 3. 5. 11 aeternae, 3. 5. 33 perfidis, 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,
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, 3, 17, 6, 3, 6, 25, 3, 11, 8, 3, 24, 53, 4, 2, 33, Epod. 1, 25, 8, 13, 9, 33, 10, 11, 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, 2, 73, 10, 17, 11, 21, 14, 12. I find only three cases of postposited litotes viz. Odes 1: 1, 14, 18 curaque non levixis; 2, 16, 39 Parca non mendax, and Epod. 9, 30 ventis iturus non suis. The non felix of Epod. 12, 25 is somewhat dissimilar; see note ad loc.

§ 30. Proleptic adjectives are either preposited or separated. Compare Odes 1: 11, 12 impressit memorem dente labris notam; 2, 1, 19 fugaci | terret eque; 2, 8, 15 ardentis acuens sagittas (?) 2, 9, 1 hispidos | manant in agros; 2, 16, 29 abstulit claram cita mors Achillem (see too § 10); 3, 6, 8 Hesperiae mala lactucae (see too § 200); 3, 9, 11, 3, 9, 16 si parcent animae fata superstiti; 3, 11, 51 nostri memorem sepulcro | scalpe querellam; 3, 16, 19 late conspicuum tollere verticem; 3, 20, 10 dentes aequal timendos; 3, 24, 62, 63 improbae | crescant divitiæ; 3, 25, 5 aedernum meditans decus; 3, 27, 11 oscinem corum præce suscitab; 3, 39, 51 transmutat incertos honores; 3, 39, 53, 54 si celeris quatt | pinnas; 4, 2, 17, 18 quos Elea domum reducit | palma caelestis; 4, 2, 22, 23 moresque | annos educit (note the pause after moresque); 4, 3, 18 ducem guae strepitum, Pieri, temperas; 4, 6, 14 male feriatos Trans—falleret; 4, 6, 39 celeremque pronos | volvere menses; 4, 6, 41 dis amicum—reddidi carmen; 4, 14, 36 vacuum patefecit aulan; 8, 14, 38 secundos reddidit exitus; 4, 15, 20 miseras inimicas urbem; C. S. 67 meliusque semper | prorogat aequum; Epod. 2, 31 trudit acri—apros; 3, 15, 16 insedi vapor | siciliosae Apuliae; 5, 95 et iniquit asidunt praecordis (see too § 24); 6, 3 inanis, si pates, veritis minas; 11, 15, 16 inaequae praecordis | libera bilis; 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 irrupta, 1. 15. 23 impavidi, 1. 16. 7 non acuta, 1. 17. 26 incontinentis, 1. 20. 6 iocosus, 1. 25. 5 facilis (?), 1. 25. 17 laeta, 1. 35. 26 perinura, 2. 5. 13 ferox, 2. 6. 9 iniquea, 2. 13. 7 nocturno, 2. 13. 32 densum umiris, 2. 14. 1 fugaces, 2. 17. 26 laetum, 2. 18. 32 acqua, 2. 19. 5 recenti, 3. 1. 34 frequens, 3. 3. 39 beati, 3. 3. 42 inuitae, 3. 3. 70 pericvax, 3. 4. 5 amabili (?), 3. 4. 29 libens, 3. 5. 44 torvus, 3. 16. 4 nocturnis, 3. 18. 3 lenis, 3. 19. 22 invidus, 3. 19. 28 laetum, 3. 21. 10 horridus, 3. 21. 21 laeta, 3. 24. 18 inno- cens, 3. 24. 62 improbae, 3. 27. 41 vasta, 3. 29. 22 fessus, 3. 29. 63 tumut, 4. 1. 21 plurina, 4. 1. 37 nocturnis, 4. 2. 14 insta, 4. 2. 21 toment, 4. 4. 17 verni, 4. 4. 46 impio, 4. 5. 17 tutus, 4. 5. 19 pacatum, 4. 9. 42 alto, 4. 14. 25 tauriformis, Epod. 2. 36 iucunda, 2. 55 iucundior, 5. 25 expedita, 5. 47 saeva, 5. 92 nocturnus, 7. 19 imme- rentis, 8. 3 vetus, 10. 5 niger, 13. 7 benigna, 15. 6 lentis, 15. 13 adsiduus, 16. 1 altera, 16. 9 impia, 16. 14 insolens, 16. 48 levis, 16. 49 iniussae, 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 cantus, 2. 10. 6 tutus, 3. 5. 44 forvus, 3. 8. 27 laetus, 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 apod kovo to two nouns, his formula, as Wickham has pointed out, is noun, conjunction + adjective, noun. Examples are Odes 1. 2. 1 dirac, 1. 5. 6 mutatos, 1. 12. 6 gelido, 1. 17. 28 immertam, 1. 22. 19 matus, 1. 31. 16 leves, 1. 34. 8 volucrem, 2. 3. 11 obiigo (?), 2. 8. 3 uno, 2. 13. 17 celerem, 2. 13. 18 Italum, 2. 14. 21 placens, 2. 16. 33 Siculeas, 2. 19. 24 horrribili, 3. 2. 16 timido, 3. 2. 56 pluvii, 3. 4. 19 collata, 3. 5. 7 inversi (?), 3. 11. 13 comites, 3. 11. 39 scelestas, 3. 12. 9 segu, 3. 21. 3 insanos, 3. 24. 2 divittis, 3. 25. 13 vacuum, 3. 27. 27 medias, 3. 27. 70 calidae, 3. 29. 64 genninus (?), 4. 2. 38 boni, 4. 4. 5 patrius (?), 4. 5. 18 alba, 4. 14. 4 memores, 4. 14. 44 dominae, 4. 15. 12 rertes, Epod. 2. 40 dulcis, 5. 16 inemptum, 6. 5 fulvus (?), 15. 19 multa, 16. 20 rapacibus (?), 16. 22 protervus.

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. profondo sconforto mio; in French e.g. Victor Hugo Plein Ciel l. 147 un large et blanc hunter horizontal, ib. 1. 451 l'antique univers decrit; 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 ardentis tribunatu suo; Cat. 1. 3. 6 tua consilia omnia; ib. 1. 7. 17 omnes cives tu; Sallust Leg. 4 utili labore meo; ib. 7 omnes fere res asperas; Cat. 14. 2 alienum aec grande; Livy 1. 16. 7 nullas opes humanas and passim.

For poetry compare Vergil Aen. 9. 816 suo cum gurgite flavo, and Ennius A. 1. fr. 37 tue cum flumine sancto; Horace Odes 1. 1. 2 dulce decus meum; 1. 4. 6 inunctaeque 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 2. 7. 1. 2 O saepe mecum tempus in ultimum | deditae Brito militiae diece, and of 2. 13. 24. 25 Aeolii fidibus querentem | Sappho puellis de popularibus. Compare 3. 25. 7. 8 adhuc | indicium ore alia. Not unlike are 3. 17. 11 demissa tempestas ab Euro, and 4. 6. 10 impulsa currpetiis Euro.

§ 35. The prose order of adjective, complement, noun (or noun, complement, adjective), e.g. Livy 1. 3. 8 celebre apud posteros nomen and 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 omne morem Lacedaemoniorum; ib. 1. 33. 150 in deligendo generi vitae (with genus this order is frequent in Cicero*); ib. 1. 18. 61 rhabdum campus de Marathone; Livy 1. 16. 8 facta sibi immortaliusitatis; 34. 7. 4 aliquam tamen causam tenacitatis; 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. 10. 21. 1. 13. 1. 2. 1. 13. 16. 1. 18. 7. 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. 2. 18. 2. 15. 6. 2. 16. 10. 11. 3. 3. 26. 3. 3. 35. 3. 12. 4. 3. 73. 14. 3. 24. 2. 3. 27. 21. 22. 3. 28. 1. 2. 3. 30. 2. 3. 30. 6. 4. 11. 4. 12. 11. 12. 4. 14. 21. 22. 4. 14. 29. C.S. 35, Epod. 2. 2. 16. 5. 16. 60.

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 Setti. The order is natural: the emotion is contained in the epithet, and the epithet therefore springs first to the lips. Compare Italian povera donna (unhappy woman!) and donna povera (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 facunde negos; 1. 18. 6 decens Venus; 1. 18. 11 candide Bassareu; 1. 20. 5 care Macenas; 1. 27. 20igne puer; 2. 3. 4 meriture Delli; 3. 13. 11 triste lignum; 3. 20. 7 dilecte Macenas; 3. 21. 4 pia testa; 3. 22. 2 rusticata Phthyle; 3. 27. 57 villis Europe; 4. 6. 18 levix Agyien; C.S. 9 alni sol; Epod. 3. 20 incisum Macenas; 5. 50 non insidentes arbitrace; 5. 74 o multa flexere caput; 9. 4 beate Macenas; 13. 12 invicta mortalis... dea nate puer; 14. 5 candidé Macenas; 17. 47 prudentes anus. [Add Sat. 1. 10. 86, and Epist. 1. 4. 1.]

* The genitive outside 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 ridens; 1. 26. 9 Pimpeii dulcis; 2. 1. 37 Musa proax (?); 2. 4. 2 Xanthis Phoece; and 4. 5. 5. 4. 5. 37 dux 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 poetis magis decora fabulis; 1. 47. 10 muliebri done; 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 hostilis in front of the noun); 1. 37. 2 Saltaribus | ormare pulvinar deorum | tempus erat dabitum; 2. 12. 6 Herculea manu; 2. 12. 22 Mygdonias opes; 3. 1. 7 Giganteo triumpho; 3. 1. 18 Siculac dapes; 3. 2. 20 popularis aurae; 3. 3. 28 Hectoreis opibus (?); 3. 4. 34 equino sanguine; 3. 4. 72 virginea domitus sagitta (see too § 24); 3. 5. 43 viriwm...vultum; 3. 12. 3 patraeae verbera linguae (see too § 20 a); 3. 16. 41 si Mygodonis regnum Alyattei | campis continuem; 3. 19. 8 Paedignis caream frigoris (see too § 21); 3. 21. 9. 10 Socraticis madet | sermonibus (see too § 21); 4. 12. 18 Sulpicii accubat horreis (see too § 21); *Epod.* 5. 53 hostilis domos; 5. 86 Thyestae preces; 5. 100 Esquifinae alites (?); 8. 8 equina...rubra; 9. 19 hostiliumque navium; 16. 39 muliebrem tollite lactum (see too § 21).

Sometimes a generic 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 animal Catonis (see too § 35); 2. 18. 5. 6 neque Attali | ignotus heres regiam occupavi. At 3. 14. 1 Herculis ritu the name may be generic; but Horace always has a preposited generic with ritu (see note *ad loc.*). Under this section may be classed 2. 14. 28 pontificium potiore cenis.

§ 38. A generic 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 generics are found often enough in prose e.g. Livy Pref. § 4 legentium plerisque = legentibus plerisque (dat.); *ib.* § 5 (cura) gnae scribentis animum...flectere...posset = scribentem animo. (In the same way a preposited adjective may equal such a generic; 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 percussit campus, where Larisae is logical subject; 1. 3. 17 quem mortis timuit gradum, where mortis is logical object; 1. 12. 55 subietos Orientis orae | Seras, where Orientis is logical indirect object; 1. 21. 5 laetam Fluvii et nemorum coma, where nemorum is logical ablative.

In the following instances 'n' signifies that the generic 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 imperi (d); 1. 3. 17 mortis (a); 1. 4. 15 vitae (n); 1. 7. 2 Corinthi (a); 1. 7. 5 Palladis (a); 1. 7. 11 Larisae (n); 1. 7. 13 Tiburni (n); 1. 12. 35 Catonis (a); 1. 12. 55 Orientis (d); 1. 17. 17 Caniculae (a); 1. 19. 5 Glycerae (n); 1. 20. 6 fluminis (n); 1. 20. 8 mortis (n); 1. 21. 5 nemorum (abl.); 1. 28. 3 pulveris (n); 1. 31. 4 Sardiniac (a); 1. 33. 6 Cyri (n); 1. 35. 30 iavenum (a); 1. 36. 2 vituli (abl); 2. 1. 2 belli (a); 2. 1. 20 equitum (a); 2. 1. 25 deorum (d); 2. 1. 15 sororum (n); 2. 3. 25 omnium (d); 2. 5. 3 tauri (a); 2. 5. 21 paullorum (d); 2. 11. 19 Fatalini (a); 2. 12. 22 Phrygiae (a); 2. 14. 10 terrae (abl.); 2. 14. 22 arborum (n); 2. 15. 10-12 Romuli...Catonis...veternum (n); 2. 17. 13 Chimaerac (n); 2. 17. 22 Iovis (n); 2. 18. 9 ingenii (n); 2. 18. 20
§ 39. The genitive, when objective, tends to be preposited or separated e.g. Odes 1. 1. 26 coniunx immemor; 1. 6. 1 scriberis...hostium victor. Add 1. 6. 10 lyrae Musae potens (see note ad loc.); 1. 12. 37 animaeque magna | prodigum Paulum (see also on § 43); 1. 15. 30 graminis immemor; 1. 18. 16 arcanique fides prodigia (see also § 43); 1. 34. 2 sapientiae consultus; 2. 18. 18 sepulcri | immemor; 3. 9. 10 citharae scien; 3. 10. 19 liminis aut aquae | caelestis patiens latus; 3. 11. 11 nuptiarum expres (= inscia); 3. 11. 51 nostri memoren; 3. 14. 26 rixae cupidos; 3. 19. 16 rixarum metuens; 4. 4. 6 laborum propulit insciun; 4. 9. 35 rumnumque prudenti; 4. 14. 7 legis expertes Latinae (see also § 24); C. S. 1 Phoebe silvarumque potens Diana (see also § 43); 19 prolisique novae feraci | leges marita; Epod. 5. 22 venenum ferax.

Exceptions are Odes 1. 3. 1. 1. 8. 4. 1. 15. 25. 3. 24. 27. 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 invenunque prodis | publica cura = 'and, as for our youth...'; 2. 20. 23 compesce clamorem ac sepulcri | mitte superavos honores = 'restrain lamentations and, as for the tomb, ...'; 3. 4. 77 incontinentis...Tityi (?); 3. 25. 4 egregii Caesaris au- diari | aeternum meditans decus = 'with reference to glorious Caesar I shall be heard...'; Epod. 1. 13 vel Occidens usque ad ultimum simum = '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 Iapetii genus (= Iapetionides); 1. 19. 2 Semelae puer; 2. 14. 18 Damai genus (= Damaiides); 2. 18. 37 Tantali | genus (Tantalides); 3. 11. 23 Damai puellas (= Damaiides); 3. 12. 4 Cythereae puer ales (see also § 35); 4. 2. 13 deorum | sanguinem; 4. 6. 37 Latonae puerum; 4. 8. 22 Iliac | Mavortisque puer; Epod. 5. 64 Creonitis filiam. For an apparent exception viz. Odes 1. 10. 1 facunde nepos Atlantis see on § 35.

Perhaps on the analogy of the above examples Horace writes Iustitiae soror at Odes 1. 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 preposited (compare the footnote at § 35). Thus Cicero De Off. 1. 1. 1 has in dicendi exercita-
tione...in utrisque orationis facultate and passim. For Horace compare Odes 1. 7. 8 in Lunonis honorem; 2. 13. 12 in domini caput; 3. 6. 26 inter mariti vina; 4. 5. 10 trans mariis aqua; Epod. 1. 11 per Alpium inga; 4. 8 cum bis trium ularum toga. Perhaps solis in Odes 3. 27. 12 may be excused on this principle.

§ 43. In § 33 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 letum (compare § 37); 1. 12. 37 animaeque magna prodigum Paulum (compare § 39); 1. 18. 16 arcanaque fides prodiga (compare § 39); 1. 22. 15 leonum arida nutrix (see note ad loc.); 1. 25. 19 hiemis sodali dedicet Hebro (see note ad loc.); 1. 32. 14 o laborum dulce lentimen (see note ad loc. and compare Odes 4. 3. 17); 1. 35. 30 inuenum recens examen (compare § 38): 2. 8. 7 inuenumque prodix publica cura (see note ad loc. and compare Odes 2. 20. 23; 3. 25. 4. 17, Epod. 1. 13); 2. 12. 22 pinguis Phrygiae Mygdonias opes (compare § 38); 2. 18. 5. 6 Attali ignotus heres; 2. 19. 9 At fides et ingeni benigna venae (compare § 38); 2. 19. 10 lactis et uberae; 2. 20. 23 septleri mitte superacuos honores (see note ad loc. and compare 2. 8. 7 above); 3. 6. 32 dedorum pretiosus empor (see note ad loc.); 3. 16. 15 navium | saecos illaqueant duces (see note ad loc.); 3. 25. 4 egregii Caesaris audiar | aeternum medians 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 uatum Tibur et Aefulae declive contemplatis arvum (compare § 38); 4. 1. 22 lyraeque et Beercyniatae delectabere tibiae | mixtis carminibus (compare Odes 1. 1. 23); 4. 2. 41 urbis publicum ludum (see note ad loc.); 4. 2. 46 tum meae, si quid loquor audientur, vocis accedet bona pars (compare § 38); 4. 3. 8 quod regum tumidae contuderit minas (compare § 38); 4. 3. 17 o testudinis aureae | dulcem qua se rectum, 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 lovis interest | optatvs epulis impiger Hercules (see note ad loc.); 4. 9. 7 Alcaei minacis | Stesichoriave gravae Camenae (see note ad loc., and compare 4. 8. 29); 4. 12. 6 Cecropiae dominus aeternum opprobrium; 4. 12. 17 nardi parum onyx eliciet cadum (see note ad loc.); 4. 14. 29 ut barbarorum Claudius agmina | ferrata vasto dirit impetu (compare § 38); 4. 14. 38 bellis secundis reddidit exitus (see note ad loc.); 4. 15. 7 (signa) derepta Parthorum superbis | postibus (compare § 38); 4. 15. 14, 15 famaque et imperi | porrecta maiestas (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 magistium | prospectat errantis greces (compare § 38); 3. 1 parentis olim si quis impia manu | senile guttur fregerit (see note ad loc.); 4. 9 ut ora vertat huc et huc eunctum liberrina indignatio (see note ad loc.); 5. 41 non defusae masculae libidinis | Arimin-ensem Foliam (compare § 38); 13. 17, 18 omne maliun vino cantique levato | deiformis aegromoniea dulibus aloquyis (see note ad loc.); 17. 3 per et Dianae non movenda numina (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 sacra cupidinum (see note ad loc.); 2. 13. 23 sedesque discriptaque piorum (see note ad loc.); 2. 17. 18, 19 pars violentior natalis horae (see note ad loc.); 3. 4. 61 qui vore puro Castalies laxit | crinis solutos (see note ad loc.); 3. 5. 13 lac caverat mens provida Reguli (see note ad loc.); 3. 15. 15 flos purpurescos rosae (see note ad loc.); 4. 7. 19 cuncta manus avidas fugient heredis (see note ad loc.); 4. 14. 43 o tutela praesens | Italiae. 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
compare Livy 34. 9. 6 pari-tertius eumum, and Cicero Verri. II. 4. 48. 107 omnis tempore-anni (though this might be included under § 35). In the Odes we find the following parallels: 1. 13. 16 quinque parte sui nectaris (but see also § 35); 1. 18. 14 caecus amor-sui; 2. 15. 6 omnis copia-natrum (see also § 36); 2. 17. 18 pax-violentior natalis hoste (but this instance should rather be included under § 44 above); 3. 30. 6 multipla-paris mes (see also § 35).

§ 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. 33. 118 vitam vitae scietis sum usum; Livy 1. 34. 8 (aquisia) suspensis demissa lentor alti. In the Odes and Epodes the following examples: (a) with a single verb intrusive, 1. 8. 10 livida gestat armis brachia; 1. 12. 9. 10, 1. 12. 11, 1. 13. 2, 1. 18. 8, 1. 24. 14, 1. 28. 19, 2. 9. 18, 19, 2. 12. 3, 4. 2. 13. 10, 2. 13. 35, 36, 2. 14. 15, 16, 2. 16. 23, 3. 17. 24, 25, 2. 18. 23, 24, 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. 46, 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. 44; (b) with two or more intrusive words, 1. 3. 30 nova februriam | terris incubuit cohors; 1. 4. 7 gravis Cycloepam | Voltanus ardens visit us officinas; 1. 17. 15 beneigna | ruris honorum opulenta cornu; 1. 29. 1. 2 hostis none Arabum invide gavis; 3. 10. 10 me currente rustis cat rata (see note ad loc.); 4. 1. 1 internissa, Venus, diei versus bella moveris? 4. 1. 8 quo blandae invenam te revocant preces; 4. 3. 14 inter amabilis | vatium pomere me choros; 4. 12. 7 barbaras | regum est alta sibi/dines; Epod. 15. 9 intonsosque agitaret Apollinis aura capillos; 17. 31 atro delibatus 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 urbis sitae in plano, and passim. In the Odes and Epodes the following cases occur: 1. 3. 1 diva potens Cypris (see also § 44); 1. 9. 23 pigmiisque dereptum lacertis; 1. 17. 27 haerentem coronam | crinibus; 1. 27. 20 digne poner meliora flamma; 1. 28. 8 Tithonusque remotus in auras; 1. 35. 29 iturum Caesarem in ultimos Britannos; 1. 1. 7 per ignis suppositos cineri; 2. 2. 7 pinna metuente solvi; 2. 5. 3 tauri ventris | in venerem; 2. 5. 23 discrimen obscumar solutis | crinibus; 2. 11. 5 poscentis aciei panis; 2. 13. 11 te caducum | in domini catu/; 2. 17. 27 trunca illapsus cerebro; 3. 5. 3 adiectis Britannis | imperio; 3. 5. 14 Regulae | dissidentientur conditionibus; 3. 5. 15 exemplo trahenti (?) | pernicieum; 3. 7. 17 paene datum Pelea Turtaro; 3. 8. 3 positisque carbo in | caespite vivo; 3. 8. 10 cortice adstricium pice dimoventis; 3. 10. 11 Penelope difficieli proci; 3. 14. 15 tenente | Caesare terras; 3. 26. 10 Memphin carentem Sithonia nive; 3. 29. 10 molem propinquam nubitis; 3. 29. 35 fluminis... | delabentis Etruscum | in maris; 4. 5. 3 mero | defuso pateris; 4. 9. 11 commissi calores | Aeolianae sidibus puellae; 4. 14. 22 choro scintente nubes; Epod. 2. 20 certament et uuvam purpurae; 2. 60 haudus crepitas lupo; 6. 6. amica vii pastoris; 6. 14 acer hostis bipalio; 9. 1 setaturnum Caecubum ad festas dopes; 17. 67 Prometheus obtigatos aliti.

§ 48. Again, in prose 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 cultorum sedem in Romanos; 3. 40. 3 foderis nefarie ieti cum collegis, and passim. This order is a commonplace in Greek e.g. al õn τυ λυκείν vpheres omoanh. In the Odes and Epodes I find the following examples: 1. 1. 31 Nympharumque lexes cum Satyris chorunei; 1. 4. 6 inaetaque Nymphis Gratiae decentes (see also § 34); 1. 6. 5 aequem | Pelidae stomachum cedere nesci; 1. 6. 15 aut opae Palladis | Tyliiden superis parem; 1. 21. 11 insigneque pharetra | fraternalque umeraum lyra; 1. 25. 11 Thracio banchante magis sub inter-lunia vento; 1. 28. 16 et caleansia semel via leti; 1. 19. 13
beatae coningis additum | stellis honorem; 2. 19. 14 tectaque Penthei | disiecta non leni ruina; 3. 5. 22 retorta tergo brachia libero (see 100 § 17); 3. 8. 11 amphorae fiumum bibere institutae | consule Tullio; 3. 10. 14 nec tinctus viola pallor amantium; 3. 12. 10 per apertum fugientis agitato | grege cervos; 3. 16. 6 Aesculapius virginis abiditae custodem pavidum; 3. 29. 30 sole dies referente sicos; 3. 29. 33 fuminis... | cum pace delabentis Etruscan | in mare (see also § 47); 4. 4. 27 Augusti patermus | in pueros animus Nerones; 4. 14. 11 arcis | Alpibus impositas tremendis; 4. 14. 18 devota morti pectora liberae (see also § 17); 4. 15. 8 vacuum duellis | Iannum 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 ess ab orae rapta iuvenae canis; 5. 69 inornit unctis omnium cubilibus | oblivione paeticam; 7. 19 Reni | sacer nepotibus cruor; 12. 10 colorque | stercro frucatus 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 litus tubae | permixtus sonitus (compare Odes 4. 1. 22 quoted in § 43); 1. 2. 23 audiet pugnas viito parentum | vasa inventus (perhaps a case of coniunctio as at 1. 12. 29, 2. 2. 6, 1. 18. 38, 3. 2. 4, Epod. 4. 9, 5. 45, 13. 18, 15. 7, 16. 19); 1. 6. 14 aut pulvere Troico | nigrum Merionem; 1. 7. 3 vel Baccho Thebas vel Apolline Delphos | insignis; 1. 7. 25 melior fortuna parente; 1. 28. 9 et Iovis arcans Minos admissus; 1. 37. 13 una sospes navis ab ignibus; 1. 37. 14 mentemque lyphatam Mareoticco; 2. 2. 6 notus in fratre amini parenti (see on 1. 2. 23 quoted above); 2. 5. 23 discrimen obscurum solutis | crinibus ambiquoque vultu; 2. 18. 38 hic levare functionem | pauperam laboribus | vocatus (see on 1. 2. 23 quoted above); 3. 3. 52 omne sacrum ragiente dextra; 3. 4. 26 versas acies retro (compare 4. 1. 1 and Epod. 5. 80, both cited below); 3. 6. 19 hoc fonte derivata clades; 3. 17. 11 demissa tempastos ab Euro (see § 34 ad fin.); 3. 24. 1 intactis opulentior | thesaurus Arabum (see also § 24); 3. 24. 38 nec Boreae finitimum latus; 3. 25. 11, 12 pede barbaro | Iustratam Rhodopen; 3. 30. 14 sumne superbiam | quaesitam meritis; 4. 1. 1 internissa Venus diu (†); 4. 6. 10 pinus aut impulla cupressus Euro (compare 3. 17. 11 quoted above, and see § 34 ad fin.); Epod. 2. 20 certatem et iuvam purpurae (but see rather § 47); 3. 3. edit cicitus alium nocument; 5. 17 septembris caprificos erutis; 5. 49 o rebus meis | non infideles arbitrae; 5. 65 cum palla, tabo munus imbutum, novam | incendio nuptam abstulit; 5. 80 tellure porrecta super (compare 3. 4. 26 quoted above); 9. 1 repostum Caecubum ad festas dapes (but see rather § 47); 14. 7 inceptos, olim promissum carentem, iambo; 16. 6 novisque rebus infidelis Allobro; 16. 8 parentibusque abominatus Hannibal; 16. 19 habitandaque fana | apris reliquit; 17. 62 sed tardiora fata te votis 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 àndò xorwò to the verb. Such an order is common in prose and poetry. Compare Pliny 4. 13 quia nullos hic praetores habemus i.e. ‘because we have here (hic habemus) no local (nullos hic) teachers’; Catullus 3. 17 tua nunc opera meae puellae | fiendo turgituli rubent ocelli; Ovid Fast. 2. 406 Hi redempt tuidis in sua tecta genis; Vergil Aen. 2. 58 invenero...pastores magnus ad regem clamore trahebant; ib. 9. 214 aterque ad sidera fiumus | erigitur; Livy 22. 1. 11 mutantur...omnes in corbem spicas cecidisse (†).

Similar examples in Horace are Odes 2. 7. 6 morantem saepe diem mero | frigi; 3. 17. 2 priores hinc Lamias ferunt | denominatos; 3. 29. 48 quod fugiens senel hora vexit; Epod. 12. 20 nova colibus arbor inhaeret; 17. 37 insass cum fide poenas iuam; 17. 63 ingrata miseror vita ducta 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 nantis | stella refulsit; 1. 12. 31
PROLEGOMENA

minax...ponto | unda rem unbit; 1. 17. 3 defensit utatem | fessilia | in mem. 11. 1. 27. 16
ingenueque semper | amore poen. 2. 9. 17 havoc molium | tan la querculum (exc. however, Epod. 17. 6 quoted in subdivision (v) below); 3. 8. 7 anum | lacerum agrum; 4. 3. 1 quem tu, Melismae, semel | nas o entum pluto tumine velatis; 4. 7. 3 decretus risitas | fluminis praeterent; 4. 8. 14 per quam spiritus et vita rectum | post mortem lucibus; 4. 11. 35 minuerunt atrae | carmine curae; Epod. 5. 45 cum palla... novem (v.l. nova) | invento sumpit abstulit.

(b) Where the noun comes first, it is obvious that the complement is an hemmed in. This fact may justify the following: Odes 1. 10. 13 quin et Althias duce te superbo | lto desse Primiun relieve | fessilia; 1. 24. 16 (imagini) quam vis a semel hurredo | micro comperit Mercuus graci; 3. 19. 9 di luna propere novae; 3. 26. 11 sublimi flaggio | lance Chloeo semel arrogantem; 4. 1. 26 numerum cum teneis virginibus tum; 4. 12. 27 miste stultitiem consiliis brevem; Epod. 17. 6 Canidia parce vocibus tandem saecis (contrast Odes 2. 9. 17 quoted in subdivision (b) above).

(d) A few cases are the accidental result of other forms of grouping e.g. Odes 1. 17. 1 Velox amoenum saepe Lucretilem | mutat Lyceae Fannus (see § 40); 2. 5. 18 Chloris alio sic numero nitens (see note ad loc.); 4. 1. 19 Alanos propere tuus | pontem marmoreum (see note ad loc., and § 17); Epod. 2. 13 inutilitie falsa amores amputans (see note ad loc.); 6. 7 agam per altas aure sublatas nives (see note ad loc., and § 15).

(e) Three cases are doubtful viz. Odes 1. 15. 5 servidus tecum puer; 4. 1. 1 intermissa Venus diu | rursus bella movece (see also § 49); Epod. 2. 25 alis interim ripis.

(f) One instance Odes 1. 2. 49 hic magnus potius triumpos is paralleled by Livy Pref. § 13 cum bonis potius ominibus. In the Livian passage there is undoubted stress on bonis; perhaps there too is stress on Horace's magnos.

(g) Although the Odes and Epodes provide no parallel*, I may be allowed to refer to two examples in Vergil viz. Aen. 2. 153 sustulit exutas vinculis ad sidera palmas, and 6. 847 excedunt 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 negotii suscipi fallit, and passim (see my 'More Latin and English Idiom,' Appendix A). Examples are numerous in Horace e.g. Odes 1. 1. 23 multos castra invint; 1. 1. 29 me...hederae...dis misceunt; 1. 2. 47 neve te...aura tollat; 1. 4. 16 iam te premet nos; 1. 5. 13 me...paries indicat; 1. 7. 10 me...percurrit campus; 1. 7. 19 seu te...castra tenent; 1. 7. 25 nos...feret...fortuna; 1. 12. 41 hunc...tulit...paupertas; 1. 16. 22 me...tempavit...servor; 1. 24. 5 Quintilium...sopor urget; 1. 28. 1 te...cohivent...mumera; 1. 28. 15 omnis una manet nos; 1. 28. 21 me...Notus obruit; 1. 28. 34 teque piscula nulla resolevit; 1. 31. 15 me pacient olivae; 2. 2. 7 illum aget pinna; 2. 5. 12 sagacis falleret...discrimen; 2. 7. 15 te...unda tuilit; 2. 17. 13 me...spiritus...divellet; 2. 17. 22 te lovis...tutela...miruit; 3. 1. 25 desiderantem...sollicitat mare; 3. 1. 41 dolentem...deletit usus; 3. 3. 1 virum...ardor...quotit; 3. 4. 5 me ludit...insania; 3. 4. 26 non me...extinxit arbor; 3. 10. 13 te...pallor...curvat; 3. 13. 9 te...hora...musei tangere; 3. 15. 11 illam cogit amor; 3. 15. 13 te luna...decent; 3. 16. 1 Damae turris...munera; 3. 19. 28 me...torret amor; 3. 27. 1 impio...omen duceat; 3. 27. 61 te rupes...delectant; 3. 29. 62 me...aura feret; 4. 7. 22 te facemia...restituet; 4. 8. 25 Aemum virtus...conservat; 4. 13. 11 te quia rugae turpant; Epod. 1. 31 me benignitas tua ditavit; 11. 9 amantem languor...arguit; 13. 13 te munet tellus; 15. 21 te Pythagorae fallant arcana.

In many of these instances there is special reason for bringing forward the pronoun. See the notes in each case.

* See, however, Epist. 2. 1. 33 and A. P. 109.
§ 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. 

George, 4, 438 *ex definita semum passus composse membra, where definita belongs equally to semum and membra; Aen. 4, 154 agmina cervi | puluerulenta fuga gLO-

MERT, 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 (negue...patimur)...iracunda Jovem ponere fulmina, where iracunda belongs in sense to Jovem and in grammar to fulmina.

Other examples are Odes 1, 4, 4 nec prata canis albicant pruniis (i.e. canis also with prata; but see too § 21); 1, 4, 7 gravis also with Cyclopetum; 1, 7, 11 opimae also with campus; 1, 16, 10 tremendo also with Juppiter; 1, 22, 7 fabulosus also with loca; 1, 28, 11 Troiana also with clipeo; 1, 35, 1 gratam also with diva (?) 1, 35, 34 dura also with nos; 1, 37, 7 dementis also with regina (?) 1, 37, 18 citus also with lepore; 1, 37, 19 nivalis also with campis; 2, 3, 14 anoeas also with florae; 2, 6, 5 Argeo also with Tibur; 3, 1, 42 clairior also with purpurarum; 3, 3, 59 avitae also with tecta; 3, 6, 38 Sabellis also with proles; 3, 7, 30 querulae also with cantu; 3, 19, 20 tacita also with fistula; 3, 21, 19, 20 iratos also with regum; 3, 34, 10 vagas also with plaustra; 3, 24, 44 arduae also with viam; 3, 29, 1 Tyrrenha also with regum; 4, 1, 1 intermissa with Venus and bella (?); 4, 1, 39 Martii also with gramina (?) 4, 5, 9 invido also with Notus; 4, 5, 27 fevae also with bellum; 4, 7, 21 splendida also with Minos; Epod. 2, 5 truci also with miles; 4, 17, 18 gravii also with navium; 13, 16 caerula also with dominum (?); 16, 30 nova with monstral as well as with libidine (?). 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 inulos | te duce, 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 Cae. 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, 8, 1, 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, 1, 35, 14, 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, 7, 2, 7, 28, 2, 8, 7, 2, 8, 16, 2, 8, 20, 2, 11, 2, 3, 2, 11, 20, 2, 11, 23, 24, 2, 14, 12, 2, 14, 26, 2, 15, 8, 2, 16, 23, 2, 18, 36, 2, 19, 29, 3, 1, 7, 3, 2, 17, 3, 2, 20, 3, 2, 24, 3, 4, 20, 3, 5, 9, 3, 5, 10-12, 3, 5, 28, 3, 6, 27, 28, 3, 6, 44, 3, 6, 47, 3, 7, 3-5, 3, 7, 26, 3, 8, 7, 8, 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, 1, 11, 3, 16, 12, 3, 16, 15, 3, 17, 9, 3, 19, 9, 3, 21, 6, 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, 4, 1, 20, 4, 1, 39, 4, 3, 23, 4, 4, 3, 4, 4, 4, 28, 4, 4, 72, 4, 5, 24, 4, 5, 27, 4, 6, 34 (?), 4, 6, 43, 44, 4, 8, 23, 24, 4, 9, 4, 9, 23, 4, 9, 20, 4, 12, 4, 4, 12, 28, 4, 14, 13, 4, 14, 32, C. S. 43, 44, Epod. 1, 21, 2, 4, 12, 4, 20, 5, 58, 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

1.

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

In these notes (p) = preposed, (s) = separated, (ps) = preposed and separated,
(psp) = postposed, (ppsp) = postposed and separated,(P.) = Prolegomena.

1. regibus equals regis (s); it is emphatic and predicative i.e. 'sprung from forbears that were royal.' Compare Odes 4. 5. 1 Divis orle 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 fervidis | 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 alio coloni 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 visus habebas).

For eyehit 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; illum, si proprio condidit horreo quicquid de Libycis verritur areis. gaudentem patrios findere sarculo agros Attalicis condicionibus numquam demoveas, ut trabe Cypria Myrtoum pavidos nautae 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 Porphyrion’s speciem pro genere ponit. See on Odes 1. 35. 7.

For the two adjectives Myrtoum pavidos 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 lituo tubae
permixtus sonitus bellaque matribus
detestata. manet sub love 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 b.

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. 26.

viridi (ps) i.e. 'under the greenery (of the arbutus)'; see P. 27, and on
Odes 4. 8. 33.

22. stratus: stretched idly; an important part of the picture; hence the

ad aquae lene caput sacrae: for the order see P. 18. It is only a slight
extension of the frequent type aquae caput sacrae (see on P. 20 a); but
a Roman would read the words as they come—'near water gently springing
(caput) at the shrine,' for springs were sacred and had their shrine and altar.

23. multos castra: see P. 51 and on l. 7 above.

23, 24. lituo tubae | permixtus sonitus: the normal prose order would be
permixtus lituo sonitus tubae (see P. 48), or permixtus lituo tubae sonitus.
Horace wishes us to hear both instruments early, as if we had lituos tubuque,
with permixtus sonitus in apposition. Compare Odes 4. 1. 22. For permixtus
(phalt), 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. tenerae (phalt): because she is delicate he ought to have remembered

coniugis: the word lies between venator and immemor according to rule
(see on Odes 1. 7. 29); but, in any case, objective genitives tend to be pre-
positive (see P. 39).

27. fidelibus (phalt): 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).
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.’

doctarum hederae praemia frontium: a pretty chiastic grouping; com-
pare 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 (ër): perhaps = the gods of heaven above, i.e. the realm of
poetic fancy; not the materialistic deos of l. 6, anthropomorphic, endowed
with human passions—pride and love of power. But see P. 21.

gelidum (ër): 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 prophanum 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 (ër): the order recalls to mind the names of great lyricists
such as Alcaeus and Sappho. The stress is echoed in lyricis (ër) of l. 35.

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

36. sublimi (ër): 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
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 (ps): the terror (of hail); see P. 27 and note on Odes 2. 14. 23. But the adjective may be ἀπὸ καυτοῦ, with both nivis and grandinis; see P. 33.

2. pater goes, by coniunctio, with misit and terruit; hence its position.

rubente (ps): i.e. red flash (of hand); see P. 26.

3. sacras (ps) 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 (ps): 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 graviori 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.

altos (ps): not merely ‘high mountains,’ but, predicative, ‘to the top of the mountains’—εἰς ἄριστα τὰ ὁρι—or ‘to the heights (of the mountains);’ see P. 27 and also P. 21.

9. piscium (ps): 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 (ps): the tree was so high that it had been a well-known landmark, 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 ultiorem, vagus et sinistra
labitur ripa Ioae non probante u-
xorius amnis.

13. vidimus: the verb in this emphatic position equals ἐφορᾶμ i.e. 'we have lived to see.' Compare Livy Pref. § 5, 1. 46. 8. 6. 34. 10. 21. 53. 5. 34. 7. 5.

flavum (φ): yellow and therefore flooded. So Odes 1. 8. 8 cur timet flavum (φ) Tiberim tangere, and 2. 3. 18 villaque flavus quam Tiberis lavit (see note ad loc.). In Vergil Aen. 7. 31, as in Ovid Met. 14. 447, flava 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 caerules (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 Piacere, d'Annunzio, describing a fine May morning in Rome, writes sul 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 colloquenter facit; Livy Pref. § 9 ad illa mihi pro se quisque intendat animum. Note especially Odes 1. 22. 9 me silva lupus, and add 1. 2. 47. 1. 3. 1. 4. 7. 8, 1. 5. 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. 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, Epod. 10. 5, 12. 16, 17, 17. 42.

For noun (Iliae), pronoun (se), epithet (querenti), epithet (ultiorem) see P. 16.

nimium seems to go with both querenti and iactat.

18. ultiorem, vagus: why may we not omit the comma at ultiorem and take vagus, as if vagus, with iactat ultiorem i.e. he avenges Ili by wandering beyond his limits?

sinistra (φ): 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 acquisse ferrum,
quod graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.
quem 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 Love 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. vitio 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 vitio parentum to be heard with both pugnas and rara, he would not have abandoned the normal order rara vitio 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 I. 1 above for the separation; if accusative, there is slight stress, contrast hominem; but see on prece qua l. 26.

ruentis (p): the imperium should stare.

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

prece qua: emphatic for quae 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,
quam 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 vitiis iniquum
 oior 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 fortis;
 but they can scowl at a bleeding (fallen) foeman. This position of cruentum
 perhaps makes Mars 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. Com-
 pare 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 ἀπό in ἀποθέωσις.
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 inультos,
te duce, Caesar.

III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi creditum
debes Vergilium, finibus Atticis
reddas incolumem precor
et serves animae dimidium meae.

48. odor (\textit{\textit{i.e.}} 'all too swift': comparatives are naturally prepositive; see P. 28.

49. tollat has stress; contrast hic. See on Odes 4. 9. 26.

potius is emphasized by separation from hic. See P. 50f.

51, 52. inультos | ...Caesar: for these emphatic addenda see P. 53.

52. te duce: Horace writes an ablative absolute as if ne Medi equiment had preceded.

III. 1. te diva: see on Odes 1. 2. 17.

potens Cypri: Cypri may stand outside 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 diva Cypri potens. See too P. 44.

2. lucida (\textit{\textit{i.e.}}): 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 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 Odes 4. 14. 21.

3. ventorum (\textit{\textit{ps}}) equals 'and as for winds may their father...'; see P. 40. The word ventorum is brought close to sidera in artificial antithesis.

5. 6. quae tibi creditum | debes: the sentence may be felt as complete at debes; for creditum can be quasi-substantival (\textit{\textit{\tau\eta\nu \tauαρακαταθήκεν}}); this gives Vergilium some emphasis— 'even Vergil.' But see also P. 21.

7. incolumem: predicative.

8. 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 praecipitem Africum
decertantem Aquilonibus,
nec tristis Hyadas, nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere vult freta.
quem mortis timuit gradum,
qui succinct oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos Acroceraunia?
«o nequicquam deus abscidit
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.

13. *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.


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

18. *siccis* (*p*): Greek would express the emphasis by *ηροῖς καὶ οὐ νοτεροῖς ὅμμασιν.*

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


21. *nequicquam* is emphatic by separation from the verb.

22. *prudens* is predicative sc. ὅτι—‘in his providence.’


23, 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. aera.
26. per vetitum (p): (breaks) through the barrier (to sin); see P. 26.
27. Iapeti (p) 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 (p): 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 Hercules—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 hiemis grata vice veris et Favoni,
trahuntque siccas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni,
 nec prata canis albicant pruinis.

iarn Cythereae choros ducit Venus imminente luna,
iunctaeque Nymphis Gratiae decentes
alterno terram queatiunt pede, dum gravis Cyclopum
Volcanus ardens visit officinas.

nunc decet aut viridi nitidum caput impedire myrto,
aut flore, terrae quem ferunt solutae;
satis...nivis. In any case mortalis is the word of interest and is therefore brought forward = kai tois ὑπνοις.

38. stultitia: a postposited adverb—‘in our utter folly.’

39. nostrum (pS): we have only ourselves to blame. See also P. 21.

40. iracunda: a Roman reads iracunda as if iractindum with lovem; 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 (pS): 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 (pS): a Roman, perhaps, first feels the adjective with prata (see on P. 52), but compare on P. 21.

5. Cythereae: may be regarded as a noun, but Gow thinks it means ‘in Cythera’; if so compare Odes 1. 31. 9. If Cythereae 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 acquo pulsat pede.

7. 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.
nunc et in umbrosis Fauno decet immolare lucis,  
seu poscat agna sive malit haedo. 
pallida mors æquo pulsat pede pauperum tabernas  
regunque turris. o beate Sesti, 
\textit{vitæ summa brevis spem nos vetat incohare longam.}  
iam te premet nox fabulæque manes  
et domus exilis Plutonia: quo simul mearis,  
nec reginâ vini sortiere talis  
nec tenerum Lycidan mirabere, quo calet iuventus
\textit{nunc omnis et mox virgines tepebunt.}

\textbf{10. terrae quem ferunt:} the position of \textit{terrae} may be due to careless 
imitation of such idioms as are found at \textit{Odes} 1. 8. 2, and 1. 38. 3. In Vergil  
\textit{Aen.} 6. 792 \textit{Augustus} Caesar, \textit{Divi genus, aurea condit | saecula qui rursus} Latio \textit{the stress on \textit{aurea...saecula} is clearly marked by the order. But such}  
familiar grouping as \textit{flores terris lato solutis} (see P. 9) may have been in  
Horace's mind. \textit{solutæ} is emphatic, i.e. only when earth has been freed from the chains  
of the frost.

\textbf{11. in umbrosis (\ps):} see P. 27. By this time the trees of the \textit{lucus}  
would have grown sufficiently to provide shade.

\textbf{12. agna is put after the verb to prepare us for the alternative \textit{haedo}.}

\textit{æquo} i.e. impartially; see note on 1. 7 above. See also P. 21.

\textbf{14. beate (\p):} see on P. 36.

\textbf{15. \textit{vitæ} (\p):} the position may be explained in several ways; \textit{vitæ} is the  
important word and is practically subject (see P. 38); \textit{summa} may have an  
attribute on either side (see P. 35); it is possible that \textit{breviss} is genitive with  
\textit{vitae} (see P. 20.3).

\textit{longam} (\s) is predicative and quasi-proleptic: we rough hew hopes of a  
life that is to be long—\textit{τὴν ἀληθῶς τείνων μακρῶν.}

\textbf{16. te premet nox:} for order see P. 51. But there is also stress on \textit{te}:  
Horace makes the application personal.

\textit{fabulae} is a noun becoming an adjective and, as Page says, equals  
\textit{fabulosi} (compare \textit{virgo charta, γῆρων λογός}, 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 \textit{fabulæ} prepositive.  
Even such a world is doubtful (he cries); therefore eat, drink, and be merry.

\textbf{18. talis:} for its position see on \textit{Odes} 1. 3. 16.

\textbf{19. tenerum (\p):} the delicate charm (of Lycidas); see on P. 27. The  
epithet is proper to a woman; cp. \textit{Odes} 1. 1. 26, and see \textit{Epod.} 11. 4.

\textbf{20. nunc (\pps):} the position prepares us for the antithesis \textit{mor}, which  
itself is separated from \textit{tepebunt}. See also on P. 50 b.  
\textit{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 vacuum, semper amabilem
sperat, nescius aurae
fallacis. miseri, quibus

V. The order of this Ode is often strained. Is it a translation?
1. multa...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, 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. 49, 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.
5, 6. fidem | mutatosque deos: for the position of mutatos see on P. 33.
6, 7. aspera | nigris aequora ventis: for the grouping see P. 9.
insoles i.e. ἀτε ἀθηθης ἀν—because he is unused to them.
9. credulus aurea: an emphatic addendum; see P. 53. A Roman reads the words thus: 'Fool to trust her flash of gold!' Compare Odes 1. 6. 9, 1. 13. 14.
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.
11. sperat has stress; see Odes 4. 9. 26.
nescius sc. ἀν 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
evotiva 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 duce gesserit.
nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
nec cursus duplicis per mare Ulixei,
nec saevam Pelopis domum
conamur, tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingenii.

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.'

16. maris although governed by potenti is also preposited genitive with
deo i.e. wet things (uvida) 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 dulcis
barbare, 1. 15. 2 perfidus hospitam.

10. imbellis (p): contrast Maeonii (p) of l. 2 above.
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 Mytilenen
aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignis aut Thessala Tempe;

lyrae (p): 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 (p): peerless. The adjective is naturally emphasised to flatter
Caesar (cp. Odes 3. 25. 4, and see on Odes 3. 27. 73).

12. ingenii (s): 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 ἀλλοι i.e. 'others
may...but I (ἐγὼ δὲ—the me of l. 10 below) will praise Tibur,'

claram (p) i.e. 'the fame or, possibly, sunshine (of Rhodes)'; bimaris (p)
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 (p) | 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 urbm
carmine perpetuo celebrare et
undique decertam fronti praeponere olivam;
plurimus in Junonis honore
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 uda
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 (\(\phi\)): there were many Tempe; but the Thessalian vale was the original and most famous.

5. intactae (\(\phi\)): 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 (\(\phi\)) urbm 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 decertam (\(\phi s\)): 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. Junonis (\(\phi\)): contrast Bacchus, Apollo, and Pallas; but see also on P. 42.

9. aptum (\(\phi s\)) is predicative i.e. 'will sing of as aptum equis'; so ditis (\(\phi\)) = 'will sing of) as wealthy,' or 'the wealth (of Mycenae).’ Compare clarum 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.

patiens (\(\phi\)) i.e. 'the hardiness (of Sparta)'; see on P. 27.

11. Larisae (\(\phi s\)) 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 (\(\epsilon \rho \beta \sigma \lambda \alpha \varepsilon \)).

12, 13. Albuneae resonantis | et praeceps Anio: observe the chiasmus. Further, praeceps (\(\phi\)) equals 'the falls of the Anio' at Tibur. See on P. 27 and the note at Odes 3. 29. 6.

13, 14. Tiburni (\(\phi\)) 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 vitaeque labores
molli, Plance, mero, seu te fulgentia signis
casta tenet 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 mobilibus—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 ἄει δέ, 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 com-
mencement of the line (see on Odes 4. 9. 26).
18. tristitiam vitaeque labores: if we put no stop at tristitiam, then vitae
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 impera-
tive of mollire; in that case vitae labores will equal ‘life and its toils’ (see
P. 38).
19. molli, if an adjective, is preposed 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 for-
tuna) 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
ambiguam tellure nova Salamina futuram.
   o fortès 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 pulveris 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 (fs) equals an adverb 'without oracular evasion'; see on P. 31.
29. ambiguam 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.
   nova (fp) 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.
   curas: for its position see Odes 1. 3. 16.
32. cras (s): i.e. without a day's delay.
   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. 834 per ego te deos oro, and see Livy 23. 9. 2 per ego te...precors. 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 ὀλίγοι στις τις εί. Compare too note on Odes 1. 4. 10.
3. apricum (fs): 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  
bracchia, 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* (ἢ): 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. 46a. For *bracchia* 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 *reditus in urbem, iter ad oppidum* etc. Ultimately *trans finem* goes with *expedito*.
  *expedito* (ἢ) is emphatic and equals ‘a clear throw, right beyond the limit.’ But see P. 24.
13, 14. *marinae...Thetidis*: see on P. 20β. 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* (ἢ): contrast *muliebris cultus* which he was wearing. See also on P. 37.
16. *Lycias* (ἢ): 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* (ἢ): 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 *candidum* is predicative).
dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.
permitte divis cetera; qui simul
stravère ventos aequore servido
deproeliantis, nec cupressi
nec veteres agitantur orni.
quid sit futurum cras, fuge quaeerere, et
quem fors dierum cumque dabit, lucro
appone, nec dulcis amores
sperne puer neque tu choreas,
donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,

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 deproeliantis see Odes 4. 9. 26.

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

13. cras (ἡ): 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 quemcumque 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 (ἡ): the sweets (of love); see on P. 27.

16. puer sc. ὅς 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 virenti canities abest... morosa perhaps an emphatic addendum—'with its crabbed ways'; see on P. 53, and Odes 4. 9. 26.
HORACE

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 iocosos
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* (ϕ): 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. ὄνν. Compare *puer* at *Odes* 1. 9. 16.

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

7. *iocosos* (ϕs) 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*. 
quix et Atridas duce te superbos
Ilio dives Priamus relicito
Thessalosque ignis et iniqua Troiae
casta sefellit.
tu pias laetis animas reponis
sedibus virgaque levem coeores
aurea turbam, superis deorum
gratus et imis.

10. *per dolum amotas, puerum:* a Roman may read *amotas* as if a deponent agreeing with *puerum—dolφ κλψωτα 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. ὀφ.

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. 50c. 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 relicito:* the position of *Priamus* between *Ilio* and *relicito,* as if *relicito* were a deponent governing *Ilio* (*'Ἰλών ὄ Π. καταληκτῶν*), is common in Livy and Caesar. Compare Livy 1. 7. 11 *dextra Hercules data;* 1. 4. 6 *tenet sama...eam* (in *puerum*) *summisset* (as if *κατέσχει* *infantibus adeo mitem praebuisse mammas;* 4. 44. 10 *causa ipse pro se diuita damnatur*; and see C.R. Vol. XV. p. 315. So Vergil *Aen.* 8. 707 *ventis regina vocatis* and *passim;* Ovid *Ex Ponto* 1. 3. 73 *caede puer facta;* Fast. iv. 297 *funer viri contento braccia 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, 18. *pias laetis 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 unlaid. Hence, perhaps, there is some stress on *sedibus;* see *Odes* 4. 9. 26.

18, 19. *virgaque...turbam:* for the grouping see P. 13.

20. *gratun* sc. ὀφ. The word lies, by *conjunctio,* 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 hiemes seu tribuit Iuppiter ultimam, quae nunc oppositis debilitat pumicibus mare Tyrrhenum. sapias, vina liques et spatio brevi spem longam reseces. dum loquimur, fugerit invida aetas: carpe diem, quam minimum credula postero.

XII.

Quem virum aut heroa lyra vel acri tibia sumis celebrare, Clio, quem deum? cuius recinet iocosa nomen 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. 'shrillness (of the pipe)'; see on P. 27 and the note at Odes 3. 4. 3. 4.
3, 4. cuius...iocosa | nomen imago: for the grouping see on P. 12.
6. gelido probably goes with both Pindo and Haemo; see on P. 33.
7, 8. vocalem (ps) 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,
blandum et 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,

proeliis audax; neque te silebo,
Liber, et saevis inimica virgo
beluis, nec te, metuende certa
Phoebe sagitta.

9, 10. **rapidos** (ψ) ... **celeris** (φ): both adjectives are emphatic i.e. 'for all their speed'; for the intrusive **morantem** see on P. 46 a.

11, 12. **auritas...quercus**: for the grouping see on P. 46 a.

**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.

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

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

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

19. **proximos** (ψ) 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.

21. **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**.

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

22, 23. **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.

23, 24. **metuende...sagitta**: for the grouping see on P. 9.

**certa** (ψ) 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, defluat 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. 50b. For the *stella* see on *Odes* 1. 3. 2, 3. 29. 64, and 4. 8. 31.

29. *saxis* is ablative partly with *defluat*, 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. Contrast *Odes* 2. 1. 24 *atroce animum Catonis*.

37, 38. *animaque 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. *sr*. The adjective equals an adverb; see on P. 32.

*insigni* (*Ps*): we may contrast *imbellis...lyrae* of *Odes* 1. 6. 10. See too P. 21.
hunc et incomptis Curium capillis utilem bello tulit et Camillum saeva 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 egerit 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.
sævæ (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. ὁ δὲ ἁπλῶς λαυβᾶνει γηρασκον. 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. ἄρε μείονς ὄρτας—a causal addendum; see on P. 53. Compare too 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 l. 19 above.

54. iusto domitos triumpho: perhaps an emphatic addendum (see on P. 53); but iusto triumpho may also be heard with egerit.
iusto (ps): the triumph was 'well earned' by the prowess of Augustus' soldiers, and 'deserved' by the Parthians after the disaster of Carrhae. But see P. 24.

55. Orientis (p): the genitive comes first because it contains the point; see on P. 38.
te minor latum reget aequus orbem;
tu gravi curruquaties Olympum,
tu parum castis inimica mittes
fulmina lucis.

XIII.
Cum tu, Lydia, Telephi
cervicem roseam, cerea Telephi
laudas brachia, vaem meum
fervens difficultibiletumet iecur.
tunc nec mens mihi nec color
certa sede manent, umor et ingenas
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 (p) 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 thunder-
bolts 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 brachia: for the order see on P. 46 a. 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 (p) 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. Com-
pare 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.

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 sauciis 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 (\(\phi\)): her own, her special nectar.

17. ter et amplius (\(\phi\phi\)): there is emphasis—‘yea thrice happy.’

18, 19. irrupta (\(\phi\$\)): 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 (\(\phi\$\)): 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 preposited celeri has point: it is the swiftness and force that breaks the mast; see on P. 27.

8. imperiosius (\(\phi\)) 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  
fidit. tu nisi ventis  
debes ludibrium, cave.

nuper sollicitum quae mihi taedium,  
nunc desiderium curaque non levis,  
interfusa nitentis  
vites aequora Cycladas.

XV.

Pastor cum traheret per freta 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.

11. **Pontica (p)**: because it affords the best wood. Compare *Noricus* at *Odes* 1. 16. 9.

12. **silvae filia nobilis**: for the grouping see on P. 20 β *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 l. 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 causariem 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 nostrum dedecus Usans | aspicerei; 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.
f era (ps) i.e. mala, non bona.

5. mala (ps) has emphasis; compare Livy Pref. § 13. cum bonis potius omnibus. 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 ὡς πολλοῖς ἄμμασιν ἐστὶ στ θλίπω.

7. tuas (ps): perhaps in antithesis to Priamī; 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 l. 21 below.

11. genti has stress (see on Odes 4. 9. 26) i.e. you are destroying a whole nation. See l. 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.
HORACE

hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacement: tamen, heu, serus adulteros
crines pulvere collines.

non Laertiaden, exitium tuae
gentis, non Pylius Nestora respicis?
urgent impavidi te Salaminius
Teucer, te Sthenelus sciens
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. *thalam* is locative: in thy bridal bower.

*gravis* (p) i.e. ‘the dangers (of the spear)’; see P. 27 and on *Odes* 2.


18. *vitabis* may = ‘you will seek to avoid’—a conative future; see on *Odes* 1. 20. 10.

*celerem* (p): see on P. 27.

19. *Aiacement:* the stress (see *Odes* 4. 9. 26) on this name of woe is most effective.

*adulteros* (p) 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* (p): see on *Dardanae* (p) l. 10 above.

*gentis* has stress (see on *Odes* 4. 9. 26); compare on l. 11 above.

22, 23. *Pylius* (p)...*Salaminius* (p): 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 contrast 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. ०१ 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.
ODES I. 15–16

quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.

iracunda diem proferet Ilio
matronisque Phrygum classis Achillei:
post certas hiemes uret 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. d'v 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 (mala) quae nostra (=we) tot per annos vidit actas (=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 subteneine.

Achaicus (P): because contrasted with Iliacas (P) or Pergameas (P) in 1. 36.

Throughout this Ode the order seems strained and suggests a translation.

N. H.
non Dindymene, non adytis quotit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
si geminant Corybantes aera,
tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
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 urbis ultimae
stetere causae, cur perirent
funditus imprimeretque muris

quem 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, ἐνθυσιασμός, of Cybele or Bacchus' (Wickham).
7. acuta (ps): the adjective equals an adverb (acute) 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. compescce mentem! me quoque pectoris temptavit in dulci iuventa fervor et in celeris iambos misit furentem: nunc ego mitibus mutare quaero tristia, dum mihi has recantatis amica opprobriis animumque reddas.

XVII.

Velox amoenum saepe Lucretilem mutat Lycaeo Faunus et igneam defendit aestatem 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 (pp) 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, 27. 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 tutum per nemus arbutos
quae runt latentis et thyma deviae
olentis uxores mariti,
nec viridis metuunt colubras
nec Martialis haediliae lupos,
utcumque dulci, Tyndari, fistula
valles et Usticae cubantis
levia personuere saxa.
di me tuentur, dis pietas 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 em-
phasis.

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. Usticae goes with both valles and levia saxa by coniunctio.

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


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 ἀφθώνος 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,
opusenta.

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

hic innocentis poca 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
crinibus immeritamque vestem.

17. reducta (β) i.e. because it is retired, sequestered, and therefore cool. Caniculae (αs) 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 (β): the epithet suggests the immortal; thus Penelope, the mortal, and Circe the goddess, are in love with the same man (in uno).
21. innocentis (αs): even a lady may drink Lesbian without impropriety and without headache; but see P. 20 β.
22, 23. 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 (αs) 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 (αs) equals incontinenter; see on P. 31 and P. 21.
27. haerentem (β): 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?
5 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 vitiosa...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 Liberi 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 (rixa 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.
cum fas atque nefas exiguo fine libidinum
discernunt avidi. non ego te, candide Basareu,
invitumquatiam nec variisobsita frondibus
sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsequeitur caecus amor sui
et tollens vacuum plus nimio gloria verticem
arcanique fides prodiga, per lucidior vitro.

XIX.
Mater saeva Cupidinum

Thebanaeque iubet me Semelae puer

10. **exiguo 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.'

candide (*p*): for its position see on P. 36.
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 subsequeitur: the picture seems to be that of a pageant; first come
horn and drums, then comes blind Self-love, then vain Pride, then Faith un-

cae cus (*p*): Love is blind, but especially blind is Self-love; amor sui may
be regarded as one word φιλαυτία (see on P. 45). But cæcus 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, symbol-
izing 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 Virgil *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 dulceum | 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
Cyprum 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 (\(\phi\)): the strained order seems to have no explanation save metrical convenience. But Thebanae may=‘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 (\(\phi\)): i.e. the wantonness (of Licentia); see on P. 27. But compare also on Odes 1. 7. 5.

4. finitis (\(\phi\)): i.e. that were finished and done for (so I thought); compare relictos at Odes 1. 34. 5.

5. Glycerae (\(\phi\)): for the position see on P. 38.

6. splendentis...purius is an emphatic addendum; see on P. 53.

Pario (\(\phi\)) i.e. the whitest and most brilliant of marbles.
purius has emphasis because placed after and far separated from splendentis.

7. grata (\(\phi\)): a woman’s protervitas may easily be ingrata if carried too far; but grata (\(\phi\)) 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 (\(\phi\)): 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 (\(\phi\)): 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
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
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 ablativ 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 bibles of 1. 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 pocium

of l. 12 below. For the grouping modicis Sabinum | cantharis see note at

Odes 4. 8. 33.

Graeca (ps): 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 ulterius 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, splendidus 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.

iocosa (ps) 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 Ianicus) 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 teneae dicite virgines,intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
vos laetam fluiis et nemorum coma,
quaeceumque 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.

prelo 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 Odes 1. 15. 18). See however Mr L. H. Allen’s paper C.R. Vol. xxv. p. 168. Gow, C.R. XXIX. p. 76, shows good reason for reading tubes (‘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.
teneae (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. Latonamque supremo | dilectam...Iovi: for the grouping see P. 14.
penitus, 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. 36.

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 Erymanthus.
ODES I. 20-22

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis
insignemque pharetra
fraternaque umerus lyra.

hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
Persas atque Britannos
vestra motus aget prece.

XXII.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,
sive per Syrtis iter aestuosas
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 umerus. Editors,
however, take umerus 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 mi-
seram (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
anguis, 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.
HORACE

namque me Silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem,
quaé portentum neque militaris
Daunias latis alit aesuletis
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 (φ) i.e. ‘through the savagery, wildness (of the Caucasus)’; see on P.27, and Odes 2.14.23. Horace repeats the words at Epod. 1.12.
7. fabulosus (φ) 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 Samnio; see on Odes 1.31.9.
10, 11. meam (φ) 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 daydreaming 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 (φ): 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 (φ) i.e. ‘in the breadth (of its oak coppices).’ See on P.27 and P.21.
15, 16. Iubae (φ) is parallel to militaris (φ) 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 propinquii
solis, in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

**XXIII.**
Vitas hinnuleo me similis, Chloé,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.

nam seu mobilibus † veris inhorruit
adventus † foliiis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit.

17, 18. *pigris...nulla campis* | *arbor*: 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 1. 17.

19. *malus* (p): see on *Odes* 2. 14. 23. The word is naturally placed near *nebulae*, and may well be in *ἀπὸ κοινωῦ* 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 II. 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 foliiis*: *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.
HORACE

atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
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.


3. liquidam (p) 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.*

8. *ullum...parem*: both words have stress by mutual separation. See also P. 21.

9. *multis* (s) i.e. πολλοῖς μὲν..., σοι δὲ....

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 1. 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
gaudeat pulla magis atque myrto,

aridas frondes hiemis sodali
dedicet Hebro.

5. prius (s) is answered by the chiastic iam of l. 6—πρότερον μὲν...νυνὶ δὲ.
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 (φs) 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 (φs): 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 (φ) 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 (φs) 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 terreit, unice
securus. o quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiac 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 myrto 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-adjetival.

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 please 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 miki—an ethical dative—see on Odes 1. 13. 3.
Pimplei dulcis. nil sine te mei
prosunt honores: hunc fidibus novis,
hunc Lesbio sacrare plectro
tequa tuasque decet sorores.

XXVII.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem verecumque Bacchum
sanguineis prohibete rixis.
vino et lucernis Medus acinaces
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito remanete presso.
vultis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megyllae, quo beatus
vulnere, qua pereat sagitta.

9. **Pimplei dulcis:** contrast on P. 36.
   *mei* (ps) contains the subject (see on *Odes* 1. 15. 33) as if we had **nil sine te ego prosum.** For case relations grouped together see on *Odes* 1. 2. 17.
   See also P. 21.

10. **novis** is emphatic, because **novus** is normally preposited; see on *Odes* 1. 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 **verecundum** (p) of l. 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 l. 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 **sublato** 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
cessat voluptas? 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,
quanta 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 = σωφρονοφρένες) 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. 36. 4. 1. 26. 4. 1. 35. 2. 1. 36. 2. 7. 25. 3. 3. 33. 3. 20. 1.
1. 25. 2. 3. 27. 17. 3. 29. 25. 4. 3. 10. 4. 7. 8. 4. 11. 13. 14. 4. 14. 19. Epod. 1.
2. 37. 3. 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. digne (p): see on P. 36.
melior (p): see on P. 28. For meliore flamma standing outside digne and puer see on P. 47.
HORACE

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 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...cohident...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).
numéroque 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 κατέχειν. Jebb on Antigone 409 πᾶσαν κόσμιν οἴνας ἀπῆρας ἡ κατεῖχε τῶν νέκυν translates κατεῖχε by 'covered.' May not κατεῖχεν 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 purva 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 lovis arcantis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis clipeo Troiana refixo
tempora testatus nihil ultra
nervos atque cutem morti concesserat atrae,
judice 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 and kowav 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 preposted 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 preposted 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. lovis (p): Minos is not merely conviva deorum but confidant of great Jove himself. Observe that Horace could have written arcantisque lovis had he not wished to stress lovis.

Iovis arcantis Minos: for case relations grouped early see on Odes 1. 2. 17; the topic is Jove’s secrets and Minos. The separation of arcantis from admissus gives arcantis stress: he is admitted non cenis modo sed etiam arcantis (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, I 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 preposted 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.
HORACE

dant alios Furiae torvo spectacula Marti,
exitio est avidum mare nautis;
mixta senum ac iuvenum densentur funera, nullum
saeva caput Proserpina fugit.
me quoque devexi 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,
i.e. 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 (†) 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 in-
sertion 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.

devexi... Orionis: for the grouping see on P. 10. For ‘setting Orion’ see
Odes 3. 27. 18.

22. Illyricis (‡) 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 (‡): the sand is scattered everywhere and therefore costs nothing.
The case of vagae is active with parce, genitive ‘in point of which’ with
malignus, and genitive of definition with particularum. Compare Liburnis,
Odes 1. 37. 30, 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 natae pictae nocentes
(where Peliae is genitive with natae and dative with nocentes).
particulam dare: sic, quodcumque minabitur Eurus
fluctibus Hesperis, Venusinæ
plecantur silvae te sospite, multaque merces,
unde potest, tibi desfluat acquo
ab Iove Neptunoque sacri custode Tarenti.
neglegis immeritis nocituram
postmodo te natis fraudem committere? forset
debita iura vicesque superbæ
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa: licebit
inieco ter pulvere curras.

26. Hesperis, Venusinæ: the collocation seems to be intentional. Horace
means the Italian (Hesperis) coast on the side of Venusia. The word Hes-
periis might be misleading but for the immediate definition supplied by
Venusinæ, which shows that Hesperis here means eastern. Compare on
Odes 1. 36. 4.
Venusinæ (fis): see on P. 21.
27. te sospite is an emphatic addendum (see on P. 53) i.e. ‘while thou
art safe.’
28. aequo (fis) 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 superbæ is, perhaps, a chiasmus; but debita (f)
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.’
HORACE

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 barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,

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. barbara 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, κομῶν.

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 cascing 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 Cyron et vocantis
ture te multo Glycerae decoram
transfer in aedem.
servidus tecum puer et solutis
Gratiae zonis propterentque Nymphae
et parum comis sine te luentas
Mercuriusque.

out arcu or corno (see Aen. 9. 66 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.

coeemptos 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: Glyceria
calls and Venus answers by coming.

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

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

Quid dedicatum poscit Apollinem vates? quid orat de patera novum fundens liquorem? non opimae Sardiniae segetes feras,
non aestival 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 proaperent 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 feras (a much more musical reading) gives the order of P. 17.

5, 6. aestival... armenta: for the grouping see on P. 9. The juxtaposition of aestival 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 (p) 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 die Latinum,
barbite, carmen,

(Eleat), 4. 4. 17 (Rhaetis), 4. 4. 56 (Ausonias), 4. 12. 2 (Thraciae), 4. 14. 26
(Apuli), C.S. 65 (Palatinas), Epod. 1. 27 (Calabris), 14. 9 (Samio), 16. 59
(Sidonias). So Ovid Her. 12. 9 eur unquam Colchi (=in Colchis) Magnetida
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 (pps) i.e. 'the gold (of his cups)'; see P. 27. It must also be remembered
that the culullus was originally of clay.

exsiccet 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 (pps) is a very emphatic addendum; see on P. 53 and Odes

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 καὶ in καὶ καρπερφ ἐμοὶ ὑπτε. If
however in l. 18 we read et, precor, integra, then the et of l. 17 would mean 'both.'
valido (ψ) i.e. strong, not weak.

integra (ψ) i.e. sound, not impaired.

19. turpem (ψ): Horace does not pray to avoid old age, but to avoid a
disgusting, repulsive (molesam, ἐπιπονον, 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 lyricist.

hunc (s): contrast pluris.

3. 4. Latinum (pps): contrast Lesbio (ψ) of l. 5. The juxtaposition of
Latinum with the Greek word barbite is effective. Wickham cites Odes
4. 3. 23 Romanae 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 religarat 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 suprmi  
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—πικρῶν Ἐλυκέρων (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.
insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declimat Pholoen: sed prius Apulis
iungentur caprae lupis,
quam turpi Pholoen pecet adulter.
sic visum Veneri, cui placet imparis
formas atque animos sub iuga aenea
saevomittere cunct ioco.

ipsum me melior cumpeteret 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-
num...capiant. 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 I. 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 ominibus i.e. 'with omens that were good.'

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

12. saevo (ps): a jest may be lascivius, 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—eipaton sana, in kindlier mood.

14. grata (ps): a fetter is normally ingrata. Compare grata (p) componde
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
concititur. valet ima summis

'curves Calabria into bays;' and this is the sense which the order produces; for curvantis has special interest at the beginning of the line, Calabros (p) equals 'Calabria (and its bays),' and sinus, as Wickham points out, is 'accusative of the result.'

For Calabros (p) = 'Calabria (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, Armenii 2. 9. 4, Medum 2. 9. 21, Stygia 2. 20. 8, Scythicum 3. 4. 36, Pierio 3. 4. 40, Venafranos 3. 5. 55, Sabellis 3. 6. 38, Calabrae 3. 16. 33, Africis 3. 29. 57, Cecropiae 4. 12. 6, Argo, 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 (p): 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.
6. 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 (p) i.e. 'for all its mass.'
vaga (p) 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
vertere funeribus triumphos:
te pauper ambit sollicita prece
ruris colonus, te dominam aequiris
quicumque Bithyna lassisit
Carpathium pelagus carina;

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

XXXV. 1. gratum (φs): 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 divid suggests 'blessed in its 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 (φs) has stress even without vel. See too P. 21.
3, 4. mortale (φ) i.e. 'even of mortal man.'
superbos: I cannot help feeling that a Roman would at first read superbos
as 'the proud,' τοῖς ἀπερφόφοισιν, and, in that case, the phrase is complete
at funeribus (i.e. 'ready to overturn the proud by means of funerā'); 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
urbesque 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 (ϕ) i.e. ‘because he is poor’; therefore he courts Fortuna and
with prayers that are anxious (sollicita preposited).
6. ruris (ϕ) 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 (ϕ) and Carpathium (ϕ): 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 (ϕ): 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 (ϕ) i.e. ‘for all their finery and luxuriousness.’ See also
P. 21.
13. iniurioso (ϕ) i.e. ‘with contumely (of the foot);’ see P. 27, and Odes
2. 14. 23.
14. stantem (ϕ) 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 (ϕ): 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
(ἀνάγκη) rule?’ Horace tells us the answer: Necessitas goes in front but
te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
uteunque mutata potentis
veste domos inimica linquis.

at vulgus inidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici,
ferre ingum 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 (τ). We have a chiasmus manu...aena and severus | unus. See also P. 21.

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

20. liquidum (τ) 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 contemptuous 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 = τος πρόερχει καταφθέντας. 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. 53.

pariter postposited 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.
serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum
partibus Oceanique rubro.
eheu, cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti
liquimus? unde manum iuventus
metu deorum continuit? 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* i. 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 guae 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 Porphyryion says there is ambiguity), especially in view of the fact that the words *retunsum in* coalesce (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
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 differis 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 rigidae falces constantur in ensom. 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).

retunsum 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. 8. 26. 3. 8. 27. 3. 26. 9. 3. 27. 22. 3. 27. 29.
3. 29. 3. 29. 7. 3. 29. 9. 3. 29. 49. 4. 6. 11.

APPENDIX ON II. 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 linquis 1. 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 mihi de tot superestis
amici; cetera fortuiae, 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
mihi, cum me pars magna reliquit, Maxime, fortuiae 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 (1. 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 vultum Fortuna, 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 boor companions (amici).'

XXXVI. 2. vituli (f): 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, memori
   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 roae
    neu vivax apium neu breve lilium.
omnes in Damalin putris
    deponent oculos, nec Damalis novo
divelletur adultero,
    lascivis hederis ambitiosior.

4. ab ultima (s): the stress shows that Hesperia is Spain, not Italy; compare on Odes I. 28. 26.
5. caris multa sodalibus...oscula: for the grouping see on P. 9.
plura has stress by separation. See too on P. 28.
6. dulci (ϕ) i.e. 'because so sweet.'
7. non alio (ϕ): see on P. 29 and compare Odes I. 27. 13.
8. Cressa (ϕs): i.e. white, not black.
Cressa...pulchra dies nota: for the grouping see on P. 10.
9. promptae modus amphorae: for the order see on P. 20 a.
10. multi Damalis meri: for the order see on P. 20 a.
11. 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 I. 27. 2).
12. vivax (ϕ)...breve (ϕ) are preposited merely for the sake of the antithesis.
13. 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.
XXXVII.

Nunc est bibendum, nunc pede libero
pulsanda tellus; nunc Saliaribus
ornare pulvinar deorum
tempus erat dapidibus, sodales.
antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementis ruinas
funus et imperio parabat
contaminato cum grege 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 *daret 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.

**Capitolio | regina**: the juxtaposition of these words (see *Odes* 1. 2. 17) and the emphasis on *Capitolio* 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 grege 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
redegit in veros timores
Caesar, ab Italia volantem
remis adurgens, accipiter velut
mollis columbas aut leporem citus
venator in campis nivalis
Haemoniae, daret ut catenis
fatale monstrum. quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentis
classc cita reparation oras;
ausa et iacentem visere regiam
vultu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,

13. sospes (φ) 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 (φ): 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 (φ): contrast the cruel strength of a hawk.

19. 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.

20. daret ut catenis: the position of daret has no point. One might
justify the order as a kind of tmesis, since dare catenis is equivalent to vin-
cire; 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. 59, etc.


23. latentis (ψ) i.e. 'a hiding-place (on the coast)'; see on P. 26.
ODES 1. 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, cura: 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
on Odes 2. 14. 23.
Liburnis is firstly dative with invisidens, secondly ablative with deduci.
Compare on Odes 1. 28. 23.
31, 32. 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 (com-
pare 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.'
5. simplici (p): contrast Persicos...apparatus of l. 1.
6. cura: this awkward reading is, I suspect, due to the ο 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 principiun 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 Delmático peperit triumpho.

I. 2. belli (φ) 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 µὲν...
mox δὲ.

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

12. Cecropio (φς) 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 (φς) i.e. ‘the counsels (of the Senate)’; see on P. 26. For the intervening vocative see Odes 1. 5. 3.
15. aeternos (φ) 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 videor duces
non indecoro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.
Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
tellure victorum nepotes
rettulit inferias Lugurthae.

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.
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. at, 'in impotence.'
victorum (p): contrast the devicti Afri. The Romans, in spite of their victory, had to suffer defeats in Africa. But victorum may be heard with tellure also; there is no need to put a comma before victorum.
28. inferias i.e. 'to be a funeral offering.'
Lugurthae comes as an emphatic addendum (see on P. 53) i.e. and that too to an African in the person of Lugurtha.
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.

30. impia (p) echoes Latino above. Compare on Odes 3. 24. 25, and see
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 (p) can equal 'the miseries (of war)'; see P. 27.

Dauniae (p): 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 l. 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 (p) is kept close to iocis; the very word Cosmos suggests the
dirges of Simonides, and prepares us for Dionaeo (p), 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 frateres 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
fugerit venis et aquosus albo
corpore languor.

leviore (p): contrast Cæce, and compare Dionæo. But comparatives are
naturally prepositioned or separated; see on P. 28.

II. 1. 2. Nullus (pbs) has emphasis = ideo ete. 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 (pbs) 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 (pbs): 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 frateres 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 (pbs) 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 (p): contrast *uni* of the next line.
13. dirus (p) 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.
reddidum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit virtus populumque falsis
dedocet uti
vocibus, regnum et diadema tutum
deverens 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 (ϕ) 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 (ψ) 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 ἄπω κονοῦ position between diadema
tutum and propriam laurum.
 propriam (ϕ): the position emphasizes the idea of permanent possession.
23. ingentis (ς) i.e. 'however vast.'
III. 1. Aequam (ψ): contrast arduis i.e. a level mind in uphill circumstances.
2. mentem: see on Odes 1. 1. 14.
3. insolenti (ψ) i.e. from a joy that is overdone. Greek would express
the emphasis on insolenti by making the adjective predicative, ἄφ’ υβριστικῆς
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 (ϕ): 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 incundus 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 hospitalem consociare amant,
† ramisque et obliquo laborat
lympha fugax trepidare rivo,†
hue vina et unguenta et nimirum brevis
flores amoenae ferre iube rosae.
dum res et actas et sororum
fila trium patiuntur atra.
ceedes coemptis saltibus et domo
villaque, flavus quam Tiberis lavit:
ceedes, 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 hue 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. nimirum brevis flores amoenae...rosae: for the grouping see P. 35.

amoenae (‡) i.e. ‘for all its beauty,’ it too must die. A Roman may feel amoenae 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 miserantis Orci:
onnes eodem cogimur, omnium
versatur urna serius oculus
sors exitura et nos in aeternum
exilium impositura cumbae.

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

18. flavus (φ) 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 (φ) is felt closely with natus i.e. 'of ancient lineage' (see too on P. 24); contrast infima (φ).

24. victimam...Orci is an emphatic addendum (see on P. 53).

nil miserantis (φ): the emphasis is natural. Compare Odes 2. 14. 6 places illacrimabilem (φ) Plutona, and see on Odes 2. 14. 23.

25. omnium (φ) echoes onnes 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 oculus belongs equally to versatur and exitura; hence its position between them.

27, 28. aeternum (φ) 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 (φ): the point is love of a slave-girl.
2. Xanthia Phoceu: see on P. 36.

prius goes with the whole sentence i.e. 'long before you.'

insolentem (φ) 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 (φ) i.e. 'the whiteness (of her complexion)'; see on P. 27, and compare Epod. 3. 9 candidum (φ), and Odes 1. 13. 9, 2. 5. 18.

4. Achillem comes last in contrast to the serva Briseis.
movit Aiacem Telamone natum
forma captivae dominum Tecmessae,
arsit Atrides medio in triumpho
virgine rapta,
barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leviora tolli
  Pergama Grais.
nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penatis
maeret iniquos.
crede non illam tibi de scelest a
debale diletam, neque sic fidelem,
sic lucro aversam potuisset nasci
matre pudenda.

6. forma...Tecmessae: if captivae is an adjective, then the group captivae
dominum Tecmessae comes under P. 20 a. 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 leviora 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. κοσμοῖσι καὶ ὀικ
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 iuvencae, 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. μη ἐκείνην γε: not she, whatever
be the case with your other ladies.

illam tibi: note case relations grouped together; see on Odes 1.

2. 17.
scelest a (p): see on Odes 2. 14. 23. The position prepares us for and is
echoed by pudenda l. 20.

21. teretis (p) i.e. 'the shapeliness (of her suras)'; see on P. 27.

23. 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 ἀρδό κοινὸν with ferre and aequare; this would
excuse its lonely position (see on Odes 3. 17. 15).

3. tauri (ps) 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 iuvencae: for the grouping see P. 9.
gravem (ps) 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. tollte cupidinem
immitis uvae: iam tibi lividos
distinguet autumnus racemos
purpureo varios colore.

iam, te sequetur: currit enim ferox
actas et illi, quos tibi dempserit,
apponet annos: iam proterva
fronte petet Lalage maritum,
dilecta, quantum non Phooe 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 (_phr): because ‘unripe’ is the point.
lividos (_phr) 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 (distinguuet): (3) the deep purple which begins in the half of the grape furthest from the stem and thus makes the racemos look varios 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.
purpureo varios colore: for the grouping see on P. 24. If we read varios, these three words form a picturesque addendum describing Autumn as he would be dressed in some pageant.
13. ferox (_phr) equals an adverb with currit; see on P. 31.
14. actas: for its position see on Odes 3.17.15.
15. annos: for its position see on Odes 1.3.16.
proterva (_phr) has stress: Lalage will ‘rush you.’
18. albo (_phr) 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 (_phr): the position, perhaps, is meant to remind us of the effeminacy 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
aestuāt 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. ambiguō (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. 15. 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.
ode si Parcae prohibent iniquae,
dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalantho.
ille terrarum mihi praeter omnis
angulus ridet, ubi non Hymetto
mella decedunt viridique certat
baca Venafro,
ver ubi longum tepidasque praebet
Iuppiter brumas et amicus Aulon
fertili Baccho minimum Falernis
invidet uvis.
ille te mecum locus et beatae
postulant arces, ibi tu calentem
debita sparges lacrima favillam
vatis amici.

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 1. 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. 1. 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 1. 17.
minimum qualifies Falernis (compare non in 1. 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 1. 2. 17.
HORACE

VII.
O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompei, meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?
tecum Philippos et celerem fugam
sensi, relicta non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento.

beatae (ps) i.e. ‘the blessedness (of the heights)’; see on P. 27 and P. 21.
22, 23. calentem...favillam: for the grouping see on P. 8.
24. vatis: see P. 35.

VII. 2. deducte: observe the adverbial equivalents, saepe...ultimum and
Bruto...duce, on either side of this word; see P. 34 ad fin.

3. Quiritem by position is quasi-proleptic i.e. ‘to be a civilian, a man of
peace.’

4. dis patriis Italoque caelo: note the chiasmus, which keeps the patriotic
words together.

5. Pompei...sodalium: for the grouping see on P. 14.

6, 7. saepe belongs first to morantem...diem, as the order suggests, and
then to fregi; see P. 50 a.

fregi: the meaning is uncertain. May it not be a metaphor from a wild
beast who ‘crushes and swallows’? Compare Odes 1. 23. 10, and Statius
Theb. 11. 28. So we talk of ‘killing time,’ and Latin has consuere tempus.
coronatus...capillos: these are emphatic addenda (see on P. 53). Not
only, says Horace, did we have wine, but all the Persicos apparatus—garlands
and unguents.

7, 8. nitentis...capillos: for the grouping see on Odes 1. 7. 29.
9. celerem (p) i.e. ‘the swiftness (of the flight)’; see on P. 27 and com-
pare Odes 2. 13. 17.
10. sensi: a comma is not needed after this word.
relicta...parmula: for the ablative absolute after the verb compare on
Odes 3. 1. 34.
11. fracta: supply est.
12. turpe may be (1) a preposited adjective (see on Odes 2. 14. 23); (2)
interjectional and parenthetic, equalling pro pudor! (3) a quasi-adverb
emphatic by separation from tetigere.
mento: for its position see on Odes 1. 3. 16.
sed me per hostis Mercurius celer
denso paventem sustulit aere:
te rursus in bellum resorbens
unda fretis tulit aestuosis.

ergo obligatam reddet lovi dapem,
longaque fessum militia latus
depone sub laurum mea nec
parce cadis tibi destinatis.

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

23. udo (ps) has stress i.e. μεγάλαις καὶ ὀν συκραίς.

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 πολέμωματον στύλων of Theocritus 7. 68 clearly means ‘curling.’ Had Horace ἤγος in mind with its secondary meaning of ‘pliant’?

25. curatce: see on Odes 1. 30. 6 properentique.

quem Venus arbitrum: for the separation of quem from arbitrum see on Odes 1. 27. 11.
VIII.

Ulla si iuris tibi peieratipoena, Barine, nocuisset umquam, dente si nigro fieres vel uno turpior ungui, 

credrem: sed tu simul obligasti 

perfidum votis caput, enitescis pulchrior multo iuvenumque prodis publica cura.

expedit matris cineres opertos fallsere 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 (p) 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 (pp) 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.
tu is emphatic because inserted.

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 (pp) has emphasis by position.

iuvenum (p): 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,' λυσιτελει και ou 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, miseracque 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 uren tes. 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 (x) = ‘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 pictate 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 imbræ nubibus hispidos manant in agros aut mare Caspium vexant inaequales procellae usque, nec Armeniis in oris, amice Valgi, stat glacies iners menses per omnis aut Aquilonibus querceta Gargani laborant et foliis viduantur orni:
tu semper urges flebilibus modis Mysten ademptum, nec tibi Vespero surgente decedunt amores nec rapidum fugiente solem.

that consequently invencis comes as an unpleasant and unexpected (therefore emphatic) addendum.

22, 23. parci, miseræque: note the chiasmus.
miseræ (‡): 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 miseræ agees; in fact nuper virgines may be placed between commas.
tua (‡s) as if tu with ne retardes aurâ 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 (‡ps) at l. 4, omnis (‡ps) at l. 6, omnis (s) at l. 14, semper (‡p) at l. 17, and tandem (‡ps) at l. 18. Compare Odes 2. 10. 11 on summos.
hispidos (‡s) is proleptic i.e. ‘so that the fields become roughened and tangled’; see on P. 30.

3. inaequales (‡) goes with vexant i.e. ‘harass by their gusts’; see also P. 27.

Armeniis (‡s) 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 (‡ps): for the emphasis see on l. 1.

4. 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....’
at non ter aevō functus amabilem
ploravit omnis Antilochum senex
annos, nec impubem parentes
Troilōn aut Phrygiae sorores
flōvere semper. desine mollium
tandem querellārum, et potius nova
cantemus Augustī tropaea
Caesāris et rigidum Niphaten

flebilībus (p) 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 fugiēnte 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'
(suadentique cadentia sidera somnus) 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 ian, 3. 2. 31 raro, 3. 15. 7 non, 3. 24. 34 non,
4. 1. 9 tempestivus, 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-aevō-functus amabilem...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 querellārum
(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 sacris.
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 Caesaris: for the grouping see on P. 9, and compare on Odes 4. 1. 10. 11.

nova cantemus Augusti tropaea: for the intrusive cantemus see on P. 46a.
20. rigidum (φ) i.e. 'the frosts (of Niphates)'; see on P. 27.
21. Medium (φ) i.e. 'the Mede (and his river)', or 'in Media (the river...')

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 = cautae; see on P. 32.

5, 6. auream (φs) 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 (φs) i.e. 'the envy (excited by a palace)'; see on P. 27.
9. saepius (s) i.e. 'more often is it the case that...'; 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 (ps) echoes the possible emphasis on ingens l. 9.
graviore (p): see on P. 28.
11. summomos (ps) 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. l. 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 (awakes 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 (ps) 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 vento secundo 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 Quincti, cogitet Hadria
divisus obiecto, remittas
quaerere nec trepides in usum

poscentis aevi paucā: fugit retro
levis inuentas et decor, arida
pellente lascivos amores
canitie facilemque somnum.

non semper idem floribus est honor
vernīs neque uno luna rubens nitet
vultu: quid aeternis minorem
consilīīs animum fatīgas?

XI. 1. bellicosus (ϕ) 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. paucā would normally lie between poscentis and aevi; it should therefore have emphasis (see however on P. 47).

retro (ϕϕ) i.e. not merely speeds, but speeds back, retreats before the advance of age; compare Odes 1. 35. 25 meretrix retro | periura cedit.

6. lēvis (ϕ): contrast rugosa senectus which is here expressed by arida (ϕs) canitie.

arida (ϕs) contrast levis; the adjective is also causal.

7. lascivos (ϕ) i.e. 'the lasciviam (of love)'; see on P. 27.

8. facilem (ϕ) i.e. 'the facilitatem (of sleep)'; see on P. 27.

9, 10. idem...vernīs: for the grouping see on P. 17.

vernīs: 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
restituet ardentis Falerni
pocula praeterente lympha?
quis devium scortum eliciet domo
Lyden? eburna dic age cum lyra
maturet, incomptum Lacaenae
more comae religata nodum.

_vultu_ by position, perhaps, has stress (see on _Odes_ 4. 9. 26); it may
emphasize the transitoriness of facial expression.

11, 12. _aeternis...animum_: for the grouping see on P. 9.
_consiliis_ is comparative ablative with _minorem_, and instrumental ablative
with _fatigas_ (see on _Odes_ 1. 28. 23).

13. _non_: for its position see on _Odes_ 2. 9. 13.
_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 _vel...vel_, belongs to
both _platano_ and _pinu__.

14. _sic temere_: the words go by _coniunctio_, with _potamus_ as well as _iacentes._
15. _canos_ (_ps_) i.e. 'in spite of our white hairs.' See also on P. 24.
16. _dum licet_ belongs, by _coniunctio_, to the preceding lines and also to
_potamus_

_Appsia_ (_p_): in contrast, perhaps, to the inferior _saliuncula_ or Celtic nard
(see Vergil _Ecl._ 5. 17). Horace would 'do it in style' with _Syrian_ nard (hence
the separation from _uncti_) and _Falernian_ wine.

19. _ardentis_ (_p_): the word is purposely kept close to _restituet_, as if we had
_ardores Falerni_ (see on P. 27). See also on _Odes_ 1. 27. 9.
Falerni (_p_): contrast cheaper wines. See also on P. 38.

20. _praeterente lympha_: a picturesque addendum (see on P. 53) re-
minging us that the dinner is out of doors. See too on _Odes_ 3. 1. 34.

21. _devium_ (_p_): her _shyness_ is the point; otherwise she would need no
enticing. But see emendations.

22. _Lyden_: the position seems to be without point (see on _Odes_ 4. 9. 26),
and it is tempting therefore to read _eburnam_ with _Lyden_ i.e. 'white as ivory';
compare Ovid _Am._ 3. 7. 7 _brachia eburnae_, _Her._ 20. 50 _cervix eburnae_, and
Propertius 2. 1. 9 _eburni digiti_. The reading _eburna_ (_ps_) presents other
difficulties; a _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 _eburna_ (_ps_) is that
our attention is drawn to more 'swagger,' like _Syrian_ nard and _Falernian_ wine.
HORACE

XII.

Nolis longa ferae bella Numantiae
nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,
nec saevos Lapithas et nimium mero
Hylaeum 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) damsels, 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 (p) 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 (p), 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 (p).

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 Odes 2. 14. 23.
Saturni veteris: tuque pedestribus
dices historiis proelii Caesaris,
Maecenas, melius ductaque per vias
regum colla minacium.
me dulcis dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentis oculos et bene mutuis
fidum pectus amoribus;
quam nec ferre pedem dedecuit choris
nec certare ioco nec däre brachia
ludentem nitidis virginiibus sacro
Dianae celebris die.

6. Hercules (\(\text{\(\beta\)}\)): the adjective is like a preposed genitive equivalent to
'tamed by Hercules by his hand'; see on P. 38, and compare the note at
Odes 1. 3. 36. For the grouping see also P. 10.

8. fulgens (\(\text{\(\beta\)}\)): the order suggests that fulgens is more than a mere epi-
thesis of domus, and that it is a true participle i.e. 'all ablaze there trembled...';
but see P. 21, and Odes 3. 5. 10, and 3. 3. 33.

9. pedestribus (\(\text{\(\beta\)}\)): contrast poeticis; see also P. 21.

11, 12. melius (\(\text{\(\beta\)}\beta\)) 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 (\(\text{\(\beta\)}\)) 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 Lycymnia's music, flashing eye,
and fidelity. Next, the group dominae Musa Licymniae ought, as Wickham
says, to mean 'the Muse of your lady Lycymnia' (see for the grouping P. 20 a,
and compare Odes 2. 1. 9 severe Musa tragoediae). The expression 'Muse
of Lycymnia' is possible enough in Horace; it is implied at Odes 1. 17. 13, 14
pietas mea et Musa, and Epist. 1. 19. 28 *temperat Archilochi Musam pede
mascula Sappho. The sense therefore may well be as follows: 'The Muse of
Lycymnia (for Lycymnia 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 (\(\text{\(\beta\)}\)) 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'?
HORACE

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 eripi,
interdum rapere occupet?

XIII.
Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum

perniciem opprobriumque 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 ioco, which also follows its verb.

She can dance, and she can jest.

19, 20. nitidis (ψ): '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 preposited 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 fulness (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 (ψ) i.e. 'the wealth (of Phrygia)'; see on P. 27.

Phrygiae (ψ): for its position see on P. 38, and 43.

Mygdonias (ψ): for the preposited generic adjective see on P. 37. Compare too Odes 3. 16. 41.

24. plenas (ψs) 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 (ψ) 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 (ψ) i.e. '(a cruelty) that yields easily'; the position of facili heightens the oxymoron (see on Epod. 5. 82).

27. magis (ψψ) 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 quisque vitet, numquam homini satis
cautum est in horas. navita Bosphorum
Thynus perhorrescit neque ultra
caeca timet aliunde fata,

XIII. 1, 2. nefasto (ρσ)...sacri]ega (p): such words of indignation
are naturally stressed. Compare triste (p) at l. 11, and see on Odes 2.
14. 23.
die: for its position see on Odes 1. 3. 16.
3, 4. nepotum | perniciem opprobriumque pagi: note the chiasmus.
5. parentis (ρσ): 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. 56, 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 (pπ): 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 Bosporus,'
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
Aeolii 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* (5) 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 (5) i.e. 'the swiftness (of flight)'; see on P. 27. It may be that *CELEREM* is ἀπὸ κοινοῦ 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 preposited adjective gives point to the oxymoron (see on *Epod*. 5. 82).

17, 18. 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 Bosphorus, the Roman fears the Parthian, and the Parthian fears a Roman prison. For a similar but terser effort see *Odes* 3. 6. 46–48.
18, 19. Italum is ἀπὸ κοινοῦ with *catenas* and *robur*; see on P. 33.
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. Aeolii (5): the order may draw attention to the fact that Sappho, though a Lesbian, wrote in Aeolic. Note the adverbial phrases *Aeolii 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 indomitaque morti;

26. plenius (\*\*): contrast the less vigorous muse of Sappho.
aureo (\*\*): contrast the, comparatively speaking, silvern music of Sappho.
27. Alcaee: for this intervening vocative see on Odes 1. 5. 3.
29. sacro (\*\*): 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 (\*\*) i.e. 'the driving out (of tyrants)'; see on P. 26.
32. densum umeris (\*\*) 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. 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.
36. intorti...angues: for the grouping, with recreantur intrusive, see on P. 46 a.

37. Pelopis (\*\*): see on Odes 1. 28. 7.
38. dulci (\*\*) i.e. 'by the sweetness (of the sound)'; see on P. 27.
40. timidos (\*\*): contrast feros implied with leones. Compare Odes 2. 14. 12, and see also P. 21.

XIV. 1. fugaces (\*\*) equals an adverb; see on P. 31.
2. anni: for its position see Odes 1. 3. 16.
3. instanti (\*\*) i.e. 'the onset (of age)'; see on P. 27, and compare instantis tyranni of Odes 3. 3. 3.

7—2
non, si trecenis, 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 érimus coloni.
frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum.
visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.

4. _indomitae_ (ϕ) i.e. 'the invincibility (of death)'; see on P. 27.
5. _non_ goes with the whole sentence; see on _Odes_ 2. 9. 13.
   _trecenis_ (ϵ): the hyperbole is natural enough. Compare _Odes_ 3. 4. 79
   _trecentae_ (ϕ).
6. _illacrimabilem_ (ϕ) i.e. 'the heartlessness (of Pluto)'; see on P. 27.
7. _tristi_ (ϕ): see P. 21, and the note on _invisas_ l. 23 below.
8. _terrae_ (ϕ) i.e. 'by earth (and its bounty)'; see on P. 38.
9. _enaviganda_ has stress (see on _Odes_ 4. 9. 26); it is a long word for a
   long thing (see on _Odes_ 3. 17. 3).
10. _inopes_ (ϕ): 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.
11. _cruento_ (ϕ) i.e. 'the blood (of battle)'; see on P. 27.
12. _fractis...Hadriae_: for the grouping see on P. 9.
13. _nocentem...Austrum_: for the grouping and the intrusive _metuemus_
    see on _P. 46 a_.
14. _visendus_ comes early with stress i.e. 'we must see with our own
    eyes' (ἐφαρμού δεί); contrast _linquenda_ of l. 21.
15. _ater...Cocytos_: the grouping is like that of instances quoted at P. 15.
16. _Danai_ (ϕ) _genus_ i.e. the Danaides. For the position of _Danai_ see on
    _P. 41_.
17. _damnatusque longi_ | _Sisyphus...laboris_: for the grouping see on
    _P. 11_.
18. _linquenda_ comes early with some stress; see on _visendus_ l. 17.
19. _placens_ (ϕ) lies in ἀνὸ κοινοῦ position with _domes_ and _uxor_ (see on _P. 33_).
   It may also signify 'the charms (of wife)'; see on P. 27.
linquenda tellus et domus et placen
uxor, neque harum, quas colis, arborem
te praeter invisas cupressos
ulla brevem dominum sequetur.

absumet 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...arborem (*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* (*ps*): adjectives expressing strong emotions of dislike and pain tend to be preposited or separated (see P. 36 on *povera donna*). Compare

| aecer 1. 29 | Epod. 12. 25 | Epod. 12. 25 |
| 2. 3. 2. 2 | uter 1. 37 | Ecer. 1. 37 |
| 3. 1. 40 | 3. 14. 13 | 3. 1. 11. 35 |
| 4. 11. 35 | 5. 49 | damnosus 3. 6. 45 |
| Ecer. 6. 15 | deformis Epod. 13. 18 | devotas 3. 4. 27 |
| barbarus 3. 5. 49 | durus 1. 2. 1. 2. 2. 13. 2. 12. 2 | durus 3. 11. 31. 4. 4. 57 |
| daddoxus 3. 6. 45 | Epod. 13. 10 | Epod. 13. 10 |
| 4. 9. 49 | 3. 26 | 3. 26 |
| Epod. 4. 3. | fatalis 1. 37 | fatalis 1. 37 |
| 21. 1. 3 | 3. 19 | 3. 19 |
| gravis 1. 2. 5 | 5. 2. 5. | 5. 2. 5. |
| 6. 2. 19 | 8. 3. 3 | 3. 3. 30 |
| 3. 3. 30 | 3. 5. 4 | 4. 4. 9. 22 |
| 4. 9. 22 | horribilis 1. 29 | horribilis 1. 29 |
| 4. 2. 19. 24 | horridus Epod. 13. 1 | horridus Epod. 13. 1 |
| 4. 4. 14. 15 | 3. 1. | 3. 1. |
| immittis 1. 33 | Epod. 17. 42 | Epod. 17. 42 |
| 2. 1. 30 | informis 2. 10. 15 | informis 2. 10. 15 |
| 3. 4. 42 | inhospitalis 1. 22. 6 | inhospitalis 1. 22. 6 |
| 3. 16. 37 | impudicus Epod. 16. 58 | impudicus Epod. 16. 58 |
| 3. 1. 12 | incestus 3. 1. 19 | incestus 3. 1. 19 |
| insidius 1. 16. 7 | 5. 4. 5. 9 | 5. 4. 5. 9 |
| lagubris 1. 24. 2 | male ominatis 3. 1. 11 | male ominatis 3. 1. 11 |
| malignantus 2. 16. 39 | malus 1. 22. 19 | malus 1. 22. 19 |
| Epod. 3. 7 | Epod. 3. 7 | Epod. 3. 7 |
| 16. 16 | miser 1. 21. 15 | miser 1. 21. 15 |
| mordax 1. 18. 4 | mordax 1. 18. 4 | mordax 1. 18. 4 |
| nefastus 2. 13. 1 | nefastus 2. 13. 1 | nefastus 2. 13. 1 |
| nil miserans 2. 3. 24 | obscenus Epod. 5. 98 | obscenus Epod. 5. 98 |
| pallidus 1. 4. 13 | pallidus 1. 4. 13 | pallidus 1. 4. 13 |
| perfidus 3. 5. 33 | perfidus 3. 5. 33 | perfidus 3. 5. 33 |
| sacrilegus 2. 1. 2 | saecus 1. 12. 43 | saecus 1. 12. 43 |
| 1. 16. 11 | 1. 33. 12 | 1. 33. 12 |
| 1. 35. 17 | 1. 35. 17 | 1. 35. 17 |
| 1. 37. 30. 2 | 1. 32. 5 | 1. 32. 5 |
| 3. 11. 45 | 3. 11. 16 | 3. 11. 16 |
| 16. seelestus 2. 4. 17 | seelestus 2. 4. 17 | seelestus 2. 4. 17 |
| tristis 1. 1. 16. 9 | tristis 1. 1. 16. 9 | tristis 1. 1. 16. 9 |
| 2. 13. 11 | 2. 14. 8 | 2. 14. 8 |
| 3. 3. 62 | 3. 16. 3 | 3. 16. 3 |
| 3. 24. 33 | Epod. 10. 10 | Epod. 10. 10 |
| 3. 27. 39 | turpis 1. 31. 19 | turpis 1. 31. 19 |
| 2. 7. 12 | 3. 5. 6 | 3. 5. 6 |
| 3. 27. 39 | 3. 27. 39 | 3. 27. 39 |

24. *brevem* (*ps*) 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. *isquae 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 magnificent 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 ordinare* 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 *pontificalibus* (*ps*); see on P. 37 adj fin. Compare *Saltarius* at *Odes* 1. 37. 2.
HORACE

XV.

Iam pauca aratro iugera regiae
moles relinquent, undique latius
extenta visentur Lucrino
stagna lacu platanusque cælebs
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,

XV. 1. pauca (s) is emphatic i.e. 'few, too few.'
regiae (p): the contrast is found in the rustic simplicity suggested by
aratro and pauca...iugera. Compare a Cincinnatus who quattuor iugerum
colebat agrum (Livy 3. 26. 8).

2, 3. undique latius | extenta: these words, as the order shows, go closely
with the predicate visentur.

3, 4. Lucrino (p$) | stagna lacu: there is an antithesis between Lucrino
and stagna, for Lucrino is not only p$, but has a slight pause after it at the
end of the line. Lucrinius suggests a huge public work; stagna (= piscinae)
a poor piece of private luxury. As Lucrinus can stand alone in the sense of
'the Lucrine lake,' the addition of lacu reinforces the antithesis i.e. fishponds
(stagna) wider than a lake.

5. ulmos: see on Odes 1. 3. 16. For violaria et see Oaœs 1. 35. 39.

6. omnis copia narium: for the grouping see on P. 35; but it is possible
to regard copia narium as a quasi-compound (see on P. 45).

8. fertilibus...priori: the sentence is grammatically complete at odorem;
these words therefore are emphatic addenda (see on P. 53), and fertilibus is
concessive 'though productive.'

9. fervidos (p$) i.e. 'the heat (of the rays)'; see on P. 27, and also on P. 21.

10-12. Romuli (p$)...Catonis (p)...veterum (p): the genitives are logical
subjects (see on P. 38), as if 'Not so did Romulus, or Cato, or the men of old
days.'

11. intonsi (p) i.e. the Cato who died in B.C. 149 (when beards were worn),
not the modern Cato of Odes 2. 1. 24.
nec fortuitum spernere caespitem
leges sinebant, oppida publico
sumptu iubentes et deorum
templum novo decorare saxo.

XVI.

Otium divos rogat in patenti
premsus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

otium bello furiosa Thrace,

otium Medi pharetra decori,

Gosphe, non gemmis neque purpura ve-
nale neque auro.

non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantis.


14-16. nulla (ps), as often in Cicero, equals non, nunquam. But if we comma off decempedis metata privatis we have nulla...opacam porticus...

Aretcon (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.


20. novo (ps) i.e. 'new-fangled, recherché, never seen before'; the word does not mean 'new-cut' (recenti). See also on P. 21.

XVI. 1. patenti (ps) i.e. caught ev τῷ πελάγει, μετίωρος, not coasting along ev τῷ θαλαττῇ. See also on P. 24.

2. atra (p) i.e. 'the blackness (of the cloud)'; see on P. 27.

3. certa (ps) is predicative with fulgent i.e. 'shine clear and steady'; but see too P. 21.

5. bello furiosa (p): the words form a compound (*Ἀρεμψωῆς, 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.
Horace

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

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

scandit aeratas vitiosa navis
cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior Euro.

7. *venale* is concessive *though to be purchased.* Note its ἄποκωσθῇ 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 ἄποκωσθῇ 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 *pater 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* (*ψ*) 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* (*ψ*) : contrast *multa* of 1. 18.


terras...sole: for the grouping see on P. 14 and compare on P. 48.

19, 20. *patriae* (*ψ*) prepares us for *se quoque i.e. τίς τῆς γε πόλεως φυγᾶς
ὅν καὶ ἐαυτὸν 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 *vitiosa* i.e. 'full of flaws,' 'producing flaws,' 'cankering'; compare Odes 1. 18. 4 mordaces...solicitidines, and 2. 11. 18 curas edacis. Orelli translates *vitiosa* by 'morbid.' For the position of *cura* see on Odes 3. 17. 15.

23, 24. *ocior cervis...Euro:* these words are emphatic addenda (see on P. 53).

agente...Euro: for the grouping with intrusive *ocior* 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 Siculæque circum
mugiant vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro
murice tinctae
vestiunt lanae: mihi parva rura et
spiritum Graiae tenuem Camæae
Parca non mendax dedit et malignum
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 (qp) 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.

34. 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.
XVII.

Cur me querellis examinas tuis?
neec dis amicum est nec mihi te prius
obire, Maecenas, meae
grande decus columnque rerum.
a, te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque
ductet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
uctumque praecedes, supremum
carpere iter comites parati.
me nec Chimaerae spiritus ignea,
nec, si resurgat, centimanus Gyas
divellet umquam: sic potenti
Iustitiae placitumque Parcis.

38. spiritum...Canenae: 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 Odes 2. 14. 23.

XVII. 1. tuis (s) is, perhaps, in artificial contrast to me; but see P. 21.
3. 4. meae...rerum: for the grouping see P. 10.
5. meae (ps): so placed to keep it close to the antithetical te.
6. maturior (ψ): see on P. 28.
7, 8. carus sc. ὧν. The sense is quippe qui nec carus sim...nec, quamvis superstes, integer. Editors supply mihi with carus; but why not amicis (meis tuisque)? A satisfactory word would be clarus (see on Odes 1. 20. 5).
aeque seems to be in ἄρολ ηνόν 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 (ψ) is logical subject; see on P. 38.
Chimaerae spiritus ignea: 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
crepuit 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 *dixisset*; compare *Odes* 3. 3. 7, 8.
centimanus (ϕ) i.e. 'the hundred hands (of Gyas)'; see on P. 27.
15. umquam (ϕϕ) has emphasis.
potenti (ϕ) i.e. powerful, not feeble.
16. placitumque: for its position see on *Odes* 1. 30. 6.
17. me: note the ἀδώ κονώ 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 (ϕ): 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 (ῥαπαρκεών), 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.
incredibili (ϕ) 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 (ϕ): see on P. 38.
22, 23. impio...refulgens: for the grouping see on P. 27.
Saturno goes first with *refulgens* and then with *crepuit*.
24, 25. volucrisque...alas: for the grouping with the intrusive verb see on P. 46 a.
26. laetum (ϕσ) is in effect an emphatic adverb (see on P. 31). A Roman would read thus: 'the thronging populace all joyously in the theatre...'
sonum: 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 etingeni
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 B.
With *custos* supply *dv* 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 = *ἀποδίδων* ‘to give what is due’; hence it comes early with stress.
32. **humilem** (*ps*): contrast the expensive *victimam* of l. 30, *quaer 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 ingenii | benigna vena est:** a Roman would read these
words thus: ‘But loyalty and ability I have, and a rich vein of the latter.’
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.'

12. potentem (p) i.e. 'though powerful.'

14. satii beatus sc. QV i.e. quod satii beatus sum. Causal clauses may always follow the principal clause (compare on custos Odes 2. 17. 30).

unicius (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.

16. 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.

17. secanda (p): see on P. 26. The cutting of marble into slabs was regarded as a fashionable luxury. See Wickham ad loc.

18, 19. sub ipsum funus is a postposited adverb and has stress i.e. ‘and that too with death before you.’

sepulcri is preposited partly to echo funus, partly because sepulcri is an objective genitive (see P. 39).

domos: for its position see on Odes 1. 3. 16.

20. 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.

22. 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.

23. usque goes partly with proximii (touis dei oúpous as Wickham says), partly with the whole sentence i.e. semper, oúvexós dei.

23, 24. proximii...terminos: for the grouping see on P. 46 a.
limites clientium
  salis avarus? pelliturs 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
  revexit auro captus: hic superbum

26, 27. avarus goes with salis i.e. 'in your greed.'
  paternos is kept near to pelliturs 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 ãνὸ kouvοπ position between deos and
sordidosque natos.
  sordidos (φ): their unkempt, uncared for condition heightens the picture
of misery.

29. nullα (ϕs) certior (ϕs): both words are emphatic.
30. rapacis (φ) i.e. 'the greed (of Orcus)'; see on P. 27.
Orci (φ): 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 (ϕs) 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 (φ) i.e. 'equally'; see on P. 31.
34. regum (φ): contrast pauperi of l. 33. See also P. 41.
35. callidum (φ) 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.
ODES II. 18-19

Tantalum atque Tantali
genus coerect, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit.

XIX.

Bacchum in remotis carmina rupibus
vidi docentem, credite posteri,
Nymphasque discentis et auris
capriedum 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 (p) i.e. 'the pride (of Tantalus)'; see on P. 27.
37. Tantali (p): see on P. 41.
38, 39. levare functum | pauperem laboribus: the word laboribus may stand outside functum and pauperem because it is felt with levare as well as with functum (see on P. 49 and the note there on Odes 1. 2. 23). It is possible that functum (p) may, like 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 remotis (ps). A Roman reads the topics in their order i.e. Bacchus in the wilds (in remotis), hymns among the rocks (carmina rupibus). The collocation of 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 discentis.
4. capriedum (p): the position helps to remind us that the ears are ears of beasts and therefore can be pricked up (acutas).
5. recenti (p) = recenter (s): the word belongs as much to trepidat as to metu. See on P. 31.
meitu: for its position see on Odes 1. 3. 16.
7. laetatur has stress (see on Odes 4. 9. 26); the word comes as a surprise: we are expecting something like turbatur, confunditur. The poet is in a whirl, but a whirl of gladness, not of pain.
8. gravi (ps) i.e. 'by reason of the fearsomeness (of the thyrsus)'; see on P. 27 and also on P. 24. Compare too on Odes 2. 14. 23.
9. pervicacis (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 iugis
nodo coerces viperino
Bistonidum sine fraude crinis.

10. *vini* (\(\phi\))...*lactis* (\(\phi\))s: these are the antithetical parts of the description; hence the position of the words. Greek would write *τοῦ μὲν οἶνου...τοῦ δὲ γαλακτος*.

10, 11. *lactis* et *uberes| rivos*: see on P. 43.

11, 12. *truncis| lapsea cavis...mella*: for the grouping see on P. 14.

13. *beatae* (\(\phi\)) i.e. 'the apotheosis (of the wife)'; see on P. 27.

*coniugis* (\(\phi\)) 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.

16. *Thracis et exitium Lycurgi*: for the grouping see on P. 20\(\beta\).

18. *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* (\(\phi\)) 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* (\(\phi\)) 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 *ἀπὸ κοινοῦ* with *regna, cohors*, and *scanderet*.

22. *cohors...impia*: for the grouping and intrusive verb see on P. 46\(a\).

23. *leonis* (\(\phi\)): the order emphasizes his miraculous aspect.

24. *horribili* (\(\phi\)): 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* (*καὺτερ ὅκων*) 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 ἀντικαθητική 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 = mediius 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 (p): 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 adum...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.
urbes relinquam. non ego pauperum
sanguis parentum, non ego quem vocas,
dilecte Maecenas, obibo
nec Stygia cohibebor unda.

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

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

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 vocant=‘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 deiformem 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 κάτω μὲν μέλας...ἀνω δὲ ἄργυρος.

leves: the slight pause at the end of the line gives stress in contrast to
asperae of l. 9. The adjective goes closely with nascentur 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
discet 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.*

**Daedaleo notior Icaro:** 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.

14. *gementis litora Bosphori:* for the grouping see on P. 20 β. At the same time the *roar* of the breakers has point. Horace no longer fears them.

15. 16. **Syrtisque Gaetulas...Hyperboreosque campos:** note the chiasmus of south and north.

*canorus* ('): the picture is of *music* in strange places and of *wings* (*ales*) to take him there; hence *canorus ales* lies ἀπὸ κοινοῦ between *Syrtis Gaetulas* and *Hyperboreosque campos*.

17. **me Colchus:** case relations grouped early; see on *Odes 1. 2. 17.*

18. **Marsae** ('): the Martian mountaineers were among the finest fighters in the Roman army.

*ultimi* (ψ): a Roman would read thus: 'men most distant will honour me—the Geloni.' See too on P. 21.

19. **peritus** (ψ): contrast the barbarian *Colchus* and *Dacus.* See too on P. 21.


21. **inani** (ψ) 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 ἀπὸ κοινοῦ 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 1. 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 (φ) i.e. ‘the unhallowedness (of the vulgus)’; see on P. 27. Note the διό κακότητα position of vulgus between the two verbs.
3. Musarum (φ): contrast Iovis, Iunonis etc.
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.
proprius (φ) i.e. their sway is limited (Wickham).
6. Iovis comes last, contrast regum I. 5.
7, 8. clari...moventis: these words are an emphatic addendum: see on P. 53.
Giganteo (φ) 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. 为抓 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. contendat has some stress (see on Odes 4. 9. 26); even the man of character and repute still struggles and is the slave of ambition.
contendat, illi turba clientium
sit maior: acqua lege necessitas
sortitur insignis et imos,
on ne capax movet urna nomen.
destruem ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharaeque cantus
somnum reducent: somnum agrestium
lenis virorum non humili domos
fastidit umbrosamque ripam,
non Zephyris agitata Tempe.
desiderantem quod sat est neque
tumultuosum sollicitat mare
nec saevus Arcturi cadentis
impetus aut orientis Haedi,

14. acqua (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. destrictus ensis precedes the relative because all important: the
drawn sword ruins everything.
destruem (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 humili (p) l. 22. The adjective Siculae may be quasigeneric (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. somnum...virorum: for the grouping see on P. 14. The words
agrestium virorum are heard first with somnum 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
maire carentibus; 3. 25. 10 nive candidam; 3. 26. 10 carentem nive; 4. 14. 51
cade gaudentes. Add Epod. 12, 21, 16, 6, and see on P. 49.
25. desiderantem...sollicitat mare: for the order see on P. 51.
HORACE

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: huc frequens
camenta 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 clarius
delenit usus nec Falerna
vitis Achaemeniumque costum:

26. tumultuosum (p) i.e. 'the tumult (of the sea)'; see on P. 27 and P. 21.
28. orientis (p): contrast cadentis l. 27.
33. contracta (p) 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.
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 clarius is read first as if we had clarium according 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.
cur invidendis postibus et novo
sublime ritu miliar atrium?
cur valle permute Sabina
divitias operosiores?

II.

Angustam amice pauperiem pati
robustus acer militia puer
condiscat et Parthos serocis
vexet eques metuendus hasta
vitamque sub divo et trepidis agat
in rebus. illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo

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 (ps) i.e. 'the pinch (of humble circumstances)'; see on P. 27.

amice: this adverb has stress by separation from *pati* i.e. ἄθικας καὶ οὐ χαλεπῶς. But its position between Angustam and pauperiem is awkward, and perhaps we should accept amie (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 *invenis* 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 hosticis.

8. *prospiciens* by its position qualifies both *matrona* and *virgo*.

adulta (p): she is old enough to feel the stir of sexual emotion, as *suspirat ella* shows.
I20  HORACE

suspiret, eheu, ne rudis agminum
sponsus lacesstat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes.
dulce et decorum est pro patria mori:
mors et fugacem persequitur virum
nec sumit aut ponit securis
arbitrio popularis aurae.

virtus recludens immeritis mori
caelum negata temptat iter via
coccusque vulgaris et udam
spernit humum fugiente pinna.
est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
vulgarit arcanae, sub isdem
sit trabibus fragilemque mecum

10. regius goes with lacesstat 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 preposted 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 preposted 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.
solvat phaselon. saepe Diespiter
neglectus incesto addidit integrum;
  raro antecedentem seelestum
deseruit pede Poena claudio.

III.
Iustum et tenacem propositi virum
non civium ardor prava iubentium,
non vultus instantis tyranni
  mente quatt 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).
fugiente (p) i.e. by swift flight (of her wing); see on P. 26.
25, 26. fidei... | 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. Ceres (p): to divulge the mystery of this particular goddess is
  the unpardonable sin.
Ceris sacrum | vulgarit arcanae: for the grouping see on P. 20 β.
27. sub isdem: for the separation see on P. 21.
28. fragilem (p): the pinnace is frail *per se*, but more frail
  with a Jonah
  on board; hence the emphasis by separation.
31. raro, like saepe in l. 29, goes with the whole sentence (see on Odes
  2. 9. 13) and, also like saepe, is emphatic by separation from the verb.
  antecedentem (p) 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
  Palimurus unda, 3. 4. 54 minaci Porphyrion statu, 4. 2. 33 maiore poetae
  plectro, Epod. 17. 35 venenis officina Colchis. See also note on Odes 4. 8. 33
  viridi tempora pumptino, and compare Odes 1. 2. 41.

III. 1, 2. Iustum (p)...tenacem (p): the topics are Justice and Con-
  stancy; hence the preposited adjectives.
virum...ardor...quatit: for the order see P. 51.
civium (p) is logical subject (see on P. 38), as if we had
  cives ardenter
  prava iubentes. See also P. 20 a.
3. instantis (p): 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 damnamum 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 
illabatur...ferient: compare on Odes 2. 17. 14.
impavidum sc. óvra.
ruinae: for its position see on Odes 1. 3. 16.
9, 10. vagus (ὁ) 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 (ἢ): this is no mere earthly citadel; compare lucidas (ὦς) l. 33 
below, and see on P. 21. Compare also Odes 2. 12. 8.
12. purpureo (ὦς): 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 (ὦς): perhaps we may contrast Martis (ὁ) 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 (ὁ): 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,
nostrisque ductum seditionibus
bellum resedit. protinus et gravis
iras et invisum nepotem,
Troica quem peperit sacerdos,
Martii 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. famousus (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 (irarum) and in-
vidiam (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 igneus l. 10 above, and see P. 21.
34. nectaris (p) is preposited because like lucidas it describes a charac-
teristic 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 insultae, 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 irrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus,
onme 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 intervallum.
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 regnat in and almost equals an adverb (see on P. 31)
i.e. 'with my blessing upon them.'

40, 41. Priami Paridisque (ps): as if we had Priamo 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. insultae 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 (ps) 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 bellicosis 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 acenus
auctore Phoebo, ter percat meis
excisu Argivis, ter uxor
capta virum puerosque ploret.'

outside *rapiente* and *dextra* (see on P. 49), and the phrase *humanos in usus*
go 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 *quicumque* 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* (*f*) reiterates chiastically the *lugubri* of L. 61. See also on *Odes*
2. 14. 23.

63. *victrices* (*f*) is heard with *ducente* as if in *victoriam.*

64. *Iovis*, by position, qualifies both *coniuge* and *sorore.*

65. *ter* (*f*) is emphatic.

66, 67. *meis* (*ps*): perhaps 'my beloved'; see on *Odes* 1. 26. 8. But
compare also on P. 24.
non hoc iocosae conveniet lyrae:
quo, Musa, tendis? desine 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 aurae.

69. iocosae (γs) 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. acuta (s): whether we read seu, si, or et, 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 ungallant 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 μév, and the second ei δé. Contrast the seu of l. 22 below.

5. me: for its position see on P. 51.

amabilis (φ): 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
fconde nova puerum palumbes
texere, mirum quod foret omnibus,
quicunque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,
ut tuto ab atriis corpore viperis
dormirem et ursis, ut premerer sacra
lauroque collataque myrto,
non sine dis animosus insans.

6, 7. videor: note its àpó kouvó position with audire and errare, as if we had audire videor et videor errare. Not unlike is proferentius of Odes 1. 36. 6 (see note ad loc.).

pios (p5): groves that are hallowed—tēpōς καί νῦν βεβηλοῦς. See too P. 21.
amoenae (p5) i.e. the charms (of stream and breeze); see on P. 27.
8. subeunt: note the coniunctio 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 B.
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 (p5): 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.
veste, Camenae, veste 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 uorentis 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 (φ) is natural enough.

21. arduos (ψ) 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 (ψ) i.e. 'the brightness, bright air (of Baiae)'; see P. 27, and P. 21.

25. vestris (ψ) echoes veste of l. 21.

amicum i.e. because your friend, are φιλον ὅρα.

26. non me: these words go together i.e. not me (whatever happened to others).

me: for its position compare on P. 51.

versa (ψ) i.e. 'the turning (of the line)'; see on P. 26.

retro is emphatic; it should lie between versa and acies. Horace does not conceal the fact that it was an utter rout. See on P. 49, and compare Epod. 5. 80.

27. devota (ψ): 'thrice damned'; see on Odes 2. 14. 23.

28. Sicula (ψ) 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 clando.

29. 30. libens amounts to an adverb (see on P. 31); but for the grouping of libens...Bosphorum see on P. 9.

30. insanientem (ψ) i.e. 'the raging (of the Bosporus)'; see on P. 27.
ODES III, 4

visam Britannos hospitibus feros
et laetum equino sauguine Concanum,
visam pharetratos Gelonos
et Scythicum inviolatus amnem.

vos Caesarem altum, militia simul
fessas cohortes addidit oppidis,
finire quaerentem labores
Pierio recreatis antro.

vos lene consilium et datis et dato
gaudetis, 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 ἄπο ποιεῖν position of the verb governing both Ὑσψηφορόν and ἱαρένας.

urentis (ἔπο) i.e. 'the heat (of sands)': see on P. 27.

32. litoris Assyrii: the words are in ἄπο ποιεῖν position with ἱαρένας and viator.

34. laetum...Concanum: for the grouping see on P. 10.
equino has some stress; see on P. 37.

35. pharetratos (ἔπο) i.e. 'the quivers (of the Geloni)'; see on P. 27. So we might say 'the assagais of the Zulus.'

36. Scythicum (ἔπο) 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 inviolatus 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 fessas, omitting the comma after altum, and take militia ἄπο ποιεῖν with altum and fessas 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 (ἔπο) i.e. 'Pieria (and its cave)'; see on Odes 1. 33. 16. See too P. 21.

41. lene (ἔπο) i.e. ἑλεον, non bellicosum.

42, 43. almae is causal by position i.e. 'because you are kindly, you rejoice in gentle counsel.'
impios (ἔπο)...immanem (ἔπο): the words of invective are naturally stressed; see on Odes 2. 14. 23.

44. caduco (ἔπο): see on P. 21. Horace seems to be translating καταβατῆς ἀθάνατος κεραυνός.

N. H.
qui terram inertem, 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 Porphyrion statu,
quid Rhoetus evulsisque truncis
Enceladus iaculator audax
contra sonantem Palladis aegida
possent ruentes? hinc avidus
Vulcanus, hinc matrona Iuno et
numquam umeris positorus arcum,

46. ventosum (s) equals ἀκανθόστατον in contrast to inertem (l. 45), ἠπαθον. 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 ὁμοίως. Compare Odes 1. 28. 15.

49, 50. magnum illa terrem...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 χείρεσαι πεπόθοτες, would anyone have desired to take fidens with bracchiis?

51. opaco (p): commentators quote εἰνοσίφυλλον and frondosum Olympus, but opaco, by its position, is surely more than a standing epithet. If we take it first with tendentes, then with Olympo 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 centim anus (p) l. 69 below. But see also on P. 33.

54. minaci (p) i.e. 'with the threat (of his size)'; see on P. 27. For Porphyrior lying between minaci and statu (as if 'Porphyrior of threatening mien') see on Odes 3. 2. 32.

58. ruentes coming last equals si ruerent.

avidus sc. ὣν 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 mearam centimanus Gyas
sententiarum, notus et integrae
temptator Orion Dianae,
    virginea domitus sagitta.
iniecta monstris Terra dolet suis,
       maeretque partus fulmine luridum
missos ad Orcum; nec peredit
    impositam celer ignis Aetnen,

Iuno et: see on Odes 1. 35. 39.
60. numquam has emphasis by separation from positorus.
61, 62. Castaliae: its position outside rere and puro prepares us, like μεν, for the succeeding Lyciae, which is separated and preposited. For the grouping rere puro Castaliae see on P. 44.
63. natalem (p) i.e. (the woods) of his birth, opposed to the woods of Lycia. See Odes 1. 21. 10.
64. Delius (p)...Patareus (p): for ritual epithets, preposited to give dignity and impressiveness, see on Odes 1. 7. 5.
65. sua (s): compare Livy Pref. § 4 ut iam magnitudine laboret sua.
67. in maius has stress being postposited and standing alone at the beginning of the line; see on Odes 4. 9. 26.
odere has emphasis because it comes early in contrast to provehunt in maius.
69, 70. testis mearam (ps): the possessive equals mihi; see on Odes 1. 13. 3 vae meum.
centimanus (p) i.e. 'for all his hundred hands'; compare validus 1. 53 above.
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 mearam...
sententiarum notus is that of P. 18.
70, 71. integrae...Dianae: for the grouping see on P. 10; temptator is quasi-adjectival (compare amatorem 1. 79).
72. virginea (ps): a weak maiden kills a giant; see also P. 24, and P. 37
73. monstris is first dative with inieeta, then ablative with dolet (compare on Odes 1. 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 sub-
ject 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 love et urbe Roma?

hoc caverat mens provida Reguli dissentientis conditionibus foedis et exemplo trahenti

terniciem veniens in aevum, si non periret immiserabilis captiva pubes. 'signa ego Punicis adfixa delubris et arma militarbus sine caede' dixit

depta vidi; vidi ego civium retorta tergo brachia libero portasque non clausas et arva

Marte colli populata nostro.

Indeed from hostium (I. 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. conditionibus: 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. pertriciem: 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. ‘unpitied.’

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

134

auro repensus scilicet acrior
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!

22. retorta...libero: for the position of libero see on P. 48. It helps to echo civium, free citizens.
24. Marte coli populata: the order, I venture to think, makes it necessary to take Marte first with coli, and then with populata i.e. 'fields being cultivated by our soldiers—fields which these same soldiers had laid waste.' Compare Bentley's in arvis l. 8 above, and see l. 45 below; also Odes 3. 6. 7.
25. auro is, by position, logical subject: gold has redeemed him and will doubtless bring him back a braver man.
27. damnum has ironical emphasis (see on Odes 4. 9. 26).
28. medicata fuco: a causal addendum (see on P. 53).
29. vera (f): contrast medicata fuco.
31, 32. pugnat comes early with stress i.e. 'shows fight.' extricata...plagis: for the grouping see on P. 9.
33. perfidis (f) i.e. 'to the perfidy (of the foe)'; see on P. 27 and Odes 2. 14. 23.
34. altero postposited and separated has emphasis i.e. 'in a second war.'
36. iners sc. ôv, and equals idque iners, 'and that without a protest.'
39, 40. probrosis...ruinis: for the grouping see on P. 46 a; 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,
interque maerentis amicos
egregius properaret exul.
atqui sciebat quae sibi barbarus
tortor pararet: non aliter tamen
dimovit obstantis propinquos
et populum reditus morantein,
quam si clientum longa negotia
diundicata lite relinququeret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

41. *pudicae* (*p*): in contrast to such wives as those of *Odes 3. 6. 25–32.*
42. *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.
45. *vultum:* for its position see on *Odes 1. 3. 16.*
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.
47. *maerentis* (*p*) i.e. ‘the tears (of his friends)’; see on P. 26.
48. *egregius* (sc. *āv*) 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.
49. *barbarus* (*p*) i.e. ‘the brutality (of the torturer)’; see on P. 27, and also on *Odes 2. 14. 23.*
50. *obstantis* (*p*) i.e. ‘the opposition (of his kindred)’; see on P. 26. Compare *Odes 4. 9. 43,* and *Epod. 2. 32.*
51. *clientum* is the logical object of *relinqueret* i.e. ‘his clients and their long drawn out suits’; see on P. 38.
52. *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.
VI.

Delicta maiorum immeritus lues,
Romane, donec templar refeccuris
aedisque labentis deorum et
foeda nigro simulacra fumo.
dis te minorem quod geris, imperas.
hinc omne principium, hac refer exitum!
di multa neglecti dederunt
Hesperiae mala luctuosae.
iam bis Monaeses et Pacori manus
non auspicatos contudit impetus
nostros et adiecess praedam
torquibus exiguis renidet.
paene occupatam seditionibus
delevit urbem Dacu 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 ánd kowov position with aedis and simulacra. The emphasis of deorum is echoed by dis of 1. 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 (f) i.e. ‘Pacorus (and his hosts)’; see on P. 38.
10. non auspicatos (f's) 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.’
fecunda culpae saecula nuptias
primum inquinavere et genus et domos:
 hoc fonte derivata clades
in patriam populunque fluxit.

motus doceri gaudet Ionicos
matura virgo et fingitam artibus
 iam nunc et incestos amores
de tenero meditatur ungui.
mox iuniores quaerit adulteros
inter mariti vina neque eligit,
cui donet impermissa raptim
gaudia luminibus remotis,

13, 14. paene is emphatic because separated from delevit. Contrast Odes 2. 13. 21. It may possibly colour occupatam also.

occupatam...urbem: for the grouping see on P. 46 a.

16. missilibus (\(\phi s\)) i.e. ‘in shooting (of arrows)’; see on P. 27. Compare too on P. 24.

19. hoc fonte has stress by position (see on P. 49) i.e. ‘from this source and this only.’

21, 22. 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 \(\sigma\pi\theta \kappa\omega\rho\omega\) with both fingitam and meditatur; if we put a stop after artibus, then iam nunc (\(s\)) equals \(\kappa\alpha\iota\ \eta\theta\gamma\) in contrast to mox.
incestos (\(p\)): to ponder on pure loves is innocent enough; see also Odes 2. 14. 23.

24. tenero (\(\phi s\)): the position of tenero does not help to decide between the two interpretations viz. (1) ‘from tenderest years’ (meditatur then means ‘has been pondering’); (2) ‘from the very heart.’ Cicero Fam. 1. 6. 2 a teneris, ut Graeci dicunt, unguiculis has the same separation, and the adjective appears, by position, to mean ‘when tender.’ The same may be true of our passage, but see P. 21. The second interpretation makes tenero equal ‘from the tenderness (of the nail) i.e. the quick’; see on P. 27.

25. mox (\(s\)) contrast iam nunc of l. 23 above.
iuniores (\(\phi s\)) i.e. ‘that are younger (than her husband)’; see too P. 28 and P. 21.

26. inter mariti vina: for the position of mariti see on P. 42.

27, 28. donet comes early with point; contrast emptor l. 32.
impermissa raptim | gaudia; i.e. ‘forbidden hasty joys.’ For the adverb compare Livy 3. 2. 13 multas 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,
dedecorum 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 κοινῶν with iussa and surgit.
30. marito comes last with emphasis; even her husband is party to it.
31. navis (ὁ) at once suggests sailor in contrast to the land-lubber institor.
32. dedecorum 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 (ὁ) has emphasis i.e. ‘not like these!’
35, 36. ingentem (ὁ): 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 (ὅς) 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 (ὁ): a mother is not usually severa to her boys. See on Odes 3. 1. 47.
40, 41. matris (ὁ): 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
damnoHA quid non imminuit dies? 
aetas parentum, peior avis, tulit 
nos nequiores, mox daturos 
progeniem vitiisiorum.

VII.

Quid files, Asterie, quam tibi candidi 
primo restituent vere Favonii

Thyna 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 abeunte is preposited, and the phrase abeunte 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 l. 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 (§) 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 frequentative subjunctive.

43. amicum (§) i.e. τὸν ϕίλον καὶ οὐ χαλεπόν καιρόν. The words ϑοδοσ

fatigatis may be read with it as well as with demeret. Compare on 1. 28. 23.

45. damnosa (§) i.e. 'the thefts (of time)'; see on P. 27 and Odes 2. 14. 23.

dies: see on Odes 1. 3. 16.

47. mox...vitiisiorum 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 (§) emphasizes the distance of his travels.

4. constantis...fidei: for the grouping see on P. 20 §.

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 nimis
casto Bellerophontae
maturare necem refert;
narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
et peccare docentis
fallax historias monet.
frustra: nam scopus surdior Icari
voces audit adhuc integer. at tibi
ne vicinus Enipeus
plus iusto placeat cave,

6. frigidas (ϕ): 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. 20 a.
10. tuis (ϕs) 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 (ϕs) has stress; see also on P. 21.
nimis by its position at the end of the line has emphasis—‘too (chaste)
altogether.’
casto (ϕ) i.e. ‘because (too) chaste.’
17. Tartaro: for its position see P. 47.
18. Magnessam (ϕ): 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. ἄρες σώφρων ὁρ.
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.
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.
quamvis non alius flectere equum scien
aeque conspicitur gramine Martio,
nec quisquam citus aeque
Tusco denatat alveo.

prima nocte domum claudce neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.

VIII.

Martis cælebs quid agam Kalendis,
quid velint flores et acerra turis
plena miraris positusque carbo in
ciaespite vivo,
docte sermones utriusque linguae.
voveram dulcis epulas et album
Libero caprum prope funeratus
arboris ictu.

26. _aeque_ may be taken _ἀνό κουβοῦ_ with _scien_ 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_ (ψ) emphasizes the thought 'here in Rome.'

27. _aeque_, if qualifying _citus_ alone, has stress because postposed (not half as swiftly), but it may be _ἀνό κουβοῦ_ with _denatat_ (compare _aeque_ of l. 26).

28. _Tusco_ (ψ): 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. _Martis_ (ψ) is intentionally kept close to _cælebs_, for Juvenal 9. 53 calls these Kalends _feminae_. 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_ (ψ) i.e. 'the sweetness, daintiness, dainties (of the feast)'; see on P. 27.

album (ψ) 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 institutae
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 ἄπο ήκονοι 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 postposited gains stress.
vigilis (p) is predicative with perfer as if 'keep the lamps awake.' Compare Odes 3. 21. 23.
15. omnis (s) 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 (ps) 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 (ps) i.e. 'at last, though late'; compare on Odes 3. 11. 28. See too P. 24.
IX.

Donec gratus eram tibi
nec quisquam potior brachia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.
'donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia.'
me nunc Thressa Chloë 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.'

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 brachia.
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 ardebus, which would have scanned) is 'burst into a sudden flame of passion.'

7. multi...nominis: for the grouping see on P. 20.3.
8. Romana (ps): see on l. 4 above. There is also the antithesis of the foreigner from Ilium.
9. me nunc Thressa: see on Odes 1. 2. 17. The proper name is pre-posted 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 pueru fata superstiti.'
quid si prisca redit venus,
   diductosque iugo cogit aeneo?
si flava excutitur Chloe,
   reiectaeque 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. reiectaeque...Lydiae: for the grouping see on P. 20 a. 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 si both emphasize the out-
landish 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 cozy and I am freezing; you
enjoy the sound of the wind, I do not.
ingratam Veneri pone superbiam, 
ne currente retro funis cat rota: 
non te Penelopea difficilem procis 
Tyrrhenus genuit pares.

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 Maurus 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. 13. 5-6, 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 (άρε ανθην ένοσαν), hence their position; see too P. 46 a.

10. retro, as Wickham says, is από καυοδ with currente and funis cat.
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. Tyrrhenus (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...aesclu: for the grouping see on P. 24.

18. Mauris...anguibus: the grouping is that noted at P. 24, since animus 
N. II.
XI.

Mercuri (nam te docilis magistro movit Amphiōn 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 φρενοθελγής, φρενοτερπής κ.τ.λ. 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 P. 24.

5. olim is ἀπὸ κοινοῦ with loquax and grata; its abnormal position also prepares us for the antithesis nunc, as if we had πρότερον μὲν...νυν δέ.

6. divitum (p) i.e. ‘the wealthy (at their banquets)’; see on P. 38.

amica is, by position, ἀπὸ κοινοῦ 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 κοινοῦ 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 impiac (nam quid potuer e maius?).

impiae sponsos potuere duro perdere ferro.

13. comitesque goes with tigris as well as silvis; 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 executique 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 à piò convenq 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 aevum,
'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 (fp) 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 (fs) 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 (fs) is ἀνδρου Κουνοῦ 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 1.42.
46. misero (s) i.e. 'because in misery, ὅς ἀθλίω ὕνρι. 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.
XII.

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 Bellerophonite, neque pugno neque segni pede victus;
catus idem per apertum fugientis agitato grege cervos iaculari et celer arto latitantem fruticeto excipere aprum.

49. pedes precedes quo to heighten the antithesis of auroe i.e. on land and sea. Compare Epod. 16. 21.
50. secundo (ps): contrast malo, infelici, infasto.
51. omne: there is no real pause, and therefore no stress (but see on Odes 4. 9. 26).
nostri: for the position of the objective genitive see P. 39.
nostri memorem (ps) is proleptic; see on P. 30.

XII. 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 (ps): for its position see on P. 41.

Cythereae puer ales: for the grouping see on P. 35.
5. operosae (ps) 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 αὐτοῦ τοῦ Β. ἀπείρον. 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 ilicum
saxis, unde loquaces
lymphae desiliunt tuae.

XIII. 2. dulci (p) 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 postposited; compare paucorum at Odes 3. 16. 30, and see on Odes 4. 9. 26. I should prefer to take cornibus primis either as ablative ἀντὶ κοὐων 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 (p) 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 (p) 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 (p) 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.
XIV.

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
suppliance vitta

virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae,
iain virum expectate. male ominatis
parcite verbis.

hic dies vere mihi festus atras
eximet curas: ego nec tumultum
nec mori per vim metuam tenente

Caesare terras.

15. 16. loquaces (p) i.e. 'the babbling (of thy rills)'; see on P. 27.

lymphae desiliunt tuae: for the grouping see on P. 34.

XIV. This Ode, of laureate workmanship obviously, is also, like Ode 1. 37, 'good in parts.' The same may be said of Ode 4. 14. Horace does not seem to have got into his stride until the fourth stanza.

1. Herculis (p) is equivalent to Herculoe—a preposited generic epithet (see on P. 37 ad fin.) i.e. 'like a Hercules.' Naturally the thing or person compared is named first, and this is always the case with ritu in Horace (see Odes 3. 29. 33. 34, Sat. 2. 1. 29. 2. 3. 268, and A. P. 62).

2. morte venalem (p) is concessive i.e. 'though it be bought even at the price of death'; see too P. 21.

3. 4. 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.'

5. unico...marito: for the grouping see on P. 10. For unico see on Odes 2. 18. 14.

6. iustis (p) is causal i.e. 'because they have been true to their promises' (if we read divis); if sacris be read, then iustis will equal 'that are deserved, that are due'; but see on P. 24.

7. clari (p) has emphasis and equals clarissimi of prose.

7-9. decorae supplice vitta...matres: for the grouping see on P. 10.

8. virginum matres iuvenumque: note the åpò kàtwó position of matres.

9. sospitum has stress (see on Odes 4. 9. 26) expressing ecstasy of emotion; compare on parcus at Odes 3. 10. 17.
i, pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum siquà potuit vagantem
fallere testa.

dic et argutae properet Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.

lenit albescens 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 prin-
ciple 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 posi-
tion 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.

litium 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.
XV.

Uxor pauperis Ibyci,
    tandem nequitiae fige modum tuae
famosisque laboribus:
    maturo propior desine funeri
inter ludere virgines
    et stellis nebula spargere candidis.
non, siquid Phothon satis,
    et te, Chlori, deecet: 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 vetulum face 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. tae (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 avo or the like.
5. inter ludere virgin: the tmesis emphasizes virgin. 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. 15).
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.
util: for its position see on Odes 1. 15. 29. 30.
11. 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 roae*: for the abnormal order see on P. 44; but
*purpureus* may colour both *flos* and *roae*; 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* (pp) i.e. ‘more than enough.’

4. *nocturnis* (ps) equals an adverb ‘at night’; see on P. 31, and *Odes*
2. 13. 7.

5, 6. *Acrisium* is logical subject and is placed early to give us, as soon as
possible, the other important person in the story.


7. *risissent* has stress; see on *Odes* 4. 9. 26.

*tutum* is either predicative or its position is due to the fact that *iter* lies
*διπλό κοινών* between the two epithets. Compare Milton’s ‘in this dark world
and wide,’ and see too P. 34.

8. *converso...deo* is an emphatic proviso; see on P. 53, and also *Odes*
3. 1. 34.

9. *medios* (ps) i.e. ‘the very midst (of guards)’; compare *Odes* 3. 2. 12 etc.,
but see also P. 21.
demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
saevos illaqueant duces.
crescentem sequitur cura pecuniam
maiorumque fames: iure perhorrui
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. potentiuss... fulmineo is an emphatic addendum; see on P. 53.
11. 12. auguris (ps)...domus i.e. ‘the augur and his house’; see on P. 38,
and compare Odes 3. 8. 18.
12. 13. ob lucrurn...exitio is an emphatic addendum; see on P. 53.
urbium (ps) 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 (ps) 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 lucrurn l. 12, and aurum l. 9; munera following heightens the emphasis.
navium (ps): contrast urbium l. 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
17. crescentem (ps) is emphatic: the growth of money means care (see
on P. 27).
18. maiorum (ps) is emphatic i.e. for more.
19. conspicuum (ps) is proleptic; see on P. 30, and P. 21.
20. equitum (ps) emphasizes the fact that Maecenas preferred the lower
rank.
22. nil cupientium (ps): contrast divitum.
23. divitium may be ámón kouvoi with transfuga and partis.
25. contemptae...rei: for the grouping see on P. 15.
26. impiger (ps) i.e. ‘the energy, vigour (of the Apulian)’; see on P. 27.
27. meis (ps) is emphatic ‘my very own’; see on Odes 1. 1. 9, and P. 21.
28. magnas (s): contrast inops.
HORACE

purae rivus aquae silvaque iugerum paucorum et segetis certa fides meae fulgentem imperio fertilis Africae fallit sorte beatior.

quamquam nec Calabrae mella ferunt apes, nec Laestrygonia Bacchus in amphora languescit mihi, nec pinguia Gallicis crescent 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 primis at Odes 3. 13. 5.

segetis...meae: for the grouping see on P. 18. The stress on certa and meae is sound i.e. I can rely on my crops.
31. fertilis (p): contrast the desert portion.
33. Calabrae (ps): the honey of Calabria was famous; but see also on Odes 1. 33. 16, for the sense is 'Calabria (and its bees)'.
apes: see on Odes 1. 3. 16.
34. Laestrygonia (ps): the wine of Formiae was famous.
35, 36. mihi comes last with stress—ἐμοι ἐχει.
pinguaia...pascuis: for the grouping see on P. 7.
37. importuna (ps) 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.

melius belongs partly to contracto, partly to the whole sentence.
41. Mygdoniis (ps): see on Odes 2. 12. 22, and P. 37. The position of the adjective also prepares for Alyattei. But Mygdoniis (ps) 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 (ps) has stress i.e. 'sparing, not lavish.'
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, praegestentis 2. 5. 9, enavigandis 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 (ps) 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 áπο κωνοῦ between moenia and Lirim.

innanem...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.
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.

12. sternet: there is little point in its position (see on Odes 4. 9. 26).
aeque (p): 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 (p) 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 ἄπο κοivos with mero and porco (compare Odes 2. 5. 2, 2. 5. 14, 2. 16. 22, 3. 19. 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 herbosos 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 Aeaci  
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 (muito separated) incense. But for molto see also P. 21.  

9. herbosos...campo: for the grouping see on P. 15, and for omne(pp) see on Odes 3. 17. 4.  

10. Decembres (s): the month is, perhaps, more important than the day. Compare Odes 3. 8. 1 Martis (ps) 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(ps): contrast timidos which would be the natural and expected epithet. The order says 'boldness in front of the wolf.'  

14. agrestis (ps) equals in agros, 'over the fields.' Compare Odes 1. 22. 9 in Sabina.  

15. invisam (ps) 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 praebeente 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 prohibet 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 praebeente 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 (s): 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 pendent tacita fistula cum lyra?
parcentis ego dexteras
  odi: sparge rosas; audiat invidus
dementem strepitum Lycus
  et vicina seni non habilis Lyco.
spissa te nitidum coma,
  puro te similem, Telephe, Vespero
tempestiva petit Rhode;
  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 (ps): see note on Odes 1. 18. 13, and also on P. 20a.
20. tacita may colour both the nouns; see on P. 52.
21. parcentis (ps) 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 (ps) 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
Il. 25, 26.
lentus (ps) equals 'slowly'; see on P. 31.
Glycerae (ps) is in contrast to Rhode l. 27.
Glycerae...meae: for the grouping see on P. 20a. 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. 20a.
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.
timendos (s) is proleptic i.e. 'so as to make them dreaded.' See on P. 30, and compare on Odes 2. 8. 15. See too P. 21.
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 ἀνδρὸν κοινῷ order with posuisse and recreare; see note on Odes 3. 17. 15.
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, 16. 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 ἀνδρὸν κοινῷ position with querellas and iocos.
3. insanos (p) may (1) be ἀνδρὸν κοινῷ 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 lege tormentum ingenio adnoves
plerumque duro; tu sapientium
curas et arcanum iocosos
consilium retegis Lyaeo;

4. facilem...somnum: the grouping is that of P. 10. The collocation of
facilem 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 (p) 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. 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.
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 redivi 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
verras 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. ἀδοκα i.e. 'being unextinguished...' Compare Odes
3. 8. 14, and see P. 21.

24. dum redivi 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?

1. Montium custos nemorumque: for the grouping see on P. 34. Com-
pare Odes 3. 25. 14, 15 Naiadum potens Baccharumque.

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.

verris...ictum: for the grouping see on P. 14.

XXIII. 1. supinas (ps) i.e. 'in prayer'; compare Vergil Aen. 4. 205
multa Iovem manibus supplex orasse supinis (s). To hold up the hands to
XXIII.

Caelo supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et horna
fruge Lares avidaque porca,
nec pestilentem sentiet Africum
secunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.
nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
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. *nascente* i.e. ‘at the birth (of the moon)’; see on P. 26.

*nascente luna*: these words stand in διόκουστος position with both *tuleris* and *placaris*.

*rustica* (†): 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 διόκουστος position between *ture* and *horna fruge.*

*horna* (†): see on Odes 1. 19. 15 (bimii).

4. *Lares*: note the διόκουστος position between *horna fruge* and *avida porca.*

*avida* (†) 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* (†): the stress is due to the sense of l. 5. There has been no hot wind; therefore the vine bears well.

*sterilem* (‡) i.e. ‘the blight (of rust)’; see on P. 27.

7. *dulces* (†) i.e. ‘your pets (the younglings)’; see on P. 27.

8. *pomifero...anno*: for the grouping see on P. 10.

9. *nivali* (‡) i.e. ‘the snows (of Algicus)’; see on P. 27 and on P. 21, and compare Odes 1. 21. 6.

11. *Albanis* (‡) is in artificial contrast to *Algido* l. 9.

12, 13. *victimae*: 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* (†): contrast *rustica* Phidyle and *te*, which comes early to enforce the antithesis. At the same time *pontificum* may be felt as διόκουστος with both *victimae* and *securis.*
cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.
immunis aram si tigit 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 ros 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
preposited) 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

Tyrrhenum omne tuis et mare †publicum †,
si figit adamantinos

summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.
campestres melius Scythae,
quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
immetata quibus iugera liberas
fruges et cererem serunt,
nec cultura placet longior annua.

divitis (ρ) echoes the wealth implied in thesauris; it may also be ἀπὸ κεφαλῆς with Arahabum (see on P. 33).

3. 4. caementis...Tyrrhenum (terrenum) omne tuis: for the grouping see on P. 16 B.

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 (ρ) 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 (ρ) 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 (ρ) 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 (ρ) echoes campestres (ρ); 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 (ρ) is causal, 'because austere.'

12. immetata (ρ) and liberas (ρ) emphasize the fact that private property in land or produce is unknown. The interposition of quibus heightens the effect of the quasi-oxymoron immetata...ingera (compare on Epod. 5. 82).
defunctumque laboribus
aequali recreat sorte vicarius.
illic 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
caedes et rabiem tollere civicam,
si quaeret 'pater urbium'
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, ἀνήμορον, '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 *tenere at*, 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 ἀνήμορον 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 piætem, 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), ὧστε
virtutem incoluim odimus,
sublatam ex oculis querimus invidi.
quid tristes querimoniae,
si non supplicio culpa reciditur,
quid leges sine moribus
vane proficiunt, si neque servidis
pars inclusa caloribus
mundi nec Boreae finitimum latus
durataeque solo nives
mercatorum abigunt, horrida callidi
vincunt aequora navitae?
magnus pauperies opprobrium iubet
quidvis et facere et pati,
virtutisque viam desinit arduae.
vel nos in Capitolium,
quos clamor vocat et turba favitum,

κλείνος γενίσθαι. 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 (θ) 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.
35. 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 militium 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 κοινωνία position with pars and latus. See on Odes 3. 17. 15.
39, 41. horrida...navitae: for the grouping see on P. 7.
40. magnum (ς) equals maximum.
41. magnus pauperies opprobrium: as if we had magnum paupericium 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 rivos.
42. virtutis (θ) i.e. 'virtue (and its path)'; see on P. 38.
43. arduae (ς) i.e. 'because it is difficult'; the adjective is felt with viam also (compare on P. 52).
44. virtutis...arduæ: for the whole grouping see P. 20 β.
vel nos in mare proximum
    gemmas et lapides, aurum et inutile,
    summí materiém mali,
    mittamus, scelerum si bene paenitet.
60
eradenda cupidinis
    pravi sunt elementa, et tenerae nimis
mentes asperioribus
formandae studiis. nescit equo rudis
haerere ingenuus puer
70
venarique timet, ludere doctior,
seu Graeco iubeas trocho,
    seu malis vetita legibus alea,
cum periúra patris fides
consortem socium fallat et hospites,

45. nos is emphatic because it is inserted and equals nos ipsí, '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 Apúlicum! See on Odes 1. 1. 14.

49. summi...mali: for the grouping see on P. 20 a.

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 Calíg. 25.

scelerum is emphatic because it precedes sí. The sense is 'if we regret our síus, 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 preposited or separated see on P. 28, and consult also P. 24.

54. equo is ἄπω 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 (hostitem).

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 pecuniam
heredi properet. scilicet improbae
crescunt divitiae: tamen
curtæ nescio quid semper abest rei.

XXV.
Quo me, Bacchæ, rapis tui
plenum? quae nemora aut quos agor in specus
velox mente nova? quibus
antris egregii Caesaris audiar
aeternum meditans decus
stella inserere et consilio Iovis?
dicam insignem, 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.

quae 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 πεπλ., 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.).
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 Naiadum, sequi deum
  cingentem viridi tempora pampino.

XXVI.
Vixi puellis nuper idoneus
et militavi non sine gloria:
nunc arma defunctumque bello
  barbiton hic paries habebit,

9. exsomnis sc. οδός. 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 ῥυφαργῆς; hence nive need not lie between candidam and Thracen (see on Odes 3. 1. 24). The prepositioned 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.

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 ἐπὶ κοῦνοι 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 (φ) i.e. no mere saplings.

17. parvum (φ) and humili (φ) have stress.

18. dulce (φ) is predicative.
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, sublimi 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
note on Odes 4. 8. 33.

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 suimus Troes.

2. non sine gloria: the postposed adverb-phrase = maxima cum
gloria.

5. laeum...latus: for the grouping see on P. 10.

6. custodit should have stress (see on Odes 4. 9. 26). The left side is, con-
ventionally, the unprotected side. Compare latus claudere i.e. in sinistra
ambulare (see Duff on Juvenal 3. 151).

7. 8. arcus...minacis: for the grouping see on P. 18.

8. oppositis (ps) 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.

beatam 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.

10. carentem...nive: this is, apparently, an artificial rendering of Bacchy-
lices' αἰσχίναυτον Μιρφον. 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 (ps) makes tange a paraprosdokian for caede. Compare
Odes 3. 29. 63, 64. The adverb semel postposed and separated goes with
tange and heightens the paraprosdokian i.e. 'touch her and once only.'

arrogantem (s) is causal, 'for her disdain' (ἀτε σεμενη γενομενη); or it
might be concessive. The grouping Chloen semel arrogantem need not, of
necessity, mean 'Chloe once disdainful'; see on P. 50 c.
XXVII. 1, 2. **Impios...omen | ducat:** for the order see on P. 51.

*parrae* (\(\phi\)) i.e. ‘the owl (and its omen)’; see on P. 38. The position also prepares us for *lupā, volpēs*.

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* (\(\phi\)): ‘pregnancy (of the *canis’)*; see on P. 27.

2, 3. **ab agro...Lanuvino**: for the grouping see on P. 18.

*rava decurrrens* probably sounds like ‘a dun streak as it speeds down.’

4. **feta** (\(\phi\)): 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** (\(\phi\)): the ordinary *auspex* judges after the flight, but Horace will arrange things beforehand. Before the *divina avis* can (*repetat* is subjunctive 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** (\(\phi\)): 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 recepti*. But see also P. 21.

10. **imbrium...imminetum**: for the grouping see on P. 18.

11. **oscinem** (\(\phi\)): (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 orā*, the favourable side (see on l. 8 above). Perhaps *solis* is pre-
sis licet felix, ubicumque mavis, 
et memori nostri, Galatea, vivas, 
teqne nec laevus vetet ire picus 
nec vaga cornix.

sed vides, quanto trepidet tumultu 
pronun Orion: ego quid sit ater 
Hadriae novi sinus et quid albus 
peccet lapyx.

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. pronun (p) sc. òv. Orion is head downwards (pronun) 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 ἱμπρός òv. 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.

23. aequoris: see on Odes 1, 14, 9.
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.
quaesimul centum tetigit potentem
oppidis Creten, 'pater, o relictum
filiae nomen pietasque' dixit
'victa furore!
unde quo veni? levis una mors est
virginum culpae. vigilansne ploro
turpe comissum, an vitii carentem
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. κατερ οὖσα, 'for all her boldness.'
29. florum et: see on Odes 1. 35. 39.
30. debitaecoronaee: for the grouping see on P. 20a.
32. vidit: note how the verb lies between the two objects of praeter,
which is itself in ἀπὸ κωνοῦ position.
33. 34. centum...Creten: for the grouping see on P. 9, and compare
Epod. 9. 29 centum nobilem 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 1. 40,
and takes vana adverbially with fugiens i.e. 'idly flying'; see P. 31.
42. 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 iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstr.

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
defluat 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 sublustri of l. 31 above.

45, 46. infamem...iuvencum: the position of mihi nunc requires that the
words should go with infamem and iuvencum 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. 20a.

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 Epol. 5. 1 At o deorum
quiquid 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 l. 36.

absens (s) i.e. ‘though absent.’

58. hac ab orno: the order makes hac dectic, ἄπο ταύτης. Compare
solis ab ortu l. 12 above.

N. H
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* (ps): 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* (p) 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* (ps) i.e. unstrung, because his work is over (Wickham). Cupid goes normally *intento arcu.* But see also on Odes 1. 10. 14.

69. *satis* (pp) i.e. 'had jested her fill,' 'was tired of teasing.'

70. *calidae* lies in and *kowov* position with *irarum* and *rixae*; see on P. 33.

71, 72. *cum tibi=ëπεί του,* '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* equalling *ëπεί=γαρ* with a future indicative see Livy 34. 4. 17 *miserum illum virum...,* *cum,* *quod ipse non dederit,* *datum ab alio videbit.*

*invisus...taurus:* for the grouping see on P. 8.

73. *invicti* (p) suggests the antithesis of Europa who is *victa furore.* But *invicti* (p) 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? promé reconditum,
Lyde, strenua Caecubum,
  munitaeque adhibe vim sapientiae.
inclinare meridiem
  sentis ac, veluti stet volucris dies,
parcis deripere horreo
cessantem Bibuli consulis amphioram?
nos cantabimus invicem
Neptuni 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 (ps): 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 (ps) i.e. the oldest wine; compare interiore at Odes 2. 3. 8.
  strenua equals an adverb (so our colloquial ‘quick and lively’).
  munitae (ps) i.e. ‘the fortress (of wisdom)’; see on P. 26.
  stet, coming early, is emphatic and prepares us for the antithesis
  volucris (p).
11. curva (p): compare on Odes 1. 10. 6, and see P. 21.
12. celeris spicula Cynthiae: for the grouping see on P. 20 β. But a
Roman may read the group ‘swift in her arrows Cynthia.’ Compare Odes
3. 29. 11, 12.
13, 14. summo (p) i.e. ‘last and best.’ The order is natural for a super-
lative.
  fulgentis (ps): the epithet may be áπο λαυγω 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 (ps) 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 merita...neniam (see on Odes 1. 10. 14).
XXIX.

Tyrrhena regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis
iamdum 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 gratae divitibus vices,
mundaeque parvo sub lare pauperum
cenae sine aulaeis et ostro
sollicitam explicuere frontem.

XXIX. 1. Tyrrhena 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. iamdum (ɔ): the emphasis prepares us for eripe te morae.
6. semper (ɔ) is emphatic.
udum (ɔ) i.e. ‘the waters, waterfalls (of Tivoli)’; see on P. 27. Compare Odes 4. 2. 30 uvidi Tiburis, and 1. 7. 13 praceps Anio.
Aefulae (ɔ) i.e. ‘Aefula (and its slopes)’; see on P. 38.
7. decline (ɔs) 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 θ.
9. fastidiosam (ɔs) 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...Romae: 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 strepitumque 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 siccus;

iam pastor umbras cum grege languido
rivunque fessus quacerit 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 II. 55, 56 below. The same is true of the group furvo sub lare pauperum; but pauperum may be heard with both lare and cena.

16. sollicitam (fs) 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 i. 3. 16.

19. 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.

20. sole...siccus: for the ablative absolute see on Odes 3. 1. 34.

siccus (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. 20a. 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 seruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpesque raptas et pocus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos

29. 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 ἀνδρὸς κοινωνία 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 (ἡ) 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 (ἡ) 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).'</n
35. Etruscum (ἡς): the rivers on the west of Italy, e.g. the Umbro, Tiber, Liris, Voltturnus, 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 κυλιόμενα προτε τῆς ἀέρας.

The words Etruscum in mare are not necessarily an emphatic addendum for the reasons stated at P. 47 and P. 48.

38, 39. una (ἡ) is emphatic and equals 'in one confusion.'

montium...silvae: for the grouping compare Odes 3. 22. 1 montium custos nemorumque, and see on P. 34.

vicinae (ἡ) suggests the antithesis distantium implied with montium. See note on Odes 1. 20. 7.

40. fera (ἡ) i.e. 'the fury (of the flood)'; see on P. 27. Contrast too quietos.

quietos (ἡς) 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, efficiet neque
diffinget infectumque reddet,
quod fugiens semel hora vexit.'

Fortuna, saevo laeta negotio et ludum insolentem ludere pertinax,
transmutat incertos honores,
nunc mihi, nunc alii benigna.

laudo manentem: si 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 miseras 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.

atra (p): contrast puro of l. 45.

48. fugiens i.e. 'in its flight.'

semel is, probably, ἀπὸ κακοῦ with fugiens and vexit; see P. 30 a.

49. saevo (p): Fortune delights saevo, non benigno negotio; but see P. 24 and P. 14.

negotio et: see on Odes 1. 35. 39.

51. incertos (p) is proleptic i.e. ὁπρὸς ἀδεξίαιαν εἶναι. See on P. 30.

53. celeris (p) is proleptic i.e. '(shakes) into swiftness.' See on P. 30 and P. 21.

54. pinnas should have stress (see on Odes 4. 9. 26). The mention of wings implies flight and is in contrast to manentem.

mea (p) is emphatic i.e. 'what is my own—my virtues,' not the advantages of wealth and success brought by Fortuna.

55, 56. probam...dote: for the grouping compare ll. 14, 15 above, and see P. 34.

57. Africis (p): see on Odes 1. 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. miserai (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. Cypriai (p) Tyriaque (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.
63. 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 àπo κοινον 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 obstrepet 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 cingens 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 minuat.

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 silentes linguis and ephymaire. 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...obstrepet: 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 λαξὶ 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 Cinarae. desine, dulcium 
mater saeva Cupidinum, 
circa lustra flectere mollibus 
iam durum imperiis: abi, 
quo blandae iuvenum te revocant preces. 
tempestivius in domum 
Pauli purpureis ales oloribus

1. 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 Cinarae: 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 Raeti...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. 1. 70 Horace writes quindecim Diana preces virorum; but the position of quindecim gives the effect of 'the XV' (in Ovid Ex Ponto 3. 5. 23
comissabere Maximi,
si torrere iecur quaeris 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 index in tua verba viris, the antithesis of
unus and centum, quite apart from P. 9, justifies the order). At Epod. 4. 7
saecram metiente te viam there is appropriate stress on saecram, and we have
also the grouping of P. 10; so Martial uses the grouping of P. 8 at 1. 70. 5
sacro venerando petes Palatia clivo.

The nearest approach to our present passage is Epist. 1. 8. 1 Celsa gaudere
et bene rem gerere Albinevano | Musa rogata refer. Here the second verb
eases the construction. Moreover Horace seems to be poking fun at the
sonorous Albinevano of a rather conceived young man. The intention may
be the same in thus placing Maximi. See too Sat. 1. 10. 28, and 1. 10. 80.

Other examples, with clearer justification, are Epist. 1. 12. 26 Claudi
virtute Neronis, and Sat. 2. 3. 243 Quinti progenies Arri (compare Odes
2. 9. 18 quoted above, and see P. 20 a, 31; Epist. 1. 15. 2, 3 nam mihi liniias
Musa supervcucias Antonius (facit), which may be classified under P. 16 a;
Vergil, Aen. 1. 271 longam multa vi muniet Alba, 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
1. 271 is a case of P. 10, and 6. 766 of P. 14). Martial's Argi nempse soles
subire letum (1. 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.

militiae (s) tuae: the stress is, perhaps, due to the contrast of the peaceful
toga implied in l. 14. Paulus sees military service—under the banner of
Venus.

17. potentior sc. ωτ i.e. 'when conqueror,' 'when triumphant over.'
18. largi (psz) 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 potenter, 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 illic of l. 25.
nec certare iuvat mero
nec vincere 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,
lulle, ceratis ope Daedalea
nittur 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 (\*: for the grouping see P. 9.
33. facunda parum decoro...cadit lingua silentio: for the grouping see on P. 7.
34. nocturnis (\*: for the grouping see on P. 9.
35. captum and volucrem are at first intentionally vague in their reference; we are surrounded by the dim uncertainties of dreamland.
36. 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!’
37. Martii (\:) is perhaps felt with gramina and campi; see on P. 52.
38. campi has stress (see on Odes 4. 9. 26); contrast per aquas.
39. aquas, dure, volubilis: for the intervening vocative see on Odes 1. 5. 3.
40. volubilis probably means ‘that roll past’ (compare Epist. 1. 2. 43).
41. Pindarum comes first because it is the topic.
42. ceratis...pinnis: for the grouping and the intrusive verb see on P. 46 a.

vitreo (\*: 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, imbrēs
quam super notas aluere ripas,
servet immensusque ruit profundo
Pindarus ore,
laurea donandus Apollinari,
seu per audacis nova dithyambos
verba devolvit numerisque fertur
lege solutis,
seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremenda
flamma Chimaeræ,
sive, quos Elea domum reducit
palma caelestis, pugilemve equumve
dicit et centum potiore signis
munere donat;

5. *monte decurrens* is placed first in contrast to the *taciturnus amnis* of the plains.

*imbrēs* 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* (*p*) echoes *deos*; also it forms with *sanguinem* a patronymic (see on P. 41) and translates *θείου θεοῦ*.

14. *sanguinem* should have stress (see on *Odes* 4. 9. 26); perhaps it suggests human as opposed to divine beings.

*iusta* (*p*) has emphasis; it is almost equivalent to *iure* (see on P. 31).

15, 16. *tremenda* | *flamma Chimaerae*: 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. *caelestis* is proleptic (see on P. 30) i.e. ὡστε ὁκεῖν εἰναὶ θεῶς. Compare *Odes* 1. 1. 6 ἐκεῖθεν ἀπὸ ὃς.

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 iuvenem ev raptum
plorat et viris animumque moresque
aureos educit in astra nigroque
invidet Orco.

multa Dirceaeum levat aura cycnum,
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.

transition—the tearful widow of the warrior—and thus the position of _we_ may
be justified. We have passed from _πιεσία_ to _θπαυο_, and, appropriately, the
first word we hear is _flebili_ (**) i.e. ‘tears (of a widow).’

_plorat_ has stress (see on _Odes_ 4. 9. 26) and echoes _flebili_ (**).

23. _aureos_ goes with _educit_ proleptically (see on P. 30), and its sense is
echoed by _in astra_.

_nigro_ (**): contrast _aureos_; but see also P. 21.

25. _multa...cycnum_: for the grouping see on P. 7.

26. _tendit_ has emphasis because it precedes _quotiens_ i.e. ‘strains all his
powers.’ Compare _imbris_ 1. 5 above, and see _Odes_ 4. 9. 28, _Epod._ 1. 9, 10,
and _Odes_ 1. 37. 20.

27. _ego_ is emphatic because inserted; contrast Pindar.

_ego apis_: the genitive _apis_ is, very properly, kept close to _ego_ in order
that the objects compared may lie together (compare on _Odes_ 1. 15. 29). See
too _Odes_ 1. 2. 17.

29, 30. _grata_ (**): i.e. ‘the sweets (of thyme)’; see on P. 27, and also on
P. 21.

_per laborem_ is an emphatic addendum (see on P. 53), and equals _idque
per laborem_. Horace implies that Pindar writes with the ease of a great
inspiration, whereas he himself is compelled to _work_; his _felicitas_ is _curiosa_
indeed. As if to make the point more obvious still, he adds _plurimum_ (**)
in a position of emphasis (see on _Odes_ 4. 9. 36), and at ll. 31 speaks of his
carmina as _operosa_ (**).

30, 31. _uvidi_ (**): i.e. ‘the falls (of Tibur)’; see on P. 27, and compare _Odes_
3. 29. 6 _udum_ (** _Tibur_.

_Tiburis_ goes with both _nemus_ and _ripas_ as its order shows.

_operosa_ (**): the stress echoes _per laborem_ and _plurimum_ in ll. 29, 30
above.

_parvus_ comes happily next to _operosa_ i.e. small but hard-working, like the
bee.
concines maiore poeta plectro
Caesarem, quandoque trahet ferocis
per sacram 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 reeditu forumque
litibus orbum.

33. maiore (Ps): 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 (Ps) i.e. 'for all their valour'; the poet laureate wisely emphasizes the valour of the enemy.

35. sacram (Ps): the adjective comes first, usually, with clivus. Martial 1. 70. 5 has sacro veneranda palatia clivo.

35, 36. merita (Ps): 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 ἄπο κοινοῦ (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 (Ps) 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 (Ps) 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 reeditu: 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, squid loquar audiendum,
vocis accedet bona pars, et 'o sol
pulcher, o laudande!' canam recepto
Caesare felix.

'io'que dum procedis, 'io triumphhe!' 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, 55), contrasted with tu of concines in l. 41 above.
audiendum (s) has modest stress, διόνυσον τοι ἀκούειν. See too P. 21.
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.
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.
omnis (p) has emphasis and equals universa, cuncta.
benignis (s) is causal i.e. 'for their goodness.'
te...tauri..., me...solvit vitulus: the order expresses the antithesis of σε μεν...ενιά δε....
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. reliqua | matre: there is some stress on matre (see on Odes 4. 9, 26), and one cannot help 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 pasceatur in vestrum redditum votiva iuvence. See too Odes 1. 36. 2 et vituli sanguine.

This interpretation of reliqua 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 bina curvans iam:
fronte curvatos imitatus ignis
tertium lunae referentis ortum,
qua notam duxit, niveus videri,  
cetera fulvus.

III.

Quem tu, Melpomene, semel
nascentem placido lumine videris,
ilum non labor Isthmius
clarabit pugilem, non equus impiger
curu 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 | quaeritur; and Horace's iuvenescit at l. 55 scarcely implies a
baby calf.

largis (ps): see on P. 21.
56. mea (p): contrast tua i.e. you can give so much, I so little.
57. curvatos (ps): contrast the plenum orbem.
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. áμα
φύτευον, 'at the moment of birth.'
2. placido (p) i.e. 'with smiles (in your eye)'; see on P. 27.
4. 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 (ps) i.e. 'kings (and their pride)'; see on P. 38 and P. 43.
tumidas (ps): 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. Com-
pare, however, on Odes 1. 3. 16.
10. quae Tibur aquae fertile: for the separation of quae from aquae
et spissae nemorum comae
vingent Aelio carmine nobilem.
Romae, principis urbiun,
dignatur suboles inter amabilis
vatum ponere me chores,
et iam dente minus mordeor invido.
o testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum munere hic tui est,
quod monstror digito praetercuntium
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 (\(\phi s\)) 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 munii beati:
Propertius 4 (5). 7. 21 foederis heu taciti; Lucan 2. 45 o miseræ sortis.
Ultimately the genitive of our passage depends on strepitum (see P. 43).

19. mutis (\(\phi s\)) is perhaps proleptic; see on P. 30.

20. cycni (\(\phi s\)) i.e. ‘even of the swan.’

21. totum (\(s\)) equals an adverb ‘wholly’; see on P. 31.
tui (\(s\)) i.e. tui, non alieni.

22. Romanæ (\(\phi s\)) : a Greek instrument (lyrae) is played by a Roman (so
Wickham). Compare Odes 1. 32. 3.

Romanæ 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
Luppiter 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 reluctanceis draones
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.

Luppiter in Ganymede: the persons concerned are grouped together, but, this time, at the end. See on Odes i. 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 ἄπο [κοινός] 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 i. 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. reluctanceis (p): contrast 'the unreasing 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, quaeerere distuli,
nec scire fas est omnia), sed diu
lateque victrices caterva
consiliiis iuvenis revictae
sensere, quid mens rite, quid indoles
nutrita faustis sub penetralibus
posset, quid Augusti paternus
in pueros animus Nerones.

laeis 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 (犽): the order has no point. Indeed it is hopeless to dis-
cover the true construction of these lines. See the manifold variety of the
commentators.

matris 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 condi-
tion of the young lion; he wants his mother and what she can give him (hence,
perhaps, matris 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
postposited.

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 (犽) 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. 33).

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 (犽): 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 pre-
posited. The group consiliiis 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 ferosces
progenerant aquilae columbam:
doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
uctumque defecere mores,
indecorant bene nata culpae.
quid debeas, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
quid debeat, 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 (ph) i.e. ‘blessed by heaven’; the word is religious, as Wickham points out, like penetrabilibus. 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 preposed patris 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.
insitam (s) i.e. provided it is there to be drawn out. See too P. 21.
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.
41. *alma* (\( \text{ps} \)) 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. *Secundis (\( \text{ps} \))*: see on P. 21.

45. *secundis usque laboribus*: for the position of the adverb compare Livy 1. 21. 6 *duo dinceps reges et passim*.

46. *Romana (\( \text{p} \))*: 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 *Odes* 3. 6. 7, and *Epod*.

16. 9 *impia perdemus*.

*rectos* goes with *habuerer* i.e. ‘have the gods upright on their pedestals.’

49. *tandem (\( \text{pp} \))* is emphatic.

*perfidus (\( \text{p} \))*: 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 (\( \text{pp} \))* has stress i.e. (in colloquial English) ‘we have the impudence to attack....’

*opimus (\( \text{ps} \))*: 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. maturos (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 comparison 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 4. 9. 26.
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.
Carthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto.
nil Claudiae non pericient manus,
quas et benigno numine luppiter
defendit et curae sagaces
expedient 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.* 1. 30)? Just as reges can mean 'king and
queen,' so coniuges can mean 'man and wife.'

69. iam non (s): the adverbial combination is emphatic.

ego is emphatic because inserted i.e. *οὔ Ιγώρε, whatever others may do.

70. superbos (s) i.e. his messengers can only be *tristes, trepidis. See too
P. 21.

71. omnis (*p*): has emphasis. It is also in *ἀνθρωπον* position with *spes*
and *fortuna.

nstri (p): contrast *Romani.

72. Hasdrubale interempto: see on *Odes* 3. 1. 34. The clause is an em-
phatic addendum (see on P. 53), and stresses the extent of the disaster.

73. Claudiae (*p*): 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 *expendunt*: Jupiter defends, skilful diligence extricates from peril. The
sentiment is 'Thank God and the British Navy.'

V. 1, 2. bonis (s): contrast *iratis* 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 reddite 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 spatium longius annuo
dulci distinct a domo,

votis omnibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriis icta fidelibus
quae rer 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 1. 16 below.

**invido** (p): see on *Odes* 2. 14. 23; 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. **spatium longius annuo:** this group is in διὰ πόλον position with *cunctantem* and *distinct* and *annuo*. If *spatium...annuo* be comparative ablative, compare for the order *Odes* 2. 20. 13 *Daedaleo octor Icaro*, and see on P. 24. But is it not possible to take *spatium...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 polluitur casta domus stupris, mos et lex maculosum edomuit nefas, laudantur simili prole puerperae,
culpam poena prēmit comes.
quis Parthum paveat, quis gelidum Scythen,
quis Germania quos horrida parturit fetus, incolumi Caesare? quis ferae
bellum curet Hibernae?
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 invenem of l. 9.
17. tutus (∅) equals tuto (§); see on P. 31.
18. alma is in ἀνᾶ Ṫξιων position with Ceres and Faustitas. See on P. 33.
19. pacatum (∅s) i.e. 'because safe'; it serves to give the ground for the frequentative votant. 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.
22. maculosum (∅s) i.e. 'the stain (of sin)'; see on P. 27 and P. 21.
23. simili (∅) 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 post-
positioned adverb e.g. extemplo, simul.
25. gelidum (∅) 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.
incolumi Caesare is a corrective addendum (see on P. 53) i.e. 'provided Caesar be safe.' See on Odes 4. 4. 72.
ferae (∅s) | bellum...Hibernae: for the grouping see on P. 20 a. A Roman might feel the adjective with both bellum and Hibernae (see on P. 52).
29. suis (§) has emphasis.
30. viduas (∅s): 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 (p\$): 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 (p\$) echoes te...te of l. 33. See too P. 21.
36. magni (s) has emphasis. See also P. 20\$.
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 siccas. 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 maius, tibi miles impar,
filius quamvis Thetidis marinae
Dardanus 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 altae (s) l. 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. μέγας μεγαλωσί (see Page ad loc.).
collum in: see on Odes 1. 35. 39.

13. 14. equo Minervae | sacra: the genitive Minervae is απὸ κοινῆ 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 fallerat 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
cocibus divum pater adnuisset
rebus Aeneae potiore ductos
alite muros.
doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinis,
Dauniae defende decus Camenae,
levis Agyieu,
spiritum Phoebus mihi, Phoebus artem
carminis nominque dedit poetae.

tu tuisc altern.
vocibus divum pater
adnuisset
rebus Aeneae potiore
ductos
alite muros.
doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinis,
Dauniae defende decus Camenae,
levis Agyieu,
spiritum Phoebus mihi, Phoebus artem
carminis nominque dedit poetae.

literally translated, equals 'would have been burning.' It represents
a frequentative indicative 'he used to burn.' See on falleret l. 16.

25. **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. *pottiore...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. **virginiun** (**p**): contrast **pueri**.

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 Noetilucam,  
prosperam frugum celeremque pronos  
volvere menses.

nupta iam dices: 'ego dis amicum,  
saeculo festas referente luces,  
reddidi carmen docilis modorum  
vatis Horati.'

VII.

Diffugere nives, redeunt iam gramina campis  
arboribusque comae;  
mutat terra vices et decrescetia ripas  
flumina praeterunt;  
Gratia cum Nymphis geminisque sororibus audet  
duce nuda choros.

immortalia ne speres, 'monet annus et almum  
quae rapit hora diem.

35. 36. Lesbium (φ) i.e. Greek metre but Latin words; but see too P. 21.  
37. Lielis (φ): contrast Sappho's.
39. pronos (φ) is happily placed next to celerem; perhaps pronos is pro-  
leptic (see P. 30). See too P. 21.
40. dis amicum (φ) is predicative with redditi i.e. 'I rendered the song  
acceptable' (see on P. 30).
41. saeculo...luces: for the grouping see on P. 14.
42. 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. gramina campis | arboribusque comae: note the chiasmus.
2. decrescetia (φ) i.e. 'because growing less.'  
3. ripas: for its position see P. 50 b.
5. geminis (φ) 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 almum raux hora diei), and the grouping is that of  
P. 10.
frigora mitescunt Zephyris, ver proterit aestas
interitura, simul
pomifer autumnus fruges effuderit, et mox
bruma recurrat iners.
damna tamen celeres reparant caelestia lunae:
 nos, ubi decidimus,
quo pius Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.
quis scit an adicant hodiernae 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 recurrat i.e. speeds back only to bring torpidity; compare pigris (ps) 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...’ (compare pudicum of l. 25 below). If we read Tullus dives, dives may be ἀπὸ κωνοῦ with Tullus and Ancus (see too Juvenal 5. 57).
17, 18. hodiernae...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 (ps) should have emphasis. Why can it not mean ‘in spite of your kindliest intentions in leaving your estate to him’? But see the editors.
amino: 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 (ps): 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.
infernis neque enim tenebris Diana pudicum liberat Hippolytum, nec Lethaea 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 produlit aut Scopas, hic saxo, liquidis ille coloribus sollers nunc hominem ponere, nunc deum. sed non haec mihi vis, non tibi talium res est aut animus deliciarum egens.

23. te...te: see on l. 21 above, and also on P. 31.
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. Lethaea...caro vincula Pirithoo: for the stress on Lethaea by separation compare infernis (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 &v); 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 facit. 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—um 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.’
divite me scilicet i.e. ‘if I, of all people in the world, were rich in...’; scilicet seems to be little more than δή, 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.
gaudes carminibus: carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
[per quae spiritus et vita reedit bonis
post mortem ducibus, non celeres fugae
reictaeque 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 mentis 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 b). But few editors accept all the
lines from 14 to 27.
15. celeres (p) i.e. 'the speed (of flight)'; see on P. 27.
18. domita (ps) 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 (p): 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 (p) has stress i.e. 'from Hell itself.'
25, 26. Aeacum | virtus...consecrat: for the order see on P. 51.
potentium (p): the potency of the bard to bring eternal fame is the point.
27. divitibus (ps) has stress i.e. 'the islands') of the Blest'; compare
Epod. 16. 42 divites (ps) et insulas. See too P. 21.
dignum laude virum Musa vetat mori.
caelo Musa beat: sic lovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infinis
quassas eripiunt aequoribus rates,
ornatus 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 Maecanius tenet
sedes Homerus, Pindaricae latent
Caeaeque et Alcaei minaces
Stesichoriique 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 infinis...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 Sabiniun

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 aetas; spirat adhuc amor  
vivuntque commissi calores  
Aeoliae 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* (*Camene*)  
and *graves Stesichori Camene*. 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** (Ph) has stress.

11, 12. **vivunt** is placed early to echo **spirat adhuc**.

13. **commissi** (Ph): i.e. because entrusted, in trust to.

14. **commissi calores...fidibus**: for the position of **fidibus** see on P. 47.

15. **Aeoliae fidibus puellae**: for the grouping see on P. 20 a.

16. **non sola**: note the emphasis; so **primus** (l. 17), **non semel** (l. 18),  
**solus** (l. 20), **primus** (l. 24).

17. comprop...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**.

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.

20. **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** (Ph)...**acer** (Ph): the fire of Hector and the boldness of  
**Deiphobus** are contrasted artificially.

23. **gravis** (Ps) has stress. See too P. 21.
dicenda Musis proelia; non ferox
Hector vel acer Deiphobus gravis
exceptit ictus pro pudicis
coniugibus puerisque primus.
vixere fortes ante Agamemnona
multi; sed omnesillacrimalbes
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 I. 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 (ep. Sat. 1. 2. 114), 1. 8, 1. 9, 2. 1. 9. 11, 1. 9. 15, 1. 9. 18, 1. 10. 18, 1. 11. 6, 1. 11. 8, 1. 12. 14 (?), 1. 12. 22 (?), 1. 12. 23, 1. 12. 27, 1. 13. 11, 1. 14. 2, 1. 14. 3, 1. 14. 9 (?), 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. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?), 2. 3. 11 (?)
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. ὧν 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 leto 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 uneris involitant, deciderint comae,
nunc et qui color est puniceae flore prior roae,
mutatus, Ligurine, in faciem vererit hispidam,
dices ‘heu,’ quotiens te speculo alterum,
‘quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incoluces 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. non—‘it is not the case that...’; see on Odes 2. 9. 13.

recte is felt, probably, with both vocaveris and beatum.

47. deorum (p): contrast dona noceientum 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 these wisely.

49. duram (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, ἀρετῶν ποιεῖται 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...rosae: 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. incoluces goes with non redeunt i.e. ‘come not back unmarred.’ 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 flammae trepidant rotantes vertice fumum.
ut tamen noris, quibus advoceris gaudiis: Idus tibi sunt agendae, qui dies mensem Veneris marinae findit Aprilem,

iure sollemnis mihi sanctiorque paene natali propio, quod ex hac luce Maecenas meus affluentis 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 (\(\phi\)) i.e. ‘for the weaving (of garlands)’; see on P. 26.
4. hederae (\(\phi\)) i.e. ‘there is ivy (in plenty)’; see on P. 26, 38, and P. 35.
5. multa (\(\phi\)) has emphasis; see also on Odes 4. 9. 26.
6, 7. ara...verbenis: for the grouping see on P. 14.
7, 8. immolato (\(\phi\)) 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...Aprilem: for the grouping see on P. 46 a.
17. iure goes with the whole sentence; see on Odes 2. 9. 13.
19, 20. affluentis (\(\phi\)) i.e. ‘the increase (of years)’; see on P. 26 and P. 21.
Telephum, quem tu petis, occupavit
non tuae sortis iuvemem puella
dives et lasciva tenetque grata
compede vincem.

terret ambustus Phaethon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophonem,

semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age 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 Tele-
phus.'
22. tuae (p) has stress i.e. 'not of your (sort).'</n>23. grata (p): the order heightens the oxymoron: a fetter that please.
See on Epod. 5. 82.
25. ambustus (p) i.e. 'the burning up (of Phaethon)'; see on P. 26.
avaras (p) i.e. 'the covetousness (of hopes)'; see on P. 27.
26. spes: a monosyllable in such a position must have intentional stress;
see on Odes 4. 9. 26, and compare in l. 30 below ultra | quam licet sperare
nesas putando.
26, 27. ales (p): in contrast to terrenum (p). The creature of air resents
the creature of earth.
29. semper has stress (1) because it is separated from sequare; (2) be-
cause it precedes ut.
31, 32. meorum | finis amorum: for the grouping see P. 20 a. It is possi-
ble 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.'
35. voce has stress because it precedes quos reddas; the stress prepares
us for carmine of l. 36.
ae (p) i.e. 'the blackness (of cares)'; see on P. 27, and compare on
Odes 2. 14. 23. The pause at aae saves us from grouping aae carmine
curae together (see on P. 50 b).
XII.

Iam veris comites, quae mare temperant, impellunt animae lintea Thraciae; iam nec prata rigent, nec fluvii strepunt hiberna nive turgidi.
nidum ponit, Ityn flebiliter gemens, infelix avis et Cecropiae domus aeternum opprobrium, quod male barbaras regum est ulta libidines.
dicunt in tenero gramine pinguium custodes ovium carmina fistula delectantque deum, cui pecus et 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 (π) 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 (π): contrast veris (π) of l. 1.
6. infelix (π) 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 (π) 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 ulta.
barbaras...libidines: for the grouping and intrusive verb see on P. 46 a.
9, 10. tenero (π)...pinguium (πs): 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 nigrī(π) may signify 'the shadow (of trees on the hills)'; see on P. 27. There is a reading nigrē colles Arcadiae (see P. 20 a); this nigrē 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 immunem 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 (f): 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.


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. immunem (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 en karapye. See also P. 53.
et cantu tremulo pota Cupidinem  5
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.

importunus enim transvolat aridas
quercus et refugit te quia luridi
dentes te quia rugae
turpant et capitis nives.

nec Coae referunt iam tibi purpurae
nec clari lapides tempora, quae semel
notis condita fastis
inclusit volucris dies.

XIII. 1. mea (φ): 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 (φ) i.e. ‘the freshness, fresh beauty (of Chia)’; see on P. 27.

8. pulchris (ψ): see on P. 21. The adjective is causal i.e. ‘because they are fair.’

9. aridas (φ) 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 (φ) 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 (φ): 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 (ψs) i.e. not even Coan purple (the very best) and its transparent material.

iam (φφ) i.e. it is too late, too late!

14. clari (φ) 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 (ψs): every one knows your age. See P. 24.
quo fugit venus, heu, quoque color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpuerat 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 quaevae Quiritium
plenis honorum munerebus tuas,
Auguste, virtutes in acvum
per titulos memoresque fastus

16. volucris (♂) 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…facies: 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 (♂): contrast diu (♀♀) of l. 24.
24. servatura is concessive, ‘though they were going to preserve.’
25. cornicis (♂) 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 i. 37. 20. Horace could have written ut
possent and made the line scan.
fervidi (♂): contrast ‘the cold, burnt-out torch’ (Wickham).
27. multo (♂) has emphasis and equals plurimo.

XIV. This is another laureate Ode. There is no caesura at l. 17 (com-
pare Odes I. 37. 14—another laureate performance); and in l. 41 no one
can honestly pause after non.
2. tuas (♂♀) i.e. thy praises, whatever may be said of others. For the
intervening vocative see on Odes I. 5. 3.
4. memores goes with both titulos and fastus; see on P. 33.
aeternet, o qua sol habitabilis
illustrat oras, maxime principum?
quam legis expertes Latinae
Vindelici didicere nuper,
quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque velocis et arces
Alpibus impositas tremendis
deicet 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. *aeternet* has stress (see on *Odes* 4. 9. 26) and draws attention to the pleonasm of *in aevum aeternare*.
*habitabilis* (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=inscii*, 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* (ph) 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* (f) echoes *grace* (f) 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 *inaustis*; 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 mediros per ignes.
sic tauriformis volvitur Aufidus,
qui regna Dauni praefluuit 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 Alexandriae supplex
et vacuam patefecit aulam,

20. indomitas (φs) 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 (φ) 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 (φs)...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 (φs) i.e. 'right through.'
25. tauriformis (φs): 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 (φs)...agmina i.e. 'barbarians in their hordes'; see on P. 38.
barbarorum...agmina | ferrata: for the grouping see on P. 35.
vasto (φs) has stress; see on P. 21.
32. sine clade victor: an emphatic addendum (see P. 53).
33. tuos (φs) i.e. 'gods that were thine'; the battles were fought tuis (φ), non corum auspiciis. See too P. 21.
fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis decus arrogavit.

te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.
te fontium qui celat origines
Nilusque et Hister, te rapidus Tigris,
te beluosus qui remotis
obstrepit Oceanus Britannis,

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 ἀπὸ κοινοῦ position with fortuna, lustro, and exitus. If it goes with exitus only, the order is abnormal (see on P. 43).

secundos goes with reddidit i.e. 'rendered prosperous'; see on P. 30 and P. 21.

39, 40. optatum peractis | imperii decus: the grouping may be that of P. 10, in which case editors are justified in taking peractis imperii as dative with arrogavit (see on C. S. 27, 28). But what prevents us from taking peractis imperii 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 (I. 34), which goes with both reddidit and arrogavit.

42. profugus (pf): contrast non ante domabilis of I. 41. Compare Odes 1. 35. 9 te Dacus asper, te profugi Scythae, 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 ἀπὸ κοινοῦ 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 Galliae...tellus: the preposited genitive phrase practically subject; see on P. 38. Bentley reads paventes.
te non pavenis 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, aetas
fruges et agris rettulit uberes
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus et vacuum duellis

50. durae (φι) i.e. 'for all its hardiness and endurance'; but see also P. 20a.

51. caede gaudentes is a quasi-compound αἰμαροχαρῆς, αἰμαροχαρμῆς (see on Odes 3. 1. 24). It is preposited because concessive, 'though delighting in blood.'

52. compositis (φι) i.e. 'by the laying to rest laying down (of arms)'; see on 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 proeliis?'

2. victas (φι) 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.

5. tua (φι) i.e. 'it is thy lifetime that has...'. For the intervening vocative (Caesar) see Odes 1. 5. 3.

6. et is out of place metri gratia, unless we read agros.

uberes goes with rettulit i.e. 'has brought back in richness'; compare Odes 4. 14. 38.

7. nostro (φι): 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.

8, 9. Parthorum (φι): 'snatched from the Parthians' is the effect; 'Parthians' is more important than what follows; hence the order, for which see P. 38, and P. 43. Compare on Odes 4. 14. 21.

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 evagantī frena licentiae iniecit emovitque culpas et vетerēs 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 miserās 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 evagantī: 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. vēteres may be in ἄποκοου position with culpas and artes; see on P. 33. If it goes with artes only, compare P. 21.
13. Latinum (踣): in artificial contrast to Italae.
14, 15. imperi is in ἄποκοου 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.
18. civilis perhaps qualifies both furor and vis.
otium: for its position see on Odes 1. 3. 16; so enes 1. 19.
20. miserās (edb) i.e. 'to their misery'; see on P. 30, and also on P. 21.
21. profundum (edb) 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 (edb) i.e. despite their faithlessness in general. Compare too P. 33.
25. profestis (edb): contrast sacris.
26. iocosī munera Liberi: for the grouping see on P. 20 a.
nosque 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 intervening Veneris*: for the grouping see on P. 20 B.
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 ἀπὸ κοινοῦ 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 (φ): see on P. 36.
qui | promis et celas: the relative clause is placed in the position of the equivalent promens et celans.
11. nascere: 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 Odes 2. 9. 13.
maturos (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
proseres decreta super iugandis
feminis prolisque 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 ‡ 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 lovis aurae.
condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis, audi,
Luna, puellas.

18. iugandis (‡) i.e. ‘the marriage (of women)’; see on P. 26.
19, 20. prolis (‡): see on P. 39 for the objective genitive placed in front.
novae (‡‡) probably has stress, since it is usually preposited.
feraci | lege marita: for the adjectives on either side of the noun see on
P. 34.
21, 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.

referatque: see on Odes 1. 30. 6.
23. die claro (i.e. hot)...grata (i.e. cool) nocte: note the chiasmus.
27, 28. 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.’
30. spicea (‡‡) i.e. ‘with wheat-ears (for crown)’: see on P. 27 (ad init.).
32. lovis is by position πάρον 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 i. 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 1. 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 divom 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 (p) 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.

quaque Aventinum tenet Algidumque
quindecim Diana preces virorum
curat et votis puerorum amicas
applicat auris.

49. albis (ξ): the position perhaps stresses their choiceness; but see too
P. 21.

51. iacentem (ϕs): contrast bellante.

54. Albanas (ϕs): this antiquarian reference emphasizes the long life of
Rome's greatness. See too P. 21.

56. nuper (ϕϕ) i.e. 'but yesterday.'

58. priscus perhaps has the stress of regret (see on Odes 4. 9. 26), like
neglecta (ϕs).

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 (ϕs): the epithet stresses his aspect as healer in contrast to
archer. See too P. 21.

65. Palatinas (ϕs) i.e. 'on the Palatine'; see note on Odes 1. 31. 9.
aequus goes closely with videt i.e. 'beholds with favour.'

67. alterum (ϕs) i.e. 'to a second period.'
melius (ϕs) is proleptic; see on P. 30.

69. tenet lies in and κοινωνία 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* (pp) has stress.
75, 76. *Phoebi* is set in front of *chorus* in artificial contrast to *Dianae.
The genitives go with both *chorus* and *laudes.*
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.


9, 10. *de cet qua:* for the order see on *Odes* 4. 2. 26. Perhaps *de cet* 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 em* (*$p$*) 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.

13. *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 colle, ab extrema parte* etc.

14. *forti* (*$p$*) i.e. ‘with courage (of heart)’; see on P. 27 and P. 21.
roges, tuum laborem quid iuvenm meo,  
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 spegratiae,
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 *Odes* 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 spegratiae**: for the grouping see on P. 20 a.

25. **pluribus** (pps) has emphasis, for comparatives are usually preposed (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 *propriio, patrios* at *Odes* 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 *Odes* 1. 31. 9).

28. **pascuis**: there is a variant *pascum* (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
circa tangat moenia.
satis superque me benignitas tua
ditavit: haud paravero,
quad aut avarus ut Chremes terra premam,
discinctus aut perdam ut nepos.

II.

'Beatus ille, qui procul negotiis,
ut prisca gens mortalium,
patera rura bobus exercet suis,
solutus omni faenore,
neque excitatur classico miles truci,
nec horret iratum mare,
superni...Tusculi must go with villa first, though later with moenia also.
For the quasi-locative genitive superni...Tusculi compare Livy I. 31. 3 vocem...ex summis cecuminis 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, 34. avarus sc. d'un 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 dizes erat, for quam pater dizes est illi, tam mihi pater dizes 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. patera (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.
forumque vitat et superba civium
potentiorum limina.

ergo aut adulta vitium propagine
altas maritat populos,

aut 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** (φs) 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** (φ) i.e. ‘in the depths (of the valley)’; see on P. 26. **mugientium** (φs): 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* (φs) see on P. 38, and, for the grouping, P. 43.

13. **inutilis** (φs) 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** (φ) *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. I. 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* (φ) may be intentional; contrast ‘unripe.’ The order is then normal (see on *Odes I. 7. 29*).

19. **insitiva** (φs): 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** (φ): 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
imbres nivesque comparat,
aut trudit acris hinc et hinc multa cane
apros in obstantis plagas,
aut amite levi rara tendit retia
turdis edacibus dolos,

24. tenaci (phil.) i.e. 'the thickness, deep-rootedness (of the grass)'; see on P. 27.

25. altis interim ripis (v. l. rivos): the context seems decisively in favour of *ripis*. 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 *ripis* 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 *interea*. Quintilian is quoted as using *interim*—'for a while,' and we may be permitted to assume this meaning here. If 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 c).

27. fontes (Markland *frondes*): 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 (phil.) i.e. 'into the obstacle (formed by nets).' See on *Odes* 3. 5. 31 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* (phil.): 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
pernicis uxor Apuli,
sacrum vetustis extruat lignis focum
lassi sub adventum viri,
claudensque textis cratibus laetum pecus
et horna dulci vina promens dolio
dapes inemptas apparat:
non me Lucrina iuverint conchylia
magisve rhombus aut scari,

35. **pavidum** (φ) 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** (ψ) goes closely with **captat**, as if we had **iucunde**; see on P. 31, and P. 21.

37. **quas amor curas**: see on Odes i. 27. 11.

38. **haec inter**: the order gives **haec** some stress; compare l. 61 below.

39. **pudica** (φ): 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 quals in artificial contrast to **Apuli** of l. 42.

42. **pernicis uxor Apuli**: for the grouping see on P. 20 φ. The adjective **pernicis** has point; contrast the supinus idler of the city, and compare the **lassi** (ψ) 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.

laetum (φ): 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.

46. **distenta** (ψ) is causal. See too P. 21.

47. **horna...dolio**: for the grouping see on P. 9.

49. **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
malvae salubres corpori,
vell agnus festis caesa Terminalibus,
vell haedus ereptus lupo.
has inter epulas ut invat pastas ovis
videre properantis domum,
videre fessos vomerem inversum boves
collo trahentis languido,
positosque vernas, ditis examen domus,
circum renidentis Lares.'

Lucrina (\(\psi\)): 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 (\(\phi\)): this is the normal position in referring to the guinea-fowl; it is par excellence the African bird. Compare Juvenal Sat. 11. 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 (\(\phi\)) 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 (\(\phi\)) i.e. 'the settling (of the slaves)'; see on P. 26.
ditis (\(\psi\)): contrast pauperis; but see also on P. 20 \(\beta\).
66. renidentis (\(\phi\)) i.e. 'the glow (of the fire on the images)'; see on P. 27.
haec ubi locutus faenerator Alfius,  
iām iām futurus rusticus,  
omnem rediget Idibus pecuniam,  
quaeorit 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  
incocctus 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 cannot 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 | incocctus herbis:** as *incocctus* 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 *Odes* 2. 14. 23.

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 *taurus* 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 tantus umquam siderum insedit vapor siticulosaer Apuliae, 
nec munus umeris efficacis Herculis 
insedit vapor: for the grouping, with insedit intrusive see P. 46 a.

umquam is close to tantus, since it qualifies it. Compare quid umquam l. 19 below.
16. siticulosaer (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.'
18. umquam: compare tantus umquam l. 15 above.
19. iocose (p): see on P. 36.
20. tuo (s): perhaps the force is 'even your'; but see too P. 21.
21. extrema (ps) i.e. 'at the very end (of the sponda).' See on P. 27.
22. Hibericis (ps): see P. 24. Perhaps there is stress on the adjective 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. 16
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 áπὸ κωνοῦ with vertat and euntium; but it is
more natural to take huc et huc with euntium. The group huc et huc euntium
is then áπὸ κωνοῦ 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 adsum,
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 loloet atque Hiberna
mittit venenorum serax,

3. iste fert tumultus: see on P. 21.
onnium (\(p\)) anticipates unum of l. 4.
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 adsum i.e. ‘true, genuine (in your case).’ With vocata the case of partubus
might be dative or ablative.

11. trementi (\(p\)) 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 \(\delta\pi\nu\) \(\kappa\iota\nu\nu\) 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** (‡): 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** (‡s) at l. 76 below. See too P. 21.

25. **expedita** (‡) equals an adverb e.g. **celeriter**; see on P. 31.

26. **Avernalis** (‡): more sorcery. Compare the effect of **sepulcris** l. 17, **nocturnae** 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. I. 33, 34**.

28. **currens** (‡): 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** (‡)...**inemori**: the effect of **infossus** preposited 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 **ἀπὸ κουμῶν** position with **die** and **mutatae**.

**mutatae** (‡) i.e. 'a change (of feast)'; see on P. 26.

**dapis** (‡s): 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** (‡s), **exsecta**, **exesa** etc., and **aridum** (‡): both epithets are important, for the philtre requires dried up organs.
exsucta uti medulla et aridum iecur
amoris esset poculum,
interminato cum semel fixae cibo
intabuissent pupulae.
non defuisse masculae libidinis
Ariminensem Foliam
et otiosa credidit Neapolis
et omne vicinuin oppidum,
quaesidera excantata voce Thessala
lunamque caelo deripit.
hic irresectum saeva dente livido
Canidia roden 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. *interminato...fixae cibo...pupulae*: for the grouping see on P. 9.
*interminato* 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 *feminae* 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 Thessala* 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.  
formidulosis cum latent silvis ferae  
dulci sopore languidae,  
senem, quod omnes rideant, adulterum  
latrent Suburanae canes,  
nardo perunctum, quale non perfectius  
meae laborarint manus.  

quid accidit? cur dira barbarae minus  
venena Medeae valent,  
quibus superbam fugit ulta paelicem,  
magni Creontis filiam,  
cum palla, tabo munus imbutum, novam  
incendio nuptam abstulit?

52. arcana (ṣps): secret rites require the patronage of Night. Compare l. 55 below for the grouping.
53. hostilis (ṣ): see on P. 37, and note at Odes 2. 12. 22.
55, 56. formidulosis (ṣps): 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...languidae: for the grouping see on P. 18. In any case dulci sopore would lie between ferae and languidae. 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 (ṣ): 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 (ṣ) i.e. aē ge equi, 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 (ṣ) i.e. ‘the haughtiness (of her rival)’; see on P. 27. There is a variant reading superbam.
64. Creontis (ṣ): see on P. 41.
65, 66. tabō 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. 


atqui nec herba nec latens in asperis
radix sefellit me locis:
indormit unctis omnium cubilibus
oblivione paedicium.
a a, solutus ambulat veneficac
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 poculum,
pause at the end of the line makes it unnecessary to group novam incendio
nuptam together (see on P. 50 b).

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...paedicium: 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 paedicium may also stand outside
unctis and cubilibus, but possibly it carries some stress of bitterness.

veneficae (♀) 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 de-
pends; see on P. 38.

73. non usitatis (♀): 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 (παλαικρτητον); compare Epod.
3. 13 hoc delibatis.

fleturum (♂): see on P. 36.

75. vocata mens tua: for the grouping see on P. 34.

76. Marsis (♂): the Marsians were famous for sorcery; even their enchant-
ments will not avail in this case. Compare Colchiis (♀) 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 Ros.
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 poculum is
heard. Possibly one may feel poculum 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,
misit 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 occurrarum 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. Compare 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 I. 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,
qua vis deorum est manium,
et inquietis assidens praeordiis
pavore somnos auferam.
vos turba vicatim hinc et hinc saxis petens
contundet obscenas anus;
post insepulta membra different lupi
et Esquilinae 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?

amica vis pastoribus,

93. umbra and curvis unguibus are unpleasant addenda (see on P. 53).
curvis (ps): 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 (ps): see on Odes 2. 14. 23. The two words obscenas anus are causal addenda (see P. 53).

99. insepulta (ps) is causal.

100. Esquilinae (ps) 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 (ps) 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.

4. minas for its position see on Odes 1. 3. 16.

5. fulvus appears to be ἀπὸ καυμᾶτων 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,
quaecumque praecedet fera.
tu, cum timenda voce complesti nemus,
proiectum odoraris cibum.
cave, cave: namque in malos asperrimus
parata tollo cornua,
qualis Lycambae spretus infido 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
group 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. Com-
pare the position of *tremendus* at *Odes* 1. 16. 11, 4. 2. 15, 4. 6. 7, 4. 14. 12.

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

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.

11. *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 infido* 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 *historias, captivus ut, audit*); 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 κοινών* 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,
SED ut secundum vota Parthorum sua
urbs haec periret dextera.
neque hic lupis mos nec fuit leonibus,
numquam nisi in dispar feris.
surorsé 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 fraternal necis,
ut immerentis fluxit in terram Remi
sacer nepotibus crunor.

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 (p): 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 (p) 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 (p) i.e. 'by its own hand.' Wickham quotes Epod. 16. 2.
haec (pp) 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 (p) has stress i.e. 'it is an implacable fate that...'
18. fraternaliae (p): the position echoes Latini (p) of 1. 4. As a brother fell then, so brothers are falling now.

19. immerentis (p) almost equals an adverb (see on P. 31); compare on
Epod. 6. 1.

Remi may perhaps go with both terram and crunor; if with the latter only, see on P. 48.
VIII.

Rogare longo putidam te saeculo
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,
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 pulvillos amant?
illitterati num minus nervi rigent,
minusve languet fascinum?
quod ut superbo provokes ab inguine,
one 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 $\beta$.
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 repositum Caecubum ad festas dapes
victore laetus Caesare
tecum sub alta (sic lovi 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 (bs) 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 nobilem 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. *fremantis* 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* (†): see P. 37, and note on *Odes* 2. 12. 22.

*hostiliumque navium* (†s) 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* (†)...*intactas* (†): 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* (†s) 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.
capaciæres affer hic, puer, scyphos
et Chia vina aut Lesbia,
vel quod fluentem nauseam coercent
metire nobis Caecubum.
curam metumque Caesaris rerum iuvat
dulci Lyaceo solvere.

X.

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.

Nota must be felt in part with petit i.e. by means of Notus, by tacking in
face of Notus. If Notus went only with exercitatas, why did not Horace write
the obvious aut Notus Syrtis petit? See too on Odes 1. 14. 10.
32. incerto (p) i.e. 'by the tickleness (of the sea)'; see on P. 27.
33. capaciores (ps) i.e. 'that hold more'; see on P. 28.
34. vina lies in διό kowov 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 adverbial 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 l. 13 below.
insurgat Aquilo, quantus altis montibus 
frangit trementis ilices;
nec sidus atra nocte amicum appareat, 
qua tristis Orion cadit;
quietae 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 heilulatio, 
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.
astra (\(p\)) 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 collo-
cations 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 simulta-
neously with the sun's about the end of May.
11. quietae (\(ps\)): 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 puéris 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 paenitetur,
in quis amantem languor et silentium
arguit et latere petitus imo spiritus!

‘contrane luxum nil valere candidum
pauperis ingenium?’ querebar adplorans tibi,
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. later...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 calurom 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.


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. II.
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 ardor 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 *not* good because  
the wound is *severe*.  

18. *desinet* is more vivid than *desinat*; the protasis is a remote possibility,  
the result is certain.  
*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 *ādō konvo* 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. 20β.  

25. *amicorum (p)s* 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 *pueri...renodantis* may be classed under P. 34, and *longam renodantis 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 sagaci us unus odoror,
polypus an gravis hirsutis cubet hircus in alis,
quam canis acer ubi lateat sus.
qui sudor vietus et quam malus undique membri
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 ('): 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. vietus (ps): the position emphasizes her age, and also makes vietus
membri âna kouâoú 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, membri, and crescit.
9. indomitam (ps) has emphasis.
10, 11. umida (') i.e. ‘because it is wet.’
crocodili: for the second complement outside see on P. 48.
tenta (') 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. quae te | Lesbia (mihi) quaerenti: note the early grouping of case
Lesbia quaerenti taurum monstravit inertem,
cum mihi Cous adset Amyntas,
cuius in indomito constantior inguine nervus
quam nova collibus arbor inhaeret.
muricibus Tyriis iteratae vellera lanæ
cui properabantur? tibi nempe,
ne foret aequalis inter conviva, magis quem
dilateret mulier sua quam te.
o ego non felix, quam tu fugis ut pavet acris
agna lupos capreæque leones!'

XIII.

Horrida tempestas cælum contraxit, et imbres
nivesque deducunt Iovem; nunc mare, nunc siluae
Threicio Aquilone sonant; rapiamus, amici,
ocasionem 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!).

18. Cous (ψs): 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 sacram), 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-
posited. But see also P. 20 a.
22. magis is emphatic because it precedes quem and is separated from
dilateret.
25. o ego non felix: the order is on the analogy of me miserum; contrast
P. 29.

acris (ψs) i.e. ‘the cruelty (of wolves)’; see on P. 27, and Odes 2. 14. 23.

XIII. 1. Horrida (φ): 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 (φ): the order emphasizes the bitter cold of it. Compare, perhaps,
Odes 1. 25. 11 Thracio...vento.
amici i.e. ‘as friends.’ Bentley reads âmice, a postposited adverb with
stress.
et decet, obducta solvatur fronte senectus.

tu vina Torquato move consulate pressa meo,
cetera mitte loqui: deus haec fortasse benigna
reducet in sedem vice. nunc et Achaemenio
perfundii 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 acgrimoniae dulcis allato.'

4. de die is put late with emphasis i.e. ‘ere evening comes’ (Wickham).
5. obducta (ps) i.e. ‘from the frown (on its brow)’; see on P. 26, and also on P. 21.
6. vina Torquato move consulate pressa: for the grouping compare on P. 16 β.

\textit{méo} (s) i.e. ‘my very own, my loved,’ because I was born in his consulship.
See on \textit{Odes} 1. 26. 8.

7, 8. \textit{benigna} (ps) equals an adverb; see on P. 31.
\textit{sedem} seems to mean ‘quiet fixity’; its position next to \textit{vice} (change) is not unhappy.

\textit{Achaemenio} (ps): the stress reminds us of its costliness; but see also P. 21. Compare \textit{Odes} 3. 1. 44.
10. \textit{diris} (ps) i.e. ‘from the dread (of cares)’; see on P. 27, and also on \textit{Odes} 2. 14. 25.
11. \textit{nobilis}...\textit{alumno}: for the grouping see on P. 7.
12. \textit{invicte mortalis dea nate puer Thetide}: perhaps it is best to put a comma after \textit{mortalis}, and to regard \textit{invicte} and \textit{dea nate} as preposited adjectives with vocatives (see on P. 36); then \textit{Thetide} comes last as if we had \textit{divinae puer Thetidis} (see on P. 20 β).
13. \textit{te manet}...\textit{tellus}: see on P. 51.

\textit{Assaraci} (p): the more important word comes first (see on P. 38); not Greece but Troy awaits him.
13, 14. \textit{frigida}...\textit{flumina}: for the grouping see on P. 8. The MSS have \textit{parvi}, of which there are many emendations e.g. \textit{ravi}, \textit{proni}, \textit{puri}, \textit{tardi}, \textit{flavi}, etc.

\textit{lubricus} (p) i.e. ‘smoothly flowing,’ in contrast to Scamander, which cuts its way through; see on \textit{Odes} 1. 31. 7.
15. \textit{certo} (p) has stress: the fates are inexorable (compare \textit{Odes} 1. 15. 35).
16. \textit{rupere} is stressed; see on \textit{Odes} 4. 9. 26.
XIV.
Mollis inertia cur tantam diffuderit imis oblivionem sensibus,
pocula Lethaeos ut si duentia somnos arente fauce traxterim,
candide Maccenas, 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 Illion,

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 ἄνδρὸν καυὸν with omne malum 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...duentia 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 (p)...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 (p)...Bathyllo | Anacreonta Teium: note the artificial chiasmus. The effect of Samio (p) 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 (p): 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 fulgebat luna sereno
inter minora sidera,
cum tu, magnorum numen laesura deorum,
in verba iurabas mea,
artius atque hedera procera adstringitur ilex
lentis adhaerens brachiis,
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 quidquam in Flacco viri est,

13. pulchrior (p): see on P. 28.
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 fulgebat, which, pre-
ceeding 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 numen...deorum: for the grouping see on P. 20 a.
4. mea (s) i.e. 'mine, and mine only': see on P. 21.
5. atque equals quam; see on Epod. 12. 14.
procera (ps) means either 'for all its height,' or 'up all its height.' See
too P. 21.
6. lentis (ps) 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 esset, 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 quare 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 aetas,
suis et ipsa Roma viribus ruit.

11. dolitura mea...virtute Neaera: for the grouping see on P. 10.
multum (¶¶s) has emphasis; compare Epod. 17. 20.
12. viri echoes virtute of l. 11. For its position see on Odes 1. 2. 1.
13. assiduas (¶s) 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 (¶s) which seems to be con-
cessive i.e. ‘though it had offended, become hateful, but once.’ Gow supports
offensi (¶s) = the determination of me once angered will not give way.
16. certus (¶s) i.e. ‘if it is an unquestioned wrong whose pain has entered
my soul’; see too P. 21.
17, 18. meo (¶s): 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 (¶s) 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 (¶s) alio (¶¶): 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 (¶s): compare Epod. 7. 9, 10, and Livy Pref. § 4 ut (res) iam
magnitudine laboret sua.
quam neque finitimi valuerunt perdere Marsi,

minacis aut Etrusca Porsemæ manus,
aemula nec virtus Capuae nec Spartacus acer

novisque rebus infidelis Allobrox,
nec fera caerulea domuit Germania pute

parentibusque abominatus Hannibal:
impia perdemus devoti sanguinis aetas,
ferisque rursus occupabitur solum.

barbarus iuvi cineres insistet victor et urbe

eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini,

nefas videre! dissipabit insolens.

forte quid expeditiat communiter aut melior pars

malis carere quaeritis laboribus?

3. finitimi (Ps) i.e. ‘though at our doors.’

4. minacis...manus: for the grouping see on P. 9.

5. Capuæ 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 (Ps) is almost adverbial with perdemus; see on P. 31, and compare

impio (Ps) at Odes 4. 4. 46.

devoi (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 expeditiat: the ambiguity of expeditiat (which ought to mean ‘what

is the use of?’) inclines one to support Rutgers’ quod expeditiat. But see the

editors.

communiter seems to equal (vos) universi. If Gow is right in taking

communiter mainly with expeditiat, 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 ferent, 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 imis 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,
novaque monstra iunxerit libidine
mirus amor, iuvet ut tigris subsidere cervis,
adulteretur et columba miluo,

17. nulla ( نفسها) equals μηδε μια, μηδαμοσ. 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 con-
structed 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. rapacibus may colour apris as well as lupis; see on P. 33.

22. protervus (agt) i.e. ‘the caprice (of Africus)’; see on P. 27, and 33.

23. melius (aua) has emphasis, καὶ θελεῖν τι.

24. secunda (קפה) 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 (קפה) echoes redire of l. 26 and with stress.

28. Matina (קפה) is purposely set next to Padus, i.e. from north to south;
but see too P. 21.

29. celsus (קפה) i.e. ‘the heights (of the Appenninus)’; see on P. 27, and
also P. 21.

30. novā (ס) 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 leone,
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 consummation 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. 31.
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. **redit** has stress because it precedes *ubi* i.e. ‘gives duly and in full’

**quotannis** (r) has emphasis i.e. ‘and that too every year’; it colours *redit* and *impatita*.
44. **imputata** (Ps) is concessive, ‘though unpruned.’
**usque** (Ps) 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 iniussae veniunt ad mulctra capellae,
refertque tenta grex amicus ubera;
nec vespertinus circumgemit ursus ovile,
neque intumescit alta viperis humus.
pluraque felices mirabimur, ut neque largis
aquosus Eurus arva radat imbris,
bingua nec siccis urantur semina glaebis,
utrumque 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. iniussae goes with veniunt and equals iniussu; 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, 54. largis | aquosus Eurus...imbris: for the grouping see on P. 10.
55. bingua...glaebis: for the grouping see on P. 7.
56. caelitum (s) has point: the king of heavenly beings will, naturally, control the heavens.
57. Argoo (ps) equals 'The Argo (with its rowers)'; see on Odes 1. 33. 16.
See too P. 21.
58. impudica (p): see on Odes 2. 14. 23. She was a foul sorceress.
pedem: for its position see on Odes 1. 3. 16.
59. Sidonii (ps) equals 'from Sidon,' and is purposely kept near to huc; see on Odes 1. 31. 9.
60. 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 atri gregem aestuosa torre impotentia.] Juppiter 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.

61, 62. 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.
illae...genti: for the grouping see on P. 7. See too on l. 66.

63. 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.

66. 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.
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 deò kowò 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 moenis 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, ama 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.

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.

homicidam may be regarded as a noun, with Hectorem in apposition.
14. heu pervicacis (ps) i.e. 'for all his obstinacy.' But see too P. 20. 'The exclamation emphasizes the epithet' (Wickham).

15-17. saetosa duris exuere pellibus...membra: for the grouping see on P. 8.
15. duris...pellibus: these words are heard partly with saetosa, partly with exuere; for the latter see P. 21.
16. laboriosi remiges Ulixei: for the grouping see on P. 20 a.
18. 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 ἀπὸ κόσμου 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 prae cordia.

ergo negatum vincor ut credam miser,
Sabell a 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 **ten ta...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 **rălas**, 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 fervidă...in Aetnă flamma**: 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.'
infamis Helenae Castor offensus vicem
fraterque magni Castoris, victi prece
adempta vati reddidere lumina:
et tu (potes nam) solve me dementia,
o nec paternis obsoleta sordibus,
nec in sepulcris 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.
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 ἀπὸ κοῦχον 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).
tuo | cruore rubros (ps): the words are emphatic i.e. 'red with your blood
are the cloths that the midwife....'
52. fortis goes closely with exsilis i.e. 'when you jump out of bed strong....'
See too P. 21.
puerpera (sc. ὀβρα) is concessive 'though a new mother.'
53. obseratis (p): contrast patulis. Compare Epist. 1. 18. 70, 2. 2. 105.
preces: for its position see on Odes 1. 3. 16.
54. non goes with the whole sentence; see on Odes 2. 9. 13.
Neptunus alto tundit hibernum salo
inultus ut tu riseris Cotytta
vulgata, sacrum liberi Cupidinis,
et Esquillini pontifex venefici
impune ut urbem nomine impleris meo?
quid proderit ditasse Paelignas anus,
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:
 ingrata misero vita ductenda est in hoc,
novis 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. Esquillini pontifex venefici: 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 si, 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 tc...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.
an quae movere cereas imagines,
ut ipse nosti curiousus, et polo
deripere lunam vocibus possim meis,
possim crematos excitare mortuos
desiderique temperare polum,
plorem artis in te nil agentis exitus?

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.
tuo (s): see on P. 21.
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.).
tunc (pps) has emphasis; compare semper 1. 66 above.
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. curiousus sc. Æv 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 polum
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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TO 202 Main Library

<table>
<thead>
<tr>
<th>LOAN PERIOD</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
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<tbody>
<tr>
<td>HOME USE</td>
<td>4</td>
<td>5</td>
<td>6</td>
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</tbody>
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ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
1-month loans may be renewed by calling 642-3405
6-month loans may be recharged by bringing books to Circulation Desk
Renewals and recharges may be made 4 days prior to due date

DUE AS STAMPED BELOW

REC. CIR. JAN 26 1979

JUL 26 1981

RET'D SEP 21 1981

MAR 30 1982 61