THE

WORKS OF HORACE.

VOL. I.

Printed by S. Hamilton, Weybridge.
THE WORKS OF HORACE,
TRANSLATED INTO ENGLISH PROSE,
AS NEAR THE ORIGINAL AS THE DIFFERENT IDIOMS OF THE LATIN AND ENGLISH LANGUAGES WILL ALLOW;
WITH THE LATIN TEXT AND ORDER OF CONSTRUCTION IN THE OPPOSITE PAGE;
AND CRITICAL, HISTORICAL, GEOGRAPHICAL, AND CLASSICAL, NOTES IN ENGLISH,
FROM THE BEST COMMENTATORS BOTH ANCIENT AND MODERN;
AND A PREFACE TO EACH POEM,
ILLUSTRATING ITS DIFFICULTIES, AND SHOWING ITS SEVERAL ORNAMENTS AND DESIGN:
Also the Method of scanning the several Sorts of Verse used by Horace, and a Table showing at one View of what Sort of Verse each Ode consists;
FOR THE USE OF SCHOOLS, AS WELL AS OF PRIVATE GENTLEMEN.
A NEW EDITION, REVISED AND CORRECTED.

IN TWO VOLUMES.

VOL. I.

LONDON:
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**PREFACE.**

Lyric Poetry being the designed subject of this preface, I shall here only premise a few observations on poetry in general, which, as those who are in the least acquainted with it know, chiefly consists in that enthusiasm so much boasted of, which, seizing a poet, quite transports him. When sufficiently warmed with it, he triumphs over every thing that stands in his way; rhyme and measure are to him no obstacles at all, for he discourses with as much ease and energy as if he were tied down neither to the rigid rules of rhyme nor of measure; which has made the ablest masters recommend the reading of the poets as the best method to learn the art of thinking. Aristotle proposes Homer in particular, as the pattern to be imitated by every one who would write well, as he excels all the ancients both in sentiment and expression; and Quintilian says yet more of him; "Homer," says he, "extended the limits of human genius to their utmost stretch, and possessed such complete ideas of all the different..."
"kinds of writing, that he alone is a perfect model of
all the different beauties that can enter into any com-
position." And where indeed can we find such pat-
terns for writing as in Homer, Pindar, Horace, and
Virgil? Can we read their works without discovering
all that human invention can conceive of the truly grand,
sublime, and heroic? Can we read their noble senti-
ments, their daring and happy strokes, without being
animated by their fire? But if we look into the sacred
poets, the beauty and excellency of poetry will be still
more manifest; for who can read the song of Moses,
the psalms of David, or the book of Job, without ad-
mir ing the artful images and inimitable beauties where-
with they abound? Rivers flow back to their sources,
hills tremble, mountains dissolve like wax, seas meet and
retire, at the voice of their Creator: these are expressions
so lofty and sublime, as plainly show their author; nor
can such ideas fail of awakening the soul, and expand-
ing its thoughts to the utmost extent and elevation.

We cannot, therefore, be at too much pains to ac-
quire a thorough knowledge of the ancient poets, whose
primary design was to instruct men; and it is well
known how greatly they contributed, in the first ages,
towards polishing mankind, forming them into states
and societies, and uniting them in one common interest;
which gave rise to the fables of Amphion raising the
walls of Thebes by the sound of his lyre, and Orpheus
softening rocks and taming wild beasts by the exquisite
sweetness of his song. Of the very laws that Solon made
for the wisest state in the world, he put the greater part
into verse; and the descendants of the first poets seem to have inherited their humane, social disposition. Horace and Virgil were the delights of the court of Augustus.

The nature and true object of each kind of poetry, are to make us wiser and better. The Epic conveys instructions to us, couched under the allegory of one important heroic action. The Lyric celebrates the virtues and noble achievements of great men, in order to engage us to imitate their example. Tragedy regulates our pity and fear, by familiarizing us to these passions, which, when they surpass certain bounds, create so much trouble and disquiet. Comedy and Satire correct our vices in a pleasing and diverting manner, and wage an implacable war against whatever is absurd or ridiculous in conduct. Elegy laments the death of those persons who deserve to be mourned and regretted. The Eclogue sings the innocent pleasures of a country life. Hence it is evident, that the intent of poetry is not so much to please the imagination, as to inform and enlighten the understanding. It only makes use of the imagination as a canal to convey truth to the mind and heart; for which purpose it uses figures, fables, allegories, energy, and richness of expression, and harmony of numbers. Accordingly we see that all the great men, poets, orators, historians, and philosophers, of every age and every country, have not scrupled to make use of the same innocent artifices for the same end.

Poetry, with all its charms, would be of very little
value, were amusement its only aim. A poet proposes to be really useful:

_Lectorem delectando, pariterque monendo._ Hor.

And whatever subject he treats of, his view is still

_Jucunda et idonea dicere vitae:_

"To say what's pleasant and instructive too."

But as our happiness depends chiefly on providing for the necessary demands of nature, and obeying the dictates of our serious affections towards our family, friends, and country, such pursuits demand the greater part of our time; and all other personal gratifications ought to give place to them, as these necessarily engage us in a course of very laborious application. Without intervals of relaxation and pleasing diversions, it would be difficult to support that cheerfulness of mind which is requisite towards success in our most important concerns; wherefore even that poetry which only amuses us, and gives a relief from the fatigues of business, is far from being unprofitable; but the ends of poetry are far more noble, as has been already hinted, and will be more fully shown in the following treatise on lyric poetry, for a great part of which I am indebted to the best critics who have illustrated our author.

**Lyric Poetry** is allowed to be of all others the most ancient. It made its first appearance at the feasts which the first men made as a relief from their labours, and to return thanks to God for his blessings. But it may be said to owe its origin more particularly to the
Hebrews; and as they were influenced by a spirit of quite a different sort from that of the Gentiles, their poetry had a more noble origin, and was presently carried to the greatest perfection in the song of Moses and the children of Israel, on Pharaoh and his host being drowned in the Red Sea; which is so very grand and sublime, I may say so divine, that wisdom itself seems to have dictated it. The same sublime spirit of poetry reigns throughout the prophetic books and the psalms. There shines, in all its majesty, that true poetry which excites virtuous affections only, which leads us to the true God, which pleases without seducing us, which instructs without disgusting us, which is always agreeable yet always useful, ennobled by its sublime expressions, by its animated figures, and yet more so by the truth it announces, which makes it alone merit the name of divine language; nor do any odes of Horace or of Pindar come near it, nor any human composition whatever; whence it appears how far divine inspiration is above that poetic fury and enthusiasm which the poets endeavour to excite in themselves by every thing that can heat their imagination. The Greeks could not profit by the example of this grand lyric poem, nor by the sublime songs of David and Solomon, which were to them unknown, because of the little commerce they had with the Hebrews before the thirtieth olympiad; and, as they were left to their own natural genius, many years intervened before they produced their first essays in poetry, which were no other than
unpremeditated praises of their gods and heroes. And these praises, says Aristotle, were sometimes mixed with a little satire: but it soon changed its form, according to the different talents of the poets; for those who had the most elevated genius chose the most difficult subjects, the praises of the gods and panegyrics on the heroes; whereas those of a lower genius chose more easy subjects, raillery and satire; for, in poetry as in painting, it is easier to show the defects of nature than to imitate her perfections.

Those who sang the praises of the gods or heroes made use of heroic verse, and those who made raillery their subject chose iambic verse. After experience had taught them to give each kind of poetry the verse most proper for it, lyric poetry changed its tone, and assumed a greater freedom than any other, by admitting all kinds of verse, the pentameter alone excepted.

What poets were the authors of these changes we know not; but lyric poetry first appeared in its true form in the works of Alcman, who is the oldest lyric poet of whom we have any fragments. He lived long before Croesus, about the twenty-seventh Olympiad, six hundred years before our Saviour.

From this time lyric poetry began to debase itself by descending from those sublime subjects, the praises of the gods and heroes, to subjects less grave and serious; such as describing games, amours, dances, feasts, and every kind of diversion and gallantry. This change plainly appears in the poems of Sappho and
Alcæus, who lived four or five hundred years after Alcman; but we cannot persuade ourselves that they were the authors of it.

In the space of fifty-five Olympiads, or 220 years, there appeared in Greece nine great lyric poets, whose names I here give in the order in which they lived: Alcman, Stesichorus, Sappho, Alcæus, Simonides, Ibicus, Anacreon, Pindar, Bacchylides.

In the same space of time there appeared three iambic poets, Archilochus, Simonides, and Hipponax.

We have no collection of the works of any lyric poets except Anacreon and Pindar; nor do there remain above two odes of Sappho: of the other six of her odes we have only fragments. Among the lyric poets, Pindar bears the pre-eminence; and of the iambic poets, Archilochus is esteemed the first.

To the nine lyric poets whom we have mentioned may be justly added Corinna of Thebes, Praxilla of Sicyon, and Telesilla of Argos.

Thus have we given the state of lyric poetry during fifty-five Olympiads, or two hundred and twenty years.

After this we are not to look for the least vestige of lyric poetry among the Greeks, it having suddenly stopped, like certain rivers, which, after having watered several countries, and in their long course beautified and enriched the fields with their moisture, disappear without any body knowing what becomes of them.

The Romans, like the Greeks, owed to nothing else but their own natural genius the origin of all kinds of poetry; and their first essays were also nothing but the
efforts of pure nature. Among them likewise, poetry was soon divided into two kinds. The first they consecrated to the praises of gods and heroes, and the other they employed in raillery and satire. But it would seem that the former was the more ancient, the great care of this warlike people being to excite a love to arms and religion.

From the year of Rome 57, the Salian verses were in vogue, which were a collection of songs chanted by the priests of Mars to the honour of the gods at the time they were making sacrifices to Hercules, when they mentioned the names of those who had distinguished themselves by any heroic action. Soon after this they introduced the custom of singing at public feasts and at table, either with the voice alone, or in concert with the flute or lyre. These songs, in all appearance, were much the same with those which Achilles played on his harp to celebrate the heroes.

But we do not find that for more than seven hundred years one lyric poet appeared in Italy, viz. from the first Punic war to the time of Augustus, when Horace suddenly rose into fame. Born with a happy genius for poetry, assisted by his knowledge of the Greek lyrics, he was the first Roman poet that imitated Alcæus, Stesichorus, Anacreon, and Sappho.

It is true, that some years before Horace, in the dictatorship of Cæsar, Catullus wrote some verses, for which, some think, the Romans ranked him among the lyric poets; seemingly with little reason; for, in all
the works of Catullus, there are but three pieces that can be called lyric poems; and, of these, one is only a translation of an ode of Sappho, and the other two are of a different sort from Horace's odes. All his other pieces entitle him rather to the name of an iambic poet: now iambic poetry and lyric poetry are quite different; not but that a lyric poet may be also an iambic, as Horace is, and the Romans had as many iambic poets as the Greeks, but the lyric genius was far more rare at Rome than in Greece.

Under the first kings of Rome there appeared only the poems of the Salii, and some indigested songs. Thus it continued under the commonwealth, because of the little regard they had for poetry, till Augustus's reign, when, as I have said, Horace appeared, who was the first and only poet that disputed the prize of lyric poetry with the Greeks he imitated. It was about this time, also, that Titius Septimius wrote, to whom Horace himself gives this great encomium, "that he was not afraid to drink in Pindar's fountain:"

\[ \textit{Pindarici fontis qui non expalluit haustus.} \]

But we do not find that his works were ever published.

In Tiberius's reign there was not one lyric poet; and under Nero there appeared only Caesius Bassus, to whom Persius addresses his sixth satire. In the reigns of Vespasian and Domitian we find only Salleius Bassus and Passienus, the latter of whom, after having written a few essays after the example of Propertius, tried his skill at lyric poetry, and attempted to imitate Horace.
These five or six are the only lyric poets that appeared among the Romans, a small number indeed of a people, who, for extensiveness of genius and greatness of soul, excelled all the other nations upon earth, and whose language, if it was not quite so rich and pompous as the Greek, yet had grandeur, variety, harmony, and graces, sufficient for any kind of poetry; which shows that the great difficulty of lyric poetry was the only reason of its scarcity.

However, it is a great happiness to mankind, that the only two lyric poets saved entire out of the ruins of Greece and Rome, are precisely the two that are most valuable, Pindar and Horace.

It is certain that Horace has neither the sublimity, depth, nor rapidity of Pindar; nor has he herein imitated him; he even cautions any one from attempting it, and warns all writers of their fate if they should be so presumptuous, in these beautiful lines of the second ode of the fourth book:

\[
\text{Pindarum quisquis studet amulari, I-} \\
\text{ule, ceratis ope Dealea} \\
\text{Nititur pennis, vitreo daturus} \\
\text{Nomina ponto.}
\]

"Whoever, Iulus, attempts to vie with Pindar, soars on wings joined with wax, in imitation of Daedalus, and will certainly, like Icarus, leave his name to the azure sea, into which he falls."

Horace, in his lyric poetry, follows Alcaeus, Stesichorus, Simonides, and Anacreon; and in his iambic poetry he follows Archilochus: not but that his flight
is often very high, and that he supports himself in that height; but then his flight is different from that of Pindar, who raises himself above the clouds, and whose efforts are always favoured with a prosperous gale.

Beside, if Horace has not imitated Pindar in the form and character of his odes, which are continued, and not divided by strophes, antistrophes, and epodes, as Pindar's are; we must not blame his language, which is rich enough to furnish out this variety, but we must impute it to the fault of the Roman music, which, being far inferior to the Greek, and quite different from it, did not suit this sort of poetry. Nor do I at all doubt that, if Horace had derived the same assistance from music which Pindar had, he would have imitated him in his secular poem, which, being so solemn as to require two choirs of young gentlemen and young ladies, gave him a fair opportunity so to do.

But if Horace does not come up to Pindar in enthusiasm and poetic rapture, he makes up this loss another way; for I am persuaded that, of all the gifts of the Muses, Horace's poems are the most useful. He is a great poet, a great philosopher, and a great critic. And in none of his pieces do we find the dictatorial author, but every where the accomplished gentleman, who, while he instructs us, always pleases, amuses, and diverts himself with us. There is nothing laboured, nothing pedantic; every thing flows easy, every thing seems noble, every thing grand.

He is a great poet, even in his philosophy, notwithstanding his dialogue-style: he is a philosopher in his
poetry and in his criticism; and through the whole we perceive a happy and fruitful genius, an exquisite judgement and wonderful solidity. Of all the poets he is the only one that can form the gentleman, as he alone lays before us the duties of a civil life, and teaches men to live happily with themselves, with their equals, and with their superiors. The public man, the private man, the magistrate, the warrior, subjects, kings, in fine, men of all ranks and ages, may here find precepts and rules, the most important and the most necessary for their conduct in life.

Horace's poems being then so excellent and so useful, they deserve the utmost care and pains to explain them as clearly as possible; and whoever attempts to do this, ought to show wherein consist the charms and beauties of his poetry; set in a clear light the excellency of his fables, the strength and boldness of his figures, the loftiness and majesty of his ideas and images, the harmony and magnificence of his expressions, and make a just distinction between the natural, the graceful, and the sublime. For they greatly deceive themselves who think, that to understand the poets perfectly, and have a true taste of them, it is sufficient to know the terms they make use of; neither is it strange that such persons should fail to discover the concealed niceties and secret delicacies that make the greatest excellencies of poetry, and take for beauties and ornaments the extravagances of an irregular and wild fancy, which they might easily avoid by observing the rules Horace has given, who demonstrates that the epic poem, the ode,
and all other species of poetry, have their fixed ornaments and peculiar characteristics; which if a poet knows not how to maintain, he deserves not the name of poet, as our author says of himself:

*Descriptas servare vices operumque colores,*

*Cur ego, si nequeo ignoroque, Poeta salutor?*

"If I know not how to observe all the different characters, and " give every piece its proper ornaments, why am I honoured with " the name of a poet?"

This shows what great care ought to be taken in forming the taste of youth in the course of their studies; for it is a great defect not to have a true judgement of the beauties of poetry, and not to be acquainted with them, so far at least as to be able to distinguish the true from the false.

If it is necessary to form the taste of youth, it is much more so to form their manners; wherefore he that explains an author, ought to teach and maintain whatever may contribute to improve them, and refute and amend what may have the least tendency to debase or corrupt them: and this is more particularly necessary in explaining poets; for young people are not so ready to give attention to serious discourses as to those which are delivered in a pleasant jocose manner, and with a design rather to divert than instruct; hence comes the taste they generally have for fables.

Poetry also, by its allurements and charms, slides insensibly into their very souls; and when it has once gained possession of the fancy, it quickly persuades the
and surely no pieces of poetry can strike the fancy sooner than Horace's odes, which offer us the fruits of wisdom curiously set off with the most charming flowers of Parnassus.

In them Horace teaches all to be content with their station, and not disturb their own peace with groundless ambition; to obey the laws, submit to their superiors, shun avarice, be moderate in every thing, and reckon none happy but those who know how to make a right use of the gifts of heaven, and who are more afraid of infamy than of death itself:

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui Deorum
Muneribus sapienter uti
Duramque callet pauperiem pati,
Pejusque letho flagitium timet.

He teaches the magistrate to keep his passions under entire subjection, and to administer justice with steadiness, resolution, and the utmost impartiality.

He lays down most useful rules for young warriors; he shows them that, to succeed in a profession attended with so much glory, and at the same time with very great toil, they must renounce all indolence and sloth, expose themselves to dangers, bear up under the greatest fatigues, and, far from carrying the effeminacy and luxury of the city into the camp with them, must learn to suffer cold, hunger, and every other hardship to which a soldier is exposed.

To generals he gives this excellent precept, which he
enforces by a noble example; that to the protection of heaven, they, on their part, ought to join vigilance and foresight, which are the surest resources of armies in all the operations of war, and which promise and ascertain a happy success to the most hazardous undertakings. His words are very remarkable:

*Nil Claudia non perficiens manus,*  
*Quas et benigno numine Jupiter*  
*Defendit, et curae sagaces*  
*Expediant per acuta belli.*

"No enterprise is too hard for the Neros, whom Jupiter favours so remarkably with his protection, and who, by their great prudence and conduct, are able happily to extricate themselves from the most threatening dangers they are exposed to in battle."

Without this prudence and conduct, the greatest force destroys itself, and sinks under its own weight:

*Vis consili expers mole ruat suad.*

For it is not on strength or force, but on wisdom and prudence, that states depend for safety. Sallust has an expression very much to this purpose:

*Ego ita comperio omnia regna, civitates, nationes, usque ed prosperum imperium habuisse, dum apud eos vera consilia valuerunt;*

"For me, I find that kingdoms, cities, and nations, continue to flourish so long as good counsels prevail, and are put in execution."

In fine, we may justly say of Horace, that of all the poets he has extracted the most from philosophy, and amassed in his odes more maxims of morality and philosophical truths than any Roman poet whatever. I
must transcribe the greater part of Horace, were I to collect all the momentous principles of morality diffused through his works, in which his chief intention is to improve reason, and purify the heart from every vicious passion; to give us useful rules for our behaviour, not only under adversity, but likewise in prosperous circumstances, which are more dangerous to virtue than afflictions; and to establish a perfect tranquillity in our minds, by rescuing us from the tyranny of ambition and of fear.

Horace is not only a great poet and a great philosopher, but a great critic: nor is his Art of Poetry his only critical piece; the fourth and tenth satires of his first book, and the second book of his epistles, are full of useful precepts.

It is to be wished, that Horace had explained himself as fully on lyric poetry, as he has on other kinds of it, and taught poets what to follow and what to shun; but he has contented himself with pointing out its character without giving one precept; whether he found it too difficult to lay down rules for this poem, or thought that a natural genius was sufficient to improve in it. Hence he says, Musa dedit, "The Muse hath given, hath taught," and so he thinks he may be excused from saying any more: and indeed those to whom the Muse hath given this genius, have no occasion for rules relative to a poem so short; they are led, or rather drawn, by a genius stronger and surer than any rules whatever. However, as none have yet given rules for the Ode, to assist in some sort those who read
the lyric poets, I shall give, from Dacier, some observations that he made on the practice of Pindar and Horace, by which they may be enabled to judge more readily and more surely of the works of those who have courage to imitate them.

The Ode is a poem that is generally short, made to be played on the harp, or in imitation of such as are played upon it, and which, at its pleasure, employs in its different compositions every kind of verse, and often admits several in the same piece; and suiting itself to all sorts of subjects, treats the smaller in a florid manner, yet always noble, and the greater, with an elevation that seems rather the effect of inspiration and enthusiasm, than of a solid judgement.

Grand lyric poetry being then the effect of enthusiasm, my first observation is, that it may begin with transport and poetical fury; for inspiration has its ready and sudden motions; of which sort we see many in Pindar and in Horace. It is quite contrary in the epic poem, which being very long, the poet is obliged to prepare an exordium, to show its subject and pray to be inspired; and this exordium is simple, as it is the poet that speaks when not yet inspired. This is the practice of Homer and Virgil. There is then a great difference between the beginning of the ode and the exordium of the epic poem; not but that the ode sometimes makes use of this kind of exordium.

The second is, that the poet ought to speak of things
remarkable, entirely new, and that have not been sung by any other. This is Horace's own direction:

Dicam insigne, recens, adhuc
Indictum ore alto.

And of consequence the poet ought to reject every thing that is mean or low, and that savours of mortality, as he else-where explains himself:

Nil parvum, aut humili modo,
Nil mortale loquar.

It is in grand lyric poetry as it is in grand painting. In subjects grand and heroic, the painter does not amuse himself with searching into the little niceties; he minds what is noble, what is grand, what is heroic, and disdains every thing that is frivolous, mean, or low. The lyric poet does the same, and when he descends to inferior subjects, gay or tender, which require not such majesty and loftiness, he never departs from this character. He searches for what is new and noble, and is particularly nice in his choice.

As a painter does not make use of the utmost perfection of his art, unless it be to imitate the most grand subjects, neither does the lyric poet make use of the whole of his, unless it be to set the grandest subjects in a just light. Both the one and the other must vary their manner, that they may imitate the tender, the light, the graceful, and the delicate, that true nature may be represented in all its different shapes.
The third, that the lyric poet observes neither order nor strict method; so that his pieces are not a continued syllogism or chain of reasoning. Inspiration allows not motions so exact and so regular; it has allurements more ready and more free. But we are not thence to infer, that the judgement ought to be banished from its composition; no; the judgement lies concealed under this beautiful disorder. There is somewhat divine in a lyric poet, which makes him excel other men in judgement.

The fourth, that its strophes, its stanzas, its couplets, are not sharpened into epigrams or madrigals: there is nothing farther from the ode, nor what savours less of inspiration. In a poet truly inspired, we perceive not his spirit but his genius only, which are quite different, as might be easily shown.

The fifth, that its morals, which are the very soul of poetry, must not be trivial and cold; but, on the contrary, solid, and ought to have all the fire of poetry; nor must they appear different from the work, like gold inlaid, but should be incorporated into its very body.

The sixth (or last) is, that in all its lines there must be such number and harmony as will charm the ear; I say, number and harmony different from feet and rhyme, and which result from nice choice and magnificence of the terms, from their connexion and arrangement, that give them something musical, which wonderfully transports and ravishes the very soul. It is
this harmony that Homer first taught, and which reigns with sovereignty in the odes of Pindar and Horace. Neither is there music more perfect, or that gives greater pleasure.

This is lyric poetry; and every poem in which this is not found is not lyric, but counterfeit. This is the reason why genuine lyric poetry has been so scarce in all ages; for a poet, to succeed in it, must have a happy genius, and that alone is not sufficient, if not improved by reading and meditating on the works of the ancients, and by a thorough knowledge and admiration of the beauties wherewith they shine. This made Horace recommend, with so much earnestness, to the poets of his time, the careful and diligent perusal of the Greek poets:

——- Vos exemplaria Graeca
Nocturna versate manu, versate diurna.

This is the method to improve that sound reason has always taught; by pursuing which, some of our best modern poets have gained a solid and lasting reputation, and to it posterity will certainly put their last seal.

As to this Translation of the Odes of Horace, which has met with so great encouragement from the public, all care has been taken to keep free of a paraphrase, and to give the full and true sense of the author, as near the original as the different idioms of the Latin and En-
English languages will allow, without falling into a flat
verbal translation.

To this method our author himself directs in his Art
of Poetry, when he says;

Nec verbum verbo curabis reddere fidis
Interpres:

"Nor like a servile interpreter study to follow your author too
"closely, translating word for word."

And Cicero says, in his book De optimo genere ora-
torum, when speaking of the two orations of Æschines
and Demosthenes, which he had translated,

Non verbum pro verbo necesse habui reddere, sed genus omnium ver-
borum vimque servavi.

"I did not think it necessary to translate word for word, but
"only to express the whole force and propriety of the terms."

St. Jerome also observes, "that Homer himself,
"who is so judicious, harmonious, and sublime, be-
"comes childish, insipid, and insupportably low, when
"literally translated."

All which shows the great absurdity of some transla-
tions, which are so wretchedly servile, that they debase
the very language in which they are written, and create
in youth a distaste and aversion to the author they are
reading.

To avoid this evil, I have, in those passages which
would not admit a close translation on account of the
different idioms of the two languages, chosen rather to give the literal meaning of the words below the version, than debase the sense of the author by a mean servile translation.

And here I must take notice of an objection some make against all translations, *viz.* That they encourage slothfulness; whereas the contrary has, by frequent experience, been found to be true; for, as there is nothing so discouraging to youth as the dry study of words, which has marred many a fine genius, whatever tends to make this study easy and agreeable, must encourage youth in the progress of their studies, and entice them to proceed with alacrity and cheerfulness; and what tends more to make study easy and agreeable than translations, by the use of which a youth will make a greater progress in the Latin tongue in one year than he can by the use of a dictionary in two or three? A great deal of time is lost in searching for words in a dictionary; besides, few can distinguish, among the several significations many words have, which is proper for their purpose; and if they can, the very best dictionaries will often fail them, after all the pains they have taken: nor can the use of translations make them idle; for, if they get their lessons soon, they ought to be increased in proportion, translations being only to be used in preparing their lessons, and not in rendering them to the master.

The necessity of English translations to attain the Latin tongue expeditiously, still farther appears by the
great use Latin translations have for many years been found to be of, for attaining the Greek tongue expeditiously; and why should not English translations be of the same use for attaining the Latin tongue?

Having plainly shown the necessity and usefulness of English translations, I shall here only observe, that a translator in prose is more likely to give the true sense and meaning of an author than a translator in verse; for if a translator in prose, who is at full liberty to make his choice, is often straitened to find words in one language, that convey the same idea and precise meaning of the words in another language, what must a translator in verse be, who is confined to number and measure? though both the one and the other are in some sense confined; which is curiously described by the earl of Roscommon, in these inimitable lines:

’Tis true, composing is the nobler part;
But good translation is no easy art;
For, though materials have long since been found,
Yet both your fancy and your hands are bound;
And by improving what was writ before,
Invention labours less, but judgement more.

However, a translator in prose is not near so much confined as a translator in verse, especially if he is fettered with rhyme, which forces him often to sacrifice the sense of his author, to preserve his exact numbers and the graces of his versification.
What I have to add, as to this translation of the Odes of Horace, is, that the reader will find nothing translated contrary to the rules of decency or good manners, or that can offend the chastest ear. This is the reason why no version is made of the Eighth and Twelfth Odes of the Book of Epodes; for whoever gives a translation of what may tend to corrupt the minds of youth, or debase their manners, manifestly transgresses that excellent rule of Juvenal;

*Nil dictu fixdun visuque hae limina tangat*
*Intra quae puer est.*

Suffer no lewdness or indecent speech
The apartment of the tender youth to reach;

And also that of the judicious earl of Roscommon;

*Immodest words admit of no defence;*
*For want of decency is want of sense.*

The ellipses necessary to connect the sense of the author are very few, and printed in Italics.

As to the Latin text, all imaginable care and pains have been taken to make it correct, by comparing it with the best editions of Horace; and on the same page with the text are the author's words put into the order of construction; which, with the translation, and notes that are extracted from the best commentators both ancient and modern, and interspersed with several of
the translator's own, will, it is hoped, be of great use, not only to schools, but to young gentlemen who have only a superficial knowledge of the Latin tongue, in assisting them thoroughly to understand these inestimable poems.
THE

LIFE OF HORACE.

Horace was born at Venusium, a town of Apulia, on the eighth of December, in the year of Rome 688, two years before Catiline's conspiracy, in the consulship of L. Manlius Torquatus and L. Aurelius Cotta*. His father was only the son of a freedman and a tax-gatherer†; with which mean descent Horace was sometimes reproached. When about ten years of age, he was brought to town by his father, who gave him a very liberal education, as he himself tells us in Book I. Satire VI.

*Puerum est ausus Romam portare, docendum
Artes, quas doceat quisque eques atque senator
Semet prognatos.

He boldly brought me up a child to town,
To see those ways, and make those arts my own,
Which every knight and noble taught his son.

* See Book III. Ode xxii. and Book V. Ode xiii.
† Book I. Sat. vi.
At the age of eighteen, he was sent to Athens to learn philosophy, and finish his studies.

Rome nutriri mihi contigit, atque doceri,  
Iratus Grais quantum nocuisset Achilles.  
Adjeere bona paulo plus artis Athenae;  
Scilicet ut possem curvo dignoscere rectum,  
Atque inter sylvas Academi quaerere verum.

LIB. II. EPIST. II.

Rome bred me first, she taught me grammar-rules,  
And all the little authors read in schools;  
A little more than this learn'd Athens show'd,  
And taught me how to separate bad from good,  
The Academic sect possess'd my youth,  
And 'midst their pleasant shades I sought for truth.

In the twenty-third year of his age, he, with several others, joined Brutus then at Athens, and went into Macedonia with him, who made him a tribune*; but Brutus and his party being defeated at the battle of Philippi, Horace, and many others, forfeited their estates.

After this battle he left the army†, and set about writing poetry, wherein he acquitted himself so well, that both Virgil and Varius took notice of him, and introduced him to Mæcenas‡, who was not only a great statesman, but a man of great learning, and a generous patron of all learned men, more especially so to Horace, who forgets not to mention it in several places of his poems, but particularly in the first Epode.

* Lib. I. Sat. vi.  † Lib. II. Ode vii.  ‡ Lib. I. Sat. vi.
Satis superque me benignitas tua
Ditavit.

Your bounty gave my present store:
'Tis all I want, nor will I ask for more.

In the progress of friendship, Mæcenas introduced our poet to Augustus, and procured for him a restitution of his estate. Horace was at length so highly in favour at court, that the emperor offered to appoint him his secretary; but he had the great address to refuse that high and honourable office without offending his prince.

His taste for polite literature was very great: he was so fond of study, that he thought books as necessary to life as the things which support it.

Sit bona librorum et provise frugis in annum
Copia.

Lib. I. Epist. XVIII.

Born a poet, he composed verses rather like a gentleman than a poet by profession, indifferent about the approbation of the vulgar, and solicitous only to please a small number of select readers.

Neque te ut miretur turba labores,
Contentus paucis lectoribus.

Lib. I. Sat. X.

He liked retirement, and had an aversion to the hurry
and trouble that attend a court-life, though no one was better qualified for it.

He was very moderate in his diet, and contented with his condition, as appears by Ode XXXI. Book I.

Me pascunt olivœ,
Me cichoreœ levesque malvœ;
Frui paratis et valido mihi,
Latœœ, dones, et precor integrœ
Cum mente.

Olives and mallows deck my board,
The wholesome vegetable kind;
O! let me thus alone be stor'd,
With health of body, health of mind.

It is thought he was never married, as he makes no mention of his wife or family in any of his poems.

He was of a cheerful facetious temper, of an amorous disposition, and somewhat passionate and hasty; but his anger was never of long continuance. He was short, but corpulent; whence Augustus, in a letter to him, compared him to a thick little book he sent him. He was soon grey-haired, and could bear heat better than cold.

Me primœ urbis belli placuisse domique,
Corporis exigui, pracanum, solibus aptum,
Irascœ celerœm, tamen ut placabilœ essem.

LIB. I. EPIST. XX.

Tell them I the greatest please,
A little man, and studious of my ease;
And pettish too, I can be angry soon,
My passion's quickly rais'd, but quickly gone.
Grown grey before my time, I hate the cold,
And seek the warmth.

His love of retirement increased with his age, which
induced him to live very much at Tivoli*, near the grove
of which his house is shown to this day.
Here he desired to live, and here he desired to die,
as in Ode VI. of Book II.

*Tibur Argeo positum colono
Sit mea sedes utinam senectae;
Sit modus lasso maris, et viarum
Militiisque.

Quite tir'd of foreign lands and mains,
Of journeys great, and dire campaigns;
My age at Tibur let me spend,
At Tibur all my labours end.

But if the Fates denied him this request, he wished
that they would allow him to retire to Tarentum, and
end his days there. Next to Tivoli, Tarentum seems
indeed to have been his favourite seat and theme; for
never was a more beautiful description given of a villa
than of this, in the following inimitable lines of the
same Ode:

Unde si Parcae prohibent iniquae,
Dulce pellitis oribus Galesi

*Tivoli is the Italian name of Tibur.
THE LIFE OF HORACE.

*Flumen, et regnata petam Laconi*
*Rura Phalanto.*
*Ille terrarum mihi præter omnes*
*Angulus ridet; ubi non Hymetto*
*Mella decedunt, viridique certat*
*Bacca Venafro;*
*Ver ubi longum, tepidasque præbet*
*Jupiter brumas, et amicus Aulon*
*Fertili Baccho minimum Falernis*
*Invidet uis.*
*Ille te mecum locus et beatæ*
*Postulant arces: ibi tu calentem*
*Debita sparges lacryma favillam*
*Vatis amici.*

But if the Fates this wish refuse,
Then fair Tarentum will I choose,
Where sweet Galesus softly glides,
And downy flocks adorn his sides.

O'er all I prize that spot of ground,
With honey and with olives crown'd;
This good as Attica can show,
And these as at Venafrum grow;

Where Jove a lasting spring bestows,
And winters free from frost and snows;
Where Aulon pours his generous wine,
Nor envies the Falernian vine.

To these fair plains, this happy seat,
Will you and I, my friend, retreat;
Here shall you lay your poet, here
On his warm embers drop a tear.

Horace, being taken suddenly ill, was not able to sign his will; but, declaring Augustus his heir with his last words, expired in the fifty-seventh year of his age. Some
think that he died a few days before his great and good friend Mæcenas; because, say they, Horace, who was one of the most grateful men upon earth to his benefactors, would certainly have shown his gratitude, by expressing his sorrow in an elegy for Mæcenas, to whom he owed his all.

But the more common and received opinion is, that Mæcenas died before his friend, and that Mæcenas' death accelerated the decease of Horace. If so, could the poet have foreseen the time of Mæcenas' death, and of his own, he could scarcely have spoken of them with more exactness than he does in Ode XVII., Book II., written twelve years before:

\begin{verbatim}
Ah, te meæ si partem animæ rapit
Maturior vis, quid moror altera,
Nec carus æque, nec superstes
Integer? Ille dies utramque
Ducet ruinam.
\end{verbatim}

Think not, since you and I are one,
That Horace can himself desert,
Or live when half his soul is gone,
Or stay behind his better part.
Thus hand in hand we'll greet the shades;
'Tis so resolv'd and fix'd by fate:
I'll follow where Mæcenas leads;
Our lives shall have one common date.

He was buried in the Esquiline hill, near the tomb of Mæcenas. And as he expected immortal fame from his works, it is supposed that his funeral was attended
THE LIFE OF HORACE.

with no pomp, according to his own directions in the twentieth Ode of the second Book:

Absint inani funere nania,
Luctusque turpes, et querimonia:
Compesce clamorem, ac sepulcri
Mitte super vacuos honores.

Say not I died, nor shed a tear,
Nor round my ashes mourn,
Nor of my needless obsequies take care;
The glare of pomp is lost upon an empty urn.
THE DIFFERENT SORTS OF VERSE USED BY HORACE, IN HIS ODES AND EPODES, ARE NINETEEN IN NUMBER.

The first is the Asclepiad, called so from Asclepias, the inventor, and consists of four feet*, viz. a Spondee, two Choriambic feet, and a Pyrrhichius, or Iambus, as Ode I. of Book I.

\[\text{Mæce - nas atavis - edite re - gibus.}\]

Others measure this sort of verse by putting a Cæsura after the second foot; and then a Spondee and a Dactyl go before it, and two Dactyls follow it; thus,

\[\text{Mæce - nas ata - vis - edite - regibus.}\]

The second is the Sapphic, so called from Sappho the inventress; and consists of a Trochee, Spondee, Dactyl, and two Trochees, or Spondees for the last, as Ode II. Book I.

\[\text{Jam sa - tis ter - ris nivos - atque - diræ}\]
\[\text{Grandi - nis mi - sit pater - et ru - bente}\]
\[\text{Dexte - ra sa - cras jacu - latus - arces.}\]

But every fourth verse is Adonic, consisting of a Dactyl and Spondee, as

\[\text{Terruit - urbe.}\]

* A foot consists of two, three, or four syllables, of which there are ten mostly in use, viz.

<table>
<thead>
<tr>
<th>Pyrrhichius</th>
<th>two short syllables, (\text{as deus})</th>
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<tbody>
<tr>
<td>Spondeus</td>
<td>two long ones, (\text{omnes})</td>
</tr>
<tr>
<td>Iambus</td>
<td>a short and long one, (\text{pios})</td>
</tr>
<tr>
<td>Trochæus</td>
<td>a long and short one, (\text{servat})</td>
</tr>
<tr>
<td>Dactylus</td>
<td>a long and two short ones, (\text{carmina})</td>
</tr>
<tr>
<td>Anapaestus</td>
<td>two short ones and a long one, (\text{animos})</td>
</tr>
<tr>
<td>Tribrachyhs</td>
<td>three short ones, (\text{melius})</td>
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<tr>
<td>Proceleusmaticus</td>
<td>four short ones, (\text{hominibus})</td>
</tr>
<tr>
<td>Choriambus</td>
<td>one long, two short, and one long, (\text{nobilitas})</td>
</tr>
<tr>
<td>Bacchius</td>
<td>one short and two long ones, (\text{dolores})</td>
</tr>
</tbody>
</table>
The Third is the Glyconic, so called from Glycon, the inventor, and consists of a Spondee, a Choriambus, and Pyrrhichius, or Iambus, as Ode III. Book I.

*Sic te* - *diva potens* - *Cypri.*

But every second verse is of the first sort of verse, viz. an Asclepiad, as

*Sic fra* - *tres Helenæ* - *lucida si* - *dera.*

The Fourth is the Dactylic Archilochic, and consists of Spondees or Dactyls indifferently in the four first feet, as in a heroic verse, then of three Trochees, or a Spondee for the last, as Ode IV. Book I.

*Solvitur* - *acris hy* - *ens gra* - *ta vice* - *veris* - *et Fa* - *voni.*

But every second verse is an Iambic Archilochic, consisting of an Iambus or a Spondee, a Trochee, a Caesura, and three Trochees or a Spondee for the last, as

*Truhunt* - *que sic* - *cas* - *machi* - *næ ca* - *rinas.*

The Fifth is the Pherecratian, the first two verses of which are Asclepiad, viz. of the first sort of verse, as Ode V. Book I.

*Quis mul* - *ta gracilis* - *te puer in* - *rosa*
*Përfu* - *sus liquidis* - *urget odo* - *ribus.*

The third verse consists of a Spondee, Dactyl, and Spondee, as

*Grato* - *Pyrrha sub* - *antro.*

But every fourth line is Glyconic, viz. of the third sort of verse, thus,

*Cui fla* - *vam religas* - *comam.*

The Sixth is the Asclepiad Glyconic, the three first verses being all Asclepiad, as Ode VI. Book I.

*Scribe* - *ris Vario* - *fortis et ho* - *stium*
OF THE DIFFERENT KINDS OF VERSE.

Victor - Mænii - carminis a - lite
Quam rem - cunque ferox - navibus aut - equis.

But every fourth verse is Glyconic, as

Miles - te duce ges - serit.

The Seventh is the Heroic Hexameter, and consists of six feet, a Dactyl and Spondee being used indifferently in all places; though a Dactyl is very seldom used as the sixth foot, or a Spondee as the fifth, but is almost always the last foot, and sometimes a Trochee, as Ode VII. Book I.

Lauda - bunt ali - i cla - ram Rhodon - aut Mity - lenen.

But every second verse is Dactylic Alcmanic, consisting of the four last feet of an heroic verse, as,

Aut Ephe - sum bima - risve Co - rinthi.

The Eighth is the Aristophanic, and consists of a Choriambus and a Bacchius, as Ode VIII. Book I.

Lydia dic - per omnes.

But every second line is Choriambic Alcaic, consisting of an Epitrit, which is composed of four syllables, commonly the second short, and the other three long; after the Epitrit follow two Choriambic feet and a Bacchius, as

Te Deos o - ro Sybarin - cur properas - amando.

The Ninth is the Dactylic Alcaic, or Horatian, as some call it, because Horace seems to have taken great delight in this kind of verse. It consists of two Iambic feet, or a Spondee for the last, then a Cæsura and two Dactyls, as Ode IX. Book I.

Vides - ut al - ta - stet nive - candidum.
Sora - cte nec - jam - sustine - ant onus.

But every third verse is Iambic Archilochic, consisting of four feet,
the first and third an Iambus or Spondee, the second and fourth an Iambus only, and a Cæsura, thus,

*Sylvæ - labo - rantes - gelu - que.*

And every fourth verse is Dactylic Pindaric, consisting of two Dactyls and two Trochees, or a Spondee for the last Trochee, thus,

*Flumina - constite - rint a - cuto.*

The Tenth is the Choriambic Alcaic Pentameter, and consists of a Spondee, three Choriambic feet, and a Pyrrhichius or Iambus, as Ode XI. Book I.

*Tu ne - quæsieris - scire nefas - quem mihi quem - tibi.*

The Eleventh is the Iambic Archilochic, and consists of a long, a short, and a long syllable, and two Iambic feet, or the last Pyrrhichius, as Ode XVIII. Book II., thus,

*Non ebur - nequ' au - reum.*

But every second verse is Iambic Archilochic, and consists of five Iambic feet and a Cæsura, thus,

*Mea - reni - det in - domo - lacu - nar.*

The Twelfth is the Ionic, and consists of three Ionics, which are respectively composed of two short and two long syllables, as Ode XII. Book III.

*Miserar' est - nequ' amori - dare ludum.*

*Neque dulci - mala vino - laver' aut ex -*

But every third verse consists of four Ionics, thus,

*animari - metuentes - patruæ ver - bera linguae.*

The Thirteenth is the Heroic Hexameter, as Ode VII Book IV.

*Disfu - gere ni - ves rede - unt jam - gramina - campis.*
But every second verse is Dactylic Archilochic, consisting of two Dactyls and a Caesura, thus,

\begin{quote}
Arbori - busque co - ma.
\end{quote}

The Fourteenth is the Iambic Hipponactic, so called from Hipponax the inventor, consisting of six Iambic feet, admitting sometimes a Spondee for the first, third, and fifth, as Ode I. Book V.

\begin{quote}
Ibis - Libur - nis in - ter al - ta na - vium.
\end{quote}

But every second verse is Iambic Archilochic, consisting of four Iambic feet, admitting sometimes a Spondee for the first and third feet, as,

\begin{quote}
Ami - ce pro - pugna - cula.
\end{quote}

The Fifteenth is also the Iambic Hipponactic, as consisting of six Iambic feet, Ode XI. Book V.

\begin{quote}
Petti - nihil - me sic - ut an - tea - juvat.
\end{quote}

But then every second verse is Sapphic, consisting of two Dactyls, a Caesura, and four Iambic feet, admitting also a Spondee for the first, third, and fifth feet:

\begin{quote}
Scribere - versicu - los - amo - re per - culsum - gravi.
\end{quote}

The Sixteenth is the Heroic Hexameter, as Ode XIII. Book V.

\begin{quote}
Horrida - tempe - stas ca - lum con - traxit et - imbres.
\end{quote}

But every second verse is Archilochic, and consists of four Iambic feet, with sometimes a Spondee for the first and third feet; then follow two Dactyls and a Caesura, thus,

\begin{quote}
Nives - que de - ducunt - Jovem - nunc mare - nunc silū - a.
\end{quote}

The Seventeenth is the Heroic Hexameter, as Ode XIV. Book V,
OF THE DIFFERENT KINDS OF VERSE.

Mollis in - ertia - cur tan - tam dif. - fuderit - imis.

But every second verse is Iambic Archilochic, and consists of four Iambic feet, admitting sometimes a Spondee for the first and third feet, as,

Obli - vio - nem sen - sibus.

The Eighteenth is the Heroic Hexameter, as Ode XVI. Book V.

Altera - jam teri - tur bel - lis ci - vilibus - ætas.

But every second is Iambic Hipponactic, as,

Suis - et ip - sa Ro - ma vi - ribus - ruit.

The Nineteenth is the Iambic Hipponactic throughout, each verse consisting of six feet, as Ode XVII. Book V.

Jam f' ef - fica - ci do - manus - scien - tiae.

A VERSE is called, 1. Acatalecticus, when it is every way complete, and has no syllable deficient or superfluous, as in this Iambic,

Musæ Jovis sunt filiae.

2. Catalecticus; when it wants a syllable at the end, as,

Musæ Jovem caneabant.

3. Brachycatalecticus, when it wants a foot at the end, as,

Musæ Jovis gnata.

4 Hypercatalecticus, or Hypermeter, when it has one or two syllables beyond its just measure, as,

Musæ sorores sunt Minervæ; and,
Musæ sorores Palladis lugen.
OF THE DIFFERENT KINDS OF VERSE.

When an Ode consists of one sort of verse only, it is called Monocolos, as Ode I. Book I.

When of two sorts of verse, it is styled Dicolos, as Ode II. Book I. And,

When of three sorts of verse, it is called Tricolos, as Ode V. Book I.

According to the number of verses in a Strophe or Stanza*, an Ode takes its name.

If the same sort of verse return after the second line, it is called Distrophos, as Ode III. Book I.

If after the third line, it is called Tristrophos, as Ode XII. Book III. And,

If after the fourth line, it is called Tetrastrophos, as Ode II. Book I.

* The Ode originally had but one strophe or stanza, but was at last divided into three parts; the strophe, antistrophe, and epode. For the priests went round the altar singing the praises of Jupiter and Juno in verse: so they called their first entrance to the left Strophe, or turning to; the second returning to the right they denominated Antistrophe, or the returning; and the songs they styled Ode or Antode, as they called their entrance and return strophe and antistrophe. At last, standing still before the altar, they sang the rest, and that they called the Epode.
THE READER MAY HERE SEE AT ONE VIEW, OF WHAT SORT OF VERSE EACH ODE IS COMPOSED.

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<tr>
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THE READER MAY HERE SEE AT ONE VIEW, OF WHAT SORT OF VERSE EACH ODE IS COMPOSED.

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<td>O crudelis adhuc, et Veneris muneribus potens,</td>
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<td>Parcus Deorum cultor et infrequens,</td>
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<td>Parentis olim si quis impia manu,</td>
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<td>Pastor cum traheret per freta navibus,</td>
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<td>Persicos odi, puer, apparatus,</td>
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<td>Petti, nihil me, sicut antea, juvat,</td>
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<td>Phœbe, sylvarumque potens Diana, Carmen Seculare</td>
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<td>Phœbus volentem prælia me loqui,</td>
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<td>Pindarum quisquis studet sæmulari,</td>
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<td>Poscimus, si quid vacui sub umbra,</td>
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<td>Qualem ministrum fulminis alitem,</td>
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<td>Quando repostum Cæcubum ad festas dapes,</td>
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<td>Quantum distet ab Inacho,</td>
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<td>Quem tu, Melpomene, semel,</td>
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<td>Quem virum aut heroa lyra vel acri,</td>
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Lib. Ode.

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U
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THE WORKS OF HORACE,

TRANSLATED INTO

ENGLISH PROSE.
Horace, in this beautiful Ode, shows the different inclinations of men in general, and his own in particular. It is placed first, as a dedication of the poet's works to his great patron Maecenas, though composed after a great number of those that follow; but when it was written is uncertain. It is curious in all its parts, the characters being natural and lively; but its

AD MÆCENATEM.

MÆCENAS, atavis edite regibus,
O et præsidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse juvat; metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad Deos.

ORDO.

O Mæcenas, edite atavis regibus, O et præsidium et meum dulce decus, sunt plurimi quos juvat collegisse pulverem Olym-

pickum curriculo; metaque evitata servidis

rois, nobilisque palma evehit ad deos dominos terrarum.

NOTES.

1. Mæcenas.] This great favourite of Augustus was distinguished by the regard he always paid to men of learning; insomuch that his name is, even at this day, a title of honour bestowed upon all such as encourage learning, and patronise the professors of it. This great man showed a very particular regard for Horace and Virgil; and it was by his means they were first recommended to Augustus, who proved a great benefactor to them both. This is the reason why Mæcenas is so often addressed, and so honourably mentioned, in the works of these two eminent poets.

1. Regibus.] Propertius, Pindar Albino-

vanus, Silius Italicus, and Marcial, agree with Horace, that Mæcenas was descended of a royal family; and Marcus Portius Caton confirms the account in some fragments; in which he says, that Elbius Volturnus, who was killed near the Lake of Vadinmon, in the year of Rome 445, was the last of the kings of Tuscany, whose descendants he names from father to son, till he comes to Mæcenas, who had no children.
HORACE'S ODES.

BOOK FIRST.

ODE I.

Principal beauty consists in the fine turn given by the poet to his expressions, which he manages so artfully, that though he is obliged often to mention the same thing, in running over the different employments of men, yet he never falls into a tautology, nor makes use of a low term.

TO MÆCENAS.

MÆCENAS, descended from the princes of Tuscany, your royal ancestors, my generous patron, whose favour I esteem my greatest honour, some take pleasure* in being covered with dust in the chariot-races at the Olympic games; and, if they gain the glorious prize for dexterously turning their glowing wheels round the dangerous goal, they think they are as great as gods, the rulers of the earth.

*To have gathered Olympic dust.

NOTES.

3. Sunt quos curriculo.] How expressive of the sense is the sound of these charming verses! We can scarcely read them without thinking that we are carried along with the chariots, and see the dust flying. There are many instances of this kind in our author and Lucretius, but more especially in Virgil. See the preface to the prose translation of Virgil.

3. Olympicum.] The Olympic games were at first instituted by Pelops; and after they had been discontinued for some time, were re-established by Hercules, in honour of his father Jupiter Olympius. They were celebrated every fourth year with great pomp and solemnity, and continued for five days together, consisting of five several kinds of exercises. The conquerors had the greatest honours paid them, being carried in a triumphant manner back into their own city, and had an annual allowance granted them by the republic; so that nothing was esteemed more honourable than to return victorious from these warlike exercises.

4. Meta.] A goal or mark set up to determine the extent of the race: The great
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis;
Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam dimoveas, ut trabe Cypriā
Myrṭōum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, ōtium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquæ lene caput sacrae.

ORDO.

Si turba mobilium Quiritium certat tollere
hunc tergeminis honoribus, nunquam eum di-
moveas ēlīam Attalicis conditionibus, ut pā-
vidus nauta secet Myrṭōum mare Cypriā
trabe; neque illum, si condidit quidquid ver-
ritur de Libycis areis in proprio horreo; nec
ālīum gaudentem findere patrios agros sar-
culo. Mercator, metuens Africum luctantem
Icariis fluctibus, laudat ōtium et rura sui op-
pidi; mox tamen reficit rates quassas, indocī-
ilis pati pauperiem. Est ēlius qui nec spernit
pocula víni Massici veteris, nec demere par-
tem de solido die, stratus membra nunc sub
viridi arbuto, nunc ad lene caput aquæ sacrae.

NOTES.

art, in these chariot-races, consisted in
turning swiftly round the goal, and yet so
near as to seem to touch it; by which the
charioteers were often in danger of being
dashed to pieces against it.

10. Libycis.] Libya was a part of nor-
thern Africa, bounded on the east by Egypt,
and on the west by the kingdom of Tripoli.
The abundance of corn it yielded, made it
one of the granaries of Italy. It supplied
Rome yearly with forty millions of bushels,
on which it subsisted for eight months.
The poets often give the name of Libya to all
that part of Africa which lies along the Me-
diterranean.

11. Gaudentem.] Commentators refer
this word to ēllum, and maintain that Hor-
face speaks only of one individual person.
But I am persuaded our author meant oth-
erwise; and that by this word he introduces
character distinct from the former. By
hunc he represents to us one whose sole am-
bition is to be advanced to the highest pre-
ferments. By illum he points at a rich but
avaricious citizen, who thinks of nothing
but of enriching himself by the corn-trade
of Africa, without exposing his person to
any danger on that account. And by gau-
dentem he describes to us one who is so fond
of the tranquillity of a country life, that he
neither covets riches nor honours, but
chooses above all things, as the greatest
pleasure in life, to cultivate his estate with
his own hands. Horace says, that none of
these three men can ever be prevailed on to
run the risk of going to sea, though the
riches of Attalus, with all the gain in the
world, were proposed to them. This sense
has doubtless more of beauty and strength
than the other; and (what is still more re-
markable) it perfectly agrees with the like
expressions our poet uses, which is done by
the other explication in a forced and im-
proper manner. To contend that gauden-
tem refers to illum, is contending that
Horace has given two such different passions
If one finds the giddy mob bent on raising him to offices of the highest trust and honour; if another has stored his granaries with vast quantities of corn from Africa; and if a third places his sole delight in cultivating his paternal estate himself; were you to offer them the immense riches of Attalus to commence traders and brave the seas, you would not prevail.

The merchant, alarmed when the stormy south-west wind swells the Icarian sea, praises the sweet retreat and pleasant fields of his country-seat; yet the danger is no sooner over, than he refits his shattered vessels, hating the thought of being reduced to poverty.

The toper takes pleasure in spending the greater part of the day at his bottle, stretched at his ease, sometimes under a shade, and sometimes near the pleasant source of a sacred fountain.

**NOTES.**

to one man, as never were found yet in one person together. For it is inconceivable how the avarice of him who hoards up in storehouses the corn of Africa, can consist with the moderate desires of that man whose delight is in cultivating the lands of his forefathers. What has led commentators into this mistake, is the admirable change of the terms hunc, ilium, and gaudentem. To use alter for a third, would be too low; and therefore, to express a third character, he uses the participle, according to the occasional practice of the Greeks and Latins.

12. *Attalicis conditionibus.* So called from Attalus king of Pergamus, who had amassed such immense riches, that he made the Roman people his heir, judging none so proper to come to the possession of so great wealth.

14. *Mare Myrtoum.* The Archipelago, a branch of the Mediterranean, is so interspersed with islands and rocks, that it is liable to great storms. It is divided into several parts, that go under the particular names of the Cretan, Icarian, Carpathian, Myrtoan seas, &c. A part of this obtained the last name from the small island Myrtos, which lies on the south point of Negropont. Ancient fables give it this name from one Myrtius, whom Pelops threw into this sea.

15. *Icaris fluctibus.* The Icarian sea is a part of the Ægean, lying near Samos. The poets fancy it is so called from Icarus, the son of Daedalus, who fell headlong into it; because, flying from Crete, he approached too near the sun; by which means the wax, which held together the feathers of his wings, melted. But it is certain, that the true origin of the name is from the island Icaros, now Nicaria.

19. *Vetus pociula Massici.* This wine was once very much esteemed, being made of grapes which grew upon a mountain of Campania of the same name.

20. *Nec partem solido demere de die Spennit.* Demere partem de solido die, is to spend one half of the whole or entire day. Thus Lucretius, in his 2d book, v. 200, says, plus ut parte foras emergant, instead of plus dimidia parte. And our author himself uses in another place, alternately, partem animae meae, and dimidiam animae meae. Amongst the Romans, sober and regular persons had but one meal a day; and if it happened that they did eat before this stated meal, it was no more than a very light breakfast, at which there was no occasion to sit down, or to wash their hands after it, as Seneca (who with a great deal of pleasantry calls it a dinner) expresses it, *sine mensa praandum, post quod non sint manus lavandas,* Epist. 83.
Q. HORATII CARMINA.

Multos castra juvaut, et lituo tubae permistus sonitus, bellaque matribus Detestata. Manet sub Jove frigido Venator, teneure conjigis immemor; Seu visa est catulis cerca fidelius, Seu rupit teretes Marsus aper plagas. Me doctarum edere praemia frontium Dis miscen superis: me gelidum nemus, Nympharumque leves cum Satyris chori, Secernunt populo; si neque tibias Euterpe cohibet, nec Polyhymnia Lesboum refugit tendere barbiton. Quod si me lyricis vatibus inseres, Sublimi feriam sidera vertice.

ORDO.


NOTES.

23. Lituo tubae.] The sound of the clarion was shrill; that of the trumpet was grave. The first was used by the cavalry; they were both of brass, but the first was bent as French-horus are, and the other was straight like our trumpets and flutes.

25. Sub Jove frigido.] In the cold air; for the ancients called all that space which our atmosphere takes up, Jupiter.

29. Me doctarum.] Some critics substitute Te here in place of Me, and assert that it is a compliment to Maecenas. It is true, Maecenas composed some verses; but it does not appear that he was so considerable a lyric poet, as to merit this piece of panegyric; so that I cannot think Horace was such a gross flatterer, or that Maecenas would allow him to be so. No, Horace compliments his patron in a more polite manner in the two last lines of this ode. See the note on them.

29. Edere.] All the celebrated poets were crowned with the branches of the ivy-tree, as being the crown of Bacchus and the Muses.

30. Dis miscen superis.] Class me among the gods, i.e. render me happy. For the Romans, and Greeks too, called those gods who enjoyed a perfect happiness. If this passage is not thus explained, there will follow a manifest contradiction when Horace says, that Maecenas' sole approbation will advance him to heaven.

31. Nympharumque.] Nymphs were goddesses, supposed by the ancients to preside over rivers, springs, woods, and hills.

31. Cum Satyris chori.] The ancients always represent the Satyrs dancing. Thus Virgil, in his 5th eclogue, ver. 73, says, Suntanes Satyros imitabilur Alphesibaeus. "Alphesibaeus will imitate the dances of the Satyrs."—And even the sacred author Isaiah confirms this in his representation of the desolation of Babylon, when, among other things, he says in the 21st verse of the 13th chapter, "And Satyrs shall dance
Ode I.

HORACE'S ODES.

Many take pleasure in the camp and in the warlike sound of trumpets and clarions, and in battles, the aversion of fond mothers. The keen sportsman, unmindful of his young spouse at home, exposes himself to the most stormy weather in chase of a hind roused by his staunch hounds, or of a huge boar that hath broken his toils.

An ivy-crown, the reward of the poets, would make me as happy as the gods themselves. To sing the shady groves and nimble dances of the Nymphs with the Satyrs, advances me above the crowd, provided Euterpe deign to join in concert with her flute, and Polyhymnia with her Lesbian lute.

But if you rank me among the lyric poets, I shall be exalted to the skies.

NOTES.

"there." Satyrs were reputed half men, half goats. From the waist upwards they were men, with this difference, that they had two little horns sprouting from their heads; and from the waist downwards they were in the shape of goats. Horace represents himself in company with them, to signify that imagination is an essential qualification for a poet, and because all the ancients firmly believed that the Satyrs were profoundly learned, and had a great knowledge of everything, and that their very sports and diversions had something mysterious in them; from this persuasion, they used to paint and draw the Graces, Cupids, and Venus, round the most ugly Satyrs; hence Horace associates them with the Nymphs; and even the sculptors at Athens made the statues of their Satyrs hollow, so as to shut and open; and in opening them there appeared to the spectator little images of Venus, the Graces, Cupids, and the like deities. For this reason Alcibiades compares Socrates to one of these statues.

32. Si neque tilias.] Our author with good reason interposes this condition si. For let a poet do what he can, and let him heat his imagination to the highest pitch, if the Muses do not assist him and produce enthusiasm, he will always grovel, and never become a sublime and distinguished genius.

33. Euterpe.] One of the Muses, the inventor of the flute. She had her name from the sweetness of her voice.

34. Polyhymnia.] Her distinguishing employment among the Muses, was to sing many hymns, and preside over the eneomiums bestowed on great men; whence she had her name.

35. Quid si, &c.] This sentence, with which he concludes, is a polite compliment. Horace, selected from the vulgar by the favour of the Muses, not inferior to the great Aelians, introduced into the euseenated groves, and admitted into the company of the rural deities, still aspires at something more noble and glorious, viz. he wants Mecenas' approbation to crown his glory with immortality. This is passing, in two words, a finished encomium on his patron, and in one turn including the whole design of the ode. In fine, this encomium is not without some foundation. For Mecenas, besides several pieces in prose, composed a great number of verses. They quote two of his tragedies, and ten books of his prose. Those lyric poets whom Horace here mentions are Greeks; himself had the honour of being the first among the Latins who deserved the name of lyric poet. Catullus was the only one before him who attempted this kind of poetry, of whose essays we have but a few, and even those in the Grecian strain and measure. Horace has used them more discreetly: he has borrowed their matter, but has given it quite a Latin air; or (so to speak) he clothed a Grecian lyric in a Roman dress.
This is one of the finest odes of Horace; as the subject is very grand, the verse very noble, and the turn extremely ingenious. Nothing can be more sublime, and at the same time more curious, than the manner in which Horace makes his court to Augustus, by first enumerating all the prodigies that happened on the death of Cæsar, as if all nature had been interested in it; and afterwards insinuating, that, to revenge it, Jupiter sent a god from heaven under the form of Augustus, as if he had there but one god, and one of the greatest gods, who could appease nature that was so highly irritated, and make expiation for a crime that would have proved so fatal to the Romans. Some take this to be the subject of the ode; others conjecture that the two following events, recorded by Dio, gave

AD AUGUSTUM CÆSAREM.

Jam satis terris nivis atque diræ
Grandinis misit Pater, et, rubente
dexterâ sacras jaculatus arces,
Terruit urbem:
Terruit gentes, grave ne rediret
Seculum Pyrrhae, nova monstra questæ;
Omne cum Proteus pecus egit altos
Visere montes;
Piscium et summâ genus haesit ulmo,
Nota quæ sedes fuerat columbis;
Et superjectō pavidiæ natârunt
Æquore damae.

ORDO.

Pater Jupiter jam misit terris satis nivis
atque diræ grandinis, et jaculatus arces sacras
dexterâ rubente terruit urbem: terruit gentes, ne grave seculum Pyrrhae questæ monstra nova rediret; cum Proteus eigit omne

sum pescus visere montes altos; et genus piscium haesit summâ ulmo, quæ sedes fuerat nota columbis; et damas pavidiæ natarunt in æquore superjecto.

NOTES.

1. Jam satis terris nivis, &c.] I do not remember any historian that mentions snow and hail amongst the prodigies that followed the death of Julius Cæsar. And seemingly Horace gives us, here, some reason for censuring him, in making such natural and common occurrences as snow and hail marks of heaven’s displeasure, and in joining to these the inundation of rivers, the burning of temples by lightning, and civil wars, prodigies so extraordinary, that the whole of religion was employed to avert and expiate them. But Horace may well be defended from this censure, since it is easy to prove, that the ancients took that hail, which they called stones, for a manifest declaration of the indignation of heaven, and concluded that they must appease the gods, under a judgement of this kind, by religious services. Hence they celebrated
ODE II.

HORACE'S ODES.

ODE II.

rise to it. "Octavius received the surname of Augustus on the 17th day of January, in the year of Rome 727, and the following night there happened a prodigious inundation of the Tiber." The other is that, he had some time before offered to resign the government to the senate, and told them in his speech at that time that he did not intend to continue sovereign longer than he had avenged Cæsar's murder, and declared Rome from all its troubles." From these events the ode took its rise, in which the poet artfully advises Augustus to continue in the sovereignty, to which fortune and his own merit had raised him; whereby Horace not only flatters Augustus, but Mæcenas, who gave him the same advice.

TO AUGUSTUS CÆSAR.

Jupiter hath already showered down so many prodigious storms of hail and snow on the earth, and his avenging arm hath with dreadful thunderbolts so shattered our sacred buildings, that the city is stricken with terror.

The waters also are swollen to so great a height, that not Rome only, but the neighbouring nations are in great fear of such a deluge as happened in the fatal days of Pyrrha, who lamented to see such unheard-of prodigies, as Proteus driving his scaly-herd to the tops of the highest mountains, and shoals of fishes caught in the boughs of the tallest trees, on which pigeons used to perch, and the timorous deer swimming in the waters that overflowed both the woods and mountains.

NOTES.

the festival Novemdialia, the origin of which you may find in Festus, on the word Novemdiales. Horace, by joining snow with hail, by no means intends a distinct, but one and the same prodigy; as it commonly happens that great hail is attended with some snow which had not time for being of the former's figure and consistency. This is doubtless the true meaning of the passage, which has not been well understood, and is for that reason unjustly censured by Scaliger the father.

2, 3. Rubente dextera.] This expression rubente, with his hand blazing with fire, conveys to us the idea of a dreadful storm.

6. Seculum Pyrrhæ.] Pyrrha was the daughter of Epimetheus and Pandora, and wife of Deucalion, king of Thessaly; in whose time happened a deluge that drowned the whole country, he and his wife only escaping.

7. Proteus.] The son of Jupiter; or, according to others, of Neptune. During the fore-mentioned deluge, he brought the seas-calves, committed to him by his father, as far as the highest mountains; who formerly used to live in rivers, and on their banks. He was remarkable for the power he had of changing himself into any shape whatever.
Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
Ire dejectum monumenta regis,
Templaque Vestae;
Iliæ dum se nimirum querenti
Jactat ultorem, Jove non probante, uxorius amnis.
Audiet cives acuisse ferrum,
Quo graves Persæ meliūs perirent;
Audiet pugnas, vitio parentum
Rara juventus.
Quem vocet divum populus ruentis
Imperi rebus? prece quâ fatigent
Virgines sanctae minus audientem
Carmina Vestam?
Cui dabit partes scelus expiandi
Jupiter? tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo.
Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat, et Cupido:
Sive neglectum genus et nepotes
Respicis auctor,

ORDO.

Vidimus flavum Tiberim ire dejectum monumenta regis Numaæ templaque Vestæ, undis violenter retortis a liter Etrusco; dum hic amnis uxorius Iliæ nimirum querenti jactat se fore ultorem nensis Caesaris, et vagus labitur sinistrâ ripâ, Jove non probante.
Juventus rara vitio parentum audiet pugnas, audietque cives Romanos acuisse ferrum in se, quo graves Persæ melius perirent.

Quem divum populus vocet rebus imperii ruentis? Qua prece virgines sanctae fatigent Vestam minus audientem carmina? Cui Jupiter dabit partes expiandi scelus?
O augur Apollo, precamur ut tandem venias, amictus candentes humeros nube. Sive tu mavis venire, O Erycina ridens, quam Jocu et Cupido circumvolat; sive tu, Mars, gentis nostræ auctor, respicis genus tuum neglectum et nepotes,

NOTES.

15. Monumenta regis.] Among the ancient monuments of the kings there were two in particular, viz. Numa's palace and mausoleum; the first lay on the left of the Tiber, at the foot of mount Palatine, and the other to the right on mount Janiculum.

16. Templaque Vestæ.] Vesta is the same with the earth; and her temple was round, in allusion to the spherical figure of the earth.

17. Iliæ.] Iliæ was the mother of Romulus; and being thrown headlong into the Tiber, by the command of Amulius, as some report, was thence said to be married to that river. She was related to Julius Caesar, who descended from her; whence Horace feigns, that her complaints to her husband had moved him to revenge the death of that great man too severely.

19. Uxorius amnis.] The Tiber, says Horace, seems to pursue the revenge which
Ode II.    HORACE'S ODES.    11

We have also seen the troubled Tiber, when his waves have been with violence thrown back from the Tuscan shore, * threaten ruin and destruction both to Numa's palace and Vesta's temple. And excessively fond of his beloved Iilia, who deeply bewailed the death of Cæsar, he declares that he will be the avenger of it; and accordingly, † leaving his usual channel, he overflows his banks on the ‡ city-side; at which Jupiter was much displeased, having reserved the glory of that revenge for Augustus.

The Roman youth, reduced to a small number through our fault, will be astonished to hear, some years hence, of our bloody civil war, in which we turned our arms against one another, which had been better employed in conquering our formidable enemies the Persians.

What god's protection shall we invoke to save this tottering empire? With what prayers shall our holy vestals importune the goddess who refuses at present to hear their sacred songs? Whom will Jupiter commission to make an atonement for so great a crime?

We pray thee, Apollo, thou god of auguries, come at length to our assistance; but let thy radiant shoulders be veiled in a cloud. Or if you, charming Venus, deign, whom love and joy always attend; or if you, great Mars, our father, whose sole pleasure is the noise of war, the flashing of armour, and stern frown of our infantry on their inveterate enemy, § vouchsafe to

* Go to overthrow.    † Wandering.    ‡ Left bank.    § Regard us.

NOTES.

Augustus had taken, and imagines that the utter destruction of the city of Rome is the only atonement that can expiate so great a crime. Besides, Iilia's resentment in this case must be satisfied. But the complaints and condescension of both are excessive. Jupiter equally disapproves the one and the other, and will admit of none with Augustus to share in the glory of revenging Cæsar's death. So, you see, it is indifferent whether you refer nimium to quereniti or jectat, though I choose to join it with the first.

27. Virgines sanctae. The Vestal virgins, the chief part of whose office was the preservation of the eternal fire. They were sacred to Vesta; and, of consequence, their prayers, it might be supposed, would be the more powerful with her.

28. Augur Apollo. Apollo presided over divination and soothsaying. He inspired the poets and Sibyls; and his oracles were always in the greatest esteem.

33. Erycina ridens.] All the deities here mentioned patronised Rome. And the poet takes care to give Venus a designation that must raise a sensible pleasure in Augustus. Eneas, from whom Augustus descended, had brought from Sicily into Italy a statue of Erycine Venus, to whom afterwards a temple with a magnificent portico was built at Rome without the gate Collina. The goddess received this name from the mountain Eryx in Sicily, on which she was worshipped. Its modern name is San Juliano, in the valley of Massara, near Trepano. Or rather the goddess and mountain were so called from Eryx, the son of Venus and Butes.

36. Respiès auctor.] The Romans were descended of Mars by Iilia, on whom he begot Romulus and Remus,
Heu, nimis longo satiate ludo;
Quem juvat clamor, galeaeque leves,
Acer et Mauri peditis cruentum
Vultus in hostem.
Sive mutata juvenem figurâ
Ales in terris imitari, almæ
Filius Maiae, patiens vocari
Caesaris ultor:
Serus in cœlum redeas, diuque
Laetus intersis populo Quirini;
Neve te nostris vitis iniquum
Ocior aura
Tollat. Hic magnos potius triumphos,
Hic ames dici pater atque princeps;
Neu sinas Medos equitare inultos,
Te duce, Caesar.

ORDO.
satiate ludo heu nimis longo; quem clamor
juvat, galeæque leves, et vultus Mauri peditis acer in hostem cruentum: sive, tu ales
filius almæ Maiae, patiens vocari ultor Caesaris, imitari in terris juvenem Augustum,
mutata figurâ: redeas serus in cœlum;
diueae laetus intersis populo Quirini; neve
ocior aura tollat te iniquum nostris vitiis. *Ames his potius magnos triumphos, ames hic
dici pater atque princeps; neu sinas, O Caesar, Medos equitare inultos, te duce.*

NOTES.
41. *Sive mutata.* There can be nothing more exquisite than this. The poet
would persuade the Romans that Augustus
was no other than Mercury come down to
avenge Caesar's death.
41. *Juvenem.* Augustus is here meant,
who was at most but nineteen years of age
when Caesar was killed. Dio too calls him
Nevis. It was from no regard to his age
that the poets gave him the names of
*Juvenis* and *Puer*; for Horace, Virgil, and
Ovid; addressed him thus when he could
not be said to be a young man.

ODE III.

We may look on this ode as the last farewell of Horace to Virgil, when he
embarked for Greece; and they never saw one another more. Had Horace
foreseen what was to happen, he could scarcely have expressed his grief in
a more affectionate manner than he does in this ode; the first eight lines of
which have something in them admirably tender, and the rest something
very grand; for nothing can be more finished in its kind than this ode,
Horace being about forty-seven years of age when he composed it. This
is one of those odes wherein he is censured for his Pindaric excursions
and sallies, but without reason; for lyric enthusiasm is not only
come touched with compassion for your offspring, which you seem to have forgotten, we shall be highly pleased; for you are surely fully surfeited, by this time, with the cruel diversion which our civil wars have so long given you.

Or, if it be you, * Mercury, chaste Maia's son, who appear here on earth in the form of our young prince, ready to avenge Caesar's murder, may your return to heaven be late, that the Romans may long be blessed with your desirable presence; and let not, we beg, the abhorrence you have of our late crimes make you leave us soon. Stay rather and enjoy the glorious triumphs prepared for you. Vouchsafe to bear the amiable titles of prince and father of our country; nor suffer, great Caesar, in your happy reign, the Parthian cavalry to insult us unrevenged.

* Winged Mercury.

NOTES.

42. *Atēs.] Mercury obtained this appellation from the wings he had on his head and heels.

43. Serus in calum redeas.] This is a noble, delicate, and happy turn; and the more so, as it agrees with Mercury, whose natural habitation was heaven, and with Augustus, who was, as the descendant of Venus by Aeneas, of heavenly origin.

49. Magnos triumphos.] A year and a half elapsed between these triumphs and the date of this ode. The time of their celebration was for three days of the month that goes under Octavius' name, in the year of Rome 721. His first triumph was for defeating the Pannonians and Dalmatians, his second for the victory at Actium, and his third for the reduction of Egypt.

51. Medos.] Horace means the Parthians, whom he before calls Persians. These three different people have been undistinguished by some authors, because their kingdoms have been so too. The Persians subdued the Medes, and the Parthians became masters to the first.

51. Equitare.] Our author uses this term, because the greatest strength of the Persians and Parthians consisted in their cavalry: and inultos, because of the signal defeat given by the latter to Crassus.

52. Te duce.] This is an honourable epithet, and is equivalent to imperator. Horace uses it often when speaking of Augustus. In the fifth Ode of the 4th Book, he addresses him twice with the title of Dux bone.

ODE III.

an enemy to grammatical connexion and methodical transitions, but likewise gives a licence to pass from one subject to another that has some affinity with the principal. After fulfilling the duties which the separation of a great and intimate friend required of him, the idea of the vessel in which Virgil had embarked, and the hazards that he might incur, had thrown our poet into a bad humour. He abhors navigation, and looks on it as a wicked attempt against the laws of nature, and an open defiance to heaven, and ascribes all the bold adventures of this kind to an ungovernable and precipitant disposition in man after
things forbidden; and from this source he draws all the miseries with which human life is chequered. From this account one may venture to say that there is no great disagreement in the progress of this piece, and that all the three parts of which it consists naturally arise the one from

Ad Navem Virgilium Athenas vehentem.

Sic te Diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis alis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgillium; finibus Atticis
Reddas incolœm, precor,
Et serves animæ dimidium meæ.
Illi robur æs tripexus
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit precipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Adriæ
Major, tollere seu ponere vult freta.
Quem mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum, et
Infames scopulos Acroceraunia?

ORDO.

O navis, quæ debes Virgillum creditum
tibi, precor ut sic potens diva Cypri, sic fra-
tres Heleæ lucida sidera, et pater ventorum,
obstrictis alis ventis præter Iapyga, regat te,
ut reddas cem incolœm finibus Atticis, et
serves dimidium anime meæ.
Robur æs tripexus erat illi circa pectus,
qui primus commisit fragilem ratem pelago

NOTES.

1. Diva potens Cypri.] Venus is invoked here, probably, because that planet is of great use to seamen, in directing their course.

2. Fratres Helenæ.] Castor and Pollux were feigned by the ancients to have been transformed into those stars which are called Gemini, or the Twin-stars. In their lifetime, they were remarkable for clearing the sea of the rovers and pirates that infested it.

3. Ventorum pater.] Ancient mythology represents the winds as volatile, restless, and turbulent deities, taking pleasure in throwing the universe into confusion. They forced a passage for the sea into the main land, tore numbers of islands from the continent, and committed num-
Ode III. HORACE'S ODES. 15

the other. Either all kinds of digressions must be discarded from lyric poetry, which would be absurd, or it must be owned that this piece has nothing extravagant in it.—Virgil's voyage happened in the year of Rome 735, probably in the beginning of spring: the date of this ode, therefore, cannot be doubtful.

TO THE VESSEL THAT WAS CARRYING VIRGIL TO ATHENS.

Dear ship, as the life of Virgil, my beloved Virgil, is intrusted to you, take care, I conjure you, to keep the half of my very soul from all danger, and land him safe on the coast of Attica; on this condition may the goddess Venus, who reigns in Cyprus, and Helen's two brothers, those auspicious stars, direct your course; on this condition, may *Æolus, putting all the winds under confinement except the west, favour your voyage.

His heart must surely have been cased in oak or three plates of brass, who first had the courage to expose himself to the raging sea in a slender bark, and defied the violent south-west wind beating against the north, nor feared the stormy Hyades, or south wind's rage, which swells or smooths the waves of the Adriatic sea at pleasure. What form of death would frighten him, who could † unconcerned behold the huge sea-monsters rolling in the deep, who could without terror look on the tempestuous sea, and those notoriously dangerous rocks of Epirus?

* The father of the winds.  † With dry eyes.

NOTES.

berless devastations. To prevent the like dismal catastrophes, they confined them to a certain country, and imposed a king on them, by name Æolus. This new monarch, or rather new god, has always had a great part to act in every poem, either to raise or calm a storm. Ulysses prays to him for a happy voyage; Juno, the queen of the gods, stoops to implore his aid for defeating the establishment of the Trojans in Italy; and it may be said, that Æolus has the honour of beginning the brow of that great subject in the Æneid of Virgil, for which see the Prose Translation, Book I.

6. Finibus Atticis.] Virgil, in the 52d year of his age, resolved to go to Athens, to give the last polished turn to his Æneid. And it is to this voyage that Monsieur le Veneur, with good reason, refers this ode,

showing that Horace, who was five years younger than Virgil, was in the 47th year of his age when he composed it.

7. Reddas incolumem.] The propriety of the terms debes, creditum, reddas, incolumem, ought by no means to be passed over unobserved. They are borrowed from the notion of debit and credit, or from the obligations arising from having a trust, which have a peculiar and singular beauty in this place.

14. Hyadas.] The seven stars. The poets feign them to be the daughters of Atlas and Æthra; who, greatly lamenting the death of their brother Hyas, were translated into heaven, where they are supposed still to continue weeping; it being observed, that their rising and setting are frequently attended with storms of rain.
Nequicquam Deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti,
Gens humana ruit per vetitum nefas.
Audax Iapeti genus
Ignem fraude mala gentibus intulit:
Post ignem ætheræa domo
Subductum, macies, et nova febrium
Terris incubuit cohors,
Semitique prius tardi necessitas
Lethi corripuit gradum.
Expertus vacuo Daedalus aera
Pennis non homini datis:
Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum est.
Cœlum ipsum petimus stultitiam; neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

ORDO.

Deus prudens nequicquam abscidit terras
Oceano dissociabili, si tamen rates impiae
transiliunt vada non tangenda.
Gens humana, audax perpeti omnia, ruit
per vetitum nefas. Audax Prometheus genus
Iapeti intulit ignem gentibus fraude mala:
macies et nova cohors febrium incubuit terris
post ignem subductum ætheræ domo: ne-
cessitasque prius tarda corripuit gradum lethi
semotique. Daedalus expertus est vacuum ætheræa
pennis non datis homini: labor Herculeus
perrupit Acheronta.
Nil est arduum mortalibus. Petimus cœ-
lum ipsum stultitiam; neque patimur Jovem
ponere fulmina iracunda per scelus nostrum.

NOTES.

24. Non tangenda. As the ancients were
persuaded that God had set the ocean as a
boundary to the land, so they firmly believed
that the man who first broke through these
bounds was punished for his bold attempt:

Exitu dixit temerata ponti
Jura piavit.

27. Iapeti genus. Prometheus, the son
of Iapetus, first made a man of clay, and
afterwards, by fire stolen from heaven, put
life in his image. In revenge for this free-
dom, Jupiter sent Pandora, the wife of Epi-
meus, with a box to her husband, from
which, as soon as he opened it, there flew
out sundry sorts of diseases, and spread
themselves up and down the earth.

30. Macies, et nova febrium. Consumption
and fevers represent all the infirmities of the body. The poet alludes to the
above story of Pandora. Jupiter, to punish the audacious Prometheus, dispatched this
woman to him with a box which contained the seeds of all kinds of diseases. Prometheus
suspected the present, and refused it: but his brother incautiously received
and opened it. Hence arose that inundation
In vain hath God divided the several kingdoms of the earth by wisely placing the ocean between them*, if profane men will, in small vessels, cross those seas on which they ought not to venture. But what is it bold man will not attempt, furiously bent on every thing that is wicked and forbidden? Thus Prometheus, the aspiring son of Japhet, stole fire from heaven for the use of man, by an artifice fatal to his posterity; for this† piece of sacrilege was followed by famine, and a frightful swarm of diseases entirely new to us, which over-ran the whole earth; and death, sure before, though slow, began from that time to double his pace

Daedalus also dared to soar in the air with wings not intended for man, and Hercules forced his way to hell; in fine, nothing seems impossible to men; we are even so mad as to attempt to storm heaven itself;‡ hence it is, that Jupitër, provoked at our repeated crimes, still finds use for his thunderbolts.

* If impious ships cross.
† Fire stolen from the heavenly house.
‡ Nor, through our wickedness, do we suffer Jupitër to lay aside his angry thunderbolts.

NOTES.

of calamities that pursue and embitter all our pleasures.

31. Incubuit. This word has been admirably chosen to point out to us that every part of this our earth was seized with the corruption. Virgil has used it with the same meaning in his first Æneid:

—ponto nox incubat atra.

"Sable night covers the sea."

32. Semotique prius tarda necessitas.] Never were there two more beautiful verses. And Horace has infinitely surpassed in this the original which he had in his eye. I do not dwell upon the terms, than which nothing can be more proper. But I cannot help remarking the happy art observed in the slowness of the first verse. Horace seems to make death move heavily, and with a slow pace in the first, with a view to hasten his pace in the second, and as it were gives him wings by the swiftness of that one expression, corripuit.

34. Expertus vacuum Daedalus.] Daedalus was a famous architect. He lived in Crete at Minos' court, a little before the Trojan war, and there built, by his order, the famous labyrinth, into which himself was shut, for having discovered the secret of his way to Theseus. His friends, and even the queen herself, who was under some obligations to him for having favoured her amorous adventures, bribed his guards, procured his escape, and put him in a vessel, which sailed so well, that those who pursued him reported that she had wings. This was generally believed among the people, as if in fact she had flown; whereas those people spoke only of the wings of his ship, as all the ancients have given that name to the sails of a ship.

36. Perruptit Acheronta.] This earth furnishing no more monsters for the exercise of Hercules' valour, he goes down to hell, thence takes Theseus, and drags Cerberus himself to the very foot of Pluto's throne.

38. Celum ipsam petimus.] The poet here alludes to the story of the giants.
ODE IV.

Though the subject of this ode is common, Horace's manner of treating it is far from being so. A gaiety of spirit, under an air of seriousness, appears through the whole. The prospect of approaching death at the end of it, was, according to the principles of the Epicureans, a strong reason for spending life agreeably; but to let us into a thorough knowledge of this ode, and into our author's ingenuity, it will be necessary to lay before the reader's eye a sketch of the Roman calendar. In it the fifth day after the nones of February, that is to say, the tenth day of the month, was reckoned the spring's commencement. The very next day began Faunus' festivals, which were no sooner ended, than immediately succeeded the Feralia or Feriae of the dead. Thus Ovid says, in his second book of Fasti:

En etiam si quis Boream horrere soletbat,  
Gaudet: a Zephyris mitior aura venit.  
Quintus ab aequoreis nitidum jubar extulit undis  
Lucifer, et primi tempora veris erant.

"Now if there be any who used to shrink at the cold northern wind, let him be glad, since a kinder breeze blows in the Zephyrs; and from the commencement of the early spring, the great luminary of the day has now the fifth time raised his refulgent beam from the watery main." And afterwards:

AD L. SEXTIUM CONSULAREM.

Solvitur acris hiems gratâ vice veris et Favoni,  
Trahuntque siecas machinæ carinas;  
Ac neque jam stabulis gaudet pecus, aut arator igni,  
Nec prata canis albicant pruinis.  
Jam Cytherea choros ducit Venus, imminente Lua;  
Junctæque Nymphis Gratiae decentes

ORDO.

Hiems acris solvitur gratâ vice veris et  
Favoni, machinæque trahunt carinas siecas;  
ac genna pecus jam gaudet stabulis, aut ara-  
tor gaudeit igni, nec prata albicant pruinis  
Venus Cytherea jam ducit choros Luna im-  
mintente; Gratiae decentes junctæ nymphis

NOTES.

1. Solvitur, &c.] This introduction is beautiful; there is poetry in the sense itself, and propriety in the expression. These two words acris and grata are so far from being bare words, that they are expressive of the rigour and mildness of the two seasons here mentioned.

5. Cytherea Venus.] Cythere, now Cerigo,
ODE IV.

Horace's Odes.

Idibus agrestis fumant altaria Fauni,
Hic ubi discretas insula rumpit aquas.

"Upon the ides (that is, on the 13th of the month), the altars of rural Faunus smoke in the island which separates the waters of the Tiber." Five days afterwards, the last of which was the last too, and grandest holiday of the fast instituted for the dead,

Hanc quia justa ferunt dixere Feralia lucem,
Ultima placandis manibus ilia dies.

"They call this day the holiday of the dead, because they sacrifice to them, " and the last day of the solemnity is destined for appeasing the Manes." All this serves to give us a good insight into this ode, in letting us see that the very subject of it was taken from the festivals of the calendar, which was a kind of remembrancer to them, of making the best use of every moment of their time; because scarcely has the spring begun, and carried with it the agreeable and delightful festival of Faunus, when immediately follows the dismal and mournful festival of the dead, to put us in mind of our exit or departure out of this life. This appears to me highly ingenious, and well deserving an explication. The very first line of the ode shows that it was written in the spring, but in what year is uncertain.

TO L. Sextius.

The spring, with its warm, refreshing breezes, comes at length to free us from the extreme cold of winter; and they now begin to haul with engines the ships out of the docks. The cattle * now forsake their stalls, and the ploughman takes no pleasure in sitting by the fire, nor are the fields any longer covered with nipping hoarfrost. †Venus now leads her joyful choirs by moon-light; the

* Do not rejoice in.
† Cytherean Venus.

Notes.

was an island of the Ægean sea, on the coast of Peloponnesus. In this island there was a most ancient temple belonging to Venus; whence she was called Cytherea.
5. Choros ducit Venus.] Horace here speaks of the festival of Venus, which began on the first of April. Then the young ladies walked for three nights successively, and divided themselves into three companies, out of which they formed several choruses. They passed all this time in dancing, and in singing hymns to the honour of their goddess.
6. Gratiae.] The Graces were doubtless the most amiable divinities in the ancient mythology. They were looked upon as the
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae:
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agnam, sive malit hoedum.
Pallida mors æquo pulsat pede pauperum tabernas,
Regumque turres. O beate Sexti,
Vitæ summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulæque Manes,
Et domus exilis Plutonia; quò simul meāris,
Nec regna vini sortiere talis,
Nec tenerum Lycidam mirabere, quo calet juventus
Nunc omnis, et mox virgines tepebunt.

ORDO.

quatiunt terram pede alterno, dum Vulcanus
ardens urit graves officinas Cyclopum,
Nunc decet impedire caput nitidum aut
viridi myrto, aut flore quem terræ solutæ ferunt.
Nunc et decet immolare Fauno in lu-
cis umbrosis, seu poscat agnam, sive malit hoedum.
Pallida mors pulsat tabernas pauperum
turresque regum pede æquo. O beate Sexti,
brevis summa vitae vetat nos inchoare spem
longam. Nox jam premet te, fabulæque
Manes, et domus exilis Plutonia; quò simul
meāris, nec sortiere regna vini talis, nec
mirabere tenereum Lycidam, quo juventus
omnis nunc calet, et virgines mox tepebunt.

NOTES.

source of all that is agreeable and cheerful
in nature. They are generally thought to
be the daughters of Bacchus and Venus:
some make Eurynomë their mother. The ma-
majority of poets determine their number to be
three, viz. Aglaia, Euphrosyne, and Thalia.
Horace calls them Gratiae decentes, to point
out their modesty and reservedness at these
festivals.

7. Cyclopum.] The Cyclops were a peo-
ple of Sicily: it is said that Vulcan employed
them at his forges. Virgil names three of
them, viz. Brontes, Steropes, and Pyraco-
mon; they were the first inhabitants of that

O D E V.

Horace, in this ode, ridicules, in a very handsome manner, the weakness of
those youths who are deluded by intriguing women, such as Pyrrha was,
and exposes the arts by which they seduce the unwary; and, at the same

AD PYRRHAM.

Quis multæ gracilis te puer in rosâ
Perfusus liquidis urget odoribus

ORDO.

O Pyrrha, quis gracieis puer, perfusus odoribus liquidis, urget te in rosâ multâ, sub-
Nymphs and lovely Graces dance hand in hand, while glowing. Vulcan blows the fire to his labouring Cyclops in the stifling forge. Now is the time to perfume our hair, and to crown our heads with garlands of verdant myrtle, or flowers just sprung from the pregnant earth. Now is the time to offer in the shady groves, to Faunus, a lamb or a kid, whichever he may best approve. Grim death, with equal freedom, attacks the palaces of kings, and cottages of peasants. Our life, dear friend, at its greatest extent, is so short, that it suffers us not to form great designs, which cannot soon be put in execution, or entertain any hopes which are too remote. You yourself will be soon buried in eternal darkness, among the Manes so much talked of, in Pluto’s melancholy abode; where once arrived, you shall no more cast lots who is to be master of the feast, nor shall you any more admire young Lycidas, with whom all of his age are now charmed, and of whom the ladies will soon be enamoured.

NOTES.

island, and possessed the western coast of it round Tripani and cape Lilybeum.

8. Vulcanus.] The god of fire, and son of Jupiter and Juno. He was employed in making his father’s thunderbolts, in which work he was assisted by the Cyclops.

11. Fauno.] Faunus is the same with the god Pan, to whom they usually sacrificed in the beginning of the spring, that he might be propitious to the flocks, which were then brought forth to feed in the fields.

16. Fabulaeque Manes.] Some learned men have grossly mistaken this epithet fabula, in thinking that Horace calls the Manes groundless fictions. But it is certain, that an admission of this meaning would destroy what follows; and Monsieur le Fevre has observed, that fabula is not always taken in a bad sense, but often, on the contrary, for reality and matters of fact; and so is μύθος; among the Greeks. Therefore the phrase fabulae manes is the same with manes de quius multæ sunt fabulae, i.e. “the Manes who are much talked of.” And so when he says “the fabulous Hydaspes,” he does not mean the Hydaspes is a pure fable, but that it is much talked of either by poets or historians.

18. Nec regna vini sortiere tali.] The ancients ordinarily made choice of a master at their feasts, and the election was determined by the cast of the dice.

ODE V.

time, shows what they must expect who are caught in their snares. He chooses such fine expressions, and words so well adapted to the subject, that there are few or none of his odes more finished than this.

TO PYRRHA.

Who, Pyrrha, is this slender young gallant perfumed with rich odours, that caresses you on a bed of roses in a pleasant grotto?
Grato, Pyrrha, sub antro?
Cui flavam religas comam,
Simplex munditiis? heu, quoties fidem
Mutatosque Deos flebit, et aspera
Nigris aequora ventis
Emirabit insolens,
Qui nunc te fruitur credulus aurea;
Qui semper vacuum, semper amabilem
Sperat, nescius aurae
Fallacis! Miseri, quibus
Intentata nites.
Me tabula sacer Votiva paries uvidæ
devotæ; qui, nescius aurae fallacis, sperat te
fore semper vacuum, et semper amabilem!
Miseri sunt illi quibus nites intentata. Par-
ries sacer indicat ex tabula votiva me suspendisse uvida vestimenta potenti Deo maris.

[NOTES.
4. Cui flavam religas comam.] Horace
is pointing at the careless manner of the
Spartan ladies in dressing their heads, who
contented themselves with tying their hair
behind, in a knot, with a bunch of flowers.
And to this he refers in the eleventh Ode of
his second Book, when he says,

intompam Lacreæ
More comam religata nodo.

9. Aurea.] This word sometimes signi-
fi es pretty, beautiful. Thus, Virgil says,
aurea Venus. For the word aurum is derived
from aura, which is as much as to say, splen-
dour, brightness.

13. Me tabula sacer votiva paries.] The
construction must run thus; Paries sacer
indicat tabula votiva me suspendisse vestimen-
ta uvida Deo potenti maris. Horace, to in-
timate to us that he had been shipwrecked
in a passion he had for Pyrrha, with great
propriety applies to his case a certain custom
that prevailed among sailors who had been
saved from shipwreck, of representing in a
picture all that befell them. Some of them
made use of this picture to raise the comp-
passion of those whom they met, that, by

ODE VI.

Agrippa had probably upbraided Horace for never making him the subject of
his muse. The poet satisfies him on that head by the excuse he makes for
not doing it. He even says more than was required of him; for he justifies
his silence with respect to other great men who had served in the last wars.
His very apologies may be considered as panegyrics. Octavius only is named
here, as if, out of respect to him, he dared to do no more. Agrippa's praises
For whom, pray, do you bind up your golden locks*, and dress so neatly? Poor inexperienced youth! how oft will he have cause to complain of your treachery, and lament his own hard fate! How will he stand amazed to see ♦ your smooth temper suddenly ruffled as the sea is with stormy winds? He, who now thinks you so divinely charming, who now thinks you are wholly his, and that you will be always the same, little dreams how soon the wind will change. Thrice-wretched are they, who, strangers to your arts, are allured with your beauty. I, alas! know them too well; and, as a memorial of my narrow escape from shipwreck, have, according to my vow, hung up my tablet and dripping clothes on the † wall of Neptune's temple, in testimony of my gratitude to the powerful god of the sea.

* Plain in your neatness. † Those seas ruffled. ‡ Holy wall.

NOTES.

their charity, they might recover what losses they sustained at sea. Thus Juvenal, in his fourteenth satire, says,

——Mersa rate naufragus assem.
Dum rogat, et picta se tempestate tueatur.

"While the shipwrecked man begs a farthing, and pleads for aid, by showing a painted storm." With this design they hung those pictures round their necks, and explained the subject of them by songs accommodated to their case, resembling our modern pilgrims. Thus Persius, in his first satire, observes,

——Cantet si naufragus, assem
Protulerim? cantas cum fracta te trabe pictum,

Ex humero portes?

"Though the shipwrecked sailor should sing his song, shall I give him charity? What! do you sing, when you carry on your shoulders the sad picture of your being cast away at sea?" Others dedicated this tablet or representation to the temple of that god whom they in their distress invoked, and to whom they, as they imagined, owed their preservation. This custom even went further: for the very lawyers used to wear things of this nature at the bar, to affect the judges with the hardships of their clients and the cruelty of their prosecutors; as Quintilian informs us in the first chapter of his sixth book.

ODE VI.

are no more than the outlines of his character, which would be a fit subject for an epic poem, and require a second Homer to do him justice. The other generals are represented as it were in a groupe, under allegorical persons chosen from the most famous heroes of the Trojan war. All this is expressed in a few words, but ennobled with the embellishments of the most sublime poetry.
I shall in the remarks unriddle the allegory that runs through this ode, to show that my conjecture is far from being groundless. When I call it a conjecture, I do not say too much; it wants no probability in it. The whole piece seems to prove it by forcing its conviction on the mind. Let one read it from one end to the other, he shall find no beauty or connexion in it but in the sense I take it; and unless this be done, he will find it to be no other than a confused medley of encomiums. Agrippa's eulogium is followed by that of Ulysses and Achilles. Afterwards he presents us with

AD AGrippAM.

Scriberis Vario fortis, et hostium
Victor, Maeonii carminis alite,
Quam rem eunque ferox navibus aut equis
Miles te ducite gesserit.
Nos, Agrippa, neque hae dicere, nec gravem
Pelidae stomachum cedere nesci,
Nec eurus duplicis per mare Ulyssei,
Nec sceavam Pelopis domum
Conamur, tenues grandia; dum pudor,
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris, et tuas,
Culpâ deterere ingenii.
Quis Martem tunc tectum adamantinâ

ORDO.

O Agrippa, tu scriberis fortis et victor hostium a Vario alite carminis Maeonii, quam-cunque rem miles ferox gesserit navibus aut equis te ducite. Nos tenues non conamur grandia, neque dicere hae, nec gravem stomachum Pelidae nescii cedere, nec eurus Ulyssy du-

plicis per mare, nec sceavam domum Pelopis; dum pudor, musaque potens imbellis lyrae, vetat deterere laudes egregii Caesaris, et tuas, culpa ingenii. Quis digne scripserit Martem tectum tunica adamantina? aut

NOTES.

1. Scriberis Vario.] Varrius was a great poet; he had surprising success in tragic and epic compositions; but nothing of his has come down to us except some fragments. He was in great esteem at Augustus's court: and one may judge of the great character he had acquired, by the manner in which Horace writes of him here, and Virgil in his ninth Eclogue:

--- me quoque dicunt
Vatem pastores; sed non ego credulus illis:
Nec neque adhuc Vario vidor, nec dicere
Bond.

Digna.

"The shepherds call me a poet; but I am far from believing them in this, since I have done nothing hitherto worthy of Varrius or Cinna."

Horace, Virgil, Quintilian, and Martial, agree in making Varrius one of the first and greatest poets of his age. He was of great service to our author in procuring him the interest and friendship of Maecenas; and after Virgil's death he was ordered by Augustus to revise the Æneid.

2. Maeonii carminis alite.] This, ren-
the destruction of Pelops' family. Agrippa advances a second time. Octavius then makes his appearance, and last of all Mars, Merion, and Diomed, close the procession and finish the ode. Nothing but allegory could bring so many distinct personages into one point of view. The subject of this ode being once established, it is no difficult matter to find almost the year in which it was composed. I believe it was that of Rome 725, the year in which Octavius shut the temple of Janus, triumphed for three days, and received divine honours by a decree of the senate.

TO AGRIFFA.

ILLUSTRIOUS Agrippa, your valour, your victories, and the gallant actions which our soldiers have done both on sea and land, under your command, will be celebrated by Varlius, the prince of epic poets. Alas! my genius is unequal to so great a work; neither can I describe the destructive anger of the inexorable Achilles, the long voyage of the crafty Ulysses, nor the tragical actions of Pelops' house. My muse, accustomed to softer airs, is afraid of soaring beyond her strength, afraid to celebrate Caesar's triumphs, or to sing your praises, lest she should lessen or debase them.

Who can give a just and lively description of Mars in his impenetrable armour of adamant, or paint Merion covered over with

NOTES.

dered word or word, is The swan of the Meonian verse. Horace makes Varius to rival Homer, the most ancient epic poet that we have. He was the son of Meon. Hence Horace calls him in another place Meonides. 6. Gravem Pelide stomachum.] Here he begins the recital of his generals. It is not possible to make an exact and precise application of all these allegories. History is too dark to satisfy our curiosity in this particular. It is well if we can resolve some of them, so as to carry a high degree of probability with them. The first then that offers to be unmasked is the inexorable Achilles, whose resentment against Agamemnon kept the fortune of the Greeks and Trojans a long time in suspense. In the ode Pastor cum traheret we see Pollio disguised under the name of Achilles, and with the same name and for the same reasons he re-appears here. His disaffection to Octavius was the occasion of his dissatisfaction and uneasiness: his inaction during the battles of Actium and Alexandria, and his inflexible obstinacy to the pressing solicitations of that prince, were the pure effects of it. By this conduct he rendered himself formidable, and forced his very enemies to court him. This account tolerably explains the expressions gravis stomachus and cedere nescitis, which answer to the term iracundus in the ode Pastor cum traheret. But some will say, Why is Pollio included among so many great captains who had signalised themselves in the last two wars, when he had no share in them? To which I answer, that the allegory turns only on his inaction during those wars. His neutrality, with reason suspected, buoyed up Antony's hopes, while it must create uneasiness to Octavius. Besides, from the ode Motum ex Metello one may see he was in great esteem in Rome, and that Horace courted his friendship, as did all the great wits of that age. 7. Ulysses.] Ulysses was king of Ithaca, and very serviceable to the Greeks at the siege of Troy, by his good counsel. After the destruction of that city, he wandered for the space of ten years through strange countries, and by his wisdom and dissimulation escaped many dangers, and at last returned safe into his own country.
ODE VII.

In this ode, the verses of which are very fine, and not less excellent than any of the former odes, Horace, after a long and pompous enumeration of the finest cities, and most agreeable countries of Greece, prefers his seat at Tivoli to all of them. Then he advises Plancus to drown his cares in wine, after the example of Teucer, who cheered both himself and his companions with a hearty glass, the very night before he left his

AD * MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen;
Aut Ephesus, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.

ORDO.

Alii laudabunt claram Rhodon, aut Mitylenen, aut Ephesus moeniave Corinthi bi-

N O T E S .

* Munatium Plancum.] This is the same person who wrote those admirable letters to
dust in the Trojan fields? Who can represent *Diomedes, the valiant Diomedes, who by Pallas’ favour was made equal to the gods? For me, in whatever state I am, free or amorous, and always given to change, I think of nothing but singing love-feasts, and the mock-fights of our young ladies, who cut their nails close, lest they should scratch their lovers.

* The son of Tydeus.

NOTES.

Quos neque Tydides, nec Larissaeus Achilles, Non anni domuere decem.

" A people whom neither Diomedes, nor Achilles, nor a siege of ten years, could vanquish."

18. Sectis in juvenes uagibus acrium.] Horace intimates, that young ladies would willingly be on the defensive, but not in such a manner as to offer violence to their opponents by a passionate and rude resistance; and for this reason they take care to have their nails well pared. From this play and contrariety in the terms, acrium sectis uagibus, arises the chief beauty of the expression. Besides, it admirably expresses the natural temper of the young fair, who only make a soft resistance, and never fight but with a view to yield. It is this natural turn of mind which Horace so curiously describes in the ninth Ode of this Book:

Pigamusque dereptum lacertis, Aut digito male pertinaci.

And in the twelfth Ode of the second Book:

—— Aut facili sevilia negant, Quae postente magis gaudet eripi, Interdum repore occupet.

ODE VII.

country, whence he was banished by his father for not revenging the affront put on his brother Ajax by the Grecian princes in giving Achilles’ armour to Ulysses; a decision which so incensed Ajax, that he destroyed himself. ‘Much more reason had Plancus to be cheerful, who had left Mark Antony’s party, and had come over to Augustus, under whom he needed fear nothing. It would seem that Horace composed this ode a little after Maccenas had made him a present of a country-seat.

TO MUNATIUS PLANCUS.

Some will praise famous Rhodes or Mitylene, Ephesus, or Corinth situate between two seas, Thebes noted for *Bacchus’ birth, or Delphos so renowned for † Apollo’s oracle; or, in fine, the sacred valley of Tempe, the ornament of Thessaly. Others employ * Bacchus. † Apollo.

NOTES.

went over to Caesar’s, which was called afterwards by the name of his successor Augustus. Besides several honourable places he had enjoyed, he was twice consul.

1. Claram Rhodon.] Rhodes was an island of Asia the Less, and in great repute even before the Trojan war.
Sunt quibus unum opus est, intactæ Palladis urbe
Carmine perpetuo celebrare, et
Undique decerpœs frondi praepone olivam.

Plurimus, in Junonis honorem,
Aptum dicit equis Argos, ditesque Mycenæas.

Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quam domus Albuneæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilitibus pomaria rivis.

Albus ut obscuro deterget nubila cælo
Sæpe Notus, neque parturit imbres
Perpetuos, sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent, seu densa, tenebit

Tiburis umbra tui. Teucer, Salamina patremque
Cùm fugeret, tamen uda Lyæo
Tempora populæ furtur vinixisse coronâ,
Sic tristes affatus amicos:
Quò nos cunque ferat melior fortuna parente,

**ORDO.**

Sunt poëtae quibus est opus unum cele-
brate urbe intacæ Palladis carmine per-
tuo, et praepone olivam frondi undique
decerpœs.

Plurimus, in honorem Junonis, dicit Ar-
gos aput equis, ditesque Mycenæas.

Nec patiens Lacedæmon, nec campus Lar-
isseæ opimæ, tam percussit me, quam domus
Albuneæ resonantis, et Anio præceps, et
lucus Tiburni, et pomaria uda rivis mobilitibus.

Ut albus Notus sæpe deterget nubila cælo

**NOTES.**

1. *Mitylenæ.* The isle of Lesbos, one
of the chief in the Archipelago, and towards
the western coast of Natolia, has for its
capital the city of Mitylene, which has given
to the island the name it bears even at this
day.

2. *Ephesus.* Ephesus, once a famous
city of Asia Minor in Ionia, now only a
miserable village, on the coast of the Archi-
pelago.

3. *Bimaris.* Some derive its name from one
Corinthus, the son of Sisyphus.

4. *Baccho Theas.* Thebes, a city in
Bocotia, built by Cadmus. It was famous
on account of Bacchus, who was born there
of Semele, the daughter of Cadmus.

5. *Apollo Delphos.* Delphos was built
upon mount Parnassus, by a grandson of
Lycurus, on the ruins of a village named Par-
nassus, which had been destroyed in the flood
of Deucalion. It was chiefly remarkable for
the temple and oracles of Apollo in it.

6. *Tempe.* A very pleasant place in Thess-
saly, enriched with a variety of mountains,
themselves wholly in composing an entire poem in praise of the city of chaste Pallas, and in giving the preference to the sacred olive before all other trees. Many, in honour of Juno, sing of Argos as a fine place for breeding horses, and of the opulent city Mycene. As for me, I am not so much charmed with Lacedemon, whose inhabitants are so renowned for their patience, or with the fertile fields of Larissa, as with my house and my fountain of Albunea, whose current makes a pleasant noise, or with Anio that falls like a cascade upon the rocks; or with my sacred grove of Tiburnus, and orchards that are watered with a thousand ductile springs.

As the south wind brings not always rain, but often dissipates the clouds, that darken the air, do you also, sage Plancus, banish your cares with a cheerful glass, whether you are in the camp that is brilliant with standards, or in the thick shade of your Tivoli.

Teucer, in greater distress than you, being forced to leave his father and his country, yet crowned himself with poplar; and, with his glass in his hand, thus addressed himself to his dejected friends: "My fellow-sufferers and companions, to whatever

* Is said to have bound with a poplar crown his temples moistened with wine.

NOTES.

11. Larissae campus opimus.] There have been many cities of this name; but that which Horace hints at here, was in Thessaly, situated in an airy fruitful soil.

12. Albuneae.] This was a fountain in the mountains of Tibur, not far from a wood of the same name. They were both so called from the Sibyl Albunea, although Servius derives the name from the clearness of the water.

13. Et praeceps Anio.] This river takes its rise also in the same mountains; its current is very strong, until it empties itself into the Tiber, a little above Rome, with great rapidity.

18. Tiburnii lucus.] The wood Albunea, so called from the neighbouring city Tibur, built by one Tiburnus. In this place, Horace had a small country-seat.

19. Plancus.] Plancus was a person of distinction in the Roman republic. He governed Gaul about the time that Julius Caesar was slain. He had the honour of a triumph, and was afterwards consul and censor.

21. Teucer.] Teucer and Ajax were the sons of Telamon, born of different mothers. They went together to the siege of
Ibimus, o socii, comitesque.
Nil desperandum, Teucro duce, et auspice Teucro:
Certus enim promisit Apollo
Ambiguam tellure novâ Salamina futuram.
O fortes, pejoraque passi
Mecum stepe viri, nunc. vino pellite curas:
Cras ingens iterabimus aequor.

ORDO.
"Nil est desperandum Teucro duce, et aus-
"pice Teucro; Apollo enim certus promisit
"Salamina ambiguam futuram in tellure

NOTES.
Troy, when Ajax having slain himself, be-
cause the arms of Achilles were given to
Ulysses rather than to him, Teucer returned
to Salamis. But being driven thence by Te-
lamon, who was offended to see him return
without his brother, he landed in Cyprus,
and built a city, which he named Salamis,
from that which existed in his own country.
25. Melior fortuna parente.] It is true,
that Teucer received worse treatment from his

ODE VIII.
The real design of Horace, in this ode, is to reproach Lydia for suffering
Sybaris, who had distinguished himself in manly exercises, to live with
her in softness and effeminacy, disguised in woman's apparel; and this he
does in a very beautiful manner. We cannot precisely tell at what time

AD LYDIAM.
LYDIA, dic, per omnes
Te Deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulvérís atque solis?
Cur neque militaris
Inter aequalés equitát, Gallica nec lupatis
Temperat ora frénís?

ORDO.
O Lydia, oro te per omnes Deos, dic cur
properas perdere Sybarin amando? cur ille
oderit campum apricum, patiens pulvérís at-
què solis? cur neque militaris equitát inter
aqualés, nec temperat ora Gallica frénís lu-
patis?

NOTES.
3, 4. Apricum campum.] After the ex-
pulsion of Tarquin, his estate and his whole
property being confiscated, the field which he
possessed betwixt Rome and the Tiber, was
consecrated to Mars, and called the Campus
Martius. It was so large, as not only to be
sufficient for training up the youth in all
warlike exercises, but also for holding the
public assemblies of the people.
HORACE'S ODES.

Ode VIII.

"place fortune, much kinder than my father, shall think proper to conduct us, we will follow her. Ye need despair of nothing under the conduct and auspices of Teucer; for Apollo, whose oracles are infallible, hath promised that we shall be settled in a new and better country, and build another Salamis scarcely to be distinguished from that out of which we have all been expelled. Come then, my friends, ye who have given so many proofs of your courage, and often gone through greater hardships with me than these, drown all your cares in wine to-day; to-morrow we shall put to sea again."

NOTES.

father than from fortune, who was so kind as to conduct him to Cyprus, where he built the celebrated Salamis, and where his posterity flourished on the throne for above 700 years, till the days of that Evagoras, of whom we have a panegyric in Isocrates.

29. Ambiguam.] That is to say, that it should so far resemble his native Salamis, that one would be at a loss to distinguish between them.

O DE VIII.

this ode was composed. It is certain that the 13th, 23d, 25th of this Book, and the 9th of the third Book, were written a considerable time afterwards; and that he composed the 25th, which was the last of those that he wrote, before he reached the advanced part of his age.

TO LYDIA.

In the name of all the gods, tell me, dear Lydia, I conjure you tell me, why do you take so much pains to ruin young Sybaris by captivating his affections? Why does he hate the * Campus Martius, he who was bred to arms, and is so much accustomed to sun and dust? Why does not he appear in our tournaments among the youth of his age in shining armour, managing the swift courser?

* Sunny field.

NOTES.

5. Cur neque militaris.] This passage has not been thoroughly understood: Militaris equitatus, is here put for militat in equis. For Horace is speaking of that noble exercise which Ascanius introduced into Italy, under its native name Ludus Trojae, of which we have a most beautiful description in the 5th Book of the Æneid. See the prose translation of Virgil. This game was used at Rome, till the days of Claudius Caesar, but never was in such vogue as it was in Augustus' age, as Suetonius informs us: Troiae ludum caudit frequentissime, majorum minorumque puororum delectus, prisci decorique moris existimans clara stropis indulem sici notescere.

"He often celebrated the Trojan game with the chiefs of the eldest and youngest of the youth, thinking that, from so ancient and laudable a custom, the minds of the youth might be inspired with glory." And for this reason Horace speaks of it in this ode.
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
   Cautiüs vitat? neque jam livida gestat armis
Brachia, sēpe disco,
   Sēpe trans finem jaculo nobilis expedito?
Quid latet, ut marine
   Filium dicunt Thetidis sub lacrymosa Trojæ
Funera, ne virilis
   Cultus in cædem et Lycias proriperet catervas?

ORDO.

Cur timet tangere Tiberim flavum? Cur
vitat olivum cautius sanguine viperino? ne-
quenam gestat brachia livida armis; nobilis
sēpe disco, sēpe jaculo expedito trans finem.
Quid Sybaris latet, ut dicunt filium Theti-
dis marīne latuisse sub lacrymosa Funera
que jam gestat brachia livida; Trojæ; ne
   cultus virilis proriperet tum in cædem
   et catervas Lycias?

NOTES.

8. Tiberim tangere.] It was likewise cus-
tomary with the Romans, after their exer-
cise in the Campus Martius, to throw them-
selves into the Tiber, though in a state of
perspiration.

11. Disco.] The discus, or quoit, was
made of stone, iron, or copper, five or six
fingers broad, and more than a foot long,
inclining to an oval figure. They threw this
to a vast distance, by the help of a leathern

ODE IX.

Horace, in this ode, shows us, that all the seasons have their charms and
allurements to induce us to pleasure and mirth; the Winter, because it is
cold; the Summer, because it is hot; and the Spring and Autumn, because
they are agreeable; and he advises Thaliarchus to live cheerfully, and leave
every thing else to the gods. Of this you will see more in Ode 17th,
Ode 19th of the third Book, and the 12th of the fourth Book,

AD THALIARCHUM.

Vides, ut altâ stet nive candidum
Soracte, nec jam sustineant onus
   Silvae laborantes, geluque
   Flumina constiterint acuto?
   Dissolve frigus, ligna super foco

ORDO.

O Thaliarche, vides ne ut Soracte stet can-
didum altâ nive; nec jam silvae laborantes
   sustineant onus; fluminaque constiterint gelu
acuto?
   Tu vero dissolve frigus, large reponens
   ligna super foco,
Ode IX. Horace's Odes. 33

why is he afraid to * swim in the yellow Tiber? Why does he shun, with so much care, the oil of wrestlers, as if it were the blood of a viper? Why are his arms now so seldom discoloured with wielding the lance and quoit,—the arms of him who acquired so much reputation, by the force wherewith he threw both the one and the other beyond the mark? In fine, why does he conceal himself, as they say † Achilles did some time before the fatal catastrophe of Troy, that the habit of a man might not oblige him to go and attack the Lycian troops?

* Touch. † The son of Thetis.

NOTES.

thong tied round the hand.

8. *Olívum.] He speaks here of wrestlers, who fought naked, and used to rub themselves over with oil, that their antagonists might catch the less hold of them.

14. Fílium dicunt Thetidis.] Thetis, a goddess of the sea, espoused Peleus, by whom she had Achilles. She disguised her son under the habit of a woman, among the daughters of Lycomedes, calling him by the name of Pyrrha, lest he should be led to the Trojan war; it being foretold that he should be slain there. But it being also predicted, that Troy could not be taken unless he should be present, Ulysses artfully discovered him by the fondness he showed for warlike instruments.

16. Lycias.] The Lycians here are put instead of the Trojans. They came to the assistance of king Priam, under the conduct of Glauceus and Sarpedon.

Ode IX.

The poet borrowed the subject of this ode from Alcíæus, who says, "You see the rivers are bound: banish then the winter by making a large fire, and in not sparing your wine." This ode is very pretty, and well conducted, and the expressions are very proper. As to its date, that is uncertain; but it seems to have been composed at Thaliarchus' villa near Soracte.

TO THALIARCHUS.

Do not you see how mount Soracte is all white with snow, that the over-loaded forests are not able to bear so great a weight, and that the rivers are also stopped by the severe frost? Expel then, dear

NOTES.

2. Soracte.] This mountain, now Monte-tristo, is in Tuscany, in the country of the Falisci, and not far from Rome.

5. Dissolve frigus.] The proper effect of cold is to contract and consolidate the body, contrahere, astringere. Hence the Latins said, dissipare frigus, to soften or banish the cold. See the fourth Ode of this Book.
Largē reponens; atque benignius
Deprome quadrimum Sabinā,
O Thalienē, merum diotā.
Permitte Divis cætāra; qui simul
Stravere ventos aquore servido
Depræliantes, nec cupressi;
Nec veteres agitantur omni.
Quid sit futurum cras, fuge quærere; et
Quem fors dierum cunctum dabit, lucro
Appone; nec dulces amores
Sperne, puer, neque tu chōreas,
Donec virenti canities abest
Morosa. Nunc et Campus, et areae,
Lenesque sub noctem susurri,
Composita repetantur horā;
Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis,
Aut digito malē pertinaci.

NOTES.
7. Sabinā diotā.] Diota was a vessel
for holding wine, with two handles, from
which it borrowed its name.
9. Permitte Divis cætāra.] The Stoics
attributed the most minute incidents in life
to the providence of the gods. The Epi-
cureans, on the other hand, made all events
depend on chance and fortune. Horace ex-
poses both their sentiments in the two fol-
lowing stanzas.
18. Campus.] Horace uses here a gene-
ral word, applicable to all that ground lying
Thaliarchus, the cold, by piling faggots on your hearth; and be not sparing of your wine kept for four years in Sabine casks.

Leave the rest to the gods, who have no sooner appeased the winds wrestling against the foaming waves of the sea, than the cypresses and * ash-trees of the highest mountains are in profound rest. Inquire not what may happen to-morrow; but reckon what days fortune may farther allow you, as so many gained. Indulge yourself in love and pleasure while young, and peevish old age is yet at a distance. Appear in the Campus Martius, and in the public places; and repair at the appointed hour to those agreeable meetings in the dusk of the evening, where lovers impart their secrets to each other in gentle whispers; and lose not the opportunity of those assemblies where the wanton young ladies hide themselves in a corner; then discover by their tittering where they are, and with an affected resistance part with a bracelet from their arm, or a ring from their finger.

* Old ash-trees are not tossed.

NOTES.

between the Tiber, Collis Hortulorum, Mount Quirinal, and Mount Capitoline. This plot of ground was divided into two parts. One was named the Great Field, or Campus Martius, running all along the river. The other part was called the Little Field: it lay nearer the town; in it were Apollo's Circus and the Flaminian Meadows. Both parts were used as the public walking-places of the city.

19. Susurri.] This word has been formed in imitation of the soft murmuring sound produced by speaking low. There is almost in all languages a correspondence between the thing signified and the word used to express it, as Ἐκφων with the Greeks, bisbiglio among the Italians, chucheter among the French, and our own English word whisper. This is the ordinary language of lovers. Nor has Ovid forgotten that it was so, when writing of Pyramus and Thisbe,

In solitum coiere locum cum murmure parvo
Multa prius questi.

"They met at their usual place, and first uttered piteous plaints to one another in low murmure."

21. Nunc et latenti prodior.] Virgil has said of a young girl something like this;

Et fugit ad salices, et se cupit antevideri.

"And she flies behind the willows, but wishes to be discovered before she does so."
This ode has nothing in it very remarkable. It is an eulogium on Mercury, in which the poet describes to us some choice attributes of that god. The style rises above an ordinary strain, the expression is simple and elegant, and

**HYMNUS IN MERCURIO.**

**MERCURI facunde, nepos Atlantis,**
**Qui feros cultus hominum recentum**
**Voce formasti catus, et decorae**
**More palæstræ!**
**Te canam, magni Jovis et Deorum**
**Nuncium, curvæque lyrae parentem,**
**Callidum, quidquid placuit, jocosæ**
**Condere furto.**
**Te, boves olim nisi reddidisses**
**Per dolum amotas, puerum minaci**
**Voce dum terret, viduus pharetrâ**
**Risit Apollo.**
**Quin et Atridas, duce te, superbos,**
**Ilio dives Priamus relicito,**
**Thessalosque ignes, et iniqua Trojæ**
**Castra seseellit.**
**Tu pias lætis animas reponis**
**Sedibus, virgâque levem coërces**
**Aurea turbam, superis Deorum**
**Gratus, et imis.**

**ORDO.**

**Facunde Mercuri, nepos Atlantis, qui**
**catus formasti feros cultus hominum recentum voce et more decoræ palæstræ, canam te,**
**nuncium magni Jovis et Deorum, parentemque curvæ lyrae, nec non callidum condere jocosæ furto quidquid placuit.**
**Olim dum Apollo terret te puerum minaci voce, nisi reddidisses boves amotas per dolum,**
**ipsae viduus pharetrâ risit.**
**Quin et Priamus dives relicito Ilio, te duce, seseellit superbos Atridas, Thessalosque ignes,**
**et iniqua castra Trojæ. Tu reponis pias animas lætis sedibus, coërcesque levem turbam virgâ aurea, aoque gratus superis et imis Deorum.**

**NOTES.**

1. *Atlantis.* Mercury was son of Jupiter and Maia, and grandson to Atlas, by his mother. This Atlas was king of Mauritania in Africa.

6. *Lyrae parentem.* It may seem strange, that Horace here ascribes the invention of the harp to Mercury, when it is more generally attributed to Apollo. The story is this: Mercury having stolen away some of Apollo's cattle, and being discovered, was obliged, in order to obtain his pardon, to allow that Apollo should be esteemed the inventor of that musical instrument.

7. *Callidum condere.* Here we have an-
the versification is smooth and harmonious. There is no certainty on what occasion this ode or hymn was composed; but there is reason to believe, that it was sung at one of the feasts of Mercury.

A HYMN TO MERCURY.

GRANDSON of Atlas, eloquent Mercury, who by your precepts, and by the order of your exercises, have curiously softened the savage customs of the first men! of you I now sing, you who are the interpreter and ambassador of the gods, the inventor of the harp, and so dexterous at pilfering for your diversion whatever you please. One day when you were but a boy, and Apollo threatened in an angry tone, that if you did not bring back the cows you had slyly carried off from him, he would—the god laughed heartily to find himself stripped of his quiver. But you have done what is of greater consequence than this; for it was under your conduct that Priam, loaded with rich presents, left Troy, escaped the haughty sons of Atreus, passed through the middle of the Greek sentinels, and, without being observed, crossed the enemy’s camp. In fine, you put pious souls in possession of eternal bliss, and with your golden rod assemble that flattering company, and make your ministry equally agreeable to all the heavenly and infernal deities.

NOTES.

other branch of his business, which proceeded purely from diversion and game; and even this had its advantages, in teaching men to be vigilant and circumspect.

13. Quin et Atridas, &c.] Priam, attended with a chariot loaded with rich presents, passed through the Grecian army, in order to beg the body of his son Hector from Achilles. Mercury, to favour the piety and affection of a father in distress, facilitates his passage, by escorting him through the midst of the hostile camp. It is observable, that the poet elevates his style in proportion to the sublimity of the subject. This stanza is indisputably one of the most beautiful in the whole piece. Those sons of Atreus were Agamemnon and Menelaus; and the Thessalians were Achilles’ troops.

17. Tu pias laetis, &c.] This ode could not conclude better, than in assigning to Mercury a religious employment. This god seems to have been contrived particularly for the good of mankind; for he cultivated their minds, formed their bodies, led them to the knowledge of the gods, supplied them with innocent pastimes, and succoured them in their misfortunes: in short, he made them feel his goodness and benevolence after death itself. For Mercury was one of the infernal deities, and for that reason his name is to be found in some ancient epitaphs.

18. Virtut aurea.] Apollo, they say, made a present of this rod to his brother Mercury. They add, that travelling to Thessaly, he met in his way two serpents encountering one another; but that, when he touched them with his rod, their fury ceased, and they immediately separated. Hence the caduceus, which they make Mercury bear in his hand, is a symbol of peace.
ODE XI.

Men in all ages have been the dupes of superstition; but one of the most foolish and ridiculous kinds of it is, to consult judicial astrologers and fortune-tellers with regard to the period of our lives, and what occurrences are to befall us. Leuconoe had this weakness in common with many others. Horace, according to the principles of his philosophy, ridicules this practice,

AD LEUCONOEN.

Tu ne quæsieris (scire nefas) quem mihi, quem tibi, Finem Dī dederint, Leuconoe; nec Babylonios Tentāris numeros. Ut melius, quidquid erit, pati! Seu plures hiemes, seu tribuit Jupiter ultimam, Quae nunc oppositis debilitat pumicibus mare Tyrhenum. Sapis, vina liques, et spatio brevi Spem longam reseces: dum loquimus, fugeıt invida Āetas: carpe diem, quàm minimum credula posterō.

ORDO.

Leuconoe, tu ne quæsieris (scire nefas est) quem finem Dii dederint mihi, quem tibi; nec tentāris Babylonios numeros. Ut melius est pati quicquid erit, seu Jupiter tribuit plures hiemes, seu hanc ultimam, quae nunc debilitat mare Tyrhenum oppositis pumici-

NOTES.

2. Babylonios tentāris numeros.] Babylon, was a great city of Asia, upon the borders of the Euphrates, and metropolis of the province of Babylonia. The people of that country had a great inclination to astrology. Horace, here, calls the astronomical calculations used by them in their reckonings, Numeri Babylonici.

5. Mare Tyrhenum.] The Tuscan sea. It lies betwixt Italy and the isles of Corsica, Sardinia, and Sicily.

5. Pumicibus.] Pumex properly signifies a pumice-stone. Here it is taken for those rocks on the sea-shore which the waves gradually excavate. Lucretius too, in his first book, v. 329, has said, with a force of expression peculiar to himself,

*Vosco sale saxa peresa.*
ODE XI.

HORACE'S ODES.

ODE XI.

In showing this pretended art to be no more than a downright imposture, and that true wisdom consists rather in enjoying the delights and pleasures of life, than in knowing the hour of our death. The whole piece is extremely good, and contains a fund of good sense within the compass of a few verses. It was composed in the winter; but in what year we know not.

TO LEUCONOE.

Seek not, Leuconoe, to inform yourself * of the day and hour of your death or mine, (this curiosity is forbidden,) and consult not the calculations of the Babylonians. How much more wisely you will act, in disposing your mind to bear whatever happens with patience and contentment, whether Jupiter grants you † a longer course of years, or has resolved that this shall be the last of your winters, in which the contending rocks break the violence of the Tuscan waves. Live contented, take your glass freely, and entertain no hopes of things too distant for so short a life: envious time retires from us the very moment we are speaking: enjoy therefore the present hour, and do not depend upon the morrow.

* What end the gods have given me or you. † More winters.

NOTES

6. Vinna liques.] The ancients used to strain their wines: and for that purpose, had bags like our modern straining-cloths, for most wines. In the summer-time they put ice and snow into them, to cool the wine that they strained.

8. Carpe diem.] Horace has happily explained the καρπίζων of Epicurus. This word not only imports our enjoying some pleasures, but likewise our exhausing them of what is valuable in them; in allusion to the bees, who suck from flowers and herbs their finest juices. Carpe, is applied to the action of gathering fruits or flowers as one goes along, without stopping. Every day is as a delicate flower, that flourishes but a short time, and that decays and wastes while one delays to take it up. Horace concludes with advice which he could wish that all men would follow.
All the learned have bestowed magnificent praises on this ode, and have justly considered it as one of the finest odes of Horace, as the ideas are grand, the expressions noble, and the versification chaste and well supported. Horace, in this curious ode, undertakes to sing of gods, heroes, and men. The gods are Jupiter and his offspring. After this pompous beginning, he comes to the heroes, whom he places in due order, and confines himself to those of the Roman nation: he mentions the kings first, after them the great men of the republic, each distinguished by particular strokes; then a panegyric on the living heroes closes the piece. We see here two things that we seldom meet with together, an exact method and a great variety. This is only a plain enumeration; but the execution of it is so well set off, that it has nothing tedious in it. Apostrophes, interrogations, metaphors, comparisons, suspensions, descriptions, images, in fine, all the rich ornaments of eloquence and poetry, are intermixed with so much art, that the methodical connexion of persons and of facts disappears under these fine ornaments with which it is clothed. But that which shows particularly the great skill of the poet, and gives the greatest beauty to his poem, is the manner in which he has conducted the whole to answer his design, which is to praise a young prince, who is the darling of the emperor, and hope of the whole empire. He could not find in him, as yet, either those warlike achievements that surprise by their magnitude, or those shining actions the brightness whereof dazzles the eyes; indeed the fine qualities with which he was adorned, gave ground to hope all this; but are conjectures sufficient of themselves to furnish out handsomely an heroic ode? What does Horace think? He borrows, from fable and from history, shining strokes to embellish his subject, and

HYMNUS DE LAUDIBUS DEORUM ET HOMINUM.

Quem virum aut heroa lyrâ vel acri
Tibiâ sumes celebrare, Clio?
Quem Deum? cujus recinet jocosa
Nomen imago,
Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Hæmo?

ORDO.

O Clio, quem virum aut heroa, quem Deum,
sumes celebrare lyrâ, vel acri tibiâ? Cujus
Heliconis, aut super Pindo, gelidove in Hæmo?

NOTES.

1. Quem virum, C. r.] The first three stanzas contain the invocation and division; and these serve as an exordium to the whole piece: and the gradation observed in it makes a noble introduction. The poet alters the order, i executing the de-
ODE XII.

HORACE'S ODES.

ODE XII.

raise it to the majesty of lyric poetry. He does more: he is obliged at the same time to flatter Augustus, and not offend his nice taste; and, to do this, he takes a method he knew would give Augustus the utmost pleasure, which was, praising young Marcellus; but that this might come naturally in, he makes Marcellus the Great appear in the number of his heroes, and him he brings in last: this name gives rise to the eulogium of the young prince, and this eulogium leads naturally to that of Augustus, in the last three stanzas. Virgil found this word have so good an effect, that some months after he made use of it to enrich his Æneid, and it is well known how much Augustus and Octavia were affected therewith: nor can one to this day read that passage, which is at the end of the sixth Book of the Æneid, without being moved.

Some will perhaps say, that the panegyric on the gods is far-fetched, and takes up too great a part of the ode. Not at all, as it contains the counsel he gives to two princes in a noble method, and the more ingenious the more it is concealed, consisting of a model of all the virtues, which he sets before their eyes. Prudence in governing, courage, resolution, temperance, and love of our country, are there enforced by the examples of the gods, and the great men of the republic. In fine, to omit nothing that can enhance the value of this ode, Horace hath joined to the panegyric on the gods, and the heroes already dead, two persons living, Marcellus and Augustus. The former, in an age yet tender, had already trodden in the footsteps of heroes; the second had merited divine honours even in this life. Thus, nothing is here foreign to his subject, and the whole ode hath a perfect harmony. Considering it in this view, we may justly say it is worthy of its author, and highly deserves our admiration.

This ode is thought to have been composed in the year of Rome 731. Fixing it here makes it later than the battle of Actium, and prior to the death of young Marcellus, and Augustus' expedition for the reduction of the Parthians and Indians. This is the most exact account that can be given on this point, with this farther addition, that it was composed in one or other of the first six months of that year; that is, before Augustus' sickness, which happened in the month of August.

A HYMN IN PRAISE OF GODS AND MEN.

What man, * my muse, what hero, or what god, will you choose to praise on the harp, or shrill flute? Whose name shall mimic Echo resound, and on what mountain? Shall it be on the shady tops of Helicon, on Pindus, or cold Hæmus, whence the woods in

* Clio.

NOTES.

sign he proposed. He begins with what is most striking, I mean, with an eulogium of the gods, and has reserved that of Augustus to the conclusion. A regard to every particular would have escaped, and would, indeed, have embarrassed, an ordinary poet.

2. Clio.] One of the nine Muses. See the ode Vitæ potissim.

5. Helicon.] Helicon is a mountain sacred to the Muses, in Boeotia, near Parnassus.

6. Pindo, Hæmus.] Hæmus and Pindus are in like manner two mountains sacred to Apollo and the Muses; the first in Thrace,
Unde vocalem temere insecutæ
    Orphea silvæ,
Arte maternâ rapidos morantem
Fluminum lapsus, celeresque ventos,
Blandum et auritas fidibus canoris
    Ducere quercus.
Quid priús dicam solitâs Parentis
Laudibus; qui res hominum ac Deorum,
Qui mare et terras, variisque mundum
    Temperat horis?
Unde nil majus generatur ipso,
Nec viget quidquam simile, aut secundum:
Proximos illi tamen occupavit
    Pallas honores.
Prælis audax, neque te silebo,
Liber, et sævis inimica virgo
Belluis; nec te, metuende certâ
    Phœbe sagitta.
Dicam et Alciden, puerosque Ledæ,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
    Stella refulsit,
Defluat saxis agitatus humor
    Concidunt venti, fugiuntque nubes,
Et minax (quod sic voluere) ponto
    Unda recumbit.
Romulum post hos priús, an quietum
Pompilii regnum memorem, an superbos
Tarquinii faseses, dubito, an Catonis
    Nobile lethem.

ordo.

unde silvæ temerè insecutæ sunt vocalem
Orpheus, arte maternâ morantem rapidos lap-
sus fluminum, celeresque ventos, et blandum
ducere quercus auritas fidibus canoris.
Quid vero priús dicam, solitâs laudibus pa-
rentis Jovis, qui temperat res hominum: ac
Deorum, qui temperat mare et terras, mun-
dumque variis horis? unde nil generatur
majus ipso; nec quidquam simile aut se-
sundum viget: tamen Pallas occupavit ho-
nores proximos illi.
O Liber, audax prælis, neque silebo te,
neque te, o virgo inimica belluis sævis; nec
té, o Phœbe, metuende sagittâ certâ.

Dicam et Alciden, puerosque Ledæ; hune
nobilem superare equis, illum pugnis; quo-
rum alba stella simul refulsit nautis, statim
agitatus humor defluat saxis, venti concidunt,
nubesque fugiunt, et minax unda (quod sic
voluere) recumbit ponto.

Dubitò an post hos priús memorem Romu-
lum, an quietum regnum Pompilii, an super-
bos faseses Tarquinii, an nobile lethem Ca-
tonis.

notes.

and the other in Thessaly. The mention of
Ilæmus brings to the poet's mind the story of
Orpheus, which he prosecutes in the six
verses that follow.

6. Orpheus.] The story of Orpheus is ab-
undantly well known; he was of Thrace, and
so well skilled in music and poetry, that
he passed for the son of Apollo and Calli-
a crowd followed the melodious voice of Orpheus, who, instructed by his mother Calliope, touched his lute with such inexpressible sweetness, that he stopped the rapid course of the rivers, stilled the violent winds, and led the trees wherever he pleased, listening with admiration to his harmony? But what can I begin with better than the * praises of Jupiter, who by his providence governs the affairs of men and gods, land and sea, and rules the world by different seasons? Of his issue there is no one so great as he, nothing that resembles him, nothing that comes near him; yet Pallas enjoys honours and privileges, though inferior to his. Nor shall I forget thee, Bacchus, courageous in battle, nor thee, * chaste Diana, ever an enemy to savage beasts; nor thee, Apollo, so formidable for thy unerring arrows. I will also sing of Hercules, and the sons of Leda, the one famous for his victories on horseback, the other for his in wrestling, whose bright star no sooner appears to sailors, than the foamy billow runs down from the rocks, the winds are hushed, the clouds are scattered; and by whose order, the wave that seemed to threaten heaven, falls back into the sea. Shall I next sing of Romulus, or the peaceful reign of Numa, the proud reign of Tarquin, or the noble death of Cato? My muse shall take

* Usual praises of our parent.  
† Virgin.

NOTES.

22. Liber.] Bacchus, so called, quod curis liberat animum, because he frees the mind from cares; or because, having vanquished all his enemies, he vindicated his own liberty, as also that of his followers. His actions are related at large by Diodorus Siculus.

23. Certa Phaebe sagittis.] Phoebus, so called, quasi Pho: sius, lux vitae, was the same with Apollo, and the Sun. He excelled very much in the management of the bow and arrow.

25. Aleida.] Heracles, so called from Alceus, the father of Amphitrion, who was the husband of Alcmena, the mother of Hercules.

25. Puerosque Leda.] Castor and Pollux, who were the sons of Jupiter, by Leda the wife of Tyndarus. The one excelled in the combat on horseback, the other in that on foot. The star which went by their names, if it appeared single to the mariners, always portended an approaching storm; but, if double, presaged a calm.

33. Romulum post hos, &c.] The three following stanzas include a history of those great men, who by their achievements had done the greatest honour to the state. The poet is at a loss to whom he ought to give the precedency, first with respect to Romulus and Numa Pompilius, and then with regard to Junius Brutus and Cato of Utica. He draws a kind of contrast between the two first founders of the Roman monarchy, and two of the most zealous partisans of the republican government. Brutus, (so to speak) in expelling the kings, opened the gates of Rome, that liberty might enter; and Cato, who lived 473 years afterwards, chose to die, rather than to survive the dismal scene of seeing her either expiring in their streets, or excluded out of their gates.

33. Quietum Pompilii regnum.] Numa's reign was as peaceable, as that of his predecessor was full of the toil, noise, and hurry, of war. In Numa's life, Janus' temple continued shut for 43 years. What a happiness was this to princes and people!

34. Superior Tarquini fasces.] Horace undoubtedly speaks of Tarquin the elder, the
Q. HORTATII CARMINA.

Regulum, et Scauros, animæque magæ
Prodigum Paulum, superante Peno,
Gratus insigni referam camenâ,
Fabriciumque.
Hunc, et incomtis Curium capillis
Utilem bello tulit, et Camillum
Sæva paupertas, et avitus apto
Cum iare fundus.
Crescit, occulto velut arbor ævo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.
Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data: tu secundo
Cæsare regnes.
Ille seu Parthos Latio imminentes,
Egerit justo domitos triumpho,
Sive subjectos orientis oræ:
Seras et Indos,
Te minor latum reget æquus orbem:

ORDO.
Gratus referam insigni camenâ Regulum,
et Scauros, Paulumque prodigum animæ magne,
superante Peno, Fabriciumque. Sæva
paupertas, et avitus fundus cum apto lare,
tulit hunc, et Curium incomtis capillis utilem bello, et Camillum.
Fama Marcelli crescit, velut arbor occulto
ævo: Julium sidus micat inter omnes ignes,
velut Luna inter ignes minores.
O pater atque custos gentis humanae, orte
Saturno, cura magni Cæsaris data est tibi a
fatis: tu regnes, Cæsare secundo. Seu ille
egerit Parthos imminentes Latio domitos justo
triumpho, sive Seras et Indos subjectos in oris orientis, minor quidem te æquus reget
hunc latum orbem:

NOTES.

fifth king of Rome, who conquered the
Tuscans, and who first, in imitation of that
people, introduced into Rome the use of the
fasces, rings, ivory chairs, the purple
robes, and several other usages, borrowed from
the same people, which added to the
splendour, dignity, and majesty, of their
government. And it is for this reason that
Horace speaks of these fasces, because, in his
time they were the badges of the sovereign
power.

35. Catonis.] He means Cato of Utica,
who, hearing that Caesar had defeated the rest
of Pompey's party, after having embraced
his children and friends, chose rather to die,
than see the kingly government take place
again.

37. Regulum.] Marcus Attilius Regulus,
who, being taken prisoner by the Carthagini-
nians, and sent to Rome upon his parole, to
persuade the Romans to exchange prisoners,
was the first that hindered them, and so re-
turned to Africa, where the Carthaginians
put him to a most cruel death.

37. Scauros.] He puts Scauros in the plural
number, because there were two families of
this name, viz. one of the Valerii, another of the Æmilii; Marcus Æ-
milius Scaurus, and Marcus Valerius Scau-
rous.

38. Prodigum.] He chooses this epithet,
because, when he could have escaped as his
colleague did, he could not bear the thought
of surviving the death of his troops.

38. Paulum.] He speaks of Paulus Æmi-
kus, who was consul with Varro, and fought
particular pleasure to make Regulus famous, the Scapurn, and Paulus Emilius, who was too lavish of his * blood at the battle of Cannæ, when the Carthaginian defeated us; she will also sing of Fabricius, of Curius with his shaggy hair, and of Camillus, those three great men, whom, for the safety of the state, in time of war, pinching poverty took care to train up in a little house proportioned to a small estate which they held of their ancestors.

The fame of old Marcellus, far from being obscured by time, grows and spreads insensibly like a tree: but, the young Marcellus, the star of Cæsar, out-shines all the rest as much as the moon does the smaller lights of the night. Father and preserver of men, son of Saturn, it is to thee the fates have committed the care of great Augustus. Reign, but allow Augustus to reign under thee. For whether he shall drive in triumph before his chariot the Parthians that threaten Italy, or the people of the eastern coast, the Indians and Seres, he will still acknowledge thee above him, and be satisfied with the government of the spacious world, while with the

* Great soul.

NOTES,

against Hannibal near Cannæ, a town in Apulia, where forty thousand Romans fell.

40. Fabriciumque.] Fabricius being sent against Pyrrhus, he could not bribe him even with the fourth part of his kingdom, nor would he give ear to Pyrrhus' physician, who offered to poison him, but sent him back to Pyrrhus in chains; which made that prince say, it would be more difficult to make Fabricius do any thing dishonourable, than to make the sun change his course.

41. Incomites capillos.] By the ancient statues it appears, that the primitive Romans did not cut their hair. Therefore Ovid calls those that were shaved intorsos. No such thing as a barber was known at Rome before the time of Curius.

43. Paupertas.] Horace represents poverty as descriptive of the personages of Fabricius, Curius, and Camillus, who were poor. Yet the first rejected all the profusness made by Pyrrhus; the second despised all the silver offered to him by the Samnites; and the last consecrated to Jupiter's temple all the gold he had taken from the Gauls.

45. Crescat, occulto velut arbor avo.] This is a noble comparison. A tree, when first it sprouts, is but a tender plant, but insensibly it extends its roots, spreads its branches, and gathers firmness and strength, &c. The same may be said of Marcellus' glory. Horace has, in this allusion, imitated Pindar, in his 8th Nemean ode, who expresses himself thus: "As the trees watered by the dew of heaven grow insensibly, so does virtue when watered, " i.e. cherished by the applause of the wise."

46. Marcelli.] The great Marcellus, who was five times consul. He defeated the Gauls and Germans, took Syracus, and killed Hannibal the terror of the Romans, whose ashes he sent to his son in a silver urn, embellished with a golden coronet.

47. Juliis sidus.] This new constellation was Marcellus, the son of Octavius; he died the same year, and a few months after this piece was composed. Senecha speaks of him as a young prince endowed with every virtue. Augustus was extremely affected with his immature death, as were the Romans in general, whose darling he was. See the Prose Translation of Virgil, at the end of the sixth Book of the Æneid.

50. Orle Saturno.] This ode concludes with what it had begun, that is, the praises of Jupiter. This conclusion is possibly one of the best-laboured turns in the whole piece. The poet divides the government of the world between Jupiter and Augustus, without making the authority of the prince to encroach upon the sovereignty of the king of the gods. Here let it be remembered, that the senate granted Augustus divine honours
Tu gravi currui quatties Olympum;
Tu parum castis inimica mittes
Fulmina lucis.

ORDO.

in vero quatties Olympum gravi currui, tu mittes fulmina inimica lucis parum castis.

NOTES.

in the year 725, as has been more than once observed already.
51. Tu secundo Caesare regnes.] Horace has in the beginning of this ode said, that there is nothing equal to Jupiter; or so like him, as to claim the next place to

ODE XIII.

It appears, by the conclusion of this ode, that Horace had some difference with Lydia, who, out of revenge, spoke continually of Telephus, to show the respect she had for him. Horace, at the same time; being very jealous, endeavours to recover her favour, by giving her an aversion to the

AD LYDIAM.

Cum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, væ, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi, nec color,
Certâ sede manent; humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turpârunt humeros immodicæ mero
Rixæ, sive puer furens
Impressit memorem dente labris notam.

ORDO.

Lydia, cum tu laudas cervicem roseam Telephi, et cerea brachia Telephi, væ, meum jecur tumet fervens difficili bile.
Tunc nec mens nec color manent mihi certâ sede; et humor furtim labitur in genas,

NOTES.

1. Telephi.] Some think that this Telephus was the nomenclator of Livia, the wife of Augustus; but the most judicious commentators reject this as a conjecture without any foundation, and rather think he was a person of quality.

2. Cervicem roseam.] The younger Scaliger had no reason to censured Horace for the
weight of thy chariot thou shalt shake Olympus, and discharge thy destructive thunderbolts on our sacred groves that have been profaned.

NOTES.

him. And yet he here begs of Jupiter, that Augustus may be ranked next to him. I have only two words to offer to solve this difficulty. Horace, in the beginning, speaks of the very nature of the god, but here of his authority and power.

Divisum imperium cum Jove Caesar habet.
“Caesar rules in concert with great Jove.”

whole behaviour of his rival; but all his efforts are fruitless, till, by a new engagement with Chloe, he, in his turn, makes Lydia jealous, and by this stratagem effects a reconciliation with her.

TO LYDIA.

LYDIA, when I hear you praise with such transport Telephus' rosy neck and your Telephus' * taper arms, ah! my bosom burns with rage, and swells with rankest spleen. My mind knows then no quiet; my colour comes and goes; and the tears, that in spite of me steal down my cheeks, betray with what slow fires I am inwardly consumed. I burn when the rake quarrels with you through excess of wine, and stains your snowy shoulders, or when the fiercely-fond boy impresses with his teeth a mark on your lips, that will not soon wear off. Believe me, Lydia, you have

* waxen.

NOTES.

application of rosea to cervix, since rosea does not import the colour of roses here, so much as it does beautiful. Virgil uses the same expression, when speaking of Venus,

— Et avertens rosea cervix refusit.

“And turning round, a lustre shone from her beauteous neck.

2. Teleph.] This repetition has a good deal of gracefulness; and Horace by it insinuates, that Telephus was Lydia's eternal topic.

5. Tune nec mens mihi.] Horace here unites the three characteristics of love and spite; namely, distraction, change of colour, and weeping.

12. Memorem notam.] This is a bold and beautiful expression; a mindful mark, i.e. an impression that she would remember for a long time. Virgil, in imitation of Eschylus, has said the same:

Memorem Junonis ob iram:
“Through the lasting wrath of Juno.”

O D E XIJI.
Non, si me satis audias,
Speres perpetuum, dulcia barbarè
Laèdentem oscula, quæ Venus
Quintà parte sui nectaris imbuit.
Felices ter, et ampliùs,
Quos irrupta tenet copula, nec, malis
Divulsus querimonìis,
Supremà cìtiùs solvet amor die.

ORDO.

Si satis audias me, non speres eum fore perpetuum, barbarè laèdentem oscula dulcis, que Venus imbuit quinta parte sui nectaris.
Ter et amplius felices sunt illi, quos irrupta copula tenet; quos nec amor divulsus malis querimonìis solvet cìtiùs die supremà.

ODE XIV.

For more than 1500 years it was generally thought that this ode was allegorical, and that Horace addressed himself to the republic, under the figurative name of a ship. Quintilian was the first author of this opinion. But, uninfluenced by so great an authority, Mr. Le Fevre maintains, that Horace never intended any such thing; and this is his principal reason: If it had been an allegory, says that learned man, it would have been too scrupulously pursued, and artfully wrought up to an impertinence. For when one takes a ship for the republic, the waves and storms for the warlike motions, and an harbour for peace and tranquillity, this, I must own, is no uncommon thing; but to force an allegory so far as the most minute things can reach, and to drive it to that length which makes it either trifling or dark, is what one cannot think that Horace or any other author, except a bad or a silly writer, would do. For one does not only see here a vessel, but likewise her sides, sail-yards, keel, mast, poop, paintings, the wood she was built of, and the place where it grew, &c. The rest of this may be seen in the 54th Epistle of his first Book. A piece all over allegory is shocking, and still more so if it descends into a particular enumeration of things that can never correspond to what they would represent. Mr. Le Fevre, (whom Dacier joins) has solidly proved that this ode is purely historical, and that the poet addresses himself to

AD NAVEM qua revehebantur amici in mare ægæum.

O navis, referent in mare te novi
Fluctus. O quid agis? fortiter occupa
Portum. Nonne vides, ut

ORDO.

O navis, novi fluctus referent te in mare. O quid agis? fortiter occupa portum. Nonne
no reason to expect that he will prove constant, who could so brutally wound a mouth which Venus hath perfumed with the quintessence of her nectar. Thrice-happy they, who are united by ties that nothing can break, and whose love continues to the last day of life, without being interrupted or cooled with reproaches and complaints.

NOTES.

16. Quintâ parte sui nectaris.] Horace has said the fifth part of nectar, as we say the quintessence of a thing, instead of that which is the finest and purest of it. This is the true meaning of the passage; by which he signifies the sweet smell that Lydia breathed; as, upon another occasion, he says, fragrantia oscula, a perfumed mouth.

ODE XIV.

the vessel which brought him to Italy from Philippi, after the defeat of Brutus, and which returned by the same course with those on board of her, who accompanied him on his voyage home. These not having that interest at court that Horace had, were afterwards obliged to look out for a retreat and asylum to screen them from the resentment of Augustus. Horace therefore accompanies with his vows and prayers the departure of that vessel, as he had done that of Virgil, Ode 3d, with this difference, that in this, for fear of offending Augustus, he names no person, but addresses himself solely to the vessel: Horace was twenty-four years of age when he wrote this ode. — However, for the satisfaction of my readers, I shall here show the sentiments of those who take this ode in an allegorical sense. By the ship, say they, Horace means the commonwealth; by the waves, civil discords and tumults; by the harbour, peace; by its side wanting a bank of oars, Cassius' defeat with the left wing which he commanded; by its being much broken with the wind, Pompey the Great unjustly beheaded by Ptolemy king of Egypt; by sail-yards cracking, the senators and generals of Pompey lamenting their fate; by a ship without ropes, a treasury without money; by sails rent, the legions dispersed, and their standards shattered; by the seas that flow between the shining Cyclades, the secret ambition of some great men, and the envy of others.

TO THE VESSEL THAT CARRIED HIS FRIENDS BACK TO THE ÆGEAN SEA.

UNHAPPY ship! new storms will force you back into the sea. What are you doing? Resolutely continue in port, and endeavour to ride safe at anchor: do not you see yourself destitute of oars, your

NOTES.

1. O Navis.] Virgil and Catullus address themselves in like manner to a ship as Homer and Callimachus do. There is nothing more common with orators than addresses to walls, and every other kind of inanimate objects.
Nudum remigio latus,
Et malus celeri saucius Africo,
Antennæque gemant; ac sine funibus
Vix durare carinae
Possint imperiosius
Æquor? non tibi sunt integra lintea;
Non Di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Sylvæ filia nobilis,
Jactes et genus, et nomen inutile:
Nil pictis timidus navitæ puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.
Nuper solicitum quæ mihi taedium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
Vites æquora Cycladas.

NOTES.

1. Referent in mare te novi.] Among those who returned in the same vessel with Horace, there was one Pompeius Varus, his intimate, to whom he writes afterwards on the like occasion in the seventh ode of his second Book, thus:

Te rursus in tellum resorbes
Unda fretis tult æstuosis.

As for myself, says Horace, I have procured my pardon by the interest of my patron. But, "you are still kept on the raging sea, "going in quest of the rest of our party." Every body may see the congruity between these passages.

6. Gemant.] This word nobly expresses the whizzing and crackling of the sail-yards, during a storm, and whilst the violent winds tear and rend the sails.

10. Non Di.] The reason was, because the poop, on which the statues of the gods were placed, was broken off by a storm. Thus Ovid says,

Accipit et pictos puppis adunæa Deos.

"The bending poop sustains the painted "gods." Hence the poop was called ætele.

11. Pontica pinus.] From ancient geographers, and the accounts of travellers,
masts broken down by the tempest, your sail-yards miserably shattered, and that your keel must give way to the fury of a raging sea when all your tackle is thus gone to ruin? You have no sails entire to carry you through, nor any gods whose aid you may invoke in a new distress. * Nor will it avail you that you are built of the finest wood from one of the forests of Pontus. In vain will you boast of your name and origin: the frightened sailor places no confidence in new-painted sterns. Take care then, dear vessel, that you make not yourself the sport of the winds. It is but lately that the care I had for you made me very uneasy, and now I am no less concerned for your safety. Pray therefore avoid those seas which run between + the Cyclades, how beautiful soever these islands may appear.

* Though once a Pontic pine, the daughter of a noble wood.

† The shining Cyclades.

NOTES.

it appears, that Pontus abounded with timber fit for ship-building: vide Catullus' 4th Book. Mr. Le Fevre has justly observed, that if Horace had meant the republic by a vessel, instead of saying that she was built out of the forests of Pontus, he would have said, that she was made of the wood that grew on the top of Mount Ida. For from Ida, i.e. Troy, the Romans by Aeneas had their original; and, besides, it was a noble and renowned place; whereas Pontus was but a barbarous and wild country.

14. Nil pictis timi dus navita pepibus fudit.] I humbly differ from M. Dacier in his commentary on these words, whereby he contradicts all he has said against the ode being an allegory, and rather think that when Horace wrote this ode they were going to refit and new-paint the ship: and indeed how could she go to sea without such reparation, according to the description Horace gives of her? This makes no opposition between non Df and this sentence: Horace speaking there of what she was before she was repaired, while here he supposes her to be refitted, and her stern new-painted.

17. Nuper sollicitum.] These two verses might suffice to prove what I have advanced in the preface to this ode. For they cannot be meant of the republic, without making Horace speak after a strange manner. Certainly in his own sense this nuper and nunc, this tedium and desiderium, are opposite terms; but all their opposition is lost if they are to be allegorically explained. What Horace means is this, as Mr. Le Fevre has very well observed: O ship, who not long ago gave me so much pain, while I was on board, when tossed in the storm and in danger of being taken; and who also now makest me so uneasy for the departure of my affectionate companions, and fillest my soul with anxiety and fear, through the risk of being either shipwrecked or taken by enemies.

20. Cyclades.] The Cyclades are a numerous crowd of islands in the Ægean Sea, being reckoned almost fifty. The banks of sand, and rocks which are scattered up and down among them, make that sea very dangerous to sail through; nor can it be done without many windings and turnings, whence arose the name of Cyclades.
ODE XV.

Mark Antony, after he had divorced Octavia, the sister of Augustus, married Cleopatra queen of Egypt, and aspiring at nothing less than the sovereignty of the civilised world, declared war against Augustus. Supported by the whole power of the East, he fitted out a numerous fleet, and continued himself with Cleopatra in Peloponnesus, where his army increased every day. Thence he made a descent in the following spring upon Italy, which

NEREI VATICINIUM DE RUINA TROJÆ.

PASTOR cùm traheret per freta navibus Idæis Helenam perfidis hospitam;
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata. Malà ducis avi domum,
Quam multo repetet Græcia milite,
Conjurata tuas rumpere nuptias,
Et regnum Priami vetus,
Eheu, quantus equis, quantus adest viris
Sudor ! quanta moves funera Dardanianæ
Genti ! jam galeam Pallas et ægida
Currusque et rabiem parat.
Nequicquam, Veneris præsidio ferox,

ORDO.

Cum pastor perfidus traheret per freta Helenam hospitam navibus Idæis, Nereus obruit ventos celeres ingrato otio, ut caneret fata fera.
"O Pari, tu mala avi ducis eam domum,
"Nequicquam tu, ferox præsidio Veneris,

NOTES.

1. Pastor.] Paris, otherwise called Alexander; who being exposed on Mount Ida, because it had been foretold that he should occasion the ruin of his country, was educated by a shepherd, and followed that employment himself for some time, though he was the son of Priam king of Troy. He sailed some time after into Greece, and stole thence Helen the wife of Menelaus, which was the occasion of the ten-years' war against Troy, and final destruction of that flourishing city.

2. Idæis.] Trojan vessels, being built of timber taken from Mount Ida, belonging to Troy.

2. Helenam.] Helena, the wife of Menelaus, by whom Paris being hospitably entertained, perfidiously defiled his bed, being therein assisted by Venus, who had promised to bestow upon him the most beau-
ODE XV.

was to be the theatre of the most bloody war that had ever been in the Roman empire. Horace, under a noble and poetic allegory, makes Antony sensible of his foolish and base conduct. He sets before him the example of Paris, and leaves it to him to make the application, which is very manifest.

Every thing in this ode is excellent, the invention and execution, &c. the subject also allows nothing of the mean.

NEREUS’S PROPHETY OF THE DESTRUCTION OF TROY.

While the perfidious shepherd was carrying Helen, his fair hostess, over the seas in Trojan ships, Nereus suddenly imposed an ungrateful calm on the violent winds, that he might foretell the dreadful miseries which would assuredly befall both him and his country.

"Unhappy youth, you carry home your prize in an unlucky hour; the princes of Greece will demand her with a powerful army; they have already sworn to dissolve your impious marriage, and overturn the ancient kingdom of your father Priam. What fatigue, what toil, are the troops like to undergo! what a dreadful catastrophe do you bring on the Trojan state! Pallas prepares her chariot; she is arming herself with her shield and helmet, and is determined to pour forth all her rage. In vain, trusting to the protection of Venus, you amuse yourself in combing

NOTES.

tiful woman in the world, in reward of that determination by which he had preferred her to Juno and Pallas, in giving her the golden apple.

5. Nereus.] The son of Oceanus and Thetis, husband to Doris, and father of the Nereides. Some think it should be read Proteus; but Horace seems rather to have chosen Nereus, as being an ancient and known deity, whose predictions were all certain, and of very great authority.

6. Male ductis avi.] This is a metaphor taken from the common practice of the Greeks and Romans, who used to draw conclusions respecting the good and bad success of any enterprise, from the flight of birds.

7. Conjurata.] After Helen was violently taken away by Paris, the Grecian princes met at Aulis, and there bound themselves by an oath, to revenge the injury done to Menelaus.

10. Dardanae genti.] Dardanus was the son of Jupiter and Electra, who, coming into Asia, built the city of Dardania, which was afterwards called Troy, from Tros, the third king of Phrygia.

11. Pallas.] Juno and Pallas, both favoured the Grecians; Juno, because she resented the affront offered her by Paris, in preferring Venus; Pallas, upon the same account, and because she was also offended at Paris for his criminal behaviour.

13. Veneris presidio.] Venus here represents Cleopatra. That queen’s court was the seat of effeminacy and voluptuousness; and Antony, while he remained there, plunged himself into the most infamous debaucheries. Horace, without forcing the
Pectes caesariem, grataque feminis
Imbelli cithara carmina dividis.
   Nequicquam thalamo graves
Hastas, et calamis spicula Gnossii,
Vitabis, strepitudine, et celerem sequi
Ajacem. Tamen, heu, serus adulteros
   Crines pulvere collines.
Non Laertiaden, exitium tuae
Gentis, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
   Teucerque, et Sthenelus sciens
Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
   Tymides melior patre;
Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelituu,
Non hoc pollicitus tuae!
Iracunda diem proferet Ilio,
Matronisque Phrygum, classis Achillei:
Post certas hiemes uret Achaicus
   Ignis Iliacas domos.

ORDO.

pectes caesariem, dividisque cithara im-

belli carmina grata feminis. Tu nequic-

quam thalamo vitabis hastas graves, et

spicula calamis Gnossii, strepitudine, et

Ajacem celerem sequi. Tamen, heu, serus

collines pulvere crines adulteros. Non re-

spicis Laertiaden exitium tuae-gentis, non

Pylium Nestora? Teucerque Salaminius,

et Sthenelus sciens pugnae, sive opus est

imperitare equis, auriga non piger, im-

pavidi urgent te. Nosces quoque Merio-

nen. Ecce, Tymides melior patre furit

atrox reperire te, quem tu mollis fugies

sublimi anbeliituu, uti cervus fugit lupum

visum in altera parte vallis, immemor

graminis, non pollicitus hoc tuae conjugi!
[Iracunda classis Achillei proferet diem Ilio,

matronisque Phrygum: a], post certas

hiemes, ignis Achaicus ueret Iliacas do-

mos.]

NOTES.

history, has art enough to find out just and

natural allusions. Pallas favoured Menelaeus

as Venus did Paris.

Æquæ Venus Teucris, Pallas iniqua fuit.

Thus Octavia favoured the young Caesar's

interest; but Cleopatra adhered to Antony's.

17. Gnossii.] Gnossus was a city of Crete,

the inhabitants whereof were famous for

their dexterity in the management of the

bow and arrow.

19. Ajaxem celerem sequi.] Ajax, the

son of Telamon, who is reported to have

been so swift of foot, that none could escape

when he pursued. He is said to have over-

taken and killed Paris, when he was flying.

21. Laertiaden.] Ulysses, son of Laertes,

and king of Ithaca, famous for his prudence

and subtilty. It was he that discovered

Achilles, and brought him to the Trojan

war, without whom that city could not have

been overthrown.
"your hair, or take pleasure in entertaining the ladies with "your harp, so fit for tender and amorous airs. In vain, you "think, that, by lying on your couch, you can shun the spears and "darts of the skillful Cretans, the noise of war, and the hot pursuit "of swift Ajax. Perish you shall, infamous adulterer, though, "alas! too late to prevent the ruin of your country; and those "beautiful locks of yours shall be stained with dust. Do not you "see Ulysses, the son of Laertes, who is doomed to be the destroyer "of your father's kingdom, or the sage and experienced Nestor? "The intrepid Teucer, the son of Telamon, pursues thee hard, as "does Sthenelus, equally skilled either to fight or manage the "chariot; and who with uncommon dexterity can tame the fury "of the most ungovernable coursers. You shall also * feel the rage "of Merion. Behold! the son of Tydeus, the valiant Diomede, in "war even superior to his father, burns with a desire to engage you; "from him you will flee like a coward, and run off panting like a "timorous stag that leaves his pasture at the sight of a prowling "wolf on the other side of the valley: that, alas! was not the "object of thy promise to thy mistress. And though † the resent-"ment of Achilles, restraining his fleet from action, will for some "time defer the ruin of Troy, and suspend the alarms of the Phry-gian matrons; yet, after ‡ a certain term of years, the Grecian "torches shall put Troy's palaces in a flame, and reduce them to a "heap of ashes."

* Know. † The angry fleet of Achilles. ‡ Certain winters.

NOTES.

22. Pylium Nestora.] Nestor was remarkable for his prudence and great age. He was educated at Pylos, a city of Peloponnesus; and though, at that time, of a very advanced age, accompanied the other Grecian generals in their expedition to Troy. Of him Agamemnon said, that had he but ten Nestors in his army, it was impossible Troy could hold out long.

23. Salaminius Teucer.] This Teucer was the brother of Ajax. See Ode 7th, ver. 27, of this book.

24. Sthenelus scius pugne.] Sthenelus, the son of Campaneus, was a great warrior, and the particular friend of Diomede, who had so great a confidence in him, that one day he is reported to have said, should all the Greeks leave the siege of Troy, he would remain alone with Sthenelus, till that city should fall.

25. Iracunda classis Achillei.] Achilles, being offended that Agamemnon had taken Briseis from him, detained his troops from the war; by which means the ruin of Troy was retarded. But hearing that Patroclus, his friend, who had been clad in his armour, was slain by Hector, he immediately resolved to revenge his death, and recover his own armour; nor was his anger appeased till he had slain Hector, the only defender of Troy.

26. Phrygium.] Phrygia was a region of Asia Minor, of which Troy was the metropolis.

35. Post certas hiemes.] In a determined number of years; for Chales, the augur, had predicted, that after the space of ten years Troy should be taken and entirely demolished.

35. Achaicus.] Achaia was a part of Greece; whence the Greeks in general are often mentioned under the name of Achaians.
Of all the performances of Horace that have come down to us, there is not one that gives us any light upon the occasion of this ode, in which our poet begs pardon for certain verses he had composed when young. But I shall offer a very probable account of it, grounded on the inscription that this ode has in two ancient manuscripts, viz.

Palinodia Gratidiaæ ad Tyndaridem amicam.
"A Palinodia for Gratidia, to my mistress Tyndaris."

PALINODIA.

O Matre pulchrâ filia pulchrior,  
Quem criminosis cunque voles modum  
Pones iambis, sive flammâ,  
Sive mari libet Adriano.  
Non Dindymene, non adytisquatit  
Mentem sacerdotum incola Pythius,  
Non Liber æquè; non acuta  
Sic geminant Corybantes æra,  
Tristes ut iræ; quas neque Noricus  
Deterret ensis, nec mare naufragum,  
Nec sævus ignis, nec tremendo  
Jupiter ipse ruens tumultu.  
Fertur Prometheus addere principi  
Limo coactus particulam undique

ORDO.

O Filia pulchrior matre pulchrâ, pones  
quem cunque modum voles meis criminosis  
iambis, sive libet flammâ, sive mari Adriano.  
Non Dindymene, non incola Pythius  
aðytis, non Liber æquè quatt mentem sacer-  
dotum; non Corybantes sic geminant æra  
auta, ut tristes iræ; quas neque Noricus  
ensis, nec mare naufragum, nec sævus ignis,  
nec Jupiter ipse, ruens tremendo tumultu,  
deterret. Fertur Prometheus coactus addere  
principi limo particulam undique

NOTES.

1. Matre pulchrâ.] This first address must flatter Gratidia and Tyndaris.
2. iambis.] Horace had written a poem against Gratidia, Tyndaris’ mother, in iambic verse, as being the most proper for satire; but that satire is amongst the number of Horace’s pieces that are lost.
3. Pythius.] Apollo, who rendered his oracles at Delphos; called Pythius, from the serpent Python, which he killed.
4. Dindymene.] Among others, there were three mountains in Phrygia, sacred to Cybele, viz. Dindymus, Ida, and Bercynthia. Hence that goddess is so often called Dindymone, Ida, Bercynthia.
Horace, in his youth, had composed some iambics against Gratidia. But, a considerable time afterward, falling passionately in love with Tyndaris, the daughter of the same Gratidia, and finding her very sensible of the affront offered to her mother, he wrote this ode to pacify her, assuring her of the suppression of his iambics, and protesting that he would wish to unsay all he had written. His submissions met with a gracious reception, as appears from the following ode.

A RECANTATION.

Amiable Tyndaris, who are so charming that you excel even your mother, who was a celebrated beauty, take your revenge of my bitter iambics in what manner you please; you are at liberty either to throw them into the Adriatic sea, or condemn them to the flames. But, I would have you consider to what an extravagant height passion may carry us; neither Cybele, nor Apollo, nor Bacchus, raise such commotions in the souls of their priests when they are inspired by them; nor do the Corybantes themselves in their frantic processions, though they redouble their strokes, beat their cymbals with such violence, as passion, which fears neither storms nor tempests, the keen sword, nor consuming fire, nor Jupiter himself, though armed with his tremendous thunder. Prometheus, after choosing the finest clay, of which he formed his man, is said to have endued him with qualities from all the different kinds of animals, and

NOTES.

8. Corybantes.] The priests of Cybele. We meet with them also under the names of Curetes, Idæi, Dactyli, &c. They were all eunuchs, and, by nation, Phrygians. In their solemn processions, they danced in armour, making a confused noise with tymbrels, pipes, and cymbals, howling all the while as if mad, and cutting themselves as they went along.

9. Noricus ensis.] The most excellent kind of swords, such as were made in Noricum, a province of Assyria, which abounded in iron-mines.

13. Fertur Prometheus.] It is probable that Horace founded this piece of fabulous history on what he had read in Plato’s Protagoras, who says, that after Prometheus had tried, and used all the properties of nature in the formation of animals, he was at a loss what to impart to man, and borrowed knowledge of Minerva, fire of Vulcan, while Mercury supplied him with shame and justice. But it is still more probable, that Horace had in his eye the story of Simonides, who tells us, that after God had formed all animals, and finished man, nothing being left for women, there were qualities of them borrowed from the several kinds of animals. To some he gave the disposition of a hog, to others those of the fox; to another the stupidity of the ass; the humour of a wassel to a fourth. Others were formed with the qualities of an ape. And those whom he would favour, were blessed with the laudable
Q. HORATII CARMINA.  

Desectam, et insani leonis.  
Vim stomacho apposuisse nostro.  
Irae Thyesten exitio gravi  
Stravere, et altis urbibus ultimae  
Stetere causae cur perirent  
Funditus, imprimeretque muris  
Hostile aratrum exercitus insolens.  
Compessce mentem: me quoque pectoris  
Tentavit in dulci juventa  
Fervor, et in celeres iambos  
Misset furentem: nunc ego mitibus  
Mutare quaero tristia, dum mihi  
Fias recantatis amica  
Opprobriis, animimumque reddas.

**ORDO.**

Desectam, et apposuisse vim insani leonis stomacho nostro.  
Insani leonis Vim stomacho apposuisse nostro.  
Irae Thyesten exitio gravi  
Stravere, et altis urbibus ultimae  
Stetere causae cur perirent  
Funditus, imprimeretque muris  
Hostile aratrum exercitus insolens.

Ode XVII.

He describes the happiness he enjoys in his retirement at his country-seat; invites Tyndaris to share in the pleasures of it; and tells her, that she will there find the most innocent amusements, and be freed from every thing that might give her any trouble or uneasiness, especially the insults of Cyrus. This ode is composed in such a taste, as must have highly pleased Tyndaris, not only because it is very natural, elegant, and full of easy flowing images and ex-

**AD TYNDARIDEM.**

**VELOX amoenum saepe Lucretilem**

**Mutat Lyceo Faunus, et igneam**

**Defendit aestatem capellis**

**ORDO.**

Velox Faunus saepe mutat amoenum Lucretilem Lyceo, et usque defendit igneam

**NOTES.**

1. *Velox Faunus.*] The same with Pan, a rural deity, and expert in running and dancing.

1. *Lucretilem.*] A mountain in the country of the Sabines, on which Horace had a country-seat, very pleasant and agree-
planted in his heart the fury of the lion. It was passion that plunged Thyestes into so dreadful an abyss of miseries. To this it is owing, that so many lofty cities have been overthrown, and that the insolent soldiers have ploughed up the very foundation of their walls. Let such examples prevail with you to moderate your resentment; for I likewise, hurried by my youthful heat, gave too much way to passion, venting it in those reviling verses, the occasion of your anger. But now, dear Tyndaris, there is nothing I desire more than to change my bitter invectives into soft strains; and I shall think myself perfectly happy, if, when I recant my harsh reflections, you restore me to your good graces, and not leave me to despair.

NOTES.

Pressions, but likewise because the lady is praised for her polite and elegant education in so particular a manner, as must distinguish her among her sex. We have observed, that our poet was not young when he composed the ode, O mater pulchrâ, and that Gratidia was then alive, and celebrated for her beauty. Here he makes no mention of the mother, who probably was dead. Hence I am induced to think that this is one of the last performances of our author.

TO TYNDARIS.

Faunus often quits his Lycaeus, to enjoy the sweets of my pleasant Lucretile; all the summer-season he defends my goats from scorch-

NOTES.

able, of which he speaks in the beginning of the 16th Epistle of Book I. He here expresses his fondness for it, by making it the delight even of Pan himself.
Usque meis, pluviosque ventos.
Impune tutum per nemus arbutos
Quærunt latentes et thyma deviæ
Oleniæ uxores mariti;
Nec virides metuunt colubros,
Nec Martiales hædistia lupos;
Utcunque dulci, Tyndari, fistulâ
Valles, et Usticae cubantis
Lèvia personuere saxa.
Di me tuentur; Dis pietas mea
Et musa cordi est. Hinc tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.
Hic in reductâ valle Caniculæ
Vitabis æstus, et fide Téïâ
Dices laborantes in uno
Penelope vitreamque Círcen.
Hic innocentis pœcula Lesbii
Duces sub umbrâ: nec Semeleïus
Cum Marte confundet Thyoneus
Prælia, nec metuès protervum
Suspecta Cýrum, ne malè dispari
Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritamque vestem.

ORDO.
ing heat and rainy winds. Tyndaris, ever since our valleys and steep Ustica’s smooth rocks resounded with his sweet pipe, *my she-goats securely wander through the whole wood in quest of thyme and strawberry-leaves; nor are the kids in fear of speckled snakes or ravenous wolves. The gods honour me with their protection, and favourably accept my piety and poetry. Plenty from her store-horn will pour out unto you liberally the riches of the country: here, in a deep vale, you may be shaded from the sultry heat, while with the harp of Anacreon you may amuse yourself, in singing the anxiety that the love of Ulysses gave at once to Penelope, and the enchantress Circe. Here, under a shade, you may safely drink my pleasant Lesbian wines; where Bacchus will not put himself in a rage, nor enter into combat with the god of war. In fine, you need not fear the jealousy of Cyrus, nor apprehend, that, taking advantage of your weakness, he will lay his rude hands on you, who are not a match for him, and pull either the garland off your head, or tear your inoffensive gown.

* The wires of my fetid he-goat.

NOTES.

9. Martiales lupos.] The wolves were sacred to Mars, the god of war; being rapacious and destructive animals.

11. Ustica culantis.] Ustica was a Sabine mountain, probably the same with Lucretiilis, on which Horace had his country-seat.

18. Fide Teird.] On the harp of Anacreon, who was born at Teios, a city of Phthagonia, a province in Asia Minor. See Book IV, Ode 9th.

20. Penelope.] The wife of Ulysses, and queen of Ithaca, who, during the absence of her husband after the Trojan war, preserved her chastity pure and uncorrupted, amidst a numerous crowd of lovers, and resisted all their solicitations till the return of Ulysses.

20. Circe.] Circe, a noted enchantress, the daughter of Sol, and the nymph Penel. By the charms of her voice, she allured mariners, as they passed by the rocks which she inhabited, to turn towards her, and, when she had them in her power, converted them into beasts.

22. Nec Semeleius cum Marte.] The meaning of this is, You may indulge yourself moderately in wine, without fear that any harm will ensue, or our drinking-match end in quarrels and dissensions.

25. Cyrum.] This Cyrus must have been the rival of Horace, one of Tyndaris’ gallants.

25. Male dispari.] Male is here put for valde. We shall find other instances of this, —It would be savage, and brutal to the last degree, to make reprisals with blows on a lady for her modesty and reservedness, when, by such conduct, she merits our esteem and praise.
ODE XVIII.

The moral is the very soul of this piece. In it the poet recommends the moderate use of wine. But what is most remarkable, is, that when he begins to mention the disorders which excess in drinking occasions, on a sudden his poetic rage fires him, and throws him into a fit of poetic disorder. Hence

AD QUINTILIIUM VARUM.

NULLAM, Vare, sacra vite prius severis arborem,
Circa mite solum Tiburis et moenia Catili;
Siccis omnia nam dura Deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.
Quis, post vina, gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transiliat munera Liberi,
Centaurae monet cum Lapithis rixa super mero
Debellata; monet Sithonii non levis Evius;
Cùm fas atque nefas exiguio fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam, nec variis obsita frondibus

ORDO.

O Vare, severis nullam arborem circa mite
solum Tiburis et moenia Catili; prius vite sacra;
nam Deus Bacchus proposuit omnia
dura siccis, neque mordaces sollicitudines
aliter diffugiunt.
Quis crepat gravem militiam aut pauperiæm post vina? O Bacche pater, quis non
potius crepat te, teque, O decens Venus?

NOTES.

1. Vare.] This is thought to be Quintilius Varus the poet, whose death Horace laments in Ode 24. of this Book.
2. Sacra viti.] The vine was sacred to Bacchus, who first cultivated, and taught the use of it.
3. Mite solum Tiburis.] A Sabine city, situated in a fine soil; it is now called Tivoli. See what is said of it, Ode 7.
4. *Mœnia Catili.] This is generally supposed to be the same with the city before mentioned, as being built by the three sons of Amphiarus, Catillus, Tiburtius, and Coras, taking its name from the eldest brother.
5. *Centaurae.] The Centauri were a people of Thessaly, inhabiting the neighbourhood of mount Pelion. The reason of their name seems to be this; that they were the first who broke horses for war: other people, who saw them on horseback at a distance, concluded them to be but one creature, which had the upper part of the body like a
ODE XVIII.

flowed those strong ideas, figurative expressions, and incoherent style, which are observable in it. Those two distinct characters which make the piece quite different, are none of the least of its beauties; the transition from the one to the other is natural, and managed with skill.

TO QUINTILIUS VARUS.

DEAR Varus, in planting your trees in the fruitful country of Tivoli, and round the walls of Catilinus, neglect not to give the preference to the vine; for they must expect nothing but the hardest treatment from Bacchus, who love not wine, the only remedy against the corroding cares of life. Who, after a hearty glass, ever complains of the fatigues of war, or the hardships of poverty? Who is he, that does not rather take a pleasure to dwell on the praises of Bacchus, and of thee, beautiful Venus? But yet, the contention between the Lapithae and Centaurs over their bottle, should teach us to take care that we make not a bad use of the gifts of Bacchus. We are farther warned to guard against this inmoderation, by the re-sentiment Bacchus showed against the people of Thrace; who, plunging themselves in debauchery, broke through all the bounds of right and wrong, and would be governed by no other rule than their own exorbitant passions. Candid Bacchus, I will never offer you any violence, nor expose to view your sacred mysteries concealed under various leaves; but keep at a distance from me, I entreat

NOTES.

man, and the other like a horse. Being invited to the wedding of Pirithous, king of the Lapithae, and having indulged themselves too freely in wine, they began to create a great deal of disturbance; upon this, Theseus and the Lapithae, taking up arms, routed them, and cut them in pieces.

9. Sithonius.] The Sithonians were a people of Thrace, inhabiting that part of it which went under the name of Sithonia. They are put here for the whole Thracians; among whom it was customary to run voluntarily to excess in the use of wine, and their debaucheries frequently terminated in quarrels and bloodshed.

9. Evius.] Bacchus; some derive this name from the clamours made by the Baccantes, ëuv. But the more general opinion is, that in the war which Jupiter maintained against the giants, he praised greatly the valour of Bacchus, and frequently animated him to the combat by these words, in se, that is, courage, my son.

11. Bassareu.] Another name for Bacchus, of which we have several derivations. Some deduce it from the name of a habit which the Thracians call Bassaris; others from a city of Libya, called Bassara; and a third sort from the fierce animals which drew his chariot, called Bassaria, according to Herodotus.
Sub divum rapiam: sæva tene cum Berecynthio
Cornu tympana, que subsequitur cæcus amor sui,
Et tollens vacuum plus nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

ORDO.
tene sæva tympana cum Berecynthio cornu,
quæ cæcus amor sui subsequitur, et gloria
plus nimio tollens vacuum verticem, fidesque
prodiga arcani, perlucidior vitro.

NOTES.
13. Berecynthio cornu.] The Berecyn-
where this instrument was used in performing
the rites of Bacchus and Cybele.

ODE XIX.

In the first Ode of the fourth Book Horace intimates, that he had long since
renounced his gallantries; and in this, which is much of the same nature,
and the same kind of verse with that, he positively affirms that his amours
were all over. Hence we may reasonably conclude, that he was old

DE GLYCERA.

Mater sæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lasciva licentia,
Finitis animum reddere amoribus.
Urit me Glycera 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 quæ nihil attinent.
Hic vivum mihi cespitem, hic

ORDO.
Sæva mater Cupidinum, puerque Semeles
Thebanæ, et lasciva licentia jubet me reddere
animum finitus amoribus.
Urit me nitor. Glycera splendentis purius
marmore Pario; grata ejus protervitas urit
me, et vultus nimium lubricus aspici.
Venus tota ruens in me deseruit Cyprum;
nec patitur me dicere Scythas, et Parthum
animosum equis versis, nec quæ nihil attinent
adipsum.
O pueri, hic ponite mihi cespitem vivum, hic

NOTES.
1. Mater sæva Cupidinum.] It is Venus,
the goddess of love, whom he addresses in
this manner, she being accounted the cause
of the mutual inclinations and propensities
between the sexes.
2. Thebanæ Semeles puer.] Bacchus, who
you, the sound of your tabret and Berecynthian horn, which are so apt to raise in men a blind love of themselves, a vanity that exalts their empty heads above measure, and an indiscretion more transparent than glass, incapable of retaining the least secret.

NOTES.

15. *Et tollens vacuum plus vimio.* — The poet presents to us here a beautiful picture of vanity; glory that raises too high the empty head. The more a man wants brains, the higher he soars; like ears of standing corn, the taller and more straight they are, the poorer they prove. *Gloria* is used indifferently either for praise or dispraise; but here with the latter meaning.

ODE XIX.

when he was enamoured of Glycera; but that his passion for her was of no long duration, and that for some time he had no mistress; that about the age of fifty, when Venus seemed to have no influence over him, he was captivated with the beauty of a Ligurian. This ode, then, was perhaps composed three or four years before that of the fourth book.

OF GLYCERA.

The cruel queen of love, and Bacchus, son of the Theban Semele, assisted by licentious desire, conspire to rekindle in me the passion of love, which I thought had been entirely extinguished. I am ravished with the beauty of Glycera, which far excels the finest Parian marble. I am charmed with her agreeable humour and fine complexion, which cannot be looked on without manifest danger. Venus hath entirely abandoned Cyprus to reign in my heart, and will not permit me to sing either of the warlike Scythians, or of the Parthians, who fight so boldly while they are flying; or of any thing but what relates to her. Bring me then, boys, some green

NOTES.

is reported to have been born of Semele, the daughter of Cadmus, king of the Thebans.

6. *Pario marmore.* — The whitest marble came from Paros, one of the islands of the Cyclades, in the Ægean Sea. To this day it goes under the name of Pario.

10. *Cyprum.* — Cyprus, an island of the Ægean Sea, where Venus was supposed to have the greatest power. See Book I. Ode 3.

10. *Scythas.* — The Scythians were a very warlike nation, in the northern parts of Asia, of whom ancient geographers treat largely. See Strabo.

12. *Parthum.* — The Parthians were also a very valiant people, who had frequent wars with the Romans, and sometimes proved too strong and brave for them. They were remarkable for the dexterity wherewith they fought in flying.

13. *Cespiteum.* — Turf, of which they made their altars.
Verbenas, pueri, ponite, thuraque,
Bimi cum patera meri.
Mactata veniet lenior hostiâ.

**ORDO.**
ponite verbenas, thuraque, cum patera meri bimi. Dea veniet lenior, hostiâ mactata.

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**ODE XX.**

Horace here invites Mæcenas to such an entertainment as he could afford, which, he tells him, would be far inferior to what he might enjoy at home; but the principal design of this ode, is to remind Mæcenas with what

**AD MÆCENATEM.**

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testâ
Conditum levi, datus in theatro
Cum tibi plausus,
Care Mæcenas eques; ut paterni
Fluminis ripæ, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.
Cæcubum, et prælo domitam Caleno
Tu bibes uavam: mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

**ORDO.**

O care Mæcenas eques, apud me quidem
potabis vile Sabinum in modicis cantharis,
quod ego ipse levi conditum Graeco testa, cum
plausus datus est tibi in theatro; adeo ut
ripæ paterni fluminis, simul et imago jocosa
Montis Vaticani redderet laudes tibi.
Tu domi bibes Cæcubum, et uavam domitam
prælo Caleno; sed nec Falernæ vites,
neque Formiani colles, temperant mea pocula.

**NOTES.**

3. *Levi.*] The ancients sealed their casks or vessels either with wax or pitch, and called this *Linire dobia,* and the contrary *Reelinire;* as Terence has it, *Relevi omnia dolia,* I have unsealed all my casks. Horace says, that he did the same, with a view of signifying to Mæcenas the joy he had in putting on his casks the marks of so happy a day.

5. *Paterni fluminis ripæ.*] Horace denominates it in this manner, to do honour to Mæcenas, who sprang from the Tuscan, in whose country that river had its rise.
turf, vervain, incense, and a cup of wine that is two years old. When my sacrifice is performed, the goddess will be more propitious to me.

ODE XX.

applause and acclamations of joy he was received by the people at his first appearance in the theatre, after a long and dangerous illness.

TO MÆCENAS.

DEAR Mæcenas, thou ornament of the Roman knights, condescend to drink with me a moderate glass of my small Sabine wine, that I put into Grecian casks the very day the theatre rang with such loud applause, that the banks of the Tiber *, and all the echoes of the Vatican, resounded your praises. I know you have always the richest Cæcubian and Calenian wines, which you may drink when you please; but I have neither strong Falernian nor Formian to mix with my small wines.

* Your paternal river.

NOTES.

6. Jocosa imago.] Vocis must be here understood, as Virgil has expressed it; the echo is certainly a resemblance of the voice, since it imitates and represents it. In ancient mythology she was a country nymph, remarkable for loquacity, who, for having often illuded Juno by her prating with a view to favour Jupiter’s amours, was punished by that goddess, who left her no other faculty of speaking but that of repeating the last words of what she had heard.

7. Vaticanum montis. Mons Vaticanus was one of the hills on which Rome was built. It had its name from the god Vaticanus, or Vagilanus, or from the answers of the vates or prophets that used to be given here. It still retains the old name, and is celebrated on account of St. Peter’s church, and the pope’s palace, and one of the noblest libraries in the world.

9. Cæcubum.] Cæcubus was a mountain of Latium not far from the Caietan Gulph. Its wine was of great repute.

9. Caleno.] Calis or Calenum, a city of Campania, built, say some, by Cala, the Argonaut, son of Boreas. It is placed in the midst of a fertile soil, very fit for producing the best wine.

10. Falerni.] The Falerni were a people of Campania. The wine that came from their country was strong, and helden in the highest esteem.

11. Formiani.] This was likewise a very pleasant wine. The vines grew in the territories of the Formiani, a people also of Campania, not far from Caieta.
ODE XXI.

This ode, in which Horace exhorts the Romans to celebrate the praises of Apollo and Diana, and informs them that Apollo, moved by their prayers,

IN DIANAM ET APOLLINEM.

Chorus Puerorum.

DIANAM teneræ dicite virgines;

Chorus Puellarum.

Intonsum, pueri, dicite Cynthium;

Chorus Puerorum et Puellarum.

Latonamque supremo
dilectam penitus Jovi.

Chorus Puerorum.

Vos laetam fluviis, et nemorum comâ,

Quaecunque aut gelido profinet Algido,

Nigris aut Erymanthi

Sylvis, aut viridis Cragi;

Chorus Puellarum.

Vos Tempe totidem tollite laudibus,

Natalemque, mares, Delon Apollinis,

Insignemque pharetrâ

Fraternâque humerum lyrâ.

ORDO.

Chorus Puerorum.

O teneræ virgines, dicite Dianam;

Chorus Puellarum.

Pueri, dicite Cynthium intonsum;

Chorus Puerorum et Puellarum.

Latonamque penitus dilectam supremo Jovi.

Chorus Puerorum.

Vos virgines, celebrate Dianam laetam

fluvius, et comâ nemorum, quaecunque aut

prominet gelido Algido, aut nigris sylvis Ery-

manthi, aut viridis Cragi;

Chorus Puellarum.

Vos mares, tollite Tempe totidem laudibus,

Delonque natalem Apollinis, humerumque in-

signem pharetrâ, fraternâque lyrâ.

NOTES.

1. Dianam.] Diana, the daughter of Jupiter by Latona, born at the same moment with Apollo. She was remarkable for her chastity. See Ode XII. ver. 22.

2. Intonsum.] The ancients always describe Apollo, as well as Bacchus, with long hair. So intonsum is not of the same import with levis in the sixth Ode of the fourth Book. Both terms point to us Apollo's youth, but in a quite different manner. Ovid says of this god, tibi inconsumpta juventus, tu

puer aeternus.
ODE XXI.

would be prevailed upon to avert the calamities that threatened them, may be reckoned an introduction to the *Carmen Seculare* at the end of the fifth Book.

IN PRAISE OF DIANA AND APOLLO.

*The Chorus of Youths.*

Sing, ye virgins, the praises of Diana;

*The Chorus of Virgins.*

Celebrate, ye youths, the never-fading beauty * of Apollo;

*The Chorus of Youths and Virgins.*

Let us unite our voices in honour of Latona, the darling of almighty Jove.

*The Chorus of Youths.*

Consecrate, ye virgins, your songs to that goddess who takes pleasure in gliding rivers, in the forests of cool Algidus, the black shades of Erymanthus, or of verdant Cragus.

*The Chorus of Virgins.*

Come, ye boys, raise your voices in praise of delicious Tempe, and Delos so famed for the birth of Apollo, who carries his quiver on his beautiful shoulder, and the harp presented to him by his brother Mercury.

* See Note 2d.

NOTES.

3. *Latonam.*] The mother of Apollo and Diana. Being impregnated by Jupiter, she was obliged to hide herself, in order to avoid the fury of Juno, whence she was called Latona, from *lato.*

6. *Algido, &c.*] Algidus was a mountain of Latium, covered with trees, about twelve miles from Rome, and lying on the Appian way. Erymanthus, a mountain of Arcadia, in which country there were also a city and river of the same name. Cragus and Anticragus, are two mountains of Lycia. The Cragus especially is remarkable, on account of eight summits, and a city of the same name.

9. *Tempe.*] See Ode VII. It was here that Apollo retired, after having slain the serpent Python, and purified himself, and was crowned with laurel.

10. *Natalemque Delon Apollinis.*] Delos was not only the birth-place of Apollo, but was also consecrated to him.

12. *Fraterna lyra.*] We have before taken notice, Ode X. that Mercury was the inventor of the harp. He made a present of it to his brother Apollo, who gave him the rod with two serpents twisted round it, in exchange.
Chorus Puerorum et Puellarum.

Hic bellum lacrymosum, hic miseram famem
Pestemque, à populo et príncipe Cæsare, in
Persas atque Britannos,
Vestrà motus aget prece.

ORDO.

Chorus Puerorum et Puellarum.
Hic motus vestrà prece aget bellum lacry-
mosum; hic aget miseram famem pestemque a

ODE XXII.

Fuscus Aristius, to whom this ode is directed, was enamoured of Lalage. Horace, who was in strict friendship with him, and who loved also Lalage rather as a friend of Aristius than as his rival, relates to him a sylvan adventure, and tells him of a great danger from which his Lalage had preserved him, because he sang her praises. He attributes his safety to this

AD ARISTIUM FUSCUM.

INTEGER vitae, scelerisque purus,
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravidâ sagittis,
Fusce, pharetâ,
Sive per Syrtes iter aestuosas,
Sive facturus per in hospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes.

ORDO.

O Fusce, integer vitæ purusque sceleris
non eget jaculis Mauris, neque arcu, nec pha-
retâ gravidâ venenatis sagittis, sive fac-

NOTES.

2. Mauris.] The Moors were the in-
habitants of Mauritania, a region of A-
frica. They were famous for their dexte-
ritity in the management of the bow, and
scarcely ever ventured abroad without it,
being so liable to attacks from wild beasts,
of which there were great numbers in those
parts.

4. Fusce.] Aristius Fuscus was known in
Rome in quality of a grammarian, a poet,
and a rhetorician. His good character, more
than his wit or learning, recommended him
to the esteem of Horace; as appears not
only by this ode, but by the Satire, Iam
forte via sacra; and the Epistle, Urbis
amatorum.
ODE XXII.  

HORACE'S ODES.  

The Chorus of Youths and Virgins. 

It is he who, moved by your pious addresses, will remove from both prince and people the lamentable war, the raging pestilence, and destructive famine, and pour them upon the heads of our enemies, the Persians and Britons.

NOTES. 

14. *In Persas atque Britannos.* That is, empire toward the east and toward the west, people marking out the bounds of the lady, whom he looks upon as a goddess that had protected him, on account of the great respect he had for her; this is the reason why he begins with a description of his innocence and strict virtue, which does great honour to Lalage, and very much encourages a rival, in preventing his jealousy. This ode is written with such politeness and address, as cannot be too much admired.

TO ARISTIUS FUSCUS.

The man, dear Fuscus, that leads an upright life, and is conscious of no crime wherewith he can reproach himself, has no need of Moorish darts, or bow, or quiver stuffed with poisoned arrows, even though he should travel through the scorching sands of Libya, the uninhabited mountain Caucasus, or the countries washed by the famed Hydaspes. For the other day, amusing myself with a song

NOTES. 

3. *Syrtés æstuosas.* Most interpreters take this to be meant of the deserts of Libya, where Prudentius places the temple of Jupiter Ammon. These, from the excessive heat of the sun and dryness of the land, were intolerably scorching. The way of travelling through them was, by taking observation of the stars. Passengers were in great danger, sometimes of being devoured by fierce and ravenous animals; at other times, of being buried in sand.

6. *In hospitalem Caucasum.* A mountain of Asia, betwixt the Caspian and Euxine Seas. It is reported to be so prodigiously high, as to be illuminated with the solar rays when almost three parts of the night have elapsed. It is celebrated for the story of Prometheus, who was said to have been bound here, whilst the eagle preyed upon his liver, which continually grew again, that his torment might be prolonged. It was rendered uninhabitable by perpetual snows, and by the steepness of the rocks.
Namque me sylva lupus in Sabinâ,
Dum meam canto Lalagen, et ultra
Terminus curis vigor expeditis;
Fugit inermem;
Quale portentum neque militaris
Daunia in latis alit esculetis,
Nec Jubæ tellus generat, leonum
Arída nutrix.
Pone me pigris ubi nulla campis
Arbor aestivâ recreatur aurâ;
Quod latus mundi nebule melusque
Jupiter urget;
Pone sub curru nimiûm propinqui
Solis, in terrâ domibus negatâ;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

ORDO.

Namque nuper in sylva Sabinâ, dum canto
meam Lalagen, et expeditis curis vigor ul-
tra terminum, lupus fugit me inermem; tale
portentum quale neque militaris Daunia alit
in latis esculetis, nec tellus Jubæ, arida
nutrix leonum, generat.
Pone me in pigris campis, ubi nulla arbor
recreatur aestivâ aurâ; quod latus mundi ne-
bule, melusque Jupiter urget; pone me sub
curru solis nimiûm propinqui, in terrâ negatâ
domibus; amabo utique Lalagen dulce riden-
tem, dulce loquentem.

NOTES.

8. Hydaspes.] There are two rivers in
Asia named Hydaspes: the one waters
Media, called hence by Virgil, Medus
Hydaspes, Georg. 4. But Horace here
refers to that which waters India, now
called Rauvey; which was the boundary of
the conquests of Alexander the Great. It
falls into the Indian sea not far from the
city of Nysa.
ODE XXII.

HORACE'S ODES.

in praise of my Lalage, I strayed too far into the Sabine woods, and met a ravenous wolf, which fled before me, though unarmed; a monster so hideous, as was not bred either in the spacious forests of warlike Apulia, or in scorching Numidia,* that gives birth to so many lions. Place me in a country covered with snow, where the trees never feel the influence of the gentle zephyrs, in a corner of the world that is never free from thick fogs, on which angry Jove never bestowed one breath of wholesome air; place me in a land that borders on the chariot of the sun, where never house was built; yet I will still admire my Lalage, whose smiles are so sweet, and whose conversation is so agreeable.†

* Land of Juba.
† Sweetly smiling, sweetly speaking.

NOTES.

9. Salina.] This was a region of Italy, formerly Latium, between Umbria and Etruria. It still retains its ancient name, lying within the territories of the pope.

13. Militaris Daunia.] It was so called from Daunus, one of its kings, commonly thought to be the father-in-law of Diomede. It was a region of Italy, in the province of Apulia, now la Capitanata. It borders upon the Adriatic sea, and is a part of the kingdom of Naples. It was formerly famous for producing a great number of warlike men.

15. Juba tellus.] Mauritania (a part of Africa, here put for the whole), in which Juba reigned. See above, ver. 2.

17. Pone me pigris, &c.] Either under the frigid zone, intolerably cold; or, under the torrid zone, where the earth is burned up with excessive heat.

19. Mulusque Jupiter urget.] This is a very poetical expression; he considers these places as disgraced by Jupiter, who makes them feel the effects of his indignation. Nothing describes to us better the inclemency of a climate.

23. Dulce ridentem, dulce loquentem.] Horace has united here two of the most considerable pleasures, that of laughing and that of speaking, and has borrowed this beautiful passage word for word from Sappho.
ODE XXIII.

He complains of Chloe's shyness, and advises her, as she is now fit for marriage.

AD CHLOEN.

Vitas hinnuleo me similis, Chloe,  
Quærenti pavidam montibus avis  
Matrem, non sine vano  
Aurarum et sylvæ metu.  
Nam, seu mobilibus veris inhorruit  
Adventus foliis, seu virides rubum  
Dimovere lacertæ,  
Et corde et genibus tremit.  
Atqui non ego te, tigris ut aspera,  
Getulusve leo, frangere persequor.  
Tandem desine matrem  
Tempestiva sequi viro.

ORDO.

O Chloe, vitas me similis hinnuleo, quærenti pavidam matrem in montibus avis, non sine vano metu aurarum et sylvæ. Nam tremit et corde et genibus, seu adventus veris inhorruit foliis mobilibus, seu virides lacertæ. dimovere rubum.

Atqui ego non persequor frangere te, ut tigris aspera Getulusve leo. Tandem tempestiva viro, desine sequi matrem.

NOTES.

8. *Et corde et genibus tremit*] This verse cannot be fully extolled; one cannot paint
ODE XXIII. HORACE'S ODES.

ODE XXIII.

to relinquish the constant society of her mother. This ode was written some time before the ninth of the third Book, when Horace was young.

TO CHLOE.

You fly me, Chloe, like a fawn in search of her timorous dam, through the wild pathless mountains, who starts at the noise of the winds, and the rustling of the trees; for, on the arrival of the spring, should the zephyrs shake the leaves, or a lizard, by moving, stir a bush, its Heart beats and knees tremble. But, dear Chloe, I do not pursue you as a ravenous tiger, or a lion of Getulia, with an intention of tearing you to pieces: cease therefore to hang upon your mother, at an age in which you are fit for a husband.

NOTES.

the timidity of any one more strongly, than by saying, that the very motion of the leaves of trees will frighten him; thus the Scripture has it, Levit. 26th chap. 36th verse, The noise of the waving leaves shall frighten them. And thus Lucan speaks of Pompey, when flying, Pavet ille fragorem motorum ventis nemorum. "He starts at the rustling "of the forests agitated by the winds."

9. Tigris aspera.] The tiger is an animal of so fierce and ravenous a nature, that it is reported of him, he lies in wait for men, whom most beasts shun of their own accord, unless when urged by hunger or rage.

10. Getulius ve lo.] Getulia is a part of Mauritania, not far from mount Atlas; but as the natives often change their habitation, and never continue long in one place, Getulia is made to stand for all Africa.
There are some persons whose loss cannot be too much regretted. But when that loss is irreparable, we are under a necessity of having recourse to patience. Prudence demands of us with resignation to part with a blessing which we can no longer possess. These are the reflections which Horace

AD VIRGILIIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? præcipe lugubres
Cantus, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.
Ergo Quintilium perpetuus sopor
Urget? cui Pudor, et Justitiae soror
Incorrupta Fides, nudaque Veritas,
Quando ullum inventem parem?
Multis ille bonis flebilis occidit;
Nulli flebilior quàm tibi, Virgili.
Tu frustra pius, heu, non ita creditum
Poscis Quintilium Deos.
Quod si Threicio blandius Orpheo
Audiatam moderere arboribus fidem,
Non vanæ rebeat sanguis imaginem,
Quam virgâ semel horridâ,

ORDO.

Quis pudor aut modus sit desiderio capitis
Tam cari? O Melpomene, cui pater dedit li-
quidam vocem cum cithara, præcipe lugubres
cantus.
Perpetuus ergo sopor urget Quintilium?
Cui, quando Pudor, et incorrupta Fides soror
Justitiae, Veritasque nuda, inventem ullum

NOTES.

1. Quis desiderio, &c.] This introduction is managed with great skill. Horace, designing to wipe off Virgil's tears, first begins to weep with him. He encourages the grief of his friend, before he applies any remedy to it; and strengthens, before he attempts to diminish it. This is seemingly to act a contradictory part; but
ODE XXIV.

makes to Virgil on the death of a common friend. They are both natural and reasonable, and are expressed in such a manner as makes the mind feel them to be the genuine sentiments of the soul. The ode is written in an excellent taste; the style is simple and easy; the poetry is sweet and flowing; the sentiments are lively, soft, and full of variety.

TO VIRGIL.

What shame can there be in lamenting the loss of so dear a friend? what bounds can be set to grief so just? O Melpomene, to whom Jove has given such a fine voice with the art of playing so sweetly on the lute, inspire me with mournful strains.

And does an eternal slumber seize the eyes of dear Quintilius? When will modesty, unshaken fidelity the sister of justice, and naked truth, find an equal to him? What a loss will all good men feel in him! But you, my dear Virgil, have greater cause than others to lament his death. In vain, alas! with prayers and tears do you beseech the gods to restore Quintilius, whom they did not lend you on such conditions. Even if you could touch your lyre with more sweetness than Orpheus, who commanded the attention of the very trees, the blood cannot return to animate a spectre

NOTES.

it agrees to admiration with the effect for which the comforter wishes. It is an infallible method to cure those who are under any anguish of soul. One must fall in at once with the sentiments of others, in order to bring them into ours.

3. Melpomene.] Horace here invokes the aid of this muse instead of all the rest, because she was the inventress of tragedy; and it was assigned to her, as her peculiar province, to preside over all funeral songs. She derives her name from the sweetness of her voice, μέλας, κανον υδάμ, suavem, dulcitatem.

Sr Quintilius.] Commentators differ with regard to this Quintilius. Some take him to be the Quintilius of Cremona, the friend of Horace and Virgil, of whom Eusebius makes mention in his chronicle. Others will have him to be Publius Quintilius Varus, who slew himself in Germany after the defeat of his troops. But the most probable conjecture is, that it is the same Quintilius whom Horace celebrates in his Art of Poetry, as a faithful friend, and an excellent critic.

13. Threicio blandius Orphen.] The story of Orpheus, and his great skill in music, have been several times mentioned before. See Ode xii. ver. 8.

16. F'erra horr'da.] This rod, Mercury received from Apollo, upon granting him the barp. See Ode x,
Q. HORATII CARMINA. Lib. I.

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum ; sed levius fit patientia,
Quidquid corrigere est nefas.

ORDO.

NOTES.

18. Compulerit] This term is borrowed from the shepherds. It signifies to drive or collect into one place flocks of the same or different kinds. Thus Virgil, in his 7th

ODE XXV.

Lydia being now old, and forsaken by her lovers, he takes occasion to insult her for her former rude and haughty behaviour to him; and tells her, that

AD LYDIAM.

Parcius junctas quatiunt fenesiras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt; amatque
Janua limen,
Quae prius multum faciles movebat
Cardines. Audis minus et minus jam,
"Me tuo longas pereunte noctes,
"Lydia, dormis?"
Invicem mœchos anus argogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento;

ORDO.

Juvenes protervi parcius quatiunt junctas
fenestras ictibus crebris, nec adimunt somnos
ubi; januque que prius movebat cardines
multum faciles, nunc amat limen.

NOTES.

1. Parcius junctas quatiunt fenestras.] Among the ancients in Greece and Italy their youths, in their nocturnal visits to their mistresses, carried flambeaux, batons, bows and axes, to set fire to their windows and gates, or to pull them to pieces, in case of a refusal of admittance. This train of artillery which the young gallants made use of to
which inexorable Mercury, who never breaks the decrees of fate, has once ranged, with his dreadful rod, among the black subjects of Pluto*.—This is hard indeed; but patience makes supportable what we can neither remedy nor prevent.

* In the black company.

NOTES.

Eclogue, says,

\[19. \text{Levius fit patientia.}\] Patience, says Publius Syrus, is the asylum of the afflicted:

\[\text{Miserorum portus est patientia.}\]

ODE XXV.

whatever art she might use to gain a crowd of admirers, all would be to no purpose.

TO LYDIA.

The rude young rakes are not now so frequently battering your windows† with redoubled strokes; nor do they now disturb your rest; and your gate, which formerly opened so easily and so often, is now almost continually shut‡. From day to day you are more rarely addressed after this manner, once so familiar to you: "Ah! cruel " Lydia, while I your lover languish at your gate the live-long night, " can you enjoy your soft repose?" The time shall come when, in an advanced age, you shall in your turn lament the insolence of your gallants, and in loose attire wander in some solitary alley, exposing yourself to the fury of the Thracian winds, which rage with the greatest violence about the time of the new-moon, while burning

† Shut windows. ‡ Loves its threshold.

NOTES.

...Horace calls the lover's arms. For after our author had told us in Ode 23 of his third Book, that he renounced his amours, and that the walls of the temple of Venus should have his arms and lyre, he addresses his companions thus:

--- Hic ponite lucida Funalia, et vectes, et arcus Opposita foribus minaces.

7. Met. to.] This is the beginning of the song which the admirers of Lydia sang at her gate while they were refused admittance. The Greeks affixed the term παρακλαυον to it, because it was sung before a shut gate. We have a complete copy of such a song in Theocritus's 3d Idyllium, and in the 13th Ode of Horace's 3d Book.

11. Thracio vento.] Thrace was a very cold country, lying to the north of Greece, whence the north-wind was said to reign...
Q. HORATII CARMINA.

Lib. I.

Cum tibi flagrans amor, et libido
Quae solet matres furiare equorum,
Saeviet circa jeur ulcersum;
Non sine questu,
Laeta quod pubes ederat virenti
Gaudeat, pulla magis atque myrto;
Aridas frondes hyemis sodali
Dedicet Hebro.

15

ORDO.

bacchante magis sub interlunia: cum flagrans
amor, et libido que solet furiare matres e-
quorum, saeviet tibi circa jeur ulcersum,
non sine questu; quod pubes laeta hederâ vi-
renti atque myrto pullâ magis gaudeat; de-
dicit verò frondes aridas Hebro sodali hyemis.

NOTES.

in it; and therefore the Thracian wind always signifies the north among the Grecian

ODE XXVI.

Being free from all fears and apprehensions, which were removed at a great
distance from him, he invites his Muse to celebrate the praises of Lamias,
as his attempts, unless seconded by her, would be of no effect. Tiridates

DE AELIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis; quis sub Arcto
Rex gelidœ metuatur oræ,
Quid Tiridatem terreæ, unicê
Securus. O quæ fontibus integrï

5

ORDO.

Ego amicus musis, tradam tristitiam et met-
us protervis ventis portare in mare Creticum;
unice securus quis rex metuatur sub Arcto
gelideœ oræ, quidve terreæ Tiridatem.

NOTES.

1. Musis amicus.] What a charming
amusement is poetry! I mean, properly con-
sidered; when it neither retards our duties in
life, nor is set up as a trade. To be able to
regulate so valuable a talent, is to enjoy in
one's self a source of the most innocent
pleasures. Hence it is, that all those who
have been great poets have boasted of the
great sweetness they have tasted from their
intercourse with the Muses. But one must
be a poet, before he finds their expressions to
be true.
love and brutal lust* shall seize your wounded heart. In fine, you shall observe, to your sorrow, that the youth take pleasure only in the verdant ivy, and the growing myrtle, but consecrate the withered and decayed leaves to Hebrus, the companion of winter.

*Lust, which uses to infuriate the dams of horses, shall rage around your ulcerated liver.

NOTES.

poets, though improperly; for the north wind does not at all blow into Italy from Thrace.

11. *Bacchante magis sub interlunia.* During the time that intercedes betwixt the old and new moon, or while the sun and moon are in conjunction, tempests are frequent, and the winds cold, and very violent.

19. *Hyemis sodali Hebro.* This was a river that, taking its rise on mount Hemus, watered Thrace, and emptied itself into the Adriatic sea. He denominates it the companion of winter, from the coldness of the region through which it took its course.

ODE XXVI.

rebelled against Phraates, and made himself master of the kingdom of the Parthians, in the year of Rome 723, in Augustus' fourth consulate, whilst he laid siege to Alexandria. And here we must fix the date of this ode, according to Mr. Le Fevre, Horace being then 36 years of age.

OF AELIUS LAMIAS.

While the Muses vouchsafe to smile upon me, I will give care and fears to the wanton winds to transport them to the sea†, indifferent what king of the cold northern regions may make himself the terror of all the nations round him, or why Tiridates especially is so greatly alarmed. O thou, my Muse, my

† Cretan sea.

NOTES.

2. *Mare Creticum.* Crete, now Candia, was one of the greatest islands in the Ægean sea, lying south, towards Africa. It was famous of old for its hundred cities, and because there was situated the celebrated mount Ida, where Jupiter received his education.

3. *Arctos.* Arctos, from the Greek word ἀρκτός, which signifies a bear. This name is applied to two constellations in the northern hemisphere, called by the Latins, Bears; the one the greater, the other the smaller; whence the word is here made to stand for the north in general.

5. *Tiridaten.* This Tiridates having banished Phraates, king of the Parthians, was, by the unanimous consent of the nobility, chosen in his place. But hearing that Phraates approached with a great body of Scythians to recover his kingdom, he was so overcome with fear, that, forsaking Parthia, he fled to Augustus; to whom
Gaudes, apricos nēcte flores,
Necte meo Lamiae coronam,
Pimplea dulcis: nil sine te mei
Prosunt honores. Hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

ORDO.

O Pimplea dulcis, quae gaudes fontibus integris, necte apricos flores, necte coronam meo Lamiae. Mei honores nil prosunt sine te. De-

NOTES.

Phraates sent ambassadors, demanding that he should be delivered up into his hands.
See Justin, lib. 42.
8. Lamiae. The noble family of the Lestrigons; he reigned in the maritime

O D E XXVII.

Horace was at an entertainment, where a dispute began to warm the guests, who were already heated by the fumes of wine. The reflecting part of the company had doubtless employed the most reasonable remarks to make up the difference. The poet at last gave it an artful turn, by a merry, tart, and unexpected proposition. This occurrence appeared to him as a proper occasion for an ode, which he probably composed after supper, without giving time to his imagination to cool. The character of it is singular. Vivacity shines through the whole; but the sallies are different; sometimes sudden, sometimes witty and humorous, sometimes moral, but still so skilfully managed, that the natural turn makes them appear quite destitute of art. The whole concludes with a little sketch of satire, which falls upon two persons. They laugh at the expense of what is obvious and plain, and endeavour to guess at what they cannot see or understand. Thus the quar-

AD SODALES.

Natīs in usum lētītiae scyphis
Pugnare, Thracum est. Tollite barbarum

ORDO.

Thracum est pugnare scyphis natis in usum lētītiae. Tollite barbarum
only darling, who takes such a pleasure in pure and untouched fountains, collect the choicest flowers, and make a coronet to adorn the head of my dear Lamias: my noblest productions cannot do him sufficient honour, unless you contribute your assistance. It belongs to you and your sacred sisters, to make him immortal by some new strains after the manner of Sappho and Alcaeus.

NOTES.

11. Lesbos was an island of the Aegean sea; see Ode I. ver. 34. It was famous for the birth of Alcaeus and Sappho, who excelled in lyric poetry.

11. Plectrum is an instrument for touching the strings of the harp, and may be said to resemble the bow with which we strike the violin.

ODE XXVII.

It is the custom of the Thracians, to quarrel at entertainments, which were designed for the indulging of innocent mirth and in drinking, but also for the animosities and contentions that prevailed among them at their entertainments.

NOTES.

2. Thrace.] The Thracians, who inhabited Thrace, now Romania, a country near the Aegean sea, lying to the north of Macedonia, were not only infamous for their excess
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.
Vino et lucernis Medus acinaces
Immane quantum discrepat! impium
Lenite clamorem, sodales,
Et cubito remanete presso.
Vultis severi me quoque sumere
Partem Falerni? dicit Opuntiae
Frater Megillae, quo beatus
Vulnere, quâ pereat sagittâ.
Cessat voluntas? non aliâ bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper
Amore peccas: quidquid habes, age,
Depone tutis auribus.—Ah miser,
Quantâ laboras in Charybdi,
Digne puer meliore flamâ! 
Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit Deus?
Vix illigatum te triformi
Pegasus expediet Chimæâ.

ORDO.
mores, prohibeteque verecundum Bacchum
sanguineis rixis. Quantum immane Medus
acinaces discrepat vino et lucernis!
O sodales, lenite clamorem impium, et re-
manete cubito presso. Vultis me quoque
sumere partem Falerni vini severi? Frater
Opuntiae Megillae dicit, quo vulnere, quâ
sagittâ beatus pereat.—Voluntas cessat? At
ego non bibam aliâ mercede.

Q. Horatii CARMINA.

NOTES.

3. Verecundum.] Bacchus was usually
painted in the form of a young man, of
whom modesty ought to be the distinguishing
ornament. The poet also seems to in-
timate to us, that we ought to observe mo-
deration in drinking.

8. Cubito remanete presso.] It is well
known that the Romans of that age used to
eat stretched on couches round their tables,
the left hand supporting the head.

10. Diat Opuntiae frater.] These ver-
ses furnish us with a remarkable instance of
a custom practised at their carousals, name-
ly, of obliging every one to tell the name of
his mistress. The person who demanded it
bound himself to drink as many bumpers as
there were letters in her name; accordingly
he who would have his mistress honoured,
contented himself with saying, that he had
taken as many bumpers as there were letters
in her name; and, by the number of the
former compared with the latter, they guessed
the name. To prove this, Martial says, in
his first book of Epigrams,
pleasure. Banish, my friends, this barbarous practice, and abstain from such bloody contentions, while you partake of the blessings of peaceable Bacchus. Swords and scymeters have no affinity with feasts, or with the illuminations used on these occasions. Put an end to such a shameful noise, and let every one take his place again at the table. Are you desirous that I should drink my share of your strong Falernian wine? let the brother of Megilla inform me, by what arrow he has been so happily wounded.—Do you refuse to name her? I assure you, I will drink on no other terms. Whoever she may be, who has made you her captive, it is an honourable captivity. Your mistress is worthy of the passion you have for her. But come, who is she? you may safely trust your secret with one who will faithfully keep it.—Ah, unhappy youth! what do you tell me? Into what an abyss of misery are you plunged! Surely, you deserved a better fate! What enchantress, what magician with all the power of his charms, or what deity, can give you assistance in this unhappy situation? Scearely is it in the power of Pegasus himself to rescue you from this frightful chimaera, who keeps you in her chains.

NOTES.

Navia sex cyathis, septem Justina bibatur,
Quinque Lyceas, Lyde quatuor, Ida tribus;
Omnis ab infuso numeretur amica Falerno.

19. Charybdis.] Charybdis is a dreadful whirlpool in the straits of Sicily, which drew in with a vast force the water for a great way round it, and swallowed up such ships as came within its reach. Opposite to it, on the same straits, there was another vortex named Scylla; and mariners, while they endeavoured to avoid one, were often in danger of being devoured by the other.

21. Thessaly.] Thessaly was a region of Greece, lying eastward, and bounded by Macedonia, Albania, Achaia, and the Ægean sea. It afforded great plenty of poisonous herbs, fit for the purpose here spoken of.

24. Pegasus.] This was a horse with wings who sprang from the blood of Medusa, when her head was cut off by Perseus. He was called Pegasus, from πηγή, fons, because he came into life near a fountain, in the place inhabited by the Gorgons. This horse, as soon as he came into being, flew to mount Helicon; where striking a stone with his hoof, he opened a fountain, which thence was called Hippocrene, that is, The horse's fountain, quasi ἴππος κρήνη. Afterwards he was found by Bellerophon, who, at that time, was preparing for an expedition against the Chimaera. Last of all, he was translated into heaven, and there became a constellation.

24. Chimaera.] The Chimaera, according to mythologists, was a monster that had the head of a lion, the body of a goat, and a serpent's tail. Bellerophon, the son of Glauceus king of Corinth, had the task of delivering the country from her. The enterprise was dangerous and above his strength. Nevertheless he subdued this monster, by the aid of Neptune, who gave him Pegasus, the winged horse. Horace mentions here only Pegasus, who was no more than the instrument of this achievement; but both the god and the hero must be considered, who were the performers, without which the rea-
ODE XXVIII.

The poet in this ode uses the form of a dialogue, in which he ridicules Pythagoras' doctrine of the transmigration of souls, and recommends the care of burying the dead. He introduces a mariner observing, that Archytas, notwithstanding his extraordinary progress in natural knowledge, was yet cut off by death, and his body destitute of the honour of sepulture. Ar-

INTER NAUTAM ET UMBRAM ARCHYTÆ DIALOGUS.

Te maris et terræ, numeroque carentis arenæ
Mensorem cohibent, Archytas,
Pulveris exigui prope litus parva Matinum
Munera; nec quidquam tibi prodest
Aërias tentasse domios, animoque rotundum
Percurrisse polum, morituro.
Occidit et Pelopis genitor, conviva Deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus; habentque
Tartara Panthoïden, iterum Orco

ORDO.

O Archytas, parva munera exigui pulveris
prope litus Matinum, cohibent te mensorem
maris et terræ, arenæque carentis numero;
nee quidquam prodest tibi morituro tentasse
domos æreas, animoque percurrisse polum
rotundum.

ARCHYTAS.

Sic et occidit Tantalus genitor Pelopis, con-
via Deorum, Tithonusque remotus in auras,
et Minos admissus arcanis Jovis; Tartaraque
habent Panthoïden iterum

NOTES.

soning must appear defective. When Horace wrote, these fables were so well known, that one circumstance only brought to view all the rest.

2. Archytas.] He was born at Tarentum, a city of Italy, being an excellent philosopher and geometer. There is still extant an epis-
tle of the celebrated Plato directed to him.

3. Matinum.] The Matini were a people of Apulia, in the confines of Lucania, whose country abounded with flowers fit for bees to feed upon.

7. Pelopis genitor.] Tantalus, king of Phrygia, who, entertaining the gods at a
ODE XXVIII.

HORACE'S ODES.

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ode XXVIII.

chytas answers, that the stroke of death is what none can avoid; even the greatest have been conquered by it, and all must submit to it one time or other. He therefore recommends to him the care of his interment, acquaints him with the blessings Jupiter will bestow upon him for so pious an action, and the evils that will overtake him if he should neglect it.

A DIALOGUE BETWEEN A MARINER AND THE GHOST OF ARCHYTAS.

Mariner. Archytas, thou who didst once measure the earth and the sea, and couldst reckon the grains of sand that are infinite in number, now liest extended near the Matinian shore, covered only with a small quantity of earth; nor is it of any service to thee, who wast soon to die, that thou didst penetrate into the heavenly mansions, and by a vast and comprehensive genius extend thy views from one pole to the other.

Archytas. What then did not the father of Pelops die, notwithstanding his admission to the table of the gods? Even Tithon was translated into the aerial mansions, and Minos also, who had been privy to the secret designs of Jupiter:

 NOTES.

banquet, that he might make experiment of their divinity, placed before them the body of his son Pelops, not doubting that they would recall him to life, were they really gods. All the other gods disdainful to partake of this horrid banquet, Ceres only ate his right shoulder; wherefore Jupiter, when he restored him to life, gave him a shoulder of ivory in the place of it, and thrust his father, the author of so barbarous an action, into hell, where being placed up to the chin in water, and having apples hung before his lips, he was yet tortured with perpetual thirst and hunger; the waters subsiding as soon as he attempted to drink, and the apples flying off when he endeavoured to catch them.

8. Tithonusque.] The son of Laomedon, king of the Trojans; whom the enamoured Aurora carried away by force, and conveyed in her chariot into Æthiopia. Having demanded of Aurora a very long life, he is feigned, by some, to have been transformed into a grasshopper; and by others, to have worn away by continual old age, till at last he vanished as smoke.

10. Panthoiden.] Pythagoras, a philosopher of Samos, and son to Minesarchus; who, having traveled through several countries from a desire of knowledge, and, upon his return, finding the government of Samos usurped by the tyrant Polycrates, departed into Italy, and taught philosophy there, about the time that Tullus Hostilius
Demissum, quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque ceterum morti concesserat atreae;
Judice te, non sordidus auctor
Naturae verique. Sed omnes una manet nox,
Et calcanda semel via lethi.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis:
Mista senum ac juvenum densantur funera: nullum
Saeva caput Proserpina fugit.
Me quoque, deexxi rapidus comes Orionis,
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperis, Venusinæ
Plectantur sylvæ, te sospite; multaque merces,
Unde potest, tibi defluat æquo
Ab Jove, Neptunoque sacri custode Tarenti.
Negligis, immeritis nocituram
Postmodo te natis, fraudem committere forsan:
Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quanquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

Ord. Demissum Oreo, quamvis, testatus tempora
Trojana ex clypeo refixo, concesserat atreae
morti nihil ultra nervos atque ceterum; te
judice, auctor non sordidus naturae verique.
Sed una nox manet omnes, et via lethi semel
calcanda est.
Furiae dant alios spectacula torvo Marti:
mare est exitio avidus nautis: mista funera
senum ac juvenum densantur: saevo Pros-
erpina fugit nihil caput. Notus, rapidus co-
mes deexxi Orionis, obruit me quoque Illy-
ricis undis. At tu, O nauta, ne malignus parce
dare particulam vagae arenae ossibus et capiti

Notes.

reigned in Rome. He was the first who
taught the transmigration of souls; and,
to persuade his followers of the truth of
it, affirmed that he remembered himself
to have inhabited several human bodies,
as that of Æthalia, Hermotimus, and Eu-
phorbus, the son of Panthous.

10. Iterum Oreo Demissum.] First,
when he was Euphorbus, and afterward when
he was Pythagoras, which are the only two
that Horace mentions here.

20. Proserpina.] The daughter of Ju-
Pythagoras is also in the infernal regions, into which he has again been precipitated, though by his shield, taken from the temple, he proved himself to be Euphorbus, who served at the siege of Troy, and that he had yielded nothing to death but his nerves and skin; even this Pythagoras is no more, who, even in your judgement, was no mean proficient in the knowledge of nature and morality. In fine, one eternal night awaits us all, and we must once tread the path of death. The Furies make use of some to give diversion to the stern god of war: the insatiable sea proves the destruction of mariners; neither old nor young are exempt from the grave, whose funerals increase every day; nor shall so much as one escape falling into the hands of inexorable Proserpine. No wonder then that I have fallen as well as others; the rapid south-wind, that accompanies the setting of Orion, hath buried me in the Illyrian waves. But you, mariner, be not so cruel as to refuse to cover, with a small quantity of earth, my bones and head, which lie thus exposed without burial. On this condition may the east-wind, which threatens such destruction to the Hesperian waves, discharge all its fury on the Venusian forests without doing you any harm; and may great riches from all quarters flow in upon you by the favour of Jupiter, and of Neptune the guardian of Tarentum. But if you think lightly of the commission of such a crime, and presume that the punishment of your impiety will only reach your innocent children; may due vengeance and the same disdainful treatment come home upon yourself! Nor shall my imprecations be in vain: no sacrifices will save you from the fury of the avenging gods. Once more, whatever haste you are in, consider it will not detain you long to throw three handfuls of earth upon me; and then you may proceed on your voyage.

**NOTES.**

piter and Ceres, and wife of Pluto, whom he stole, and carried away with him out of Sicily. She was thought to cut the hair from off those who were about to die; till that was done, the soul could not be separated from the body. 21. *Orionis.* He was a famous hunter, and, being wounded by Diana, was at last translated into heaven, and placed not far from the constellation Taurus. Its rising and setting are attended with dangerous tempests, whence it is called by Virgil, nimbus us Orion; and here it is given for a companion to the south, a stormy and boisterous wind.

26. *Venusia.* Venusium was a city of Apulia, where Horace was born, not far from the territories of Lucania in Italy.

29. *Custode Tarenti.* Tarentum was built by Neptune's son, when he was regarded as the tutelar deity of that city, and was religiously worshiped in it.

36. *Inj ecto ter pulvere.* Among the Romans, passengers were obliged to throw three handfuls of earth upon any corpse they saw unburied; and all who neglected this religious act, were obliged to expiate their crime, by offering a sow every year to Ceres.
ODE XXIX.

Horace here speaks of an expedition of Ælius Largus, who, in the tenth consulate of Augustus, in the year of the city 729, headed an army against the Arabs. Hence we see, that this ode was composed about the end of the forty-first or beginning of the forty-second year of our poet's age, some months before the 24th ode. The expedition here mentioned, was far from being successful; for no sooner was it undertaken, than abandoned. Largus at first met with no great opposition. But the heats and dews produced an

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et a crem militiam paras
Non antè devictis Sabææ
Regibus; horribilique Medo
Neetis catenas. Quæ 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,
Cum tu coémtos undique nobiles

ORDO.

O Icci, nunc invides beatis gazis Arabum; et paras a crem militiam regibus Sabææ non ante devictis, nectisque catenas Medo horribili. Quæ barbara virginum, sponso suo necato, serviet tibi? Quis puer ex aula regia unctis capillis statuetur ad ministrandum tibi cyathum, doctus tendere sagittas Sericas arcu paterno? Quis neget rivos pronos posse relabi arduis montibus, et Tiberim posse reverti, cum tu pullicitus meliora tendis mutare nobiles

NOTES.

1. Icci.] This Icæus was a philosopher, and the friend of Horace. He went in the army sent by Augustus against the Arabs, under the conduct of Ælius Largus.

1. Arabia.] Arabia is a region of a very large extent in Asia. It is bounded on the west by Egypt and the Red-sea, on the east by Persia; to the south it has the Ocean,
ODE XXIX.

extraordinary malady which seized the men in the head, and dried it up to such a degree, that in a little time most of them died of it. And in those whose constitutions were strongest, the malady fell down from the head to the thighs, for which there was no remedy but drinking of wine and oil, and then rubbing with each the parts affected. But as the country afforded neither the one nor the other, and the troops were in want of provisions, the distemper swept off vast numbers of them. The enemy, attacking them in this distress, soon repulsed them.

TO ICCIUS.

My dear Iccius, you seem desirous of possessing the riches of the happy Arabia, and are preparing to carry on a bloody war against the kings of the Sabaæans, who have never yet been conquered; you are even projecting nothing less than to reduce the formidable Medes to a state of slavery. What young lady of that barbarous nation will you retain as your slave, after having put her husband to death? What youth of quality, with his perfumed hair, and instructed in the dexterous management of the bow, will wait on you at table*? Who will henceforth deny that the rivers, descending from the highest mountains, may rise up thither again, and the Tiber run back towards his source, when he hears that you intend to change for arms the fine works of the learned Panætius, which you had collected from all quarters with so much care

and to the north Judæa. It is divided into three parts, called Arabia Deserta, Petraea, and Felix.

2. Gazis.] Gaza was a Persian word signifying a treasure, properly a great one.

3. Sabaæae.] The Sabaæans were a people of Arabia Felix. Although several other parts of Arabia had been conquered by the Romans, yet they had never penetrated so far as Sabaæa, it being a very remote region.

9. Seriacs.] The Seres were a people of India, whose chief weapon was the bow.

14. Panætii.] Panætius was a Stoic philosopher, born in the isle of Rhodes. He wrote several books de Officiis, which were imitated by Cicero. He had a very great share of the esteem of Scipio Africanus.

14. Socraticam domum.] The philosophers who were educated in the school of Socrates. This great man was the son of a statute at Athens, and applied himself chiefly to the study of moral philosophy. Being accused of want of regard to the gods, he was condemned to drink a cup of poison; which, conscious of his own innocence, he did with the greatest intrepidity and reso-

* Will be appointed to the cup.

NOTES.
Q. HORATII CARMINA.

Libros Panæti, Socraticam et domum,
Mutare, loricis Iberis,
Pollicitus meliora, tendis?

ORDO.

libros Panæti undique coemptos, et Socraticam domum, loricis Iberis?

ODE XXX.

This ode, notwithstanding its brevity, has merit. The second stanza has a great flow of images and poetry: nor is it possible to give to Venus finer or more modest attendants than the poet has here assigned to her. It is con-

AD VENEREM.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.
Fervidus tecum puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

ORDO.

O Venus, regina Cnidi Paphique, sperne
dilectam Cypron, et transfer te in decoram
aedem Glycerae vocantis te multo thure. Fer-
vidus puer, et Gratiae zonis solutis, Nym-
phæque properent tecum, et Juventas parum
comis sine te, Mercuriusque.

NOTES.

1. Cnidi.] Cnidos is a city of Asia Minor, sacred to Venus, in that region which goes under the name of Caria.
2. Paphique.] Paphos was a city of the island Cyprus, lying between Cilicia and Syria. In this city, Venus had the greatest honours paid to her, and was in a manner queen of it.
ODE XXX. HORACE'S ODES.

and cost, and to quit the school of Socrates for that of Mars? How contrary is this to your promises, and our hopes of you‡!  

* Change the house of Socrates for Spanish coats of mail.  
† Having promised better things.

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ODE XXX.

jectured, with some probability, that this ode was composed in the year of the city 734, or in 735. We have already spoken of Paphos and Cyprus. Who this Glycera was, is uncertain.

TO VENUS.

Venus, queen of Cnidus and Paphos, abandon for a moment your beloved Cyprus, and transport yourself into the chapel of Glycera, which she has adorned for the celebration of your solemnities, and where she invokes you by a sacrifice of incense; come attended with the wanton god of love, and the Graces with their zones untied; let the Nymphs and Mercury make a part of your train, with Youth, who is seldom agreeable but when in your company.

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ODE XXXI.

This ode would appear somewhat considerable from the nature and importance of the subject. In the year 726, Octavius dedicated to Apollo the temple and library which he had built in his palace on Mount Palatine. The same year he concluded the lustrum, or survey of the Roman citizens, and received the honourable title of Prince of the Senate. These three events afforded a noble theme for a poem. I know not if Horace composed on that occasion any other piece besides those which are handed down to us. Be that as it will, he restricts himself in this ode to prayers and wishes con-

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patērā novum
Fundens liquorem? non opimas
Sardiniae segetes feracis;
Non aēstusœ grata Calabriae
Armenta; non aurum, aut ebur Indicum;
Non rura, quae Liris quietā
Mordet aquā, taciturnus amnis.
Premant Calenā falce, quibus dedit
Fortuna vitem: dives et aureis
Mercator exsiccat culullis
Vina Syrā reparata merce,
Dis carus ipsis; quippe ter et quater
Anno revisens aequor Atlanticum
Impunē. Me pascunt olivae,
Me cichorea, levesque malvae.

ORDO.

Quid vates poscit dedicatum Apollinem?
Quid orat, fundens novum liquorem de pa-
tēra? Non poscit segetes opimas Sardiniae
feracis; non graia armenta aēstusœ Cala-
бриe; non aurum, aut ebur Indicum; non
rura, quae Liris taciturnus amnis mordet aqua
quietā.

II quibus fortuna dedit vitem, premant
calena falce; et dives mercator, carus
Dis ipsis, quippe ter et quater anno impune
revisens aequor Atlanticum, exsiccat vina re-
parata Syra merece culullis aureis.

Olivae pascunt me, cichorea quoque, leves-
que malvae pascunt me.

NOTES.

1. Dedicatum.] In the year of the city
726, Augustus Cæsar, having overcome An-
tony and Cleopatra, chiefly, as he thought,
by the assistance of Apollo, erected and de-
dicated a temple to him on Mount Palatine:
4. Sardiniae.] Sardinia is an island on
nected with his particular interest; and one may venture to say, that when
the ode is considered in this view, it is far from being unworthy of our es-
teem. In it we find abundance of morality and criticism, serving to dis-
cover to us the vanity of our wishes, and the unprofitableness of our hurry
and bustle in business. The avaricious and the ambitious cannot satisfy
themselves with that which our poet here prays for; but reason and nature
have few wants, whereas avarice never ceases creating new ones.

TO APOLLO.

What does the poet ask of Apollo on the day of the dedication of
his temple? What does he expect from his libation of new wine on
this extraordinary occasion? He does not covet either the corn of
Sardinia, so justly famous for plentiful crops, or the fine cattle
which feed on the plains of the scorching Calabria. He has no
desire to possess the gold or ivory of India; nor has he set his heart
upon the fields which Liris, a silent gentle river, saps with its
waters, that glide insensibly along. Let those on whom fortune has
bestowed the vines that grow round the city of Cales, take care to
cultivate them*. Let the rich merchant, who by heaven’s indul-
gence makes every year three or four voyages to the Atlantic sea,
and returns in safety, drink out of his golden cups the wine which
he has received in exchange for the goods he brings from Syria. As
forme, I can live with pleasure upon olives, cichory, † and wholesome

* Prune them with a Calenian hook. † Called also succory.

NOTES.

the coast of Italy, separated from Corsica by a narrow streight. The soil of it is very
fertile.

5. Calabria.] This is a region situated near the extremity of Italy, and part of the
present kingdom of Naples. It abounds in pasture.

6. Indicum.] India was a kingdom of very large extent in Asia, lying about the rivers
Indus and Ganges. It was rich in gold, ivory, gems, and spices.

7. Liris.] A river in Italy remarkable for its smooth and gentle current. It sepa-
rated Latium from Campania, and the country of the Samnites. At this day it obtains
the name of Garigliano.

9. Calenae.] From Calés, a town in Cam-
pania, now Calvi.

along the coast of Mauritania, where Mount
Atlas stands.
Frui paratis et valido mihi,
Latoe, dones, et, precor, integra
Cum mente; nec turpem senectam
Degere, nec cithara carentem.

ORDO.
O Latoe, precor ut dones mihi valido, et
frui paratis cum integra mente, et degere

NOTE'S.
17. Frui *paratis.* Most men are so in-
sati able as to make it their great business
to be hoarding. Horace, who knew how to
be contented with a little, was only concerned

ODE XXXII.

Augustus does Horace the honour to cast his eyes on him to make the
secular hymn; this was in some sort declaring him the best lyric poet
of the age. Horace, very sensible of the great honour conferred upon

AD LYRAM.

Poscimus; si quid vacui sub umbrâ
Lusimus tecum; quod et hunc in annum
Vivat et plures, age, dic Latinum,
Barbite, carmen,
Lesbio primum modulate civi;
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,
Liberum, et Musas, Veneremque, et illi
Semper haerentem puerum canebat,
Et Lycum nigris oculis nigroque
Crine decorum.

ORDO.
O barbite, poscimus; si vacui lusimus
quid tecum sub umbra, age, dic Latinum
carmen, quod vivat et in hunc annum, et
plures; *barbite, inguam,* primum modulate
Lesbio civi, qui ferox bello, tamen inter
arma, sive religarat navim jactatam in udo
litore, canebat Liberum, et Musas, Vener-
emque, et puerum semper haerentem illi;
et Lycum decorum nigris oculis, nigroque
crine.

NOTE'S.
2. *Quod hunc in annum.* This with *lusimus* makes a pretty contrast. Horace looks
HORACE'S ODES.

Ode XXXII.

mallows. All therefore that I ask of thee, Apollo, is, that I may enjoy the little that I have in perfect health; let me be sound in body, and in mind; let me live with honour when old, and enjoy the innocent pleasures of poetry and music as long as I live.

NOTES.

how to enjoy it; he immediately grasped at the present happiness, and allowed others to run all their life after an imaginary bliss. Nothing is more rational than this which our poet here demands. Every man who knows not to be happy with a competency, is not to be pitied; as he has happiness in his hands, but will not enjoy it.

20. Nec citharâ carentem. To preserve in old age a taste and inclination for music and poetry, is a very great, but rare blessing.

ODE XXXII.

him, and that he might the better answer the choice of so great a prince, addresses himself here to his harp, and desires the assistance he wanted on this occasion.

TO HIS HARP.

If ever, at my leisure hours, under a sweet delightful shade I have sung any odes in concert with you, I pray, my harp, you will now assist me in composing one in Latin, that may be worthy of immortality. You first had the honour of being tuned and touched by the Lesbian citizen, renowned for arms; who, whether he was in the camp, or at his moorings on the briny shore, never ceased after a storm to sing of Bacchus, the Muses, Venus, and Cupid her inseparable companion, and Lycus with his charming black eyes, and lovely

NOTES.

on what he has already done, as nothing in comparison to what Augustus demands of him. Hitherto, says he, we have produced nothing but some merry songs, which are attended with little or no other effect, than that of amusing us for a short time: now we must set about some more important performance, that will deserve to be transmitted to latest posterity. Quod refers to carmen, and not to quid, as some great commentators would have it; for, in the latter case, it has not the beauty or force of the former.

5. Lesbos. Alcaeus was a Greek poet, and said to be the first inventor of lyric poetry, which from him was called Alcaic. He was born at Mitylene, the metropolis of the isle of Lesbos, in the Ægean sea. He carried on a very considerable war with the Athenians; and expelled Pittacus, the tyrant of Mitylene; excelling no less in military discipline than in poetry.

Vol. I.
Q. HORATII CARMINA.

O decus Phœbi, et dapibus supremi
Grata testudo Jovis, ò laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

ORDO.

O testudo, decus Phœbi, et grata dapibus salve mihi quando cunque te rite vocanti.
supremi Jovis, O dulce lenimen laborum,

NOTES.

14. Testudo] A kind of fish that derives its name from the large shell with which it is

ODE XXXIII.

He comforts Albius, who, being in love with Glycera, had no reciprocal regard shown him by her; he shows him that this was not his fate alone, but

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerœ; neu miserabiles
Decantes elegos, cur tibi junior
Læst præniteat fide.
Insignem tenui fronte Lycorida
Cyri torret amor: Cyrus in asperam
Declinat Phoëlen: sed prius Appulis
Jungentur capreæ lupis,
Quâm turpi Phoële peccet adultero.
Sic visum Veneri, cui placet impares
Formas...tque animos sub juga ahenea
Sævo mittere cum joco.
Ipsum me, melior cum peteret Venus,

ORDO.

O Albi, ne doleas plus nimio, memor im-
mitis Glycerœ; neu decantes miserabiles ele-
gos, cur junior, læst illius fide, præniteat tibi.
Amor Cyri torret Lycorida insignem fronte
tenui: Cyrus autem declinat in asperam Pho-

NOTES.

1. Albi:] This is the same with the poet
Tibullus, of whom we have four books of
Elegies still remaining, which are of an ex-
quise taste. "He died much about the same
Ode XXXIII.

HORACE'S ODES.

black hair. O thou, my dear lyre, who art the ornament of Apollo, and so acceptable at the table of Jove, who so agreeably sweetenest the most painful toils, be propitious to me whenever I invoke your kind assistance, but especially on this great and solemn occasion.

NOTES.

covered; in Latin, testa. Of the shell of the tortoise, Mercury is reported to have made a harp, having added strings to it, which, by reason of the concavity of the shell, when struck, sent forth a very pleasant sound.

15. Salve.] i. e. Fave mihi te vocanti quotiescumque te ritæ vocabo.

ODE XXXIII.

that of many others; Venus taking a pleasure sometimes to inspire us with the love of those who already have their hearts otherwise engaged.

TO ALBIUS TIBULLUS.

Be not too much dejected with grief, Albius, when you reflect upon the harsh treatment you meet with from cruel Glycera; nor repeat mournful elegies, because that treacherous woman has broken her promise, and preferred the addresses of a younger lover. The charming Lycoris, so distinguished for her lovely forehead, is passionately in love with Cyrus, while Cyrus burns for the inexorable Pholoe; but sooner shall the goats join with the ravenous wolves of Apulia, than Pholoe yield to so vile an adulterer. Such is the will of Venus, who sometimes takes a cruel pleasure in bringing, under her brazen yoke, persons and hearts of different inclinations. I myself, though beloved by a kinder mistress, yet could not shake off time with the poet Virgil.

2. Immittis Glycerae.] This was no doubt the same Glycera who was beloved by Horace, who, however, was no rival to Tibullus, he being in love with some other person when Horace was engaged in that amour. From this we may learn, that many of Tibullus' works must be lost, as, in the pieces of his that still remain, he makes no mention of Glycera, or of the strict amity that subsisted between him and the poet Horace.

7. Pholoe.] By an elegy which we have of Tibullus to this Pholoe, we may understand, that she was of a humour not at all agreeable to her gallants: for, in speaking of her to one of his friends, whom she had treated with such rigour and disdain as occasioned his death, he tells her,

Oderunt, Pholoe, moneo fastidia divi; Nec protest sanctis thura dedisse focus.

'Pholoe, I warn you, that the disdain wherein you treat your lovers displeases the gods; and so long as you continue to be cruel, it is vain for you to offer incense.'

H 2
Gratâ detinuit compede Myrtale
Libertina, fretis acrior Adriæ
Curvantis Calabros sinus.

ORDO.
Myrtale libertina, acrior fretis Adriæ curvantis sinus Calabros, detinuit meps cum pede, cum melior Venus me peteret.

ODE XXXIV.

He accuses himself, that, led aside by the Epicurean philosophy, he had neglected the worship of the deity; takes notice of those amazing instances of power that evidence his superintendence of the universe; and acknowledges

AD SEIPSUM.

Parcus Deorum cultor et infrequens,
Insanientis dum sapientiæ
Consultus erro; nunc retrorsum
Vela dare, atque iterare cursus
Cogor relictos: namque Diespiter,
Igni corusco nubila dividens,
Plerumque per purum tonantes
Egit equos volucremque currum;
Quo bruta tellus, et vaga flumina,
Quo Styx, et invisæ horridæ Tænari
Sedes, Atlanteusque finis
Concutitur. Valet ima summis

ORDO.

Parcus equidem et infrequens fui cultor
Deorum, cum consultus insanientis sapientiæ
erro; nunc vero coger retrorsum dare vela,
atque iterare cursus relictos. Namque Diespiter dividens nubila igni corusco, plerumque
egit equos tonantes volucremque currum per
purum: quo bruta tellus, et vaga flumina,
quo Styx et horridæ sedes invisæ Tænari,
Atlanteusque finis concutitur. Deus valet

NOTES.

1. Parcus et infrequens.] The Epicureans denied the existence of the gods, and only conformed externally and with grimace to religion, which, as they pretended, the credulity of the people only had established. This is what gave occasion to the words Parcus et infrequens. Whatever one does contrary to his sentiments, or what is purely ceremony, is done but superficially, parce, or at least rarely, that is, infrequenter.

2. Insanientis sapientiæ.] The Stoics pronounced the sentiments of Epicurus madness, while the Epicureans thought them wise. Horace hath very facetiously joined both the terms, which seemingly destroy one another. Let me observe one thing more, which at the same time serves for an equivocation and ambiguity; it is this, that
the pleasing chains of that freed slave Myrtale, whose temper is more stormy than the Adriatic sea, where it winds itself into gulls on the coast of Calabria.

ODE XXXIV.

that he is possessed of an absolute and uncontrolled dominion, to exalt or depress whomsoever he will. When this ode was composed is uncertain; some have thought of the defeat of Antony and Cleopatra, but that is doubtful.

TO HIMSELF.

While I gave myself up to the errors of a frantic philosophy, I neglected to render to the gods the worship due to them: but now I am obliged to turn my sails, and pursue the course I lately forsook; for Jupiter, dividing the clouds with his rapid lightning, drove his thundering coursers and impetuous chariot through a clear and serene air; at which this sluggish mass of earth shook; at which the flowing rivers were troubled; even hell itself was astonished; and Atlas trembling from one end to the other confessed his omnipotence. God, at his pleasure, can make high what is low; can depress the

NOTES.

sapientia signifies both wisdom and philosophy; the Epicureans might have taken it in the former sense, and the Stoics in the latter. Thus both might find their account in it.

10. Styx.] A celebrated river in hell. An oath by this was counted so sacred, that the gods themselves would not violate it; and when they intended to make any of their determinations irrevocable, they usually swore by this river.

10. Tænari.] Tænarus was a promontory of Laconia in Peloponnesus, where was to be seen a spacious cave, through which Hercules is supposed to have returned from hell, and to have brought Cerberus bound to the upper regions of light. This was commonly thought to be the jaws and entrance of hell, and therefore it is often made by the poets to stand for hell itself.

11. Atlanteus finis.] The ancients were of opinion, that the world did not extend westward beyond the Atlantic Ocean.

12. Volo ina summis, &c.] Here begins the unriddling of the whole piece. The poet, after he had for some time performed the actor, quits the mask of Stoicism, and shows himself in his native colours, i.e. an orthodox Epicurean. He acknowledges the gods; he had no mind to speak otherwise; he allows them a power of doing every thing, provided they did not disturb their own tranquillity, and left all events to fortune. It deserves to be further observed, that there is a palpable ambiguity in the word Deus, here used. The Stoics must naturally refer this to Diespiter; but the only god capable of action in the Epicurean poet’s idea of such a being, is nature herself, who, by her furious motion of atoms, produces all the oc-
Mutare, et insignem attenuat Deus,
Obscura promens: hinc apicem rapax
Fortuna cum stridore acuto
Sustulit; hic posuisse gaudet.

ORDO.
mutare imas summis, et attenuat insignem, lit' apicem stridore acuto; hic vero gaudet promens obscura. Rapax fortun' hinc sustu- posuisse.

NOTES.
currences in the universe. This expression dre, since it contains this meaning, mutare imas summis mutare, admits a double entcn-
imis summa. See the remarks on ode Ibis

ODE XXXV.

He acknowledges the great power of Fortune, and that she is deservedly had in the highest veneration by all nations; prays to her for the preservation of Cæsar, who at that time was forming a design of making an expedition against the Britons. He then breaks forth into a lamentation, on account

AD FORTUNAM.

O Diva, gratum quæ regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos!
Te pauper ambit solicitud prece
Ruris colonus: te dominam aequoris,
Quicunque Bithynâ lacessit
Carpathium pelagus carinâ.
Te Dacus asper, te profugi Scythæ,

ORDO.

O Diva, quæ regis gratum Antium, præ-
sens vel tollere mortale corpus de imo gradu, vel vertere superbos triumphos funeribus! pauper colonus ruris ambit te sollicita prece: quicunque lacessit pelagus Carpathium carinâ Bithynâ, ambît te dominam aequoris. Asper

NOTES.
1. O Diva.] Fortune is a great divinity for an Epicurean. Paganism never forged so fantastical, so absolute, and so universal a deity. She is the spring of all events. She unites all men at her altar; the happy by fear, and the unhappy by hope.

1. Antium.] Antium was a city belonging to the Volsci, situated on the sea-coast, in the same place where is now the city of Nettunio. It was sacred to Fortune, who had a famous temple in it.
great, and bring the meanest out of their obscurity; but fortune, guided by caprice, removes with a mighty pother the crown from the head of one king, and puts it on the head of another.

NOTES.

16. Gaude.] The whole design and force of the ode are included in this one word; and it gives the last blow to Stoicism. Fortune sovereignly determines all things, and her pleasure is the sole director of all the actions in the universe.

ODE XXXV.

of the miseries occasioned by the late civil war, and again addresses Fortune that she would extinguish all the remaining seeds of it, and stir up the Romans to employ their swords no longer against each other, but only against their common enemies.

TO FORTUNE.

O GODDESS! thou who takest such a pleasure to reign in the agreeable city of Antium; who canst either raise a man from the lowest station to the highest honours, or change the most splendid triumphs of the greatest princes into a mournful funeral! the poor country swain, with repeated prayers, courts your favour and assistance; and the sailor, who cuts the Carpathian sea with a Bithynian keel, acknowledges thee mistress of the main. The stern Dacians, the wandering Scythians, all cities and nations, the warlike Latins, and

NOTES.

6. Te dominam æquiris.] Horace makes Fortune here sovereign of the sea, as Pindar does in one of his odes; this is the reason they give her a helm, to show her power over navigation and commerce.

7. Bithynia.] Bithynia was a part of Asia Minor, and almost answers to that part of Natolia which borders on the canal of the Black Sea. The forests of Bithynia and Pontus furnished excellent wood for building ships.


9. Dacus.] The Daci inhabited those places which now go by the names of Wallachia, Transylvania, and Moldavia. They were a fierce and barbarous people.

9. Scythes.] A people inhabiting the north of Asia, now called Tartarians.
Urbesque, gentesque, et Latium ferox,
Regumque matres barbarorum, et
Purpurei metuunt tyranni.

Injurious ne pede prorua
Stantem columnam; neu populus frequens
Ad arma cessantes, ad arma
Concitet, imperiumque frangat.

Te semper anteit saeva Necessitas,
Clavos trabies et cuneos manu
Gestans ahena; nec severus
Uncus abest, liquidumque plumbum.

Te Spes, et albo rara Fides colit
Velata panno, nec comitem abnegat,
Utenique mutata potentes
Veste domos inimica linquis.

At vulgus infidum, et meretrix retro
Perjura cedit; diffugiant eadis
Cum facile siccatis amici,
Ferre jugum pariter dolosi.

Serves iturum Caesarum in ultimos
Orbis Britannos, et juvem recens
Examen Eois timendum
Partibus, oceanoque rubro.

Eheu, cicatricum et sceleris pudet,
Fratrumque! Quid nos dura refugimus
Æetas? quid intactus nefasti
Liquimus? unde manum juvenus

ORDO.

Daceus metit te; profugi Scytheae, urbesque
gentesque, et Latium ferox, matresque regum
barbarorum, et tyranni purpurei metuunt te.

Ne prorua pede injurioso columnam stantem;
neu populus frequens concitit cessantes
ad arma, ad arma; frangatque imperium.
Siæva Necessitas, gestans clavos trabies et
cuneos manu ahena; semper anteit te; nec
severus unce abest, liquidumque plumbum.
Spes colit te, et rara Fides velata albo panno
colit te, nec abnegat comitem, utenique inimica
linquis domos potentes veste tua mutata. At vulgus infidum, et meretrix per-
jura retro cedit; amieii diffugiam, eadis sie-
catis cum facile, dolosi ferre jugum pariter.

O Fortuna, servis Caesarum iturum in Bri-
tannos ultimos terrarum; et servis recens ex-
amen juvem timendum Eois partibus oce-
anoque rubro.

Eheu, pudet cicatricum et sceleris, fra-
tramque. Quid nos, dura ætas, refugimus?
Quid nas nefasti liquimus intactus? unde
juvenus

NOTES.

14. Stantem columnam: This column
naturally represents the republic raised by
Augustus' victories; and, as its establish-
ment was recent, Horace here insinuates to
Augustus that it was the more liable to be
shaken in his absence.

17. Te semper anteit.] This is a de-
scription of a picture of Fortune which was
at Antium, or perhaps a picture of her drawn
by Horace's own hand, than whom I question.
mothers of barbarian kings, and even the most exalted monarchs clothed in purple, are in fear of thee.

Do not in thy wrath overturn the Roman empire, which is now so firmly established; nor suffer a set of factious men to stir up the people to arms, who are now quiet and peaceable, and thereby ruin the empire. Cruel Necessity goes always before thee, carrying in her brazen hands great nails and wedges, the tormenting hook and plummet.*. Hope and fidelity, so seldom to be met with in this corrupt age, clothed in a robe of white, make a part of thy retinue, nor refuse to appear as your companions, even though you change your gaudy robe, and in wrath abandon the habitations of the great. But the perfidious people and the faithless courtezans retire. No sooner are our casks empty, than our false + friends disappear, without giving themselves the least trouble to assist us to bear the weight of the disgraces that oppress us. I pray, O goddess, that thou would'st take Caesar into thy protection, who is designing an expedition against the Britons, who inhabit the utmost corners of the earth. Take care also of our new-levied troops, consisting of the flower of our youth, which are to carry the terror of the Roman name as far as the extremities of the east, and all along the borders of the Red Sea. Alas! we are ashamed of our crimes, and that we should have shed the blood of our fellow-citizens. Unhappy age of iron that we are! what cruelties have we forborne? What wickedness have we not committed? In what instance has the fear of the gods restrained

* Melted lead.
+ See Note 27.

NOTES.

25. *At vulgus infidum, et meretrix.* These are they who forsake Fortune when she is adverse, the vulgar, the courtezans, and the false friends; for such persons love only for interest, and follow only the favour of Fortune, but pay no respect to Sincerity and Virtue. How natural is this picture!

27. *Amici, ferre jugum, pariter dolosa.* All friends do not draw back, only the false. The friends who will not bear the yoke equally, is the literal meaning of the words; a metaphor taken from oxen tilling the ground under the same yoke.

29. *In ultimos orbis Britannios.* In the year of Rome 727, the British ambassa-
Metu Deorum continuuit? quibus
Pepercit aris? o utinam novâ
Incude dissingas retusum in
Massagetas Arabasque ferrum.

ORDO.

continuit manum metu Deorum? Quibus aris
pepercit? O Fortuna, utinam dissingas novâ
incude ferrum retusum in Massagetas Arabasque.

NOTES.
dors met Augustus at Rimini on his march of peace as he thought fit to impose.
against them, and received such conditions of peace as he thought fit to impose.
38. O utinam.] Horace prays Fortune that

O. D. E. XXXVI.

Horace appears in all his works to be a true friend, as well as a good poet, and
the former quality makes him as valuable as the second. With what
transports of joy is he affected on the return of Numida, who, in the year

AD POMFONIUM NUMIDAM.

Et thure et fidibus juvat
Placare, et vituli sanguine debito,
Custodes Numidæ Deos;
Qui nunc Hesperiâ sospes ab ultimâ,
Caris multa sodalibus,
Nulli plura tamen dividit oscula,
Quâm dulci Lamiæ, memor
Actæ non alio rege puertæ,
Mutatæque simul togæ.
Cressâ ne careat pulchra dies notâ:
Neu promptæ modus amphoræ,

ORDO.

Juvat placare, et thure et fidibus, et debito
sanguine vituli, Deos custodes Numidæ; qui,
nunc sospes versurus ab ultimâ Hesperiâ, di-
vidit multa oscula caris sodalibus, plura tamen
nulli quam dulci Lamiæ, memor pueritæ
actæ non alio rege, togaque simul mutatæ.
Ne pulchra dies careat Cressâ notâ: neu
modus sit promptæ amphoræ,

NOTES.
3. "Numidæ." This surname belonged to
the families of Plotius and Emilius. It was
probably given them on account of some no-
bile achievements, the knowledge of which
our youth from sacrilege? What altars have they spared? Do thou, O goddess, new-temper our blunted swords, that we may use them with success against the Massagetés and Arabians, our cruel and implacable enemies.

NOTES.

she would new-forge those swords which had been stained with the blood of the Romans in the civil war, that they might be of use against the commonwealth; for while they were polluted, they must be thought the aversion of the gods. 40. Massagetés.] The Massagetae were a Scythian nation, of which we have mention before.

O D E XXXVI.

of Rome 730, returned from Spain, after an absence of three years! Sacrifices, songs, and dances, are all introduced at an entertainment in which friendship presides.

TO POMPONIUS NUMIDA.

I will now with pleasure sacrifice the victim which I lately vowed, with incense and music, to the tutelar gods of Numida, who, having returned in safety from Spain, shares his embraces among his dear friends, but shows a greater respect* to none than to his dearest friend Lamias, with whom he remembers he passed his younger years under the same tutor, and that both assumed the toga virilis† on the same day. Let us reckon this one

* Gives more kisses.  † Manly gown.

NOTES.

has escaped us.

4. Hesperia ab ultima.] The name of Hesperia was given to all the western part of Europe; and seems to be derived from the star Hesperus, which always accompanies the setting sun; or from a certain person of that name, the son of Atlas, who reigned in those parts. The simple name Hesperia, or Hesperia proxima, seems to have been appropriated to Italy; and Hesperia ultima, to Spain, as lying more to the west.

9. Mitata toga.] The Romans were not admitted to the toga virilis, or manly gown, in our poet's time, before they were fifteen years of age. Under the emperors, it was customary to dispense with one year of this period. The ordinary toga, according to Dionysius, was a great cloak of woolen stuff in the form of a semicircle, worn over the tunic. There were different kinds of them for length, colour, and other ornaments, to distinguish the several ranks and professions of men.

10. Cressa.] The Cretans were the first who distinguished their unlucky days by black marks, and their fortunate by white.
Neu morem in Saliūm sit requies pedum:
Neu multi Damalis meri
Bassum Threiciā vincat amystide:
Neu desint epulis rose,
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos; nec Damalis novo
Divellctur adultero,
Lascivis ederis ambitiosior.

ORDO.
neu sit requies pedum in morem Saliūm:
neu Damalis vivax multi meri vincat Bassum
amystide Threiciā; neu rose desint epulis, neu
vivax apium, neu breve lilium. Omnes depo-
nent oculos putres in Damalin; nec Damalis
divellctur novo adultero, ambitiosior lascivis
ederis.

NOTES.
The Grecians imitated this custom; whence arose the proverb, to mark a day with white,

ODE XXXVII.
The death of Cleopatra put an end to the war between Augustus and Mark Antony. Of six odes which Horace composed on this subject, this is the last, but not the less beautiful on that account. His genius is not weakened by its productions, but maintains its force to the very last. The great success of Augustus gives him new strength and vigour; the poet and hero triumph equally. The character of the queen of Egypt is a finished piece, and her tragical death is here represented in the most lively and natural colours.

In the month of August, from the building of the city 724, Octavius made himself master of Alexandria, subdued all Egypt, and drove Antony and Cleopatra to the sad necessity of laying violent hands on themselves. This catastrophe was not known at Rome before the middle of September; and this is the nearest date at which the ode can be put. Horace was then in the thirty-fifth year of his age.

Here we have a palpable proof of what I have asserted in a preceding ode—I mean our poet's constant regard for the person of Antony. It was he that put Egypt and all the East under arms against Octavius; and his death delivered this prince from a dangerous rival, and put an end to the civil wars which for several years had convulsed the republic. All our poet's indignation then should in all probability have fallen on Antony,
of our happy days; let us take a hearty glass, dance, and be merry. Let not that toper Damalis triumph over Bassus, by drinking more large bumpers than he. Let us neither want roses, parsley, nor lilies, to make us garlands at this agreeable entertainment. The whole company shall show they have a great affection for Damalis; but none shall be able to prevail with her to forsake her new lover Numida, to whom she will be as constant as the ivy to the oak.

NOTES.

the same as to testify some great cause of rejoicing.

12. Morem in Salium.] The Salii were the priests of Mars, who made their processions by singing and dancing.

14. Threica amyndiae.] The term here used is Greek, and denotes a manner of drinking usual with the Thracians in their debauches; which was, to drink off a large full cup at one draught.

ODE XXXVII.

who was no longer to be regarded, since he was in no capacity of resenting it; yet he does not speak a syllable of him. The death of Cleopatra wholly engrosses the poet; this is the only object that he proposes for the public joy. What could be the motive of such a procedure? That which naturally offers itself to the reader in perusing this ode; but what none of the commentators have thoroughly examined. To canvass the reasons of our poet, we must show the circumstances of that period in which he wrote. I have already hinted at some of them, which agree as well to this piece as they do to others. Besides, Julius Antonius, son of the triumvir, had obtained his pardon of Octavius, who endeavoured to win him over, and afterwards conferred on him several favours. And possibly Octavius was very glad of having the treacherous Antony's memory tenderly dealt with, that all the odium might be turned on Cleopatra his rival. What induces me to think thus, is, that Octavius being on the point of undertaking a war against Antony, that princess, having more of the Roman in her sentiments than what her birth entitled her to, begged her brother to forget the ill-treatment which he had received from her unworthy husband. In short, the senate, as I have observed elsewhere, had given Horace the precedent for the moderation which he has observed, and the glory of Octavius could suffer nothing by it. Propertius, in the sixth elegy of his fourth book, has treated the same subject nearly in the same manner.
AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus: nunc Saliiarius
Ornare pulvinar Deorum
Tempus erat dapibus, sodales.
Ante hac nefas deprimere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat,
Contaminato cum gregе turpium
Morbo virorum, quidlibet impotens
Sperare, fortunāque dulci
Ebraia: sed minuit furorem
Vix una sospes navis ab ignibus;
Mentemque lymphatam Mareoticum
Redeget in veros timores
Cæsar, ab Italiā volantem
Remis adurgens (accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Æmoniae), dare ut catenis

ORDO.

O sodales, nunc est bibendum, nunc tellus
est pulsanda pede libero: nunc tempus erat
ornare pulvinar Deorum dapibus Saliiarius.
Ante hac nefas erat deprimere Caecubum
vinum cellis avitis; dum regina, cum gregе
virorum turpium contaminato morbo, parabat
dementes ruinas Capitolio, et funus imperio;
impotens sperare quidlibet, ebriaque fortuna
dulci.

Sed una navis vix sospes ab ignibus mi-
nuit furorem ejus; Casarque redegit men-
tem ejus, lymphatam vino Mareoticum, in ve-
ros timores, adurgens remis illam volantem ab
Italiā (velut accipiter adurget molles colum-
bas, aut citus venator leporem in campis Æ-

NOTES.

1. *Nunc est bibendum.* This introduction is truly triumphant. The poet, in few words, expresses the transporting joy which so happy an event ought to raise in the breast of every citizen, as all were interested in it. An ordinary poet could not fail of giving us a minute relation of the effects of so general a joy. But Horace, far from entertaining us with puerile descriptions, that were now thread-bare, proceeds at once to the causes of this public joy. Cleopatra's horrible schemes, the dread and apprehensions she caused throughout the empire, the ruin of her fortune, her tragic end, are striking objects which enliven the scene, and fix the attention of every individual.

Thus, what would have been as mere drapery with some, becomes, in the hands of an able master of his pencil, a source of exquisite beauty.

2. *Saliiarius.* We have in the former ode mentioned who these Salii were; we have only to add, that their feasts, on occasion of the solemn processions which they made, were so magnificent, that *Dapes Saliae* became a proverb for sumptuous and grand entertainments.

3. *Ornare pulvinar Deorum.*] Whenever the state obtained any considerable advantage, a public festival was ordained as a day of thanksgiving to the gods; whose statues they placed on little couches, fitted up in
TO HIS FRIENDS.

Now, my dear friends, we may drink heartily, and indulge ourselves in mirth and dancing: now is the time, were it in our power, to make our feasts equal to the repasts that were served up to the priests of Mars in their solemn processions. Till now it was a crime, even to bring out of our vaults our most delicious wine, while, with an infamous troop of vile miscreants, a furious queen, flushed with her good fortune, and blindly promising herself success in all her attempts, was threatening the ruin of the Capitol, and utter subversion of our empire. But her whole fleet being burned, except a single vessel, that with great difficulty escaped the flames, her fury began to abate; and her mind, already disordered by the fumes of Marcotic wine, was put into a real consternation, when she in her flight from Italy heard, that she was closely pursued by Augustus, who, burning with desire to put this monster in chains, that was so fatal to the Roman empire, followed her as a hawk does the timorous doves, or a swift huntsman runs down a hare in the plains of Æmonia. She, in the mean time, desiring nothing more than to

* See Notes 2 and 3.  
† Snowy Æmonia.

NOTES.

their temples, and offered to them the most exquisite repasts. The expression ornare is most correct and just; for the gods had no more than the show of this rich repast, while the priests had all the substance.

6. Capitolio.] The capitol was the temple of Jupiter, built upon the Tarpeian rock. It was so called, because, while they were digging the foundations of it, they found the head of a man.

7. Regina.] Cleopatra, queen of Egypt, with whom Antony was violently in love, and divorced Caesar’s sister Octavia; which Caesar resenting, declared war against him, and defeated him in a sea-fight at Actium. Antony upon this killed himself, whose example Cleopatra following, ended her life by applying two poisonous asps to her breast, choosing death rather than to be taken prisoner, and made to adorn the triumphs of Augustus.

13. Ab ignibus.] After Antony had fled, Augustus, tired with the obstinate resistance of his enemies, ordered fire to be brought from his camp on shore. This soon changed the face of affairs; in a moment they pour-
ed into the hostile fleet red-hot darts and torches, and, by the help of machines, drove earthen vessels, full of boiling pitch and burning coals, which soon set the ships on fire. But Augustus’s men endeavoured to extinguish the flames, to save the riches they expected to find on board.

14. Marcotico.] Wine, so called because it grew near a marsh in Egypt, called Marcotis. Horace would here insinuate, that Cleopatra had so disordered her mind, as to entertain such foolish and vain hopes as those do who are intoxicated.

16. Ab Æmonis volantem.] The ambitious queen had left Egypt with a numerous and formidable fleet, to invade Italy as a secure and unavoidable prey. This prey which was the object of her views, soon became the object of her dread; in disorder she quits her course for Italy, and crowds all the sails possible, and plies all her oars to make good her retreat into Egypt. What a reverse of fortune!

20. Æmonia.] This is by some interpreted of Thrace, so called from mount Haemus. But it seems rather to be a region of
Fatale monstrum; quæ generosiús
Perire quæreus, nec muliebrīt
Expavit ensem, nec latentes
Classe citā reparavit oras;
Ausa et jacentem visere regiam
Vultu sereno, fortís et asperás
Tractare serpentes, ut atrum
Corpore combiberet venenum;
Deliberatā morte ferocior;
Sævis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

ORDO.

moniæ nivalis) ut daret fatale monstrum cate-
nis; quæ quæreus generosiús perire, nec mu-
liebrīt expavit ensem, nec reparavit laten-
tes oras citā classe; et ausa est sereno vultu
visere regiam jacentem, et fortís erat tractare
asperas serpentes, ut combiberet atrum ve-
nenum corpore; ferocior morte deliberatā;
invidens deduci triumpho superbo ut privata
in Liburnis saevis, non humilis scilicet mul-
ier.

NOTES.

Thessaly, bordering upon Macedonia, and so
called from one of the sons of Deucalion
named Æmon.

23. Expavit ensem.] Cleopatra, of all
things, dreaded most the falling into the
hands of Octavius. For that reason she al-
ways wore a dagger, with which she was go-
ing to stab herself, as soon as she saw Pro-
culeius coming up to her. But Procule-
ius soon stopped her intention, by snatching
it out of her hands.
die gloriously, was not, like other women, at all terrified at the point of a spear, nor attempted with her fleet to make all the sail she could for a country unknown to the enemy; on the contrary, becoming more haughty after she was fully resolved to die, she had the courage to behold with a serene countenance her palace all in ashes, and to take hissing snakes into her hands, and make them pour all their poison into her veins, disdaining to be carried in Augustus' fleet as an ordinary captive, to be an ornament to his triumph; she, whose greatness of soul was equal to her birth.*

* Being not a mean woman.

NOTES.

26. Asperas.] This word bears the same meaning here with asperatus, exacerbatus, i. e. exasperated; which gives us a beautiful idea, and in every respect corresponds to the history. Cleopatra, unable to execute the design of murdering herself by her dagger, got a snake to bite her in the arm; and to make the wound more incurable, she exasperated the noxious animal (with a golden spindle, as Plutarch tells us: Aspidem perhibent, aureo fuso ipsom lacescentis et stimulantis adripusisse Cleopatrae brachium.) Thus died one of the most beautiful and ambitious princesses in the universe, at the age of thirty-eight years, of which she had reigned seventeen. With her fell the Egyptian monarchy, after it had subsisted 294 years under the government of thirteen of the family of the Lagide.

30. Liburnis.] A sort of vessel of great use to Augustus in the sea-fight at Actium, built by the Liburni, a people of Illyricum. They were very light, easily managed, and remarkable for their celerity.

32. Non humilis mulier.] Our author probably used this term in imitation of the conversation that passed between this princess and Augustus, who addressed Cleopatra with no other compliment than Mulier, woman. Woman, says Augustus to her, take courage, you have nothing to fear: Bono animo esto, as Dio has it in his 51st Book.
There is nothing remarkable in this ode, either for its subject or composition. It is more like an extemporary roundelay than an ode. However, a great connoisseur will discover himself in his meanest performances. For here are to be found an easy and natural expression, a smooth verse, and fine cadency, with a little air of gaiety, with which the ode agreeably concludes.

**AD P U E R U M.**

Persicos odi, puer, apparatus; 
Displicent necæ philyræ coronæ: 
Mitte sectari, rosa quo locorum 
Sera moretur. 
Simplici myrto nihil allabores  
Sedulus curo: neque te ministrum  
Dedecet myrtus, neque me sub arcatâ 
Vite bibentem.

**O R D O.**

Puer, odi Persicos apparatus; coronæ 
neeæ philyra displicent mihi: mitte sectari, 
quo locorum sera rosa moretur. Sedulus 
neque vero myrtus dedecet te ministrum, 
neque me bibentem sub arcatâ vite.

**N O T E S.**

1. *Persicos.*] The Persians were a people remarkable for the magnificence and luxury they showed in their entertainments, dress, &c.: to form a true judgement of which, you need only read the first two chapters of Esther, and the first Alcibiad of Plato, where Socrates tells Alcibiades, that if he will observe the riches of the Persians, the mag-
ODE XXXVIII.

It appears, that Horace had a mind to have a carousal with some of his friends. His servant concluded with himself to make great preparations. But his master, like a true son of Epicurus, tells him, that the simplest and cheapest pleasures were those that would please him most. This happened during autumn, or about the beginning of winter, in what year is uncertain.

TO HIS BOY.

POMP and Persian magnificence are my aversion; garlands adorned with too much art, and platted with the bark of trees, give me no pleasure: never trouble yourself, boy, to seek roses of the later season; a garland of myrtle without any ornaments, will fit my head. While you serve me with my glass, in an arbour made of vines, the simple plain myrtle will equally become both you and me.

NOTES.

nificence of their habits, their prodigious expense in perfumes and essences, the great number of their slaves, and extravagancy in every thing, he will perhaps be ashamed to find himself so inconsiderable.

2. Philyra.] The inner bark of trees, which they platted in garlands.

3. Rosa sera.] The nice people were fond of nothing so much as they were of roses, when their season was over; as Pacat. informs us: Delicati illi ac fluentes, parum se lautos putabant, nisi luxuria vertissel annum, nisi hyberae poculis rose inna-tassent. "Nice and affluent men never thought that they had fared sumptuously, unless the seasons had been inverted by their luxury, unless roses had graced their bowls in the very middle of winter." The Romans gave the name of tardus to all those vegetables that were late.

7. Sub arctâ vite.] The scene destined for the party of pleasure, was a vine-arbour in Horace's garden, which was sufficiently thick to keep off the sun-beams from the company it contained; this is the meaning of the word arcta.
Caius Asinius Pollio, after he had enjoyed very considerable places under Cæsar, was one of the first rank at the court of Augustus. He commanded armies, subdued the Dalmatians, triumphed, and was consul. But he was not less esteemed for his fine genius and his works, than for his valour and conduct. He wrote against Cicero and Sallust, and was the first that discovered the Paduan in the style of Titus Livius. His chief works were some tragedies, and the history of the civil wars.

Virgil means these tragedies in his third Eclogue,

*Pollio et ipse facit nova carmina.*

"Pollio himself makes admirable verses." And Horace, in the sixteenth Satire of the first Book, says:

*Pollio regum
Facta canit pede ter percuso.*

"Pollio, in iambics, sings of the actions of kings." His history of the civil war is particularly noticed in this ode; and it was from this history that Suetonius took that expression of Cæsar, who, viewing the great number of Romans that were killed at the battle of Pharsalia, said,

*Hoc voluerunt. Tantis rebus gestis, C. Cæsar condemnatus esse, nisi ab exercitu auxilium petissem.*

"This they would have. After so many brave actions, I Cæsar had been "condemned, had not I demanded succour from the troops I commanded."
HORACE'S ODES.

BOOK THE SECOND.

ODE I.

There can be nothing more grand than the praises Horace gives here to that history; yet I dare affirm, that these praises are not the real subject of this ode. Horace has another design, which interpreters have not perceived. There are some who believe he thought of nothing but to solicit Pollio to quit tragedy, and apply himself entirely to the history he had begun; and others pretend, that he presses him to quit both tragedy and history; but they all mistake his design: wherefore, to give great light to this ode, and to discover all its finesse, it is necessary to fix the time of its being composed to be under the consulate of Pollio; that is, in the year of Rome 713, and about two years after the battle of Philippi. This being granted, we need only represent the state in which Horace then found himself.

He came from carrying arms against Augustus in Brutus's army; he had, with great difficulty, obtained his pardon, through the favour of Mæcenas; and he experienced every day, how difficult it was to obtain the good graces of a prince, after a fault of this nature. Besides, he had many friends in the same state with himself. Pollio's history could not but renew several things that might prove very prejudicial both to him and his friends, especially in its first parts. To prevent this misfortune, he earnestly desires Pollio to interrupt, for some time, the course of his history: but he does it in such a manner that, though Pollio should continue it, he had nothing to fear, in praising this history, in lamenting the civil wars, and in throwing the cause of all these deplorable events on circumstances in which neither he nor his friends were in the least concerned, and upon times that could not be imputed to them.

It may be also, that Horace was not so much afraid for himself, or his friends, as for Pollio. In that conjuncture, it was a delicate task to write the history of the civil wars; and it would be very difficult for Pollio, considering how much he had been attached to Mark Antony, to observe all the precaution necessary not to offend Augustus.
AD ASINIUM POLLIONEM.


ORDO.

O Pollio, tractas motum cívicum ex Metello consule, causaque belli, et vitia, et modos, ludumque Fortunae, gravesque amicitias principum reipublicae, et arma uncta cruoribus nondum expiatis, opus plenum periculose alae; et incedis per ignes suppositos doloso cineri.

NOTES.

1. Ex Metello consule.] There were several of this name who had been consuls; but it is generally allowed by interpreters, that the person of whom Horace speaks is Metellus Celer, who had L. Afranius, in the year of Rome 693, for his colleague in his consulate, in which, Pollio says, the civil war began; because in this very year, Caesar, Crassus, and Pompey, entered into a confederacy that proved very fatal to the Romans. Florus has also followed Pollio in this, for he begins without controversy the war betwixt Caesar and Pompey, under the consulate of Afranius and Metellus; the passage is very remarkable.


The cause of so great a calamity was the same as that of all others, too great prosperity; for under the consulate of Metellus and Afranius, when the Roman power prevailed all over the world, and Rome sang nothing in Pompey's theatre but his new victories and triumphs in Pontus and Armenia, the over-grown power of Pompey drew, as it is usual, the jealousy of the idle
TO ASINIUS POLLIO.

Pollio, while you write the history of our civil war, which broke out in the consulate of Metellus; while you show the causes of it, its disorders, its particular circumstances, and the various turns of fortune; while you discover to us the secret of the fatal confederacy of our chiefs, and set before our eyes arms stained with blood not yet expiated; you undertake a work that may be of dangerous consequence, and tread on live coals hidden under deceitful ashes.

Illustrious Pollio, who art the sole refuge of the distressed, the oracle of the senate in all their doubts, and to whom the laurel crown brought immortal honours in the Dalmatian triumph, forbear awhile to bring these bloody tragedies upon the stage *; and, after you have put the affairs of the public in order, return to this great work, and resume the Athenian buskin.

* Let the muse of severe tragedy be absent a little while from our theatres.

NOTES.

4. citizens upon him. Metellus and Cat were about to vilify him, and oppose his designs; the first, because Pompey lessened his triumph of Crete; the other, by his natural disposition, which inclined him always to oppose those who assumed too much power. Pompey being troubled to the very heart, minded nothing but to maintain his power and dignity, &c. Thus Caesar desiring to acquire a new power, Crassus to augment that which he had, and Pompey to retain his, and all three being equally ambitious to govern, they easily agreed to make themselves masters of the republic.

3. Gravesque principum amicitias.] The triumvirate that proved so fatal to the commonwealth.

It was not their enmity, says Cato, but their friendship, that was so fatal to the republic.

5. Nondum expiatis uncta cruribus.] He means the ceremony of expiation, of which the pontiff made use to purify the people when defiled with the blood of their fellow-citizens. The ceremony was called Armillustrium, and the sacrifice, Solitaurilia. And to this end the people appeared all in arms in the Campus Martius, of which D. Hallearn, gives us a particular account in his fifth Book.

6. Alex.] The Lusus Alex was much the same as our game at dice, in which hazard and chance prevailed very much; whereas any thing dangerous and hazardous came to be signified by the Alex.

12. Cecropio.] Tragedy had been carried to its utmost perfection at Athens, where Sophocles, Euripides, and Æschylus, flourished. And Cecrops having been the first king of that city, they were thence frequently called Cecropi and Cecropidae.

12. Cothurno.] The cothurnus is supposed to have been a sort of boot, or buskin, worn usually by the actors in tragedy, which made them appear above the ordinary size of men, such as the old heroes, whom they represented, were supposed to have been. This was so peculiar to tragedy, that it was afterwards brought to signify not only that species of poetry, but also to express the sublimity of style in any composition.

16. Dalmatico.] Dalmatia is a province of Slavonia, beyond the Adriatic sea.
Jam nunc minaci murmure cornuum
Perstringis aures; jam litui strepunt;
Jam fulgor armorum fugaces
Terret equos, equiturnque vultus. 20
Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta,
Præter atrocem animum Catonis.

Quis non Latino sanguine pinguior
Campus sepuleris impia prælia
Testatur, auditumque Medis
Hesperis sonitum ruinarum?
Qui gurges, aut quæ flumina lugubris
Ignara bellis? quod mare Dauniae
Non decoloravere caedes?
Quæ caret ora crūore nostro?
Sed ne, relictis, Musæ procax, jocis;
Cæsæ retractæ munera neniae;
Mecum Dionæo sub antro
Quærer modes leviore plectro.

ORDO.

Jam nunc perstringis aures minaci mur-
mure cornuum: jam litui strepunt: jam ful-
gor armorum terræ fugaces equos, vultusque
equitum.

Jam videor audire magnos duces sordidos
pulvere non indecoro, et cuncta terrarum sub-
acta, præter atrocem animum Catonis.

Juno, et quisquis Deorum est amicior
Afris, impotens cessaret tellure inulta; re-
truit tanen nepotes victorium inferias Ju-
gurthe.

NOTES.

24. Præter atrocem animum Catonis.]
What a noble character does Horace give of
that illustrious patriot, whose inflexible soul
Caesar could not subdue, after he had sub-
dued the greater part of the civilised world!

25. Juno, et Deorum.] Horace, we observe,
While I read your history, I think I hear the alarming sound of the trumpet, with the shrill noise of the clarion; the brightness of the armour seems to frighten the horses, making them retire, and strikes their riders with terror and confusion. I think I now hear our great generals giving orders, covered with glorious dust, and see the world entirely subdued, except the inflexible soul of Cato. Surely Juno, and the gods who had the greatest regard for the Carthaginians, obliged to abandon a country they were unable to protect, in revenge offer the children of the conquerors as an atonement to Jugurthas's ghost.

Is there any land that is not fattened with Roman blood, and which, by the graves wherewith it is filled, does not bear the marks of our detestable commotions, and of the fall of Italy, the report whereof has already reached the Medes? What lake, what rivers, are not dyed with the blood spilt in our intestine wars? What sea is not stained with the terrible slaughter, and what country is free from Roman blood?

But hold, rash Muse, do not quit your cheerful strains, to revive the mournful songs of Simonides; rather come with me into Venus' grotto, and pray the goddess to inspire you with airs more soft and agreeable.

NOTES.

still avoids touching the true causes of the civil wars. He either says nothing of them, or substitutes what is foreign from them. Here he brings forward Juno and the gods, who were protectors of Carthage, revenging Jugurthas's death by offering to his manes the descendants of those who conquered him.

23. Jugurthas. Jugurtha had been king of Numidia in Africa, and maintained a long and bloody war against Metellus and Marius. He was at length betrayed by Bocchus king of Mauritania; and being brought by Marius to Rome, served to adorn the victor's triumph. Afterwards, being cast into prison, he there died.

31. Medis. See Book I. Ode 2.

34. Dauniae.] The part is here put for the whole, Daunia for all Italy, because this province furnished excellent soldiers. He says elsewhere, militaris Daunia.

38. Cae nemia.] Simonides, a lyric poet, born in Cea, an island of the Egean sea, was the inventor of a certain kind of funeral song, called nemia, which is a Hebrew word signifying a funeral song.

39. Dione.] Dione was the mother of Venus; yet Venus herself is often called by that name.
Crispus Sallustius, the noble person to whom Horace addresses this fine ode, was the son of a Roman knight, and grand-nephew to Sallust, the renowned author of the Roman history, who adopted him. In imitation of Mæcenas, he had no ambition to be a senator, nor did he aspire at honours, to which the way lay open to him; yet he surpassed in credit and authority a great number of those who had been consuls, or had been honoured with a triumph. Differing from his ancestors, he lived in pomp and affluence, so that by his profusion he approached very near to luxury. He had a spirit capable of affairs of the greatest consequence, and applied himself to them with so much the greater vigour, as he made a show of sloth and indolence. After Mæcenas' death, he became prime minister of Rome.

AD CRISPUM SALLUSTIUM.

NULLUS argento color est, avaris
Abdite terris inimice launae,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius ævo,
Notus in fratres animi paterni:
Illum agit pennâ metuente solvi
Fama superstes.

ORDO.

O Crispe Sallusti, inimice launae abdite
terris avaris, nullus color est argento, nisi
splendeat usu temperato. Proculeius, notus
animi paterni in fratres, vivet extento ævo:
fama superstes aget illum pennâ metuente
solvī.

NOTES.

1. Avaris abdite terris inimice.] Horace, by this manner of expressing himself, lets us perfectly into the character of Sallust. He was one of those who fancied that mines of gold were discovered only to administer to their luxury and prodigality. For he was a lover of pomp and magnificence, so far as even to border upon profusion. This is perfectly agreeable to what Tacitus the historian says of him in the third Book of his Annals. Diversus a veterum instituto, per
culturum et munditias, copiaque et afflucentia
luxuri proprió.

5. Proculeius.] A Roman knight distinguished for his wit, his generosity, and, above all, for his strict attachment to his prince. He never left Augustus all the time he carried on the war against Pompey and Antony. Though he was so very assiduous to make his court, yet he naturally loved a quiet life retired from the hurry of business. Augustus, who knew
ODE II.

HORACE'S ODES. 123

minister to Augustus (being, before that time, only second in favour to Maccenas), and had such confidence with two emperors, viz. Tiberius after Augustus, that they trusted him with their most secret counsels.

Sallust was a strict Epicurean; yet well knew how to mingle luxury with great affairs. This ode must have been therefore very agreeable to his taste; the beauty of expression runs along with the greatness of the sentiments. But what is most observable is, the great address of Horace, that while he exposes two maxims of the Epicurean philosophy, he indirectly makes a panegyric on Sallust, who, setting bounds to his desires, enjoyed with honour the great revenues his grand-uncle had amassed for him. Some date this ode in the year of Rome 724, others in 728.

TO CRISPUS SALLUSTIUS.

Sallust, who hast the greatest aversion to gold hidden in the insatiable mines of the earth, the whole excellency of wealth consists in the moderate use of it *.

The affection of a father which Proculeius showed to his brothers, will make his name dear to posterity, and fame shall bear it on never-failing wings. You will

* There is no beauty in silver, unless it shine by a moderate use of it.

NOTES.

his character exactly, gave him, on many occasions, marks of his confidence. He committed to him the care of securing the person of Cleopatra, after he had taken Alexandria. He even cast his eyes upon him to make him his son-in-law, before he thought of marrying his daughter Julia to young Marcellus. Antony knew that he was in so great favour with Augustus, that, when on the point of death, he advised Cleopatra to apply to no other than Proculeius to obtain her pardon. He was, moreover, so great a lover of learned men, that he supported them with his credit, while he encouraged them by his liberality; and Juvenal makes no scruple, on this account, to rank him with Maccenas, Fabius, Cotta, and Lentulus. But what does him the greatest honour, is what Horace praises particularly; that is, the tender regard he showed for his brothers, Terentius andLicinius, in dividing his patrimony with them, to make up the losses they sustained during the civil war; and likewise, in using all his interest, though in vain, with Augustus, for his brother Licinius, who had entered into a conspiracy against Augustus. Pliny says, that "Octavius, after the defeat of "his fleet by Pompey's lieutenants, de- "sired Proculeius to put him to death, that "he might not fall into the hands of the "enemy."
Q. HORATII CARMINA.

Lib. II.

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

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

Redditum Cyri solio Phraaten,
Dissidens plebi, numero beatorum
Eximit virtus, populumque falsis
Dedocet uti

Voeibus, regnum et diadema tutum
Deferens uni, proprianque laurum,
Quisquis ingentes oculo irretorto
Spectat acertos.

ORDO.

Domando avidum spiritum regnes latius
quam si jungas Libyam remotis Gadibus, et
quam si uterque Pœnus serviat tili uni.

Dirus hydrops sibi indulgens crescit, nec
pellit sitim nisi causa morbi fugerit venis, et
nisi aquosus languor fugerit corpore albo.

Virtus dissidens plebi, eximit numero bea-
torum Phraaten redditum solio Cyri, popu-
numque dedocet uti falsis voebus, deferens
regnum et diadema tutum proprianque lau-
um hinc uni quisquis spectat ingentes acer-
vos irretorto oculo.

NOTES.

11. Gadibus.] Gades, now Cadiz, design-
nated both a peninsula and a city in the
south of Spain, near that narrow sea, which
was thence called Frctum Gaditanum, now
the streights of Gibraltar.

12. Uterque Pœnus.] The nation of that
name in Africa, and that in Spain. The
Carthaginians were long in possession of a
great part of Spain, and had built a city on
the southern coast of it, which they called
Carthago Nova.

13. Crescit indulgens sibi dirus hydrops.] The
ancients always compared ambition and
avarice to the dropsy; for as there is
nothing drier than a man in a dropsy, so
there is nothing poorer than a covetous or
an ambitious man. Water only irritates
the thirst of the one, and riches and ho-
nours only sharpen the insatiable appetite of
the other. There is a passage in Bion very
much to this purpose, on the comparison of
riches and poverty. 'If,' says he, 'anyone
show your power greater in curbing your ambitious spirit, than if you were monarch from Libya to Cadiz *, and brought both the Carthages under your subjection. Ambition, like that dreadful dis-
temper the dropsy, increases the more it is indulged; nor can you
carry off the thirst, till you remove the cause of the disease from
the veins, and expel the watery humour out of the tabid body.
Virtue, that follows not the sentiments of the crowd, ranks not
Phraates among the number of the blessed, though he was re-in-
stated in the throne of Cyrus. She teaches the vulgar to give spe-
cious names to things no more, and bestows the sceptre, the diadem,
and the laurel crown, on him only who can look on immense hea-
ps of gold with an unconcerned eye.

* Should join Libya to remote Cadiz.

NOTES.

would deliver himself from poverty and
indigence, or deliver any other, he must
not have recourse to riches; as this would
answer no better purpose than if one at-
tempted to cure a person in a dropsy, without
first carrying off the dropsy itself, by giving
him a great quantity of water to drink,
which would only serve to increase, and not
lessen, his swelling: nor would the case of
a man insatiably covetous be at all differ-
ent from his.

17. Phraates.] Phraates, the son of Orodes,
and king of the Parthians, having slain his
father, brothers, and son, was driven from
his kingdom, and afterwards restored by the
assistance of the Scythians.

19. Virtus.] Virtue teaches us to recon-
cile our passions with reason, and our plea-
sures with duty.

19. Falsis vocibus.] By false names the
stoics meant such as did not agree properly
to the things they were used to express; as beatus, happy, which the vulgar com-
monly apply to the rich, who are indeed
often the unhappiest of men. In reality,
nothing is more common with men than
this fallacious language, by which they en-
deavour to disguise what is most invidious
in a character, as Tacitus very justly observes
in his life of Agricola. Fraudare, rapere,
falsis nominibus imperium appellant. To
defraud or carry off by violence, they co-
ver with the specious name of rule and
dominion.

23. Oculo irretorto.] That is, non retor-
quens oculos, for irretortus properly signifies
non retro flexus; who beholds riches with an
eye that betrays no concern, no eagerness to
possess them.
ODE III.

Dellius, to whom this most beautiful ode is addressed, was a true picture of inconstancy. After Caesar's death, he changed sides four times in the space of twelve years. First he took part with Dolabella, then with Cassius, then with Antony, and at last went over to Caesar; or rather, he never was but for himself; that is, for his own interest. The peace that succeeded the civil wars, gave him an opportunity of retrieving his affairs, which could not but be in very great disorder by so many changes. It was probably after all this that Horace addressed

AD Q. DELLII.

Æquam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insplenti temperatam
Laetitia, moriture Delli,
Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum beäris
Interiore notà Falerni;
Quò pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lymphâ fagax trepidare rivo.
Huc vina, et unguenta, et nimium breves
Flores amœnae ferre jube roseæ;

ORDO.

O Delli, memento servare æquam mentem in arduis rebus; non secus in bonis, mentem temperatam ab insolenti laetitia; Delli inquam moriture, seu beàris te reclinatum in remoto gramine, per dies festos, interiore nota vini Falerni: quo ingens pinus albaque populus amant consociare umbram hospitalem ramis; et quo lymphâ fagax laborat trepidare obliquo rivo.

Jube ferre hoc vina, et unguenta, et flores nimium breves amœnae roseae; dum esse

NOTES.

1. Æquam memento.] Virtue has difficulties to struggle with in every situation of life. Prosperity elevates, adversity depresses us: and therefore we may justly call it the highest perfection of reason, to support us against presumption in the one, or dejection in the other; or, in the poet's words, to give us the equality of
ODE III.

HORACE'S ODES. 127

this ode to him; in which he sets before him the purest maxims of the Epicurean philosophy. The soul and body, in the opinion of Epicurus, were two parts composed of the same matter, which ought to contribute to the happiness of man by the agreement and union of their pleasures. The poet, after having proposed to Dellius to keep his soul in tranquillity by keeping his passions under, allows him to indulge his sense with virtuous diversions. This is all that an Epicurean can do, according to his principles.

TO Q. DELLIUS.

Remember, Dellius, in adversity * always to maintain a sedate mind; and in prosperity † a moderation free from all excess of joy: for you must die, whether you lead a melancholy life, or regale yourself on festival days with a glass of the best Falernian wine, reclining at your ease on the verdant bank, where the stately pine and tall ‡ poplar seem to take pleasure in forming a hospitable shade by interweaving their branches, and where a purling stream hastens its course along a winding channel. While your affairs, your age, and your health allow, hither order wines, odours, and the blooming rose’s short-lived flowers, to be brought; for you must

* Adverse affairs. † Not otherwise in prosperous affairs. ‡ White.

NOTES:

mind here recommended. Nor, indeed, is any thing more likely to maintain this equal balance in our minds, than the consideration of death, which will one day put an end to all those vicissitudes of fortune. This reflection furnishes motives to patience in the severest shocks of life, and teaches moderation in the use of prosperity. It is with great judgement, therefore, that Horace, when he recommends this equality of mind to Dellius, adds as a motive to it the consideration of death. Abiquam memento servare mentem, moriture Delli.

1. Retus in arduis.] Horace here opposes arduis to bonis. Arduum properly signifies a place of difficult access because of its height; hence it has been employed to denote any thing cross, difficult, or hard to be borne.

8. Interiore notá Falerni.] That is, old wine; for, as the Romans used to mark every vintage on their casks when they put them into their vaults, the oldest must be farthest in the vault; or it may be interpreted, wine reserved, or set apart for its good.

9. Albæque populus.] The leaf of the poplar-tree is of a deep green above, and white below, which induced Virgil to call it bicolor. The reason is, say the poets, that when Hercules descended to hell crowned with poplar, the smoke blackened the leaves on one side, and his perspiration withered the other.
Dum res, et aetas, et sororum
Fila trium patiuntur atra.
Cedes coëmtis saltibus, et domo,
Villâque, flavus quam Tiberis lavit;
Cedes; et exstructis in altum
Divitiis potietur haeres.
Divesne, prisco natus ab Inacho,
Nil interest; an pauper, et infimâ
De gente, sub dio moreris,
Victima nil miserantis Orci.
Omnes codem coginur; omnium
Versatur urnâ seriûs oeiûs
Sors exitura, et nos in âternum
Exsilium impositura cymbæ.

ORDO.
et aetas, et atra fila trium sororum patiuntur.
Cedes saltibus coëmtis, et domo, villâque
quam flavus Tiberis lavit; cedes, et haeres
potietur divitiis tuis exstructis in altum.
Nil interest divesne sis, natus ab prisco
Inacho, an pauper, et de infima gente, more-
ris sub dio, victimâ futurus Orci nil miser-antis. Nos omnes cogimur eodem; sors
omnium versatur urnâ, exitura seriûs oeiûs,
et impositura nos cymbæ in exsilium âter-
nnum.

NOTES.

15. Sororum trium.] The Parcae, or
three sisters, Clothe, Lachesis, and Atropos,
were supposed, by the ancients, to preside
over the life of man. One held the thread,
the second lengthened it out, and the third
cut it, by which life was brought to a period.
one day leave your beautiful groves which cost you so dear, your fine house in Rome, and your charming country-seat on the brink of the pleasant Tiber*; you shall leave them, and your gaping heir shall enjoy the riches you have amassed. Whether rich, and descended from the ancient family of Inachus; or poor, and born so very mean, that you lie in the fields†, it matters not; you must fall a sacrifice to Pluto. We are all hurried to the same place; and out of the urn, which is in continual motion, shall come, sooner or later, the fatal lot, that will force us into the bark which wafts us over to our eternal abode.

* Which the yellow Tiber washes.  † Under the open air.

NOTES.

16. *Fila atra.* The ancients feigned, that the sisters, in forming the thread of life, made use of two kinds of wool, the one white, the other black; employing the first to draw out the thread of a long and happy life, and the other for one short and unfortunate. But Dacier thinks that the sentiment of Horace may be better explained by supposing a mixture of wool in the same thread, the white denoting the prosperous part of life, the black the unhappy,—while, says the poet, the sisters dispense the white thread, and our days are not embittered with misfortune and the infirmities of old age.

21. *Inacho.* Inachus was king of the Argives in Greece. He flourished about the time of Abraham and Isaac, and is the first mentioned in the Greek history who founded a kingdom at Argos in Peloponnesus.

25. *Omnium versatur urna.* As it was a custom among the ancients to decide affairs of the greatest importance by lot; they feigned also that the names of all men were written on billets, and thrown into an urn that was continually in motion; and that the persons whose names were drawn out of it first, died first.
This ode, which Horace wrote in the forty-fifth year of his age, is full of gallantry, and very well pursued. The poet, with an air of irony and pleasantry, encourages Phoecus in his passion for his slave, though the Romans deemed it such a scandalous thing for a man to fall in love with his servant, that

AD XANTHIAM PHOCEUM.

Ne sit ancilla tibi amor pudor,
Xanthia Phoceum: prius insolentem
Serva Briseis niveo colore
Movit Achillem.

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessa:
Arsit Atrides medio in triumpho
Virgine raptam,
Barbarae postquam cecidere turmae
Thessalo victore, et ademptus Hector
Tradidit fessis leviora tolli
Pergama Grais,
Nescias an te generum beati
Phyllidis flavae decorant parentes:

ORDO.

O Xanthia Phoceu, amor ancillae ne sit tibi pudor; serva Briseis niveo colore prius movit insolentem Achillem. Forma Tecmessa captivae movit suum dominum Ajacem natum Telamone: Atrides in medio triumpho arsit virgine raptam, postquam barbarae turmae cecidere victore Thessalo, et postquam Hector ademptus tradidit Pergama leviora tolli fessis Grais. Nescias an beati parentes flavae Phyllidis decorant te generum. Certe

NOTES.

3. Briseis.] Hippodamia, so called from her father Brises. Upon the reduction of the city of Lyrnessus, she came into the hands of Achilles, as his share of the spoils. Agamemnon afterwards taking her from him by force, gave rise to such a dissension between them, as retarded the fate of Troy a long time. Dares Phrygius says, Briseis was beautiful, tall, and of a fair complexion, her hair was yellow and delicate, her eye-brows were joined, her eyes bright, and her body well-proportioned. She was gentle, affable, modest, unaffected, and pious.

6. Tecmessa.] Tecmessa was the daughter of Teuthrantes king of Phrygia. Ajax, having entered that country, slew the king in single combat; and, when he took their chief city, Tecmessa (among other captives)
ODE IV.

those who so degraded themselves had the name of Ancillarioli given them by way of contempt.

Ancillariolum tua te vocat uxor, et ipsa Lecticariola est: estis, Alauda, pares. Mart.

TO XANTHIAS PHOCHEUS.

Blush not, Phoceus, to own the love you have for your slave. The haughty Achilles was moved before your time, with his most beautiful slave Briseis. Stern Ajax, the son of Telamon, was captivated with the great beauty of his lovely captive Tecmessa; and Agamemnon himself, in the midst of his triumph, could not avoid being inflamed with the irresistible charms of a fair prisoner, after the Phrygian troops were cut to pieces by the Thessalians, and the death of Hector* had made Troy an easy prey to the weary Greeks. How do you know, but that the parents of your lovely Phyllis are persons of such quality, that it would be an honour to you to be

* Hector carried off.

NOTES.

fell into his hands; she was assigned to him by the other Greeks, because of the valour he showed in this enterprise.

7. Arsit Atrides.] Agamemnon was so called from his being the son of Atreus. Horace here greatly improves upon the two preceding examples, both by the quality of the prince whom he represents in love, the degree of passion, and the circumstance of time. By the quality, I say, of the person; for Agamemnon was captain-general over all the other princes: by the degree of passion; arsit, he burned; whereas of the others he says only movit, beauty moved, affected them: and, lastly, by the circumstance of time, medio in triumpho, when glory alone ought to have taken possession of his soul; where it is to be observed, that the triumph here spoken of, is not of the nature of that which was afterwards in use at Rome, but denotes merely in the midst of victory and conquest.

8. Virgine rapta.] Agamemnon, who was general of the Greeks in their expedition against Troy, on the taking of the city, in the midst of the victory, was seized with love for Cassandra, the daughter of Priam, and demanded her as his part of the booty: yet she was forcibly seized by Ajax Oileus, and ravished in the very temple of Minerva. Cassandra, says Dares Phrygius, was of a middle stature, her mouth little and round, her complexion ruddy, and her eyes sparkling.

10. Thessalo victore.] Although Paris had slain Achilles before Troy was taken, yet he is deservedly accounted the conqueror of it, fate decreeing that it should never fall in his absence.
Regium certè genus, et Penates
Mœret iniquos.
Crede non illam tibi de scelesta
Plebe delectam; neque sic fidelem,
Sic lucro aversam, potuisse nasci
Matre pudenda.
Brachia, et vultum, teretesque suras
Integer laudo: fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

O R D O.

(genus est ei regium, et mœret iniquos Penates. Crede illam non esse delectam tibi de scelesta plebe; neque sic fidelem, sic aversam lucro, potuisse nasci pudenda matre.)

(Ego integer laudo illius brachia, et vul-
tum, surasque teretes. Fuge suspicari me, cujus aetas trepidavit claudere octavum lu-
strum.)

N O T E S.

15. *Regium certè genus.* We are not here to apply the verb *mœret* to both parts of the sentence, as if Horace had said *Phyllis mœret regium genus*; for *regium genus* is here a nominative. What Horace here insinuates, is founded upon the Romans having subdued many kingdoms; whence it was not impossible that daughters or near relatives of kings might have been slaves at Rome without its being generally known.
called their son*? She is certainly of royal blood†, and in her adversity complains only of her household gods. Be persuaded, at least, that the object of your choice did not spring from the dregs of the people; and that one so virtuous and disinterested as she is, cannot owe her birth to a prostitute. And though, my friend, I praise her snowy arms, her blooming face, and well-made legs, it is without any sinister design; you have no reason to be jealous of your friend Horace, who is now above forty years of age.

* They would honour their son-in-law. † Extraction.

NOTES.

17. De sæculā plebe.] Scelestā, the perfidious, treacherous; as he says in the 33th Ode of Book I. vulgus infidem, and in the 16th of this Book malignum vulgus. The Latins, in imitation of the Greeks, frequently used multi for mali. Thus Accius says, probis probatum potius quam multis fori, 'I would rather be approved by the worthy and honest, than by the many.' And Cicero in his fourth Book de Republica: Néque in hac dissensione suscepit populi causam, sed honorum. 'Nor did I on this occasion side with the multitude, but with the honest.'

24. Lustrum.] A space of five years, at the end of which, the censors made an estimate of the number, estates, &c. of the Romans, and then performed a solemn sacrifice, which was called Lustrum condere: whence the word came to denote that space.
We know neither when, nor for whom, this ode was composed; it is only certain that it was written before the 22d Ode of the first Book, Lalage being represented much younger in this than in that; however, I conjecture that this was addressed to the same Aristius Fuscus that the 22d of the first Book was, who was very much taken with the beauty of Lalage, and inclined to marry

**Nondum** subactâ ferre jugum valet
Cervice, nondum munia comparis
Æquare, nec tauri ruentis
  In venerem tolerare pondus.
Circa virentes est animus tuæ
Campos juvenæ, nunc fluviis gravem
Solantis æstum, nunc in udo
  Ludere cum vitulis salicto
Prægestientis. Tolle cupidinem
Immitis uvæ: jam tibi lividos
  Distinguet Autunnus racemos
Purpureo varius colore.
  Jam te sequetur; currit enim ferox
Ætas, et illi, quos tibi demserit,
  Apponet annos: jam protervâ
  Fronte petet Lalage maritum;

**ORDO.**

Juvenæ tuæ, nondum valet ferre jugum subactâ cervice; nondum valet æquare munia comparis, nec tolerare pondus tauri ruentis in venerem.

Animus juvenæ tuæ est circa virentes campos, nunc solantis gravem æstum fluviis, nunc prægestientis ludere cum vitulis in udo saltio. Tolle cupidinem immitis uvæ: jam varius autunnus distinguet tibi racemos lividos purpureo colore.

Jam Lalage te sequetur; ætas enim ferox currit, et apponet illi annos quos demserit tibi: jam Lalage petet maritum proterva fronte; Lalage tantum dilecta, quantum

**NOTES.**

1. *Ferre jugum.*] This is a metaphor taken from a heifer that has never yet submitted to the yoke. Hence *jugare,* among the Latins, signifies to marry, and the conjuges are the married pair; *viv* being understood to be the husband, and *xor* the wife, for *conjux* by itself properly signifies no more than coupled together. Hence, at Rome, the street where was an altar dedicated to Juno, who presided over marriage, *cui vnæla jugalia curvae,* was called *vicus jugarius.*

10. *Immitis uvæ.*] Horace here makes use of another metaphor; and compares a girl not yet of age to marry, to an unripe grape. Plutarch makes use of the same comparison in his precepts relating to marriage; and from
ODE V.

Her; but she, being too young for marriage, received his addresses very coldly, of which Aristius was continually complaining. Horace, upon this, writes to him, to comfort him, and quiet his impatience, and tells him, a few more years will make her more sensible of Cupid's arrows.

Your heifer is not yet either strong or tractable enough to bear the yoke; unfit yet for a mate, and too weak for a vigorous steer. Her sole delight is in the flowery meads, where she either quenches her violent thirst in the cool stream, or frisks about with young heifers among the green willows. Forbear longing for a grape not yet ripe. The autumn, pleasant for its variety, will soon turn those clusters ruddy that are now green. Lalage will, ere long, follow you; for impatient time flies swiftly on, and will add those years to her it takes from you. Then shall charming Lalage pertly challenge your addresses*; a

* Demand a husband.

NOTES.

This figure have several very common forms of speech been drawn, as, Virgo matura, tempustiva, immatura, cruda, acerba. For acerba is of like import with immittis, atrox. Varro; Virgo de convicio abductur, ideo quod majores nostri virginis acerba aures Veneris vocabilitis imbui noluerunt. 'Young virgins ought not to be admitted to entertainments and treats, for our ancestors were very careful to guard the ears of unripe girls from the poison of unchaste conversation.'

14. Et illi quos tibi demiserit, apponet annos.] In order to comprehend perfectly the beauty and delicacy of this passage, let us suppose a man who has already half finished his course, and a girl not yet arrived at maturity. The life of one is upon the decline, and the other ripening towards perfection. Hence their years are far from proceeding in the same tenor; for they retrench from the life of the one, and add to that of the other. That is, the years of the one proceed in the way of diminution or subtraction, of the other by addition. Thus if we state the age of man at sixty, when he comes to be thirty, one year more leaves him only 29 years of life remaining; and if we add that to a girl of ten, she will now become eleven, which is approaching a year nearer to the perfection of age. This manner of computing was familiar to the Romans, as might easily be proved. It is upon this very foundation that Horace says in his Art of Poetry,

Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt.
Dilecta, quantum non Pholoë fugax,
Non Chloris; albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Cnidiusve Gyges;
Quem si puellarum insereres choro,
Mirè sagaces falleret hospites
Discrimen obscurum, solutis
Crinibus, ambiguoque vultu.

ORDO.

non fugax Pholoë, non Chloris; sic nitens albo humero, ut pura luna renidet nocturno mari, Cnidiusve Gyges; quem si insereres choro puellarum, discrimen obscurum mirè falleret sagaces hospites, solutis crinibus, ambiguoque vultu.

NOTES.

18. Albo sic humero nitens.] The ladies of gallantry in Rome dressed themselves in such a manner, that their shoulders appeared naked.
20. Cnidiusve.] Cnidus is a maritime town of Caria, lying between Rhodes and Coos, now called Chio.
23. Discrimen obscurum.] Juvenal has imitated this in his 15th satire.

--- Caesar manantia fletu
Ora puellares faciunt incerta capilli.

The poet seems here to praise Gyges more than he has done Lalage; for it is common
lady who has more admirers than either coy Pholoe, or lovely Chloris, and whose shoulders cast a lustre as great as the bright moon glistening on the sea in a fine calm night; or beautiful Gyges*, who, in a company of young ladies, with his flowing hair, and delicate face, would easily impose on the most quick-sighted strangers; so difficult it is to know him†.

* Cnidian Gyges. † The unobservable difference.

NOTES.
even with us to say a boy is beautiful as a girl, but we never use the contrary form, and the Romans, in all probability, had the same delicacy. This seems therefore to be an essential error in the comparison; but Horace did not fall into it through ignorance; for there is no doubt of his preferring in his own mind Gyges to Lalage, and that what he says here was by design, and the effect of inclination.

24. Ambiguque vultu.] This single word ambiguus, gave rise to these incomparable lines of Ausonius:

Dum dubitat natura marem facere ine puellam,
Factus es, O pulcher, pane puella, puer.

*While nature doubts whether she would make a male or a female, beautiful boy,
* thou wast made almost a girl.*

Ovid says also to the same purpose:

Talis erat cultu, facies, quam dicere vere
Virgineum in puer, puerilem in virgine posset.

*His face was so formed, that one might easily take the boy for the girl, or the girl for the boy.*
ODE VI.

When Horace was preparing to follow Augustus into Spain, Septimius, his old friend, agreed to accompany him thither, and formed a resolution never to leave him on any account whatever. Horace declares to Septimius, that he was free from all ambition, that he had reduced all his projects to the

AD SEPTIMIUM.

SEPTIMI, Gades aditure mecum, et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
Æstuat unda;
Tibur Argeo positum colono
Sit meæ sedes utinam senectae;
Sit modus lasso maris, et viarum,
Militiæque.
Unde si Parcae prohibent iniquæ,
Dulce pellitis ovibus Galesi
Flumen, et regnata petam Laconi
Rura Phalanto.

ORDO.

O Septimi, aditure mecum Gades, et
Cantabrum indoctum ferre nostra juga, et
barbaras Syrtes, ubi Maura unda semper
æstuat; utinam Tibur positum ab Argeo
colono sit sedes meæ senecæ; utinam sit mo-
dus mihi lasso maris, et viarum, militiæque.
Unde si Parcae iniquæ me prohibent, petam
flumen Galesi dulce pellitis ovibus, et rura
regnata Laconi Phalanto.

NOTES.

1. Septimi.] Septimius was a Roman
    knight, beloved by Augustus, and a friend
    of Horace; he was at the same time no con-
    temptible poet.
2. Gades.] See the second ode of this
    book.
3. Cantabrum.] The Cantabri were a
    people inhabiting the northern regions of
    Spain, now called Biscay, &c. They were
    the last who submitted to the Roman yoke,
    and could not be conquered but after an
    obstinate resistance.
4. Maura unda.] The waves of the Mau-
    ritanian sea. Mauritania is a northern re-
    gion of Africa.
5. Tibur.] A town of Italy, (now Tivoli),
    watered with plenty of springs, and blessed
    with a temperate air. It was built by the
    three sons of Amphiaras; from the oldest
    of whom, who was named Tiburtus, it had
    the appellation of Tibur.
6. Argeo.] Argivo, Grecian. The
leading an easy life, and would be well satisfied to spend quietly the rest of his days at his seat at Tivoli, or at that of Septimius, near Tarentum. The ode is of a taste so very natural, that it is sufficient to understand it, to see its beauties.

TO SEPTIMIUS.

Septimius, who art on the point of setting out with me for Cadiz, to accompany me into Spain, not yet subject to the Roman power, and to brave the Syrtes, those dangerous quicksands where the Mauritanian billows ever boil; if it be the will of heaven, may Tivoli, that pleasant Grecian colony, be the retreat of my old age; may this be the place of my rest, after I have gone through so many dangerous voyages, journeys, and campaigns. But if the cruel fates deny me access there, I will repair to that fine country of the Tarentines, where the pleasant river Galesus runs, the banks of which are covered with most beautiful flocks, and where Phalanthus the Lacedemonian once reigned. That sweet spot is, to me, the

* And the Cantabrian untaught to bear our yokes.

NOTES.

Greeks were called Argivi, from Argos a city of Peloponnesus.

7. Sit modus lasso maris.] This passage may be very well explained without having recourse either to irony or pleasantry. Horace says, in general, that whatsoever may be his destiny, whether in the course of his life he be doomed to struggle with fortune, encounter the fatigue of voyages, or bear arms, it is his wish, when disengaged from these, to enjoy the agreeable retreat of Tivoli. Besides, his past life was not wholly free from hardships of this kind. He had served under Brutus, and accompanied Maccenas at the congress of Brundusium, and in all his campaigns during the Sicilian war. These several changes and removals were by no means suitable either to the poet’s temper or constitution; and therefore we are not to wonder if he speaks of them as irksome, and what he was impatient to be released from.

10. Pellitis ovibus.] At Tarentum the sheep had wool so very fine, and so excellent, that, to preserve it, they covered all their sheep with skins, which were thence called pellete.

10. Galesi flumen.] The river Galesus, now Galaso, runs through Calabria, a region in the south of Italy, near Tarentum; which city was built by Phalanthus a Greek, from Laconia in Peloponnesus.
Ille terrarum mihi præter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;
Ver ubi longum tepidasque præbet
Jupiter brumas, et amicus Aulon
Fertili Baccho minùm FaJernis
Invitet uvis.
Ille te mecum locus et beatæ
Postulant arces; ibi tu calentem
Debità sparges lacrymâ favillam
Vatis amici.

OR DO.

Ille angulus ridet mihi præter omnes angus-
dos terrarum: ubi mella non decedunt Hy-
metto, baccâque certat viridâ Venafro; ubi
Jupiter præbet ver longum brumasque tepi-
dâs, et Aulon, amicus fertili Baccho, mini-

NOTES.
13. *Præter omnes.*] That is, next to Tivoli; otherwise we shall make the poet
contradict himself, as he has just before been
preferring Tivoli to Tarentum, and declares
it was only in case of being excluded from the
one, that he would wish for the other. In-
deed he frequently joins them together, so
that they seem to have been nearly upon a

ODE VII.

Three years after the battle of Philippi, Augustus and Antony made a peace
with young Pompey, and granted an amnesty to all those who, after the
defeat of Brutus, retired into Sicily, where Pompey received them. This
being a fair opportunity for Horace’s friend to quit his arms, he returned to

AD POMPEII VARUM.

O SÆPE mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dis patris, Italique cælo,

ORDO.

O Pompei, prime mecum sodalium, sæpe
Deducte mecum in ultimum tempus, Bruto
duce militiae; quis redonavit te Quiritem
Dis patris, Italique cælo! cum quo ego

NOTES.
2. *Bruto.*] Brutus and Cassius were two
who conspired to assassinate Caesar in the
senate-house. Augustus, carrying on war
most agreeable place upon earth; where the honey does not fall short of that of Hymettus, and the olives are not inferior to those of verdant Venafrum; where Jupiter grants a long spring and mild winters, and where Aulon, the seat of Bacchus, produces also plenty of grapes not inferior to those of Falernum. That charming place, and those pleasant little hills, invite both of us thither; there shall you pay your last kind office to me, and sprinkle with your tears* the glowing ashes of your friend the poet.

* A deserved tear.

NOTES.

level in his esteem. Thus Book I. Ep. 7.

14. Hymetto.] Hymentus, a mountain of Attica in Greece, abounded with the finest flowers, and afforded excellent nourishment for bees.

16. Venafro.] Venafrum was a city of Italy in the territories of the Samnites, round which grew the most excellent olive-trees.

18. Aulon.] A mountain in the territory of Tarentum. Martial thus speaks of it in the 125th Epigram of his 13th Book:

Nobilis et laenis, et felix vitulus Aulon,
Det pretiosa tibi vellera, vina miki.

May Aulon, so renowned for its fine wool and fruitful vines, give its fleeces to you, and its wine to me.'

23. Favillam.] Favilla signifies properly those sparks that remain upon the ashes for a short time after the fire is consumed. Horace adds calcentem, the better to show the piety of his friend, who was desired to do him this last kind office before the ashes were entirely cold, or even all extinguished. It is well known, the Romans had a custom of burning their dead, and that the parents and nearest relatives gathered the ashes or bones, and put them into urns.

ODE VII.

Rome. At the sight of an old friend, absent for many years, of whose return Horace had almost despaired, he could not retain his joy, but breaks out into raptures, and, with great address, enumerates the several occasions in which they shared the same pleasures and the same dangers, and makes an elegant entertainment on this joyful occasion.

TO POMPEIUS VARUS.

O Pompyr, the oldest of my friendly associates, often exposed with me to the utmost danger in the army of Brutus, who has restored you in safety to Rome, to your native country, and to your

NOTES.

against them, defeated them in a battle near Philippi. Horace in this engagement, siding with Brutus and Cassius, bore the office of military tribune; but throwing away his shield, betook himself to flight. Brutus and Cassius were both killed in the battle.

3. Quis te redonavit.] These words are not a question proceeding from ignorance, but an exclamation arising from the joy felt by Horace at the sight of a friend whom he had not seen for many years.

3. Quiritum.] A citizen of Rome. The
Pompei, meorum prime sodalium!
Cum quo morantem sæpe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relietâ non bene pârmulâ,
Cum fracta virtus, et minaces
Turpe solum tetigere mento.

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

Ergo obligatam redde Jovi dapem;
Longâque fessum militiâ latus
Depone sub lauru meâ; nec
Parce cadis tibi destinatis.

Oblivioso lèvia Massieò
Ciboria exple; funde capacibus
Unguenta de conchis. Quis udo
Deproperâr āpio coronas
Curatve myrto? quem Venus arbitrum
Dicet bibendi? non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

ORDO.

sæpe fregi morantem diem mero coronatus nitentes capillos malobathro Syrio.

Tecum sensi Philippos et celerem fugam, pârmula mea non bene relietâ; cum virtus fracta, et homines minaces tetigere turpe solum mento. Sed Mercurius celer sustulit me paventem per hostes denso aëre; unda resorbens fretis æstuosis tuit te rursus in bellum. Ergo redde Jovi dapem obligatam;

deponeque tâum latus fessum longa militia sub lauru meâ; nec parce cadis destinatis tibi.

Exple ciboria lèvia vīno Massieò oblivioso; funde unguenta de capacibus conchis. Quis curat deproperâre coronas udo apio myrtove? Quem Venus dicet arbitrum bibendi? Ego bacchabor non sanius Edonis; dulce enim est mihi furere amico, meo recepto.

NOTES.

Sabines, being engaged in frequent wars with the Romans during the infancy of that republic, at last agreed to unite into one people, and take the name of Quirites.

8. Malobathro.] Malobathrum was a fine kind of ointment, which came from a plant growing in Syria, a region of Asia between Egypt and Asia Minor.

10. Reliétâ non bene pârmulâ.] What infancy they were branded with who threw away the buckler that they might escape the more easily, appears by what happened to one of Caesar's soldiers in England. Some officers were engaged in a morass, where they could not stand their ground against the enemy; this soldier throw himself into the morass, made a brave and admirable attack, and at last rescued the officers; but, in passing the morass, being last, he lost his buckler in the mud, out of which he extricated himself with great difficulty. Caesar, who had seen the engagement, went with shouts of joy to receive and caress the soldier; but the youth, with tears in his eyes, and filled with shame, begged Caesar's pardon that he had not brought back his buckler. Whatever cowardice it showed for one to throw away his buckler, yet here Horace
gods? With you I have often passed a great part of the day agreeably over a glass of wine, crowned with flowers, and perfumed with the finest essences of Syria. I still remember our precipitate flight at the battle of Philippi, where I shamefully left my shield, valour itself being forced to give way, and our most daring champions obliged with shame to bite the very-ground: but Mercury in a thick cloud carried me safe through the midst of my enemies. As for you, embarking on a troubled sea, you again exposed yourself to the hazards of war. Now that you are restored to us in safety, be not unmindful to make the sacrifice you vowed to Jupiter; and as you are almost worn out with the fatigues of war, come, and repose yourself under my laurel. Spare not the wine that is destined for you. Indulge yourself in drinking freely of my generous Massic wine, which you find to be a sovereign remedy for dispelling anxiety; nor spare the fine perfumes that are in the costly shells. Who takes care to provide us with crowns of green parsley or myrtle? Whom will Venus name master of the feast? I intend to be as merry to-day as any Thracian; it gives me infinite pleasure *to play the Bacchanal on the safe arrival of my friend.

* To be mad.

NOTES.

owns it, to extol Augustus’ glory the more, by mentioning the circumstances of his victory, and the terror wherewith he struck his enemies. Alceus also threw away his shield in a battle; so that in this, as in other things, there is a conformity between him and Horace, in whose life it ought to be particularly remarked.

11. *Fracta virtus.*] The poet does justice to the conquered, and at the same time pays the highest compliment to the conquerors. Brutus and Cassius had the better troops; but victory declared for Octavius and Antony. The braver an enemy is, the greater is the glory of victory.

13. *Sed me per hostes Mercurius celer.*] The poet here alludes to the battles of Homer, where the gods are often represented as carrying off some one of the combatants, and encompassing him with thick clouds, to smite him from the violence of his enemy. And this province, with regard to himself, he here assigns to Mercury, as being the father of eloquence, and the protector of learned men: he means also to intimate, that his poetry, and the patronage of Maecenas, had procured him his pardon.

15. *Te rursus in bellum resorbens.*] This is purely historical. Many that had escaped from the battle of Philippi, embarked for Italy to make up their peace. The ship in which they were, was driven on shore by a tempest, near Cape Palinurus. Horace obtained his pardon by the intercession of Maecenas; but Pompeius Varus and others, not proving so fortunate, returned to Sicily; and joined young Pompey. For this reason the poet says, _in bellum resorbens unda fretis tulituesto._

23. *Conchis.*] Vessels made of shell, or after the similitude of shells.

25. *Quem Venus.*] The Romans at their entertainments generally chose a king by a cast of the dice, which cast was called Venus, _Venerius Jactus, or Basilicus_; and for this purpose they made use of either the Tali or _Tessera_; for the _Alce_ were forbidden by law. Venus was the fortunate throw in both; but with this difference, that with the Tali all the dice were to rise of different numbers; but, with the _Tessera_, the conqueror was to throw three sixes.

27. *Edonis.*] The Edonians were formerly a people of Thrace, afterwards of Macedonia, of which they inhabited the eastern part.
ODE VIII.

This ode is very curious, and full of gallantry. There is nothing in it by which we can ascertain when it was composed; but it is sufficient to remark,

IN BARINEN.

ULLA si juris tibi pejerati
Pœna, Barine, nociisset unquam,
Dente si nigro fiores, vel uno
Turpior ungui,
Credereum: sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.
Expedit matris cineres opertos
Fallere, et toto tacitura noctis
Signa cum coelo, gelidâque Divos
Morte carentes.
Ridet hoc, inquam, Venus ipsa; rident
Simplices Nymphæ, ferus et Cupido,
Semper ardentescuens acuens sagittas
Cote cruentâ.

ORDO.

O Barine, si’ulla pœna pejerati juris un-
quam nociisset tibi, si feres turpior nigro
dente vel uno ungui, crederem: sed tu si-
mul obligasti tuum perfidum caput votis,
enitescis multo pulchrior, prodisque publica
cura juvemum. Expedit fallere opertos ci-

NOTES.

1. *Ulla si juris tibi pejerati.*] The sense of these four lines depends on a superstition of the ancients, who believed that a lie was always followed with some pain, and that, as soon as it was uttered, one of the offender’s teeth assumed a black hue, a nail was marked, or a blister appeared on the end of his tongue, or on his nose, or some mark upon his face; his foot became deformed, or his shape was marred, or he lost some hair. It is on the same subject that Ovid composed the third Elegy of the third Book:

*Esse Deus credamus? fidem jurata fesellit, Et facies illi que fuit ante, manet.*

Quam longos habuit novum jurata capillos,
Tam longos, postquam numina laesit, habet.

*Can I believe there are any gods? She hath violated the faith she gave me with so many oaths, and yet she continues as beautiful as ever. The fine hair she had before she perjured herself, she still has, as long, and as fine, even since she offended the gods.*
ODE VIII.

that Horace wrote the greatest part of his amorous odes before he was forty years of age.

TO BARINE.

BARINE, if you had ever suffered the slightest punishment for your false oaths, if one of your teeth, or a nail of your hand, had been affected with the least blemish, I would believe you; but you are no sooner perjured, than you appear more beautiful, and become the desirable object of all our youth. It seems only to set you off to the greater advantage, that you have violated the ashes of your mother, deceived the heavens, and the stars that shine during the silence of the night, and mocked the immortal gods themselves. Venus, I say, only smiles at this, and the gentle Nymphs seem well pleased, as does cruel Cupid, who always whets his new-forged arrows on a stone wet with blood. Add to this, that the rising youth

NOTES.

The Latins took this from the Greeks; for Theocritus writes in his ninth idyll,

Ωμικρ' ἐπὶ γλώσσας ἄφρωνοι ὀλοφυρώνει φύσις.

'take particular care not to make a blister grow on the end of your tongue;' that is, take particular care not to lie. And in the twelfth idyll, he calls very pleasantly the marks, ψέθες, lies.

--- Εγώ δέ σε τὸν καλὸν αἰνῶν
ψέθες μύες ὑπερθέν ἀφίνεις ὅκ, ἀναφεςέω.

'you are so very beautiful, that, in praising you, I shall make no lies grow on the end of my nose.' and the same has come in some manner down to us; for I have heard many call vulgarly lies, the little white or black marks that appear sometimes upon the nails.

5. Sed tu, simil obigasti perfidum votis caput.] There is some little difficulty in this passage. As they who bound themselves by oaths or promises, tacitly subjected themselves to certain penalties and maledictions, if they broke their engagements, their heads were in some sense devoted, and subject to all those maledictions. In allusion to this, Horace says of Barine, sed tu simul obligasti perfidum votis caput. Votis is here therefore an ablative; and what Horace here describes by obligare votis caput, Plautus simply expresses by alligare caput. Such as were in this manner bound, were said to be voti rei, voti damnati, and after the accomplishment, voti absunt.

9. Expedit.] As if Horace had said, Since your perjuries serve only to render you more beautiful, it is for your advantage to violate the ashes of your mother, and seduce the gods. Perhaps these four lines contain only a description of the manner in which Barine was wont to swear: by the soul of her mother, by the stars, and by all the gods. We meet in Propertius with an instance of this kind of oath; Lib. 2. Eleg. 20.

Ossa tibi juro per matris, et ossa parentis.
Si fallo, cenis, heu! sit mihi uterque gravis.

16. Cote cruident.] The cruelty of Cupid could not be more naturally represented than
Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae reliquunt,
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgenes nuptae, tua ne retardet
Aura maritos.

ORDO.
Adde, quod pubes omnis crescit tibi, nova
servitus crescit tibi; nec priores, licet saepe
minati sunt, reliquunt tectum dominae im-
pie. Matres metuunt te juvencis, senes
parci te etiam metuunt, miseraeque virgines
nuper nuptae, ne tua aura retardet maritos.

NOTES.
It is here by Horace; who, to sharpen his
arrows upon a stone, makes this little god
use blood in place of water or oil. Anacreon
says, that when Vulcan has forged the ar-
rows of love, Venus dips their points in
honey, but Cupid takes them afterwards and
dips them in gall.

ODE IX.
To know how to comfort the afflicted, is a talent that does not fall to every
man's share; it is even hazardous to undertake it. The greater and
juster the affliction, the harder it is to find reasons strong enough to sur-
mount it. After all, in losses that cannot be remedied, address must be
made to the heart rather than to the fancy, or to the judgement rather than
to the affections. Care must be taken to blunt the keenness of thought, and
leave it to time to do the rest. The more natural and unaffected the motives
of comfort are, they will then be of greater use than the grave maxims of mo-
rality and studied reasoning. This is the method which Horace, in this

AD VALGIUM.
Non semper imbres nubibus hispidos
Manant in agros, aut mare Caspium
Vexant inaequales procellae

ORDO.
Os amice Valgi, imbres non semper manant
celeus usque vexant mare Caspium; nec stas
nubibus in agros hispidos, aut inaequales pro-

NOTES.
9. Mare Caspium.] The Caspian sea is to the north, Armenia to the west, and
in Asia, having Persia to the south, Tartary India to the east. Horace makes choice of
become all your admirers, your slaves are daily multiplying, and your first lovers, who often threatened to abandon you on account of your perjuries, still continue to follow you. The careful mothers and frugal sires are afraid of you for their sons; and the newly married ladies are in great pain, lest your powerful charms should detain their husbands.

NOTES.

17. *Addid, quod pulbes.* Commentators have not seen all the delicacy and beauty of this passage. Horace says, that the youth grow up only for her. This is very gallant and polite; and there is also something grand and noble in the compliment, as making Barine a kind of divinity, to whom all the future services of the youth were destined and devoted.

22. *Te senes parci.* Covetousness is common to old men, who, for this reason, are always called *parci.* Horace says, in his Art of Poetry,

*Multa senem circumveniunt incommoda; vel quod Querit, et inventis miser abstinet, ac timet uti.*

‘Old age is accompanied with many inconveniences; for instance, it desires always to heap up, and is afraid to make use of what it hath.’

ODE IX.

beautiful ode, takes with an affectionate father, under great affliction for the death of his son, whom he loved most tenderly. He does not condemn his grief; he only proposes to hinder its continuance, or to stop its career.

There is no great difficulty in fixing the time when this ode was composed. It appears plainly, by the last four lines, that it was after Augustus had undertaken an expedition into Armenia Minor, whence he sent Tiberius into Armenia Major, there to fix Tigranes upon the throne. This happened in the year of Rome 733; and this ode was undoubtedly composed the year after, Horace being then forty-seven years of age.

TO VALGIUS.

The clouds do not always pour down rain upon the fields, nor do the furious tempests perpetually agitate the Caspian sea. Armenia

NOTES.

this sea, because it is more dangerous than others. Pomponius Mela describes it thus:

*Mare Caspium omne atrox, saxum, sine portulius, praelitis undique expositum, ac bel-luis magis quam caetera refertum, et idem minus navigabile.*

‘The Caspian sea, altogether fierce, raging, without harbours, on all sides exposed to storms, and more full of monsters than any other, and for that reason less navigable.’

It is surrounded with land, without any
Usque; nec Armeniu s in oris,
Anice Valgi, stat glacies iners
Menses per omnes, aut Aquilonibus
Querceta Gargani laborant,
Et soliiis viduantur ornis:
Tu semper urges flebilibus modis
Mysten ademptum; nec tibi Vespero
Surgente decedunt amores,
Nec rapidum fugiente Solem.
At non ter ævo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Tröilon, aut Phrygiae sorores
Flevere semper. Desine mollium
Tandem querelarum; et potiūs nova
Cæsaris; et rigidum Niphaten,
Medunque flumen gentibus additum
Vicit, minores volvere vortices;
Intrāque præscriptum Gelonos
Exiguus equitare campis.

NOTES.

5. Valgi.] This is the poet Titus Valgius, of whom Horace speaks in the tenth Satire of the first Book; and of whom Tibullus hath said, that no poet ever came so near Homer as he:

Valgius æterno propior non alter Homero.

7. Gargani.] Garganus, a mountain of Apulia in Italy.

13. At non ter ævo functus.] Nestor, who lived three entire ages; that is, three times thirty years, and not three hundred years, as some have asserted; thirty years being reckoned a natural age, to distinguish it from a civil age, which is arbitrary, and depends on the will of men.
is not covered with ice throughout the year, nor for that whole time are the forests of Garganus beaten upon by the north winds, nor are the trees continually naked of leaves: but you, my dear Valgius, give no respite to your grief; you are always lamenting, in mournful strains, the death of your dear Mystes; nor is your anxiety abated either when the evening star arises, or when it disappears upon the approach of the sun. Consider, the aged Nestor did not always mourn for his darling son Antilochus. Hecuba, Priam, and the princesses of Troy, at last gave over their lamentation for young Troilus. Relinquish, therefore, these soft mournful strains, and let us rather sing the late victories of Augustus, the Niphates covered with snow, or the river Medus, which is now become a part of our conquest, and rolls its billows with a gentler course. Let us, in fine, sing of the Scythians, who, now confined within their own narrow country, dare not pass the bounds that are prescribed to them.

* Flies the rapid sun.
† The parents.
‡ Phrygian sisters.

NOTES.

ther Nestor wounded, and ready to fall under the violent efforts of Memnon, threw himself between the two combatants, and thus received a wound, of which he died.

16. Troilus.] Troilus was one of Priam's sons. His life was precious to his country, because the fate of Troy depended upon it. He was killed by Achilles in the flower of his age.

16. Phrygiae soreores.] The sisters of Troilus were, Creusa, Laodicea, Polyxena, and Cassandra.

18. Et potius nova, &c.] Valgius could scarcely withstand an argument so strong as this. The expedition of Augustus to the east, was more glorious than any of his most successful campaigns. This prince had not only made the Roman name respected over all Asia and Africa, and imposed his own terms of peace upon the Indians, Ethiopians, &c. but, what the Romans had most at heart, he had humbled the insolence of the Parthians; he had obliged Phraates their king to draw his troops from Armenia, to return the Roman standards, and the prisoners that had been detained for thirty years, and to pull down the trophies Orodes had raised on the defeat of Crassus. So many prodigies performed in less than two years, were the more agreeable to the Romans, as the success had not cost the republic the loss of one man. In these circumstances, Horace could not but be in the right to ask Valgius to give some respite to his grief, and partake, for some time, of the common joy.

20. Niphates.] The Niphates is a great mountain in Armenia; Horace calls it rigedium, cold, because it is covered with snow. Virgil, speaking of this victory of Augustus in his third Book of Georgics, says,

Addam urbes Asiae domitas, pulsumque Nephaten,
Fidentemque fuga Parthum, versisque sagittis,
Et duo rapta manu diverso ex hoste tropa.

' Here I shall add the cities he subdued in Asia, the people that he conquered, those of Niphates, and the Parthians, who trust to the arrows they shoot in flying, and the two victories he gained over two enemies at a great distance from one another.'

21. Medum fiumen.] Plutarch writes, that the Euphrates was formerly called Medus, by which Horace means the Parthians, as he did the Armenians by the Niphates.

23. Getonos.] By the Getoni we must understand the Scythians, who made incursions into Armenia, to whom Augustus set bounds that they should not pass, as he had done to the Parthians.
Horace addresses this incomparable ode to Licinius Varro Murena, brother of Proculeius, and of Terentia, the wife of Mæcenas; who is the same Licinius that conspired against Augustus with Fannius Capio in the year of Rome 73; for which offence he was banished, and afterwards put to death, notwithstanding all the interest that Mæcenas and Proculeius could make for him.

This ode was composed before Licinius was engaged in the conspiracy, but after his goods were confiscated for carrying arms against Augustus.

AD LICINIUM MURENAM.

RECTIUS vives, Licini, neque altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimiùm premendo
Litus iniquum.
Auream quisquis mediocritatem
Diligit, tutus, caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aula.
Sævius ventis agitatur ingens
Pinus; excelsæ graviore casu

ORDO.

O Licini, vives rectius neque semper ur-
gendo altum, neque, dum cauti horrescis
procellas, nimiùm premendo iniquum litus.
Quisquis diligit auream mediocritatem, tutus,
caret sordibus obsoleti tecti, sobrius caret au-
lâ invidendâ: Ingens pinus sævius agita-
tur ventis, excelsæ turres decidunt graviore

NOTES.

1. Neque altum semper urgendo, neque, dum, &c.] To understand the true meaning of Horace in these words, we must consider the conformity they have with the state in which Licinius Murena then was. Licinius having all his goods confiscated for bearing arms against Caesar, his brother Proculeius endeavoured to make this great loss easy to him, by giving him the half of his fortune. If he would have been contented with that station of life to which this kind office of his brother raised him again, he had not fallen into those misfortunes which he incurred in the sequel. To bring Licinius Murena to this, Horace endeavours, in this ode, to cure him of ambition and despair, the two rocks on which he afterwards split. He makes use of a very familiar comparison of those who make voyages, whereby he lays before him an exact picture of two
race, who knew his restless and ambitious spirit, and that he was as unfit

to bear prosperity as adversity, designs, by this ode, to point out the way

of avoiding those misfortunes into which he fell afterwards, by not follow-

ing the good advice of his friend. The great address of the poet is, in

making no application that could prejudice Licinius. The rules of conduct

he gives are general, and almost all covered under different figures; and the

ode itself is short, easy to be understood, and beautified with many com-

parisons.

TO LICINIUS MURENA.

Dear Licinius, you will steer your course more safely

through the sea of life *, if you launch not always out into

the deep; provided, on the other hand, that, being over-cau-

tious, and afraid of a storm, you bear not too near the shore,

which is equally dangerous. He who loves the golden mean,

is quite secure; as he does not choose to live in a sordid little

house, he is not ambitious to live in a magnificent palace that at-

tracts envy. The lofty pine is most beaten upon by the winds;

* Will live more safely.

NOTES.

extremes. By those who are always for ad-

vancing into the high seas, he admirably re-

presents the ambitious, who never think

themselves sufficiently exalted in the world;

and by those who, upon the appearance of a

storm, are seized with fear, and coast it al-

ways along the shore, and thus lose their

lives by too great precaution, he gives a fine

description of such as, upon the least dis-

grace, lose their judgement, and in their de-

spair take dangerous resolutions.

6. Tutus, caret obsoleti.] Horace says

tutus caret, he is secure against the neces-

sity of an indigent dwelling; and sobrius
caret, he is too discreet and prudent to lodge

in a sumptuous palace that might expose

him to envy. Or perhaps these two words

tutus and sobrius, ought to be detached en-

tirely from the verb caret, and considered as

belonging to the person who is here said to

love mediocrity of condition, always accom-

panied with security and temperance. He

is not exposed to the inconveniences of want,

or to the envy of an exalted rank.

7. Invidenda.] Magnificent, splendid, and

of consequence subject to envy; as he says,

Ode first, Book third, Invidendi postes. Lu-

cretius (V. 1130.) has excellently explained

this:

Invidia quoniam, seu fulmine, summa vapo-

rant,

Plerumque, et quae sunt alius magis edita

cumque.

' All things that are magnificent, and

rise in grandeur and height above others,

are subject to envy, as well as to thunder.'

9. Sevius.] Sevius is proposed to the read-

er instead of sepius; and indeed this reading
Decidunt turres; feriuntque summos
Fulmina montes.
Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hyemes reducit
Jupiter; idem
Summovet: non, si malè nunc, et olim
Sic erit: quondam citharâ tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.
Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimiùm secundo
Turgida vela.

ORD O.

ca* su, fulminaque feriunt summos montes.
Pectus bene praeparatum sperat alteram sor-
tem in rebus infestis, metuit vero alteram sor-
tem in rebus secundis. Jupiter reducit infor-
mes hyemes; idem Jupiter summovet cas: si
nunc malè est, non et olim sic erit: Apollo
quondam suscitat citharâ suam tacentem,
neque semper tendit suum arcum. Appare for-
tis atque animosus in angustis rebus: idem
sapienter contrahes vela tua turgida vento ni-
mium secundo.

NOTES.

seems to add a greater justness to the senti-
ment of the poet: for, sevius ventis agi-
tatur ingens pinus, agrees better with what
follows, excelsa turres gravius decidunt
(which also is a preferable reading to et celse),
et fulmina gravius feriunt summos montes.
If he had used the word sevius in the first
phrase, he would have put frequentiore casu,
or something like it, in the other.

13. Metuit secundis.] Prosperity is more
to be dreaded than every one thinks; the
higher it rises, the more are we liable to
some fatal reverse of fortune. It was on
this account that the ancients were wont
high towers have the most terrible downfall, and thunder falls with
the greatest force upon the highest mountains. A heart prepared
for all events, never loses hope in adversity, and yet retains some
fear in prosperity. Jupiter sends us stormy winters, and he also re-
moves them; if we are unfortunate now, we shall not be always so.
Apollo sometimes tunes his lyre*, and does not always bend his
bow. Show, therefore, that you have resolution and courage in ad-
versity, and conduct yourself with prudence in the height of pro-
sperity†.

* Wakes his silent muse with the harp.
† Prudently furl your sails swelled with too prosperous a gale.

NOTES.
to appease the gods by sacrifices after some
very signal success. Had Licinius, in pro-
sperity, retained some fear and apprehension,
he would have avoided all the misfortunes
that befell him.
15. Infirmes hyemes.] This epithet is
very singular and bold, and also very happy
and well-chosen. Winter quite changes the
face of the universe; it disfigures and de-
forms nature.
19. Neque semper arcum tendit Apollo.] The ancients represent Apollo as the cause
of a great number of the evils that affect
kingdoms, armies, &c. as the plague, famine,
&c. It is for this reason that Horace ad-
resses him in his secular poema with prayers
to retain his arrows in his quiver, and be ap-
peased.

Conditó mitis placidusque telo.
Homer says, that the arrows of this god
brought the plague into the Grecian camp;
the reason of which is evident. In like man-
ner, when Horace says here, that Apollo has
not always his bow bent, he means that
Apollo does not always afflict mankind with
the above-mentioned calamities; it is there-
fore a wrong application of these words, which
many make, when they use them to express
that the mind ought not always to be upon
the stretch, but should now and then be al-
lowed some relaxation.
21. Animosus atque fortis.] Horace had
good reason for making use of both the words animosus and fortis on this occasion.
The first marks only the disposition of the
soul; the other the effects of that disposition,
the actions that spring from it. The one is
the cause, the other the effect. Animosus is
properly one that fears nothing; fortis is ap-
llicable to a person who struggles through all
hardships with patience. This passage well
merited a particular explanation.
ODE XI.

There are many who know not how to be happy, or at least will not allow themselves to be so; they disquiet themselves with a thousand apprehensions of danger, which exists no where but in their own imagination, and dread the approach of evils of which there is not the least appearance. This was the character of Hirpinus. Although he resided at Rome in a quiet house, far from the alarms of war, yet his fate, and that of the empire, appeared to him very uncertain. He was continually providing against accidents which were never likely to happen, and brought upon himself a real

AD QUINTIUM HIRPINUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quinti, cogitet, Adrià
Divisus objecto, remittas
Quaerere; nec trepides in usum
Poscentis aevi pauca. Fugit retro
Levis juventas et decor, aridà
Pellente lascivos amores
Canitie, facilemque somnum.
Non semper idem floribus est honos
Vernis; neque uno Luna rubens nitet
Vultu. Quid æternis minorem
Consiliis animum fatigas?

ORDO.

O Hirpine Quinti; remittas quaerere quid bellicosus Cantaber cogitet; et, Scythes divisus Adria objecto; nec trepides in usum aevi poscentis pauca. Levis juventas et decor fugit retro, arida canitie pellente lascivos amores facilemque somnum. Non semper est idem bonos floribus vernis; neque rubens luna nitet semper uno vultu. Quid fatigas animum tuum minorem æternis consiliis?

NOTES.

1. Scythes Adrià divisus objecto.] The ancients comprehended under the name Scythians all the people inhabiting northward; and we see clearly by this passage, that Horace gives that name to the people who were separated from Italy by the Adriatic sea; that is, by the Scythians he understands the people of Illyria, Dalmatia, Pannonia, Dacia, &c. all which Suetonius comprehends under the general name of Illyria.

2. Hirpine Quinti.] The house of Quintius was one of the most ancient and consi-
ODE XI.

HORACE'S ODES.

ODE XI.

Evil, by his cares and endeavours to avoid a chimerical one. Horace, in this ode, advises his friend to lay aside this anxious and foreboding temper. He tells him, that all things are liable to change and variation; that the knowledge of futurity altogether exceeds our comprehension; and therefore wisdom requires that we should give ourselves no uneasiness on that head. If anxious thoughts will sometimes force themselves upon us, we should banish them by a cheerful glass, which is the best antidote to such attacks.

TO QUINTIUS HIRPINUS.

Trouble not yourself, dear Hirpinus, about inquiring into the designs of the warlike Cantabrian and Seythian, separated from us by the Adriatic sea; nor be so very anxious about the necessaries of life, that requires but a little to satisfy it.

Youth, with all its gaieties and beauties, flies from us apace, and is succeeded by old age, which banishes all the levities of love and soft slumbers. The flowers of the spring do not always retain the same bloom; nor does the moon shine at all times with the same lustre. Why then do you disquiet your mind about the future events of providence, which are beyond its reach? Why do we not

NOTES.

derable in Rome, of which it became a family after the destruction of Alba, and was ranked in the patrician order by Tullus Hostilius. It was divided into four branches, which are distinguished by the surnames of Capitoline, Cincinnatus, Flaminius, and Crispinus. The person here addressed by Horace, is the same whom he addresses Epist. 16. Book 1, but cannot be distinguished from others of the same name, which is the reason that some interpreters have thought Horace wrote Crispine Quintel, and that this is the same Quintus Crispinus who was consul with Cl. Drusus Nero in the year of Rome 744; but this is contrary to all the manuscripts, in which we read Hirpine.

11. [quid aternis.] As if he had said: Since youth passes so swiftly away, and nothing in nature is durable and lasting, why do you not now in old age give some relaxation to the mind? why do you oppress yourself with endless cares and projects? Such commentators as fancy that by aternis consilis we are to understand the counsels and designs of the gods, because they are eternal, little comprehend the design of the poet, who means only to insinuate to Hirpinus, that his mind would not be able to
Q. HORATII CARMINA.

Cur non sub altâ vel platano, vel hac
Pinu, jacentes sic temere, et rosâ
Canos odorati capillos,
Dum licet, Assyriâque nardo
Potamus uncti? dissipat Evius
Curas edaces. Quis puer ociûs
Restinguet ardentis Falerni
Pocula prætereunte lymphâ?
Quis devium scortum eliciet domo
Lyden? eburnâ, dic age, cum lyrà
Maturet, incomtam Lacœnæ
More comam religata nodo.

ORDO.

Cur non sic temere jacentes vel sub hac
altâ platano, vel sub hac pinu, et odorati
canos nostros capillos rosa, unctique Assyriâ
nardo, potamus dum licet? Evius dissipat
curas edaces. Quis puer ocius restinguet po-
cula ardentis vini Falerni lymphâ prætere-
unte? Quis eliciet domo Lyden devium
scortum? Age, dic ei ut maturet cum lyra
sua eburnâ, religata suam comam incomtam
nodo, more muteris Lacœnæ.

NOTES.

Lear up under that perpetual succession of
new cares, and variety of different schemes,
with which he oppressed it.

16. Assyriâque nardo.] Nardus is pro-
perly a plant which grows in India. Horace
calls it Assyrian, because the European mer-
chants bought it in Syria. Those who think
that he means a kind of nardus growing in
Cilicia, not far from Syria, seem to have for-
gotten that this was a savage kind of nardus,
which never entered into the composition of
these exquisite perfumes and odours.

19. Restinguet ardentis Falerni pocula.] Some interpreters have explained this pas-
sage, as if Horace desired his servant to bring
some water to mix with the wine; whereas,
rather place ourselves without ceremony under this lofty plane-tree, or this pine, put on rose-garlands, anoint our grey hairs with the finest perfumes, and solace ourselves, while we may, with a hearty glass? It is wine that dispels the cares that prey upon us. Which of you, boys, will soonest cool for us a bottle of this hot Falernian in the rivulet that runs by us? Who will go for Lyde? Be sure you desire her to bring her ivory harp with her, and not mind her dress, but come with her uncombed hair tied in a knot, like the Lacedemonian ladies.

NOTES.

he plainly wanted it to be cooled in the neighbouring stream. There is indeed a fragment of one of the odes of Anacreon still extant, which seems to favour the sentiment of these commentators: for he commands his boy to put ten measures of water among five measures of wine, to moderate the insupportable strength of that liquor; but, notwithstanding this, the other method of explaining seems more just, and more agreeable to the words of Horace. The epithet præterimte seems necessarily to demand it. It is very well known, that the ancients made use of ice and snow to cool their wine; and when these could not be had, they had recourse to fountains and streams.

21. *Quis devium scortum.*] By devium scortum commentators understand a courtezan that was not public; such an one as the ancients strictly understood by the word mere-trix, when opposed to prostitula and vaga. Propert. Lib. I. El. 5, 7. *Non est illa vagis similis conlata puellis.*

23. *Incomtam Laced. more.*] This passage has very much embarrassed interpreters, perhaps without cause. It is proper that we should read incomtam as one word, and refer it to comam, as is evident from what follows, viz. *more Lacede.*: for it is evident from the records of antiquity, that the Lacedemonian ladies were very negligent and careless in their dress.
Q. HORATII CARMINA.

LIB. II.

ODE XII.

As this is one of the finest odes of Horace, it has more of gallantry in it than any of his other compositions. Maecenas very much importuned the poet to write of the wars of Italy; Horace, unwilling to undertake such a task, pleads for his excuse, on the one hand, that he thought himself incapable of executing so great a design; and, on the other, that Maecenas himself had undertaken to write the history of Augustus, in which he would, without doubt, succeed much better than he; and to make his excuses more prevalent, he tells him, that his muse would only permit him to sing of the

AD MÆCENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Annibalem, nec Siculum mare
Pœno purpureum sanguine, mollibus;
   Aptari citharae modis;
Nec sævos Lapithas, et nimium mero
Hyleum; domitosque Herculea manu
Telluris juvenes, unde periculum
   Fulgens contrémuit domus

ORDO.

O Mæcenas, nolis longa bella ferae Numantiae, nec dirum Annibalem, nec Siculum mare purpureum Pœno sanguine, aptari mollibus modis citharae; nec sævos Lapithas, et Hyleum nimium mero; juvenesque Telluris domitos Herculea manu, unde fulgens domus

NOTES.

1. Bella Numantiae.] Numantia was a city of Spain, near the river Durius, in the same place where Soria is now situated. It held out against the Romans eight years. They laid siege to it in the year of the city 622, under the command of Pompeius Rufus, and remained before it till the year 630, when, at last, it was taken by the second Scipio Africanus. Horace gives it the epithet of fera, to denote the undaunted valour of the inhabitants, who chose rather to destroy themselves by poison, fire and sword, than fall into the hands of the conqueror.

2. Nec dirum Annibalem.] Hannibal maintained a war against the Romans for seventeen years. Horace here calls him dirus, because he had almost proved fatal to the Romans, having vanquished several of their generals, destroyed in battle the greatest part of the citizens, and put Rome itself into the highest consternation, having carried his victorious arms within three miles of it.

3. Nec Siculum mare.] This must be understood of the first Punic war, in which the Romans obtained three signal victories over the Carthaginians on the Sicilian sea, the first under the conduct of Catulus Duilius, the second by Atilius Regulus, and the third
ODE XII.

beauty and charms of Licinia, of whom his patron was deeply enamoured. Then he takes occasion to enumerate some of those amiable qualities which she so eminently possessed, and which could not fail to attract Maecenas' esteem, and render her, to one of his discernment, more valuable than all the treasures of the world. In fine, Horace, to flatter the passion of his friend, and praise Licinia’s beauty, makes use of such finesse as Ovid and Tibullus were entire strangers to.

TO MAECENAS.

Do not command me, Maecenas, to set to the soft notes of my harp, fit only for love, the long wars of cruel Numantia, the defeat of terrible Hannibal, or the sea-fights that dyed the Sicilian sea with the blood of the Carthaginians. Do not command me to sing of the cruel Lapithæ, or of the drunken Centaur Hylæus, or of the giants, those terrible sons of the earth, who made the magnificent palace of old Saturn shake, till they were subdued by the powerful

NOTES.

by Lutatius Catulus. In the second, the Carthaginian fleet, though it consisted of three hundred and fifty vessels, was yet put to flight, and two thousand seven hundred men were made prisoners.

5. Lapithæ.] The Lapithæ were a people of Thessaly, who associated themselves with the giants, in order to make war against the gods.

6. Hylæus.] Hylæus was a Centaur who was slain by Atlanta, because he attempted to ravish her. It may not perhaps be improper to state here the conjecture of Dacier upon these four lines. It may seem strange, says he, that the poet should introduce the giants and Lapithæ here, since Maecenas does not demand of Horace to write a description of the fabulous wars. We must necessarily therefore conclude, that the poet makes use of these expressions to explain events that are already past; and which, though in this manner concealed, could not fail of being understood by the resemblance and conformity they had to the history of those whose names he had borrowed. This conformity was very visible; and it was an easy matter to discern, that by the Lapithæ and giants who were subdued by Hercules in the plains of Thessaly, Horace means the troops of Brutus and Cassius, which were defeated by Augustus almost in the same place at the battle of Philippi. In like manner, under Hylæus, Horace gives us the exact portraiture of Antony, who ruined himself by his intemperance, and his extravagant passion for Cleopatra. Almost every one knows the excessive debauches he was guilty of with that princess; that he ordered himself to be called Bacchus, and imitated that god in his habit, equipage, and pomp. Thus far Dacier, whose opinion seems to be pretty well founded.

7. Telluris juvenes.] The giants, according to ancient fable, were the sons of
Saturni veteris: tuque pedestribus
Dices historiis praelia Caesaris,
Maeceenas, melius, ductaque per vias
Regum colla minantium.
Me dulces dominæ musa Liciniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus;
Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.
Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiae Mygdonias opes,
Perniutare velis crine Liciniae,
Plenas aut Arabum domos?
Dum flagrantia deterquet ad oscula
Cervicem, aut facili sævitià negat,
Quæ poscente magis gaudeat cripi,
Interdum rapere occupet.

ORDO.

Notes.
Tian and Terra. They were of an enormous size, and had feet resembling those of a dragon. They were sent into the world to destroy the gods, and dethrone Jupiter himself, against whom their mother had been provoked. Apollo, Diana, Bacchus, and Hercules, came to the assistance of Jupiter, who overthrew these monsters, buried some of them under the mountains, and precipitated the rest to the bottom of Tartarus.

8. Fulgens domus Saturni veteris.] As the giants and Lapithae made the palace of old Saturn shake, in like manner did Brutus, Cassius, and Antony, make Rome and Italy tremble. And it is Rome itself and Italy, that Horace understands here by the magnificent palace of old Saturn. This allusion is the more just, as that part of Italy where Rome is, was called Saturnia, because it was the abode of Saturn after he was banished from heaven. This shows clearly the great address of Horace, and the justness of his comparison. He has made the same allusion in the fourth Ode of the third Book:

Magna illa terræm intulerat Jovi
Fidem juvenus horrida brachüs.
Those terrible youths, trusting to the strength of their arms, struck Jupiter with great terror.'

9. Pedestribus historiis.] Horace has elsewhere said, Musa pedestris, Sermo pedestris, to denote a plain natural style; and here he opposes poetry to history: the latter, so to speak, goes on foot, it never quits the earth, its style ought to be smooth, its diction plain and easy; modest even in its
arm of Hercules. Mācenas, you will describe far better in prose, than I can in verse, the battles of Augustus, and his glorious triumphs, in which kings, murmuring revenge, were led in procession through the streets before his car. My muse allows me to sing of nothing but the sweet voice of your charming mistress Licinia, her bright sparkling eyes, and the unfeigned return she makes to your love: with what a becoming air she joins the dance in an assembly; what a fine spirit of raillery she has, and with how good a grace she offers her fine arms to dance with the gay ladies on Diana’s festival. Would not you exchange wealth equal to the possessions of the opulent Achæmenes, the immense riches of the king of fertile Phrygia, and all the treasures of the Arabians, for one ringlet of charming Licinia’s hair? especially in the moment when she turns her neck to meet your ardent kisses, or when; with a cruelty easy to be conquered, she refuses you one, which she wishes you would rather take by force, and sometimes snatches a kiss from you first, whilst she seemingly defends herself.

NOTES.

ornaments, it avoids every thing that savours of affectation. Poetry, on the contrary, especially lyric poetry, soars high; its thoughts are noble, its turns bold, its expressions figurative, nature itself appears here dressed in its richest attire.

13. Dominæ Liciniæ.] This Licinia was mistress to Mācenas; and not to Horace, as some interpreters have imagined, and especially Torrentius; for the sequel of the ode incontestably proves, that Horace speaks here of Mācenas’ mistress. Licinia is the same with Terentia, and the sister of Pmculeius and Murena. Terentia was the proper name of the family, and Licinia an adopted name; for Terentius Varro was adopted into the family of Murena, which was named Licinian.

18. Certare joco.] By joco, Horace understands here raillery, or smart repartees; and by certare, he explains the Roman custom of disputing for the prize of raillery on festival days. This, Spanheim says, was also a custom among the Greeks; and they even crowned those who conquered; as appears from a passage of Aristophanes, who, speaking of the rejoicings on Ceres’ festival, says in his comedy of the Frogs, Act V. Scene VII.:  

Παιςαντα και οικίζαντα, νυξίσαντα τ’αιμον  
   ρεται.

“Grant, O goddess, that I may act my part so well in jesting and raillery, that I may overcome, and at last be crowned ed.”

This shows what care and application Horace ought to be read, because in one single word, that at first sight appears not worth notice, he implies what is very curious and remarkable.

18. Nec dare brachia.] Because the ladies joined their arms to dance in a circle round Diana’s altar, according to an ancient custom.

21. Dives Achaemenis.] Achæmenes was a king of Persia; his descendants, to the time of Darius the son of Hystaspes, bore his name, and were called Achaemenides. It is for this reason that Plato, in his first Alcibiades, says, the kings of Persia derived their origin from Achaemenes.

22. Aut pinguis Phrygiae Mygdonias.] He means the riches of Midas king of Mygdonia, which was a part of Phrygia, and took its name from the Mygdones, a people of Thrace, or Macedonia, who had settled themselves in those parts.
ODE XIII.

No subject is too mean for a great poet. The smallest circumstance will afford him matter enough to expatiate upon, and lead him into a course of reflections that will highly please and delight a judicious reader. The fall of a tree seems to furnish only a trifling subject for poetry; but Horace employs that circumstance to introduce Sappho and Alcaeus, without seeming to have sought an occasion for it, and to speak in praise of poetry, which he does with great address. These lyric excursions

IN ARBOREM,
CUJUS CASU IN AGRO SABINO PENE OPPRESSUS EST.

Ille et nefasto te posuit die,
Quicunque primun, et sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.
Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitalis: ille venena Colehica,
Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.

ORDO.

O arbos! quicunque primum posuit te, ille
et posuit te nefasto die, et produxit te sacri-
legeâ manu in perniciem nepotum opprobri-
umque pagi. Crediderim illum et fregisse
cervicem sui parentis, et sparsisse penetralia
sua nocturno cruore hospitis. O triste lig-
num, ille tractavit venena Colehica, et quic-
quid nefas usquam concipitur, qui statuit te
in meo agro, te caducum in caput domini
fui immerentis.

NOTES.

1. Ille et nefasto.] In the first part of this ode, Horace shows his resentment against those who had planted this unlucky tree, as if they had been guilty of the death which he so narrowly escaped. In order to understand the phrase here used, it will be necessary to observe, that the Romans divided their days into Festi, Profesti, and Intercisi. The Dies festi were consecrated to the gods, and appropriated to the celebration of religious rites and solemnities. The Profesti, allotted for the civil business of men, were again divided into Fasti, Comitiales, &c. Dies fasti were the same as our court days; upon which it was lawful for the praetor to sit in judgement, and consequently
ODE XIII.

Thou execrable tree, whoever he was that first planted thee, did it surely on an unlucky day, and with a sacrilegious hand, for the destruction of those who should be born after him, and for a reproach to the place in which he lived. I should make no scruple to believe that the wretch strangled his own father, and stained his domestic gods in the night with the blood of his guest. Thou unlucky tree, that hadst nearly fallen on the head of thy innocent master, he that planted you in my field, certainly made use of the Colchic poison, and was guilty of every villany that can be imagined. No man can, by the

NOTES.

furi tria verba, to say these three solemn words, Do, dico, addico, I sit here to give laws, to declare right, and judge losses. All other days (except the Intercess) were called Nefasti, because it was not lawful to pronounce these three words upon them; that is, the courts were not open. The Dies postridianus, or next day after the Calends, Nones, and Ides, were of this last number, and were deemed unfortunate, whereas they had the name of Dies urar; it having been observed that these days had proved unlucky to the state in the loss of battles and towns, and other casualties; so that these days being of the number of those which were called Nefasti, that term was used to signify an unlucky day.

7. Nocturno cruore.] This is an address peculiar to Horace, who, instead of saying sparisse cruore per noctem, or nocturno tempore, makes an adjective of the circumstance of time, and joins it with cruore. He says in the same manner, Ode V. of this Book, Nocturno maris. These are very happy turns of expression, of which Horace frequently makes use.

8. Venena Colchica.] Ancient Colchis, now Mingrelia, was a country on the Black sea, between Circassia, Georgia, and Aladulphia. Both it and Iberia were fertile in poisons.

11. Caducum.] This tree did not fall upon Horace, as he escaped the stroke; therefore lignum caducum in dominí caput,
Quid quisque vitet, nunquam homini satis
Cautum est in horas. Navita Bosphorum
Poenus perhorrescit, neque ultra
Cæca timet aliunde fata;
Miles sagittas et celerem fugam
Parthi; catenas Parthus et Italum
Robur; sed improvisa lethi
Vis rapuit rapietque gentes.
Quam penè furvæ regna Proserpine,
Et judicantem vidimus Æacum,
Sedesque discretas piorum; et
Æolii fœdibus querentem

ORDO.

Nunquam satis cautum est hominii quid quisque vitet in horas. Poenus navita perhorrescit Bosphorum, neque ultra timent cæca fata aliunde: miles Romanus perhorrescit sagittas et celerem fugam Parthi; Parthus perhorrescit catenas et Italum robur: sed improvisa vis lethi rapuit rapietque gentes.

Notes.

cannot here signify a tree which has already fallen upon the head of its master, as M. Dacier explains it; caducum is here put for casurum, in the same manner as Virgil says, juvenis caducus, for casurus, moriturus; so that the manner in which we ought to construe the word is plainly this, Slaturit te eo consilio ut caderes; as if the gardener had planted it with that very design, that by its fall it might crush its master.

14. Bosphorum.] The Thracian Bosphorus is the same which we call the canal of the Black sea, viz. that narrow sea which joins the Propontis to the Pontus Euxinus. There is also another strait, called anciently Bosphorus Cimmeriæ. It separates Crimea from Circassia, and serves as a communication between the Black sea and the sea o' Asoph, or Palus Maeotis. The name it bears, is the Streight of Caffa.

15. Poenus.] Horace here represents a Carthaginian as dreading the dangers that attend sailing through the Bosphorus; because Carthage was a city of extensive commerce, which sent its ships to a very great distance, and whose inhabitants were consequently often exposed to perils of this kind.

16. Cæca fata.] The blind destinies; cæca for occulta, ignota, unknown, concealed, lying beyond our reach. Lucretius often uses the word in this sense, venti cæca pestas, the undiscernible or unknown power of the wind; for we cannot tell whence it cometh or whither it goeth.

17. Sagittas et celerem fugam Parthi.] That is, Sagittas Parthi celeriter fugientis. As to this way of speaking, see Note on ver. 7. of this ode. It is further worth while to take notice here of the opposition between timet and celerem fugam. An enemy, one would think, is no longer to be feared after he betakes himself to flight: but in this case it happened quite otherwise; the more violent and rapid was the flight of the Parthians, the more dangerous did it prove to those who pursued them; because, without interrupting their course, they had the art of shooting over their shoulders a prodigious quantity of arrows, by which means they very much annoyed and weakened the enemy.

21. Furus regna Proserpine.] Furus signifies black, dismal, gloomy; and Horace here says, the realms of dismal Proserpine, for the dismal realms of Proserpine. See the above note,
greatest precaution, shun all the misfortunes to which he is every moment exposed. The Carthaginian merchant is only afraid of the Bosphorus, but is not aware of what the secret fates may surprise him with from another quarter. The Roman soldier fears nothing but the arrows and expeditious flight of the Parthians. On the other hand, the Parthians are afraid only of the irresistible force and chains of the Romans. But men have often been, and will still be, carried off by a kind of death they least expect. By this terrible accident, how near was I seeing the dismal realms of Proserpine, and Aecus sitting in judgement, and the happy abodes destined for the just! How near was I hearing Sap-

NOTES.

22. Judicantem Aecum.] Aecus was the son of Jupiter and Aeëgina, and father of Peleus and Telamon. After his death, he was appointed one of the infernal judges with Minos and Rhadamanthus. The jurisdiction of the two last extended over all Asia, that of Aecus over Europe; for the earth was as yet divided only into two parts. Plato writes, that Aecus and Rhadamanthus gave judgement in a meadow, where two ways met, one of which led to Tartarus, and the other to the Elysian Fields; that Rhadamanthus judged the Asiatics, and Aecus the Europeans; and that Minos was seated with a sceptre of gold to pronounce sover- reignly when any difficulties occurred which the other two were incapable of resolving. And this seems to be the reason why Horace, who was an European, makes mention only of Aecus, which otherwise might have appeared strange.

23. Sedesque discretas piorum.] The passage I have already cited from Plato, serves to give light to this. After having passed the meadow where sentence was pronounced upon departed souls by Aecus and Rhadamanthus, on one side might be seen Tartarus, and on the other the Elysian Fields. The word descriptas may signify determined, assigned; and the reading may well enough support itself. But Dacier is of opinion, that it ought to be read discretas, divided, separated from, as it is in many editions, and some of the best manuscripts: for the Elysian Fields were separated by a great interval from Tartarus; whence Horace, Ode 16th, Book 5th, says,

Jupiter ills pia secretur litora genti,
Jupiter has set apart these happy re-

gions for the just." And Virgil, Secretosque
pios. "And the just separated.

24. Aolitis fidibus quarentem Sappho.] The Eolian were a people of Greece. After the Trojan war, they sent out a colony which went into Mysia, and possessed all the coast of the Aegean sea from Cyzicus to Phocis, or even to Smyrna, which Herodotus adds to the eleven cities belonging to the Eoliens on the continent. But as this afterward fell into the hands of the Ionians, Herodotus enumerates only eleven cities that properly belonged to the Eoliens. They had besides five or six cities in the isle of Lesbos; among others Mitylene the capital, where Sappho was born. Hence we have the reason why Horace says here, Aelitis fidibus, on her Eolian lute, instead of Lesbian. We have still remaining several fragments of Sappho, by which it appears that she was displeased with the ladies of her own country; but I question whether Horace here speaks of these complaints; he in this place means, without doubt, that the Lesbian ladies did not show the same regard to her as she did to them, but, on the contrary, aspersed and ruined her reputation. This is confirmed by what she her-elf says in Ovid:

Lesbides, insomnem quae me facisti, amata,
Lesbite ad citharas turbas ventre mea.
You ladies of Lesbos, who have ruined my character, notwithstanding the love I bore you, desist from coming in crowds to hear my songs.
Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!
Utrumque sacro digna silentio
Mirantur umbrae dicere: sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.
Quid mirum, ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues?
Quin et Prometheus, et Pelopis parens,
Dulci laborum decipitur sono;
Nec curat Orion leones
Aut timidos agitare lyncas.

ORDO.

fidibus de popularibus puellis; et te, O Alcaee, plenius sonantem aureo tuo plectro dura mala navis, dura mala fugae, dura mala belli! Umbrae mirantur utrumque dicere dignas sacro silentio: sed vulgus densum humeris magis bibit aure pugnas et tyrannos exactos.

Quid mirum est, ubi Cerberus centiceps ille bellus stupens illis carminibus demittit atras suas aures, et angues intorti capillis Eumenidum recreantur? Quin et Prometheus, et Tantalus parens Pelopis decipitur laborum dulci sono; nec Orion curat agitare leones, aut timidos lyncas.

NOTES.

25. Et te sonantem plenius.] We have already spoken of Alcaeus, Ode 32d, Book 1st. Horace here names him with Sappho, because he lived nearly about the same time, was a native of Mitylene, and excelled chiefly in lyric poetry. He here adds sonantem plenius, because his style was noble and elevated, and he wrote on subjects of a higher nature than Sappho, who says of herself in Ovid,

Nec plus Alceus, consors patriaeque lyraque,
Laudis habet, quamvis grandius ille sonat.

' Alceus himself, who is of the same country, and a brother lyric poet, has not raised himself to a reputation greater than mine, although his poetry be of a sublimier nature, and he treats of more elevated subjects.'

32. Bibit. The Romans made use of the verb bibo to express hearing with great care and attention. Properius, Eleg. 5th, Book 8d.

Incipe, suspensis auribus ista bibam.

'Begin, and I will with an attentive ear take in all you say.' The word drink, which in our language answers to bibo, is often used by us in the same sense; as, to drink in instruction, to drink in a discourse.

34. Demittit atras aures.] This description of Cerberus, who was so well pleased with hearing the verses of Alcaeus, as to let fall his ears, is admirable: for it is peculiar to beasts to hang their ears when any thing agreeable strikes their imagination.

34. Bellua centiceps.] Cerberus, according to the ancient mythology, is represented as having sometimes fifty, heads, sometimes a hundred, on account of the great number of snakes which formed, as it were, the hair of his three heads.

36. Eumenidum.] The Furies, Alecto, Thetis, and Megera, were daughters, as the poets feign, to Acheron and Ness, all brought forth at one birth. Some think they were so called by an antithesis. But /Echylus, in the tragedy of the Eumenides, gives us to understand, that Orestes imposed this name upon them, after he had been,
pho complaining of the Lesbian virgins in mournful strains on
her Æolian lute! and you, Alcéus, with your golden quill sound-
ing, in bolder and more elevated strains, the hardships men un-
dergo at sea, the great evils of banishment, and the still greater
calamities of war! The spirits hear, with admiration, both of
them singing what commanded religious silence: but when
Alcéus sings of battles and of banished tyrants, then the vulgar
phantoms crowd about him, and are all attention. No wonder,
since Cerberus, that monster with a hundred heads, hangs down
his black ears, and is astonished to hear them, and the very snakes
in the heads of the Furies are delighted with their airs. Even
Prometheus, and Tantalus, Pelops' father, forget their pain, so
much are they charmed with the sweetness of their notes; nor
does Orion, whose sole delight was in hunting, trouble himself
any more about pursuing lions, or giving chase to the timorous
lynxes.

NOTES.

absolved from the crime of which he was accused in killing his mother; and he called
them Eumenides, because they suffered them-
selves to be appeased by Minerva, and con-
sent ed to his absolution.

36. Recreatur angues.] The poets have
feigned that the Furies had snakes entangled
in their hair. And Pausanias, that Æschylus was the first who gave rise to this
notion. Æschylus, says he, is the first who
represents snakes twisted among the hair of
the Eumenides. The passage which he had
in view, is where Orestes says,


They resemble the Gorgons, are clothed
in long black habits; and frightful snakes,
's twisted in their hair, hiss upon their heads.'

37. Prometheus.] Prometheus, the son of
Iapetus, and father of Dencalion, formed a
statue of clay in the likeness of man. In
order to give it life, he ascended into heaven,
that he might procure the assistance of Pa-
las. He stole the celestial fire, by means of
a flambeau which he kindled at the rays of
the sun, and by the help of it animated his
statue. By way of punishment for this sa-
crilege, the gods bound him to mount Cau-
caurus, where an eagle constantly preyed upon
his liver, which grew again as fast as it was
destroyed, to perpetuate his torment. It is
to be remarked here, that Horace places him
in hell; and in this he follows Aristotle,
chap. 17. of his Poetics.

37. Pelopis pa ren s.] Tantalus was king
of Lydia and Phrygia; or of Paphlagonia,
according to some. See Ode 28th, Book 1st.

38. Dulci laborum decipitur sono.] We
must not here join laborum with sono, as
some interpreters have thought, who ima-
figure that Horace here speaks of the labours
of Alcæus. This is quite insupportable.
Horace says, that the harmonious notes of
Alcæus made Tantalus and Prometheus to
forget their torments. Decipitur laborum,
is a way of speaking used by the Greeks,
πιλανδαντας ποι νων.

39. Orion.] The ancients were of op-
inion, that after death men have the same
inclinations, and the same occupations, as-
signed to them, in which they delighted most
when alive. It is for this reason that Ho-
race represents Orion as a great hunter, he
having really been so during his life. Homer
relates in the Odyssey, that Ulysses saw
Orion in hell, running after those beasts
which he had wounded in the woods when
alive; and it is after this prince of poets
that Horace places Orion in hell, as he had
before done Prometheus. M. Zurk deviates
very much from the sense of Horace, when
he explains this passage as if the poet had
said, 'Orion is no more afraid of the lion
or lynx.' The word agitare evidently proves
the contrary.
Some manuscripts have, for the title of this ode, De superstitione, Upon or against superstition; and a learned commentator is of opinion, that this is the true and only subject of it; but it is certain that Horace has something more in view than simply to guard Posthumus against the fear of death. He also advises him to aim at tranquillity of life, and to indulge himself a little more freely in the innocent pleasures and gratifications of it; and this he does with great address: for it is worth our notice,

**AD POSTHUMUM.**

_Eheu, fugaces, Posthume, Posthume,_
_Labuntur anni; nec pietas moram_
_Rugis et instanti senectae_
_Afferet, indomitæque morti;_
_Non, si trecessis, quotquot eunt dies,_
_Amice, places illacrynabilem_
_Plutona taurus, qui ter amplum_
_Geryonen Tityonque tristi_

**ORDO.**

_Eheu, Posthume, Posthume, anni fugaces labuntur; nec tua pietas afferet moram rugis, et senectas instanti mortisque indomitæ: non afferet moram, O amice, si quotquot dies eunt, trecessis taurus places illacrynabilem Pluton, qui compesce ter amplum Geryonen Tityon-

**NOTES.**

1. Posthume.] There is great uncertainty among commentators who this Posthumus was. Dacier is of opinion that he must be the same with Julius Florus, to whom Horace addresses two epistles. This conjecture is founded upon the two following reasons: First, that Posthumus was a surname very common to the family of the Julii; secondly, that the same character is here given of Posthumus as, in those two epistles, is given of Julius Florus. This conformity of characters he thinks so remarkable, that any one who will take the pains to examine it, must assent to his conjecture. Horace here tacitly reproaches Posthumus with avarice, ambition, and a slavish fear of death. The two first of these are clearly hinted at in these lines of Epist. third, Book first, where the poet says to Florus, _Frigida curarum somenta relinquere poses._

_If you could only divest yourself of ambition and avarice, which serve but to nourish care and anxiety. But they are yet more evidently noticed in Epist. second, Book second,_

_Non er avarus _abi. Quid? caret tibi pectus inani Ambitio? caret mortis formidone et ira?

'Are you not covetous? Well. But moreover, have you, at the same time, hid aside other views? Are you no long-
ODE XIV.

that in order to bring him to a right way of thinking, he neither proposes
precepts nor counsels, but only offers some general reflections on the short-
ness and uncertainty of human life. The piece is admirable for the justness
of the reasoning on the Epicurean system, and beautified with such an
agreeable variety as highly pleases the reader; and never did Horace excel
more than in the versification of this ode. It is not easy to determine pre-
cisely in what year it was composed; but we have reason to think it was
when the poet was not very young.

TO POSTHUMUS.

Ah Posthumus, my worthy friend Posthumus, the years run on
aspace; nor can all your piety retard for one moment wrinkles, old
age that approaches, and death that is inevitable. Even if you
should offer every day to Pluto a sacrifice of three hundred bullocks,
you cannot appease that inexorable god, who, detains the huge
Geryon and the mighty Tityus, surrounded with that black river we

tombs. This number appearing incredible
to some interpreters, as well as to some of
the ancient grammarians, they thought we
should read tricenis, and reduce three hun-
dred to thirty. They might have avoided
this mistake, if they had merely recollected,
that the first syllable of tricenis is long, and
would have destroyed the measure of the verse.

6. Places illacrymabilem.] This word
naturally signifies unptied, or, that does not
deserve pity; and it is in this sense that
Horace uses it, Ode ninth, Book fourth:

sed omnes illacrymabile

Urgentur, ignalique longa

Nocete.

But they are all plunged into eternal
night, none lament their death, and the
memory of them is no more.

But here is an active signification, Illacry-
mabilem Plutona; Pluto, who is incapable of
pity, who cannot be moved by tears.

7. Ter amplium Geryonen.] Geryon
was the son of Chrysaee and Callirhoe.
From the middle upwards he had three hu-
man bodies united. It is upon this account
Compescit undâ, scilicet omnibus,
Quicunque terrâ munere vescimus,
Enavigâ, sive reges,
Sive inopes erimus coloni.
Frustra eruento Marte carebimus,
Fratrisque rauci fluctibus Adriâs;
Frustra per autumnos nocentem
Corporibus metuemus Austrum.

Visendus ater flumine languido
Cocythus errans, et Danai genus
Infame, damnatusque longi
Sisyphus Æolidès laboris.
Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, præter invisus cupressos,
Ulla brevem dominum sequetur.

Absumet hæres Cæcuba dignior
Servata centum clavibus, et mero
Tinget pavimentum superbo,
Pontificum potiore cenis.

ORDO.
que tristi undâ, enaviganda scilicet nolis omnibus quicunque vescimus munere teræ, sive erimus reges, sive inopes coloni.
Frustra carebimus Marte eruento, fratrisque fluctibus Adriâs rauci; frustra per autumnos nocentem Austrum nocentem corporibus. Ater Coeythus errans flumine languido visendus est nolès, et infame genus Danai, Sisyphusque Æolidès damnatus longi laboris. 
Tellus est liquenda, et domus, et placens uxor; neque utra barum arborum quas colis, præter invisus cupressos, sequetur te domum brevem. Hæres Æmus dignior absumet Cæcuba tina servata centum clavibus, et tinget pavimentum superbo mero potiore cenis pontificum.

NOTES.
that he is called by Horace, ter amplus, and by Virgil, ter geminus. This fiction, according to some, took its rise from Geryon's being king of three islands on the coasts of Spain; but others derive it from three brothers of the same name, among whom the strictest anity prevailed.

8. Titus.] Titus, the son of Jupiter, was slain by Apollo for attempting to ravish Latona. The poets have feigned that he was conveyed into hell, where a vulture continually preyed upon his liver; which, to perpetuate his torment, grew again as fast as it was consumed.

17. Ater flumine languido Coeythus.] The Coeythus, a river of the infernal regions, is a branch of the Styx. It derives its name from the Greek word Æxvís, to lament, because there the lamentations of the unhappy may be heard, &c. Horace calls its course languishing, as Virgil says of its waters, that they are slow.

18. Danaei genus infame.] Danaus and Ægyptus were the sons of Belus king of Egypt. Danaus had fifty daughters, who were married to the same number of sons of Ægyptus; and who all, by the command of their father, murdered their husbands the
Ode XIV. Horace's Odes. 171

must all pass who subsist upon the fruits of the earth, whether rich or poor, kings or peasants. In vain do we avoid bloody battles, and the raging waves of the blustering Adriatic sea: in vain do we shun in autumn the south-wind so injurious to our health; for we must, at last, visit the slow and winding course of the black Cocytus, the infamous race of Danaüs, and Sisyphus, the son of Æolus, condemned to eternal toil. In fine, you must quit your country, your house, your wife the agreeable object of your love; and not one of all these trees you now cultivate with so much care, will follow you their short-lived master, except the cypress. Your heir, more liberal, will lavish away the Cæcubian wines, now kept under a hundred keys, and stain the floors with more generous liquor than that which is used at the sumptuous entertainments of our priests themselves.

Notes.

very first night after the marriage, except Hypermnestra alone. By way of punishment for their impiety, they were condemned in hell to fill a leaky cask with water.

20. Sisyphus Æolides.] Sisyphus was the son of Æolus, and slain by Theseus, because he infested all Attica with his robberies. He was condemned to roll a great stone to the top of a very high mountain, which came always tumbling down upon him again; and thus his labour was perpetually renewed.

25. Dignior.] This word serves very happily to express Horace's meaning, that those who do not freely use their wealth, are unworthy to possess it. It indirectly exhorts Posthumus to a more generous way of life.

26. Et mero tinget pavimentum superbo.] Some interpreters have believed, that Horace here speaks of a custom usually practised by the Greeks at their feasts, and which they derived from the Sicilians. After drinking, they threw the wine that remained in the cup to the ground, and endeavoured to do it in such a manner, that it came to the pavement, and struck against it all at once. There were sometimes prizes bestowed upon those who did it with the greatest art and dexterity; but this does not appear to me to be the sense of the poet. He only would intimate, that a more worthy heir would be lavish of that wine which Posthumus had preserved with so much care.

28. Pontificum potiore caenis.] Dacier enumerates three different ways of explaining this line: first, that this wine was more costly than the entire feasts of the priests; secondly, that it would have been better to employ it at the feasts of the priests: thirdly, that it was more excellent than what was used at these feasts. That which he most approves is the second, as it gives a beautiful turn to the sense. Thus Horace equally blames the too great avarice of the first master, and the too great prodigality of the second, and concludes with a religious turn:—This wine ought not to have been guarded with so much care, nor spent in so lavish a manner; it should rather have been presented to the priests, to serve at their entertainments. Sandon, on the contrary, thinks that Dacier has pitched upon that sense which is least capable of being supported, and that either of the other two would have done much better.
Horace wrote this with a view of opposing the luxury and prodigality of the age in which he lived. The tranquillity which reigned at Rome after the conclusion of the civil wars, invited the opulent to build magnificent houses in town and country; and to employ great tracts of land for gardens, avenues, ponds, &c. all which, though they served very much to adorn Italy, yet were

\[\text{Jam pauc\'a aratro jugera regi\'ae}\\ \text{Moles relinquent: undique lati\'us}\\ \text{Extenta visentur Lucrino}\\ \text{Stagna lacu; platanusque c\'eleb\'s}\\ \text{Evincet ulmos: tum violaria, et}\\ \text{Myrtus, et omnis copia narium,}\\ \text{Spargent olivetis odorem,}\\ \text{Fertilibus domino priori:}\\ \text{Tum spissa ramis laurea fervidos}\\ \text{Excludet ictus. Non ita Romuli}\\ \text{Pr\'aescriptum, et iutonsi Catonis}\\ \text{Auspiciis, veterumque norm\'a.}\\ \text{Privatus illis census erat brevis,}\\ \text{Commune magnum: nulla decempedis}\\

**ORDO.**

Regi\'ae moles jam relinquent pauc\'a jugera aratro: stagna undique visentur extenta lati\'us Lucrino lacu: c\'eleb\'sque platanus evincet ulmos: tum violaria, et myrtus, et omnis copia narium, spargent\' suum odorem in ol-

\[\text{vetis fertilibus priori domino: tum spissa}\\ \text{laurea ramis excludet fervidos ictus solis.}\\ \text{Non ita pr\'aescriptum erat auspiciis Romuli}\\ \text{et iutonsi Catonis, norma\'que veterum. Cen-}\\ \text{sus privatus erat illis brevis, commune erat}\\

**NOTES.**

3. *Lucrino lacu.*] This was a lake of Campania, not far from the lake Avernus, and joined to it afterward by Augustus, who made a harbour of it, which went by the name of the Julian port.

4. *Platanusque c\'eleb\'s.*] He calls the plane-tree *c\'eleb\'s*, in opposition to the elm, which, like the poplar, is often joined with the vine; but the plane serves for nothing but pleasure, because it makes a very thick shade, as Virgil says in his fourth Book of Georgics:

\[\text{Janique ministrantem platanum potanti-}\\ \text{bus umbram.}\\

See the prose translation of Virgil, p. 196.

9. *Spissa ramis laurea.*] Horace here uses *laurea* instead of *laurus*, and blames the luxury and delicacy of the Romans, who had
Ode XV. HORACE'S ODES.

ODE XV.

Evident proofs of the corruption of manners, and decay of the ancient simplicity. Horace declaims against this excessive prodigality; declares that it was expressly contrary to the maxims and laws of the ancient Romans, who were magnificent only in the public edifices; and thus makes a beautiful contrast between the luxury of the present Romans and the frugality of their ancestors.

The magnificent structures which are in our days erected, will, in a little time, scarcely leave a sufficiency of ground to be tilled*. We shall soon see ponds on all sides, of a greater extent than the Lucrine lake, and the barren plane will be preferred to the elms. The beds of violets, myrtles, and the whole species of odoriferous plants, will soon perfume those fields that were formerly planted with olives, which brought a considerable revenue to their former master. The bushy laurel with its branches will soon ward off the scorching rays of the sun. This is expressly contrary to the decrees of Romulus, the laws of the virtuous Cato, and the regulations of our first wise legislators. In the time of those great men, the estates of private persons were but small; but the treasury of the republic was rich. None of the citizens possessed spacious galleries for the reception of the north

* To the plough.

NOTES.

found the secret of making the laurel grow and shoot out its branches in such a manner that it afforded a very ample shade.

9. *Fervidos excluet ictus.*] The figure here used is beautiful and bold. Other poets have said, *Ictus solis, Phoebi, luminis.* But lyric poetry allows something still stronger. They who read *aestus,* or *ignes,* instead of *ictus,* weaken the expression greatly, and injure Horace, by obtruding a correction for which there is no foundation.

11. *Intonsi Catonis.*] Marcus Portius was of Tusculum, in the country of the Latius. His wisdom obtained him the surname of Cato, which descended to his posterity: to distinguish him from others of the same name, he is usually called Cato the 'Censor, having discharged that office with great reputation. Horace calls him *Intonsus,* because the ancient Romans had not the custom of cutting off their hair, as appears from several consular medals yet extant.

13. *Privatus illis census erat brevis.*] For Romulus, in the distribution of the Roman land, assigned only two acres to every man. Cato the 'Censor had a very small inheritance in the country of the Sabines; and, among the ancient Romans, the most considerable
Metata privatis opacam
Porticus excipiebat Arcton:
Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes, et Deorum
Templa novo decorare saxo.

NOTES.
did not leave a sufficiency for their inter
ment; the expense of which, in consequence
of individual poverty, fell upon the public.
In those days, says Valerius Maximus, every
man endeavoured to increase the revenue of
his country, not his own; and preferred being
poor in a rich empire, to being rich in a

ODE XVI.

Horace, in this ode, proceeds upon the principles of the Epicurean philosophy,
and represents tranquillity of mind, and an exemption from irregular pas-
sions, as the highest degree of happiness that a man can attain. And indeed
it must be acknowledged, that when Horace treats of the system of Epicurus,
human wisdom is incapable of producing any more just or reasonable. The
pleasure of that philosopher, a pleasure abused by libertinism, and condem-
med by ignorance, was nothing but a happy and agreeable life, consisting in
that tranquillity of mind which results from the practice of every thing that
is commendable and praise-worthy, and a careful endeavour to avoid the con-
trary. From this principle are derived all those beautiful maxims that are

AD GROSPHUM.

OTIUM Divos rogat in patenti
Prensus Ἑγεο, simul atra nubes

NOTES.

2. Ἑγεο.] The Ἑgean sea is that part Archipelago, and which extends between
of the Mediterranean which we call the European Turkey and Asia Minor, from the
wind, that they might enjoy the coolness of it in the summer-season. The laws did not permit any one to contemn the small portion of land that was assigned to him by lot; nor did they encourage the erection of magnificent buildings at the public expense, except the walls of cities and temples of the gods.

NOTES.

magnificent porticoes towards the north, where they might taste a refreshing coolness during the summer. But, by degrees, when luxury and effeminacy began to take place of the ancient austerity, this custom became prevalent.

16. Arcton.] The Bear is a northern constellation, not far from the pole. It is called the Little Bear, to distinguish it from another of the same name, which appears more towards the south.

17. Nec fortuitum spernere cespitem.] Commentators have been very much deceived upon this passage. By fortuitum cespitem, Horace here means the moderate proportion assigned to every private man in the division of the conquered lands by lot. They were obliged to dwell in the house which they found already built to their hands, which Juvenal calls globum, and Horace cespitem. The Greeks and Romans derived from the Jews this custom of dividing the conquered lands.

18. Oppida publica sumtis jucundes.] In these last lines, we see the principal subject of this ode. Horace commends the laws of the ancient Romans, to make these praises fall on Augustus, who had not only repaired old edifices, but built temples.

ODE XVI.

scattered up and down in the works of this poet, and which appear in a particular manner in this ode, where he offers to his friend some counsels and directions which seem to be the very dictates of reason itself. After having spoken of bodily rest and ease, he proposes tranquillity of mind, as an object yet more worthy of our pursuit. The expression and versification correspond exactly with the design of the ode; and the whole conducted in such a manner, as to do honour to the precepts of Epicurus, and establish the reputation of the poet.

TO GROSPHUS.

He that is surprised with a storm on the vast Ægean sea, when a black cloud has overshadowed the moon, and he cannot see a

NOTES.

streights of the Dardanelles to the isle of Candia. This sea has been named Mare Ægeum, that is, fluctuosum, procellosum, because with the least gale of wind its waves skip and dance about like goats; for the Greeks called Ægean sea, when a goats] those foaming billows wherewith the Archipelago is almost wholly covered during a violent storm.
Condidit lunam, neque certa fulgent
Sidera nautis;
Otium bello furiosa Thrace,
Otium Medi pharetrâ decori,
Grospho, non gemmis, neque purpurâ venale, nec auro.
Non enim gazaè, neque consularis
Summovet lictor miserós tumultus
Mentis, et curas laqueata circûm
Tectâ volantes.
Vivitur parvo bene, cui paternum
Splendet in mensâ tenui salinum;
Nec leves somnos timor aut cupidó
Sordidus ausert.
Quid brevi fortes jaculumur cóvo
Multâ? quid terras alio calentes
Sole mutamus? patriæ quis exsur
Se quoque fugit?
Scandit aeratas vitiósâ naves
Cura; nec turmas equitum relinquit,
Ocior cervis, et agente nimbos
Ocior Euro.
Lætus in præsens animus, quod ultra est
Oderit curare, et amara lento
Temperet risu: nihil est ab omni
Parte beatum.
Abstulit clarum cita mors Achilles;
Longa Tithonum minuit senecus;
Et mihi forsan, tibi quod negarit,
Porriget hora.

Quid mutamus terras calentes alio sole?
Quis exsur patriæ fugit se quoque? Cura vitiósâ scandit naves aeratas; nec relinquit turmas equitum, ocior cervis, et ocior Euro agente nimbos.
Animus lætus in praesens oderit curare id quod est ultra; et temperet amara lento risu: nihil est beatum ab omni parte. Cita mors abstulit clarum Achilles; longa senectus minuit Tithonum; et forsan hora porriget mihi id quod negarit tibi.

7. Grospho.] This is a foreign name, and signifies, in the Greek, a dart. It is highly probable, that he is the same person with Pompeius Grosphus, of whom the poet speaks, Epist. twelfth, Book first.
known star to steer his course by, asks nothing so much of the
gods as repose and tranquillity. It is repose, dear Grosphus,
that is wished for by warlike Thrace, and by the Medes who
look so graceful with a quiver; repose, that cannot be pur-
chased with jewels, purple, or gold: for riches and the consul's
officers cannot remove the uneasy troubles of the mind, or cares
that fly about gilded ceilings. He alone lives happy who is
satisfied with a competency, and takes pleasure to see his fa-
ther's plate on his frugal table, and whom fear and sordid ava-
rice prevent not from sleeping. Why do we form so many and
great designs, we who live so short a time? Why do we go to
climates warmed by another sun? Who is the man that, by fly-
ing his country, can also fly himself? Care that preys upon us,
goes in a ship with us; it keeps pace with the troops, is more fleet
than the deers, and swifter than the east-wind that disperses the
clouds. A mind contented with its present state will not vex
itself about what is to come, but will sweeten the bitters of life
with pleasure and joy: for no one can be entirely happy in this
world. A sudden death carried off the famous Achilles; a tedious
old age wasted the excellent Tithonus; and time will, perhaps,
grant to me what it will deny to you. You have a hundred flocks

NOTES.

9. Gaze.] This word is derived from the Persian language, and originally signified the
treasures of the Persian monarch. The Romans made use of it to express great
riches.

9. Neque consularis summovet licctor.] The lictors were twelve officers who marched
before the consul, and carried his ensigns of honour. It was also their office to clear the
way for the consul, and remove the crowd; which furnished Horace with this fine idea.
The lictor can remove the people, and make them retire; but he cannot remove the trou-
bles of the mind, &c. At Rome, the offi-
cers had no power to compel the ladies to retire, or give place to the magistrates, lest,
under that pretence, the officers should push
them, or hurt them.

17. Quid brevi fortes jaculamur aequo.] How happily is this expressed! Our desires
may be said to be the arrows of our hearts,
which we are still endeavouring to shoot be-
yond the mark of life.

23. Latus in presens.] To set bounds to
our desires, and bear with patience the trou-
bles we cannot possibly shun, is the
only way to keep our passions in subjection,
and render them subservient to our happi-
ness.

31. Et mihi forsan, tibi quod negarit, &c.] As if Horace had said, Although I cannot
boast of being equal to you in riches, or the
other advantages of fortune, she may not
withstanding grant me some favours which
she has denied to you, and lengthen out my
life considerably beyond the measure of yours.
But the poet expresses himself in a dark and
ambiguous manner, to cover and soften the
harshness of the supposition.
Q. HORATII CARMINA.

LIB. II.

Te greges centum, Siculæque circum
Mugiant vaccae; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
   Murice tinctæ
Vestiant lanae: mihi parva rura, et
Spiritum Graiae tenuem Camææ,
Parca non mendax dedit, et malignum
Spernere vulgus.

ORDO.

Centum greges, Siculæque vaccae mugiant circum te; equa apta quadrigis tollit hinnitum tibi; lanae bis tinctae Afro murice vestiant te: Parca non mendax dedit mihi parva rura, et tenuem spiritum Graiae Camææ, et spernere malignum vulgus.

NOTES.

35. Bis Afro murice tinctae:] Muricæ was a kind of oyster, now unknown. It had in its shell a certain juice or blood, of which they made the finest purple. As this was very

OD E XVII.

Mæenas had, in his infancy, contracted a disorder which continued to affect him for the remainder of his life, and attended him to his very grave, of which I very much question whether physicians can produce another such example. This was an habitual fever, which gradually weakened him. Quibusdam, says Pliny, perpetua febris est, ut Cilnio Mæcenati. This internal fire could not fail in time quite to alter his complexion; and the continuance of it must naturally throw him into an extreme melancholy, especially during the latter part of his life. It is probable that he sometimes discovered this misfortune to his friend, and expressed a tender and passionate regret at parting with life, notwithstanding all the evils and

AD MÆCENATEM ÆGROTUM.

Cur me querclis examinas tuis?
Nec Dis amicum est, nec mihi, te prius
Obire, Mæenas, meæ
   Grande decus columnæ reærum.
Ah, te meæ si partem animæ rapit
Maturior vis, quid moror altera,
   Nec carus æquæ, nec superstes
   Integer? Ille dies utramque

ORDO.

O Mæcenas, grande decus columnæ
   meæ reærum, cur examinas meæ unæ querclis? nec amicum est Dis, nec mihi, te obire prius. Ah! si maturior vis rapit te partem meæ animæ, quid æquæ altera pars moror, nec futurus æquæ charus, nec integer si sim superstes? Ille dies ducet utramque ruinæ;
of sheep *that feed on your hills*, and Sicilian kine that low around you; mares fit to draw the chariots *at the Olympic races*, make all your pastures ring with their neighings; and you are clothed in purple of the deepest dye. "To me the indulgent Fates have given a little country-seat, the fine spirit of the Sapphic muse, and *a soul* to despise the malignant vulgar.

**NOTES.**

dear, those who wished to distinguish themselves had their wool or cloth twice dipped in it, as Horace observes here.

39. *Parca non mendax.*] It was a prevailing notion among the ancients, that the *Parcae* or Destinies regulated not only the duration, but also the lot of human life; and it was also believed, that whatever they had once decreed, was fixed and immutable. Hence the expressions *Parca non mendax*, *Parca tenax veri*, *Vosque veraces cecinisse Parcae.*

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**ODE XVII.**

calamities that attended it. Horace, moved by these complaints, composed this ode, where he prays Mæcenas no more to dispirit him by such mournful and afflicting discourses, declares that it would be impossible for him to survive him, which he proves by the conformity of their destinies, especially the danger they were both equally in of losing their lives; and, lastly, to remove those gloomy apprehensions, he proposes, that they shall renew their sacrifices to the gods, in return for their care and goodness. The whole performance is of an exquisite taste; the design is well laid, and very happily conducted; and the tenderness of sentiment which reigns throughout, does no less honour to Mæcenas than to Horace.

**TO MÆCENAS WHEN SICK.**

*Why* do you kill me with your *repeated* complaints? It is neither agreeable to the gods nor to me that you should die first, Mæcenas, my greatest glory and most generous patron *. Alas! should an untimely death carry off you, *and thus deprive me of* the better part of myself, why should the other continue here? I who, *without you*, am not so dear to *the people of Rome*, and cannot survive you entire. On the same fatal day shall both our deaths happen.

* Support of my affairs.

**NOTES.**

8. *Ille dies utramque ducet ruinam.*] This is an expression full of tenderness and affection. Horace wishes that he may accompany Mæcenas even to the grave; and there is little reason to doubt his sincerity. When we lose the person in the world who
Ducet ruinam: non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Ut eunque praececedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus ignee,
Nec, si resurgat, centimanus gigas
Divellet unquam: sic potenti
Justitiae placitumque Parcis.
Seu Libra, seu me Scorpius aspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae;
Utrumque nostrum incredibili modo

ORDO.

ego non dixi sacramentum perfidum: ibimus, uta ibimus, ut eunque lu praececedes, comites parati carpe supremum iter. Nec spiritus ignee Chimaere, nec centimanus gigas, si resurgat, unquam divellet me a te: sic placitum est potenti Justitiae Parcisque. Seu Libra aspicit me, seu formidolosus Scorpius, pars illa violentior natalis horae; seu Capricornus tyrannus Hesperiae undae; utrumque nostrum astrearum consentit modo incredibili.

NOTES.

is dearest to us, and who merits most of our esteem, the most desirable happiness is not to survive him, but to accompany him even in death, and be interred with him in the same tomb.

10. Perfidium dixi sacramentum.] Sacramentum is properly the oath of fidelity which the soldiers took when they were enrolled; and it is to this custom that Horace alludes here. It is only proper to take notice that, although there is no formal oath taken in the preceding lines; it is included in this protestation;

Ille dies utramque
Ducet ruinam.—

11. Praececedes.] Horace kept his word, this happening as he said; for Maecenas died in October, and Horace on the 27th of November, in the same year.

13. Chimaera.] Chimaera was a mountain in Lycaia, which emitted fire and smoke, after the manner of Ætna. On the top of the mountain were kept lions, the middle afforded pasture for goats, and in the lower part of it might be seen the dens of dragons. This gave occasion for the poets to feign a monster, the upper part of which resembled a lion, the middle a goat, and the lowest a dragon.

14. Gigas.] Cacus, Briareus, and Gyas, were three giants, the sons of Heaven and Earth. They had each fifty heads and a hundred hands, and, imagining themselves invincible, entered upon a design of de-throning Jupiter, by whom they were over-come and destroyed.

17. Seu Libra, &c.] Whatever constellation he was born under, he affirms that it agrees perfectly with that of Maecenas, and consequently, that it is impossible he can survive him: for the ancients were of opinion, that the lives of men were, in a great measure, regulated by the stars which preceded at their nativity; that is, which rose, or appeared above the horizon, the moment they came into the world. The constellations here mentioned, are the seventh, eighth, and tenth signs of the Zodiac.

18. Pars violentior natalis horae.] Pars here signifies the same that the Greeks called positas, viz. that part of the sign which appears above the horizon at the very moment
I have not sworn in vain; we shall go, we shall go together: the moment you go before me, I am ready to follow, or rather accompany you in the last journey. Neither the terrible Chimaera who breathes nothing but fire; nor, were he to rise again, that gigantic monster with a hundred hands, shall ever tear me from you; for thus it hath seemed good to powerful Themis and the Fates. Whether I was born under the sign Libra *, or under the formidable sign Scorpio, that most dangerous place of the horoscope, or under Capricorn, that tyrant of the western sea, I know not; but our stars agree in an incredible manner. For, as the bright star of

* Whether Libra beholds me.

NOTES.

of birth; for every sign is divided into several parts, which make as many horoscopes, and are therefore called natales horae. This passage is somewhat difficult; and those who think Horace speaks of the whole sign Scorpio, have certainly fallen into a mistake.

19. *Seu tyrannus Hesperiae Capricornus unde.* Capricorn, as we observed before, is the tenth sign of the zodiac. Astrologers have attributed to every one of these signs their particular virtues, and assigned to them their several parts of the earth over which they rule. Capricorn had all the west, which Horace here understands by Hesperia. Thus Manilius, Book third, says,

*Tu, Capricorne, regis quidquid sub sole cadente.*

"Thou, Capricorn, rulest all the countries under the setting sun."

And Propertius, Elegy first, Book fourth,

*Lotus et Hesperia quid Capricornus aqua?* 

"And Capricorn, which washes itself in the western ocean."

Horace here calls it the tyrant of that sea, in the same manner as elsewhere he says, the south-wind is the governor and arbiter of the Adriatic; for it is observable, that it excites frequent tempests in this sea, as Servius remarks on the first Book of the Georgics: *Saturnus in Capricornos facit gravissimas pluvias, praecipe in Italia; unde Horatii sit, Sue tyrannus, &c.* "When Saturn is in Capricorn, he raises dreadful tempests, especially in Italy; for which reason Horace calls Capricorn the tyrant "of the Hesperian ocean." But Servius here falls into an error, when he takes Hesperia for Italy instead of the west; for Italy was not attributed to Capricorn, but to Libra or Sagittarius.

21. *Utrumque nostrum increpibili modo consentit astrum.* In order to understand this passage rightly, we must observe, that to render the lives and fortunes of two persons equal, and that there might be a perfect correspondence between them, it was necessary that their horoscope had been the same; in other words, that they were born under the same part of a sign, and at the same time. But, as Horace was not of the same age with Mæcenas, he contents himself with saying, that there was a great conformity between their stars, and that, to judge by the events of their lives, one would be apt to think they had been born under the same constellation. It is for this reason that Horace says increpibili modo, in an incredible manner, because it was impossible that two different horoscopes should have that effect. Thus Persius, in imitation of this passage, says,

*Non equidem hoc dubites, amborum siedere certo Consentire dies, et at uno sidere duci.*

"There is not the least ground for doubt, that our lives have a perfect resemblance to each other: they are regulated by the same stars, they are under the influence of the same horoscope."
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque fati
Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum
Dextrâ levasset, Mercurialium
Custos virorum. Reddere victimas
Ædemque votivam memento:
Nos humilem seriemus agnam.

ORDO.

Refulgens tutela Jovis eripuit te impio
Saturno, tardavique alas volucris fati, cum
populus frequens ter crepuit laetum sonum in
theatris: truncus illapsus cerebro sustulerat
me, nisi Faunus custos Mercurialium viro-
rum levasset ictum sua dextra.

Tu memento reddere victimas, ædemque
votivam: nos seriemus humilem agnam.

NOTES.
These words, There is no ground for
do[n]t, are frequently used when we are about
to express something impossible or incredible.

22. Te Jovis impio tutela.] It is pro-
bable that Maecenas had consulted astro-
logers about his horoscope, who had found

ODE XVIII.

This ode is purely moral, and was intended as condemnatory of the luxury
and avarice of his countrymen. The sentiments are grave and just, the style
nervous, and the versification correct and harmonious. In some manuscripts
it has for its title Varo; whence Torrentius has conjectured that it was ad-
dressed to Quint. Varus, spoken of in Ode XVIII. Book I. But if we

Non ebur, neque aureum
Meâ renidet in domo lacunar;
Non trabes Hymettiae
Premunt columnas ultimâ recisas

ORDO.

Non ebur, neque aureum lacunar renidet columnas meas recisas in ultimâ Africâ; neque
in mea domo; Hymettiae trabes non premunt
Jupiter rescued you from cruel Saturn, and stopped the precipitate flight of fate, when the people, assembled in Pompey's theatre, received you with repeated acclamations of joy; in like manner, a fatal tree would assuredly have fallen on my head and killed me, had not the god Faunus, the protector of poets, averted the blow with his hand. Remember then, Maecenas, to offer the sacrifices you promised to Jupiter, and consecrate the temple which you vowed: for my part, I shall offer him an humble lamb.

NOTES.

that Jupiter, a good and benign planet, had corrected the bad influences of Saturn. Horace calls Saturn impious, either because he devoured his own children, or rendered men impious.

25. *Cum populus frequens.* Maecenas, after his recovery from a dangerous sickness, the first time he appeared in the theatre, was received by the people with the greatest acclamations. See Ode XX. Book I.

28. *Nisi Faunus ic tum.* The design of Horace is to show a great conformity between his destiny and that of Maecenas. Therefore, after having taken notice, with regard to his friend, that Jupiter had corrected the malignity of Saturn, he proceeds to confirm the likeness of their fates, by mentioning a similar occurrence in his own life; he being almost crushed to pieces by the fall of a tree, when some favourable power prevented his destruction.

29. *Mercurialium viorum.* That is, men of learning, poets, because Mercury is the father of letters and eloquence. Horace here represents Faunus as the protector of poets and men of learning, because he was a rustic god, who inhabited the woods and forests, the delight of studious men, where they often love to retire.

ODE XVIII.

consider the matter narrowly, we shall find that it is general, and without inscription. It is probable that the following circumstance gave occasion to this false title. Avarice is the principal subject of the ode; and possibly some of the literati might have written at the head of it *Avaro*, the first letter of which being effaced by time or some other accident, there remained nothing but *Varo*. This, it is probable, gave rise to Torrentius' opinion.

Neither ivory, nor gilded ceilings, dazzle the eye in my house; you see no cedar beams from mount Hymettus, supported with columns of marble cut in the remotest parts of Africa: I do not possess the

NOTES.

3. *Trales Hymettie.* Beams of wood mountain of Attica. from trees which grew upon Hymettus, a
Africă; neque Attali
Ignotas hæres regiam occupavi;
Nec Laconicas mihi
Trahunt honestæ purpuræ clientæ:
At fides et ingenii
Benigna vena est; pauperemque dives
Me petit: nihil supra
Deos læcesso, nec potentem amicum
Largiora flagito,
Satis beatæ unicis Sabinis.

Truditur dies die,
Novæque pergunt interire Lunæ.
Tu seconda marmora
Locas sub ipsum funus, et, sepulcri
Immemor, struis donos;
Mariusque Baiiis obstrepentis urges
Summoverè litora,
Parum locuples continentæ ripæ.
Quid, quod usque proximos
Revellis agri terminos, et ultra
Limites clientium
Salis avarus? pellitur paternos

ORDO.

ego ignotus hæres occupavi regiam Attali;
nec honestæ clientæ trahunt purpuras La-
conicas mihi. At fides est mihi, et benigna
vena ingenii; divesque petit me pauperem.
Ego, satiis beatæ unici Sabinis, læcesso
Deos nihil supra, nec flagito meum potentem
amicum largiora.

Dies truditur die, Lunæque nova pergunt
interire. Tu, sub ipsum funus, locas marmora
secanda, et, immemor sepulcri, struis donos;
parumque locuples continentæ ripæ, urges sum-
movere litora inarius obstrepentis Baiiis.
Quid dicam, quod usque revellis proximos
terminos agri, et avarus salis ultra limites

NOTES.

5. Attali ignotus hæres.] Some have thought
that this was a stroke of satire in Horace, who
hereby insinuates, that the people of Rome
had that testament by which Attalus Philom-
etor had declared the nation his heir. But
it is not at all credible, that Horace would
have called the people of Rome ignotus hæres,
after the many alliances they made with At-
talus and Eumenes the second; it is more
probable that he means Aristonicus, who,
after the death of Attalus, gave out that he
was the son of Eumenes, took possession
of the kingdom, defeated Licinius Crassus, and
was at last conquered by Perpenna, brought
to Rome, and strangled in prison.

7. Laconicas purpuras.] Laconia was a
region of Peloponnesus, and famous on ac-
count of its purple, which was the finest in
Europe; it was worn chiefly by persons of the
patrician order, or such as were in some em-
ployment of dignity.

8. Honestæ clientæ.] The distinction of
Patroni and Clientes was first established by
Romulus. His design, in this institution,
was to settle a firm union and connexion be-
tween the patricians and plebeians; for
which purpose he recommended some of the
plebeians as objects of protection to the pa-
HORACE'S ODES.

ODE XVIII.

palace of Attalus as his pretended heir; nor do ladies, as my clients, spin purple robes for me. But I have sincerity, and a genius for poetry; in consequence of which, though poor, I am courted by the great. I importune not the gods for any thing beyond my present possessions; and, being abundantly happy in the enjoyment of my seat at Sabinum, I ask my friend for no more donations. One day makes way for another, and every new moon hastens to its end; but you, though you have one foot in the grave, give out marble to be cut; and, without once thinking of your monument, you build houses: not satisfied with the continent, you are at great pains and expense to extend the shore of the sea that beats with great violence against the walls of Baiae. But what shall I say of your avarice in removing your neighbour's land-mark, and encroaching on the limits of your vassals? We

NOTES.

tricians, and imposed on both certain conditions, which they were bound to observe. In time, this custom extended itself in such a manner, that entire foreign provinces followed the example. Thus Lacedemon was under the protection of the Livian family, and Sicily under that of Marcellus. It is probable that Horace here means the clients' wives of some foreign province, and that the epithet, honesta, does not signify beautiful, as some have imagined, but of noble rank or birth: therefore the sense of Horace seems to be this, that he had no clients of distinguished birth in Laconia, to prepare clothes for him of that fine purple which their country produced: for we are to remark, that the condition of a client was only a more honourable kind of slavery.

12. Potentem amicum.] Menenius, I presume, is the person whom Horace calls his powerful friend. He knew he would refuse him nothing that he demanded. Thus, Ode XVI. Book III.

Nec si plura velim, tu dare denegas. But, as he had a competency, he was desirous of nothing more.

35. Trucidit dies die.] He begins to attack directly, though in general terms, the manners of his age. He does it with great freedom and zeal; and it is worthy of notice, that he unites avarice and profusion in the same person, which, though at first view seemingly a contradiction, is yet allowed by all to be a just stroke in the character of men. Alivi appettens, sui profusus, is not a way of thinking peculiar to Sallust alone.

20. Baiae.] Baiae was a city of Campania on the sea-coast, famed for its pleasant situation, and the wholesome water round it. This invited many of the opulent to build houses for their pleasure near it.

24. Ultra limites clientium.] Horace, the more effectually to oppose the luxury of his countrymen, represents here the unjust practices to which it urged men, to encroach upon the bounds of their neighbours, and, what was yet an instance of greater iniquity, to deprive clients of what in equity belonged to them.

26. Pelitut paternos, &c.] Horace gives here a lively description of the calamities and disasters which are brought upon a people by the ambition and irregular passions of the great men. They stick at nothing to compass their ends. The poor are unjustly driven from their possessions, and they and their innocent infants exposed to the greatest hardships, only to give their rich and powerful masters an opportunity of enlarging their enclosures.
In sinu ferens Deos
   Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
   Rapacis Orci sede destinata,
Aula divitem manet
   Herum. Quid ultra tendis? æqua tellus
Pauperi recluditur
   Regumque puerae; nec satelles Orci
Callidum Promethea
   Revexit auro captus. Hic superbum
Tantalum atque Tantali
   Genus coeret: hic levare functum
Pauperem laboribus,
   Vocatus atque non vocatus, audit.

NOTES.

28. Sordidosque natos.] That is, Sordidis vestibus indutos. And Horace adds this
circumstance, to represent the more strongly the avarice and wretchedness of those
whom he here describes, who suffered their servants and clients to carry off nothing
but their old thread-bare clothes, and do-
mestic gods.

29. Nulla certior tamen.] This passage is
somewhat obscure, but may be rendered
more intelligible by ordering the words
thus: Nulla tamen aula manet divitem herum
certior destinata sede rapacis Orci. Sa-
nadon fancies, that Horace meant to oppose

ODE XIX.

This is one of the finest odes of Horace; it is full of that noble enthusiasm
known only to great poets. We cannot determine the time of its composi-
tion; we know only that it was designed for some of the feasts of Bacchus.
The eulogium of the god is complete, and is carried to the highest per-

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, (credite, posteri)

ORDO.

O posteri, credite, ego vidi Bacchum in remotis rupibus docentem carmina, Nymphasque
ODe XIX.

HORACE'S ODES.

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even see wife and husband driven from their home by your orders, carrying their domestick gods and their poor children in their arms. Yet their rich and cruel lord will surely have that place in hell that is destined for him. Why then do you still go on to increase your power and riches? The impartial earth is ready to receive the peasant and the sons of kings; nor could Charon * ever yet be bribed by gold to bring back subtile Prometheus. He confines in his territories proud Tantalus and all his race; and, whether invoked or not, he is ever ready to relieve the poor man from all his miseries in this life.

* The porter of hell.

NOTES.

this idea to the brutal avarice of the usurpers, whom death would equally despoil of all their possessions, as they had despoiled others. Agreeably to this notion, he disposes the words in the following manner: Divitem herum æque ac pauperem clientem non certior manet aula quam rapacis Orcl, sedes omnibus destinata. I have proposed the sentiments both of Sanadon and Dacier, that the reader may be able to determine for himself; but Dacier’s seems more natural.

34. Sateles Orcl.] Charon, the god so well known in mythology. His name, in the Egyptian language, signifies a waterman. The employment assigned to him, was to convey to hell over the Stygian lake the souls of the dead. He was the son of Erebus and Nox.

36. Superbun Tantalum.] He calls Tantalus proud, haughty, either on account of his riches, which were so considerable as to pass into a proverb; or for his insolence, in presenting his own son to the gods for a repast.

38. Hie levare functum.] Horace had before said, that death would overtake every man; neither rich nor poor are exempt from the grave. Here he shows the distinction that will be made between them; death, to the poor, is the beginning of their repose and happiness, to the rich it is the end of all their pleasures.

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ODE XIX.

fection. The marks of his divinity are stamped on all the parts of this vast universe. Heaven, earth, the sea, and hell, have felt the effects of his power. Horace has collected all these monuments, to furnish out an immortal trophy to Bacchus.

IN PRAISE OF BACCHUS.

I saw Bacchus (believe me, posterity) teaching amidst solitary rocks the nymphs to make verses; who received with pleasure his

NOTES.

1. Remotis carmina rupibus vidi docentem.] The ancients ascribed to Bacchus two characters; to love the mountains, and to instruct. Thus both Greeks and Latins attri-
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.
Evæ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Lætatur. Evæ! parce, Liber,
Parce, gravi metuende thyrsos.
Fas pervicaces sit mihi Thyadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella :
Fas et beatæ conjugis additum
Stellis honorem, tectaque Penthei
Disjicta non leni ruinâ,
Thræcis et exitium Lycurgi.
Tu flectis amnes, tu mære barbarum :
Tu separatis uvidus in jugis
Nodo coërcès viperino
Bïstonidum sine fraude crines.
Tu, cùm parentis regna per arduum
Cohors gigantium scanderet impia,
Rhoeæcum retorsisti leonis
Unguibus horribilique mala;
Quanquam, chorcis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnæ færebaris; sed idem
Pacis eras mediusque belli.

ordi

discentes, et acutas aures capripedum Satyrorum.
Evæ! mens mea trepidat recenti metu,
Læturatorque turbidum pectore pleno Bacchi.
Evæ! O Liber metuende gravi thyrsos,
Parce mihi, parce. Fas sit mihi cantare
pervicaces Thyadas, fontemque vini, et uberes
rivos lactis, atque iterare mella lapsa cavis
truncis arborem. Fas sit et cantare ho-
norem tuae beatæ conjugis additum stellis,
tectaque Penthei disjicta non leni ruina, et

nota

Sustut to him the origin of all their feasts
and public sports, and even of tragedy and
comedy.
5. recenti mens trepidat metu.] Horace
saying he had seen Bacchus, as if the god
actually stood before his eyes, falls into the
enthusiasm which the presence of that deity
naturally inspired, and represents himself as
really moved and actuated by him.
7. Parce.] Horace imagines he sees Bac-
chus with his ivy spear lifted up ready to
strike him for presuming to reveal his
mysteries without permission, and begs
pardon for his temerity in a most artful
manner.
7. Liber.] The Latins called Bacchus,
Lyæus and Liber; they are both one and
the same name differently expressed. The
one is derived from the Latin verb liber-
are, and the other from the Greek λυε,
instructions, at which the Satyrs also pricked up their ears. Ah! I still tremble when I think what awful dread I was under; and my heart, full of the divinity of that god, now feels the sallies of a confused joy. Ah! pardon me, Bacchus, pardon me, thou who art so formidable when armed with thy powerful spear. Allow me to sing the furious transports of thy priestesses, the fountain of wine, and overflowing rivulets of milk, and to describe the delicious honey dropping from the trunks of trees. Permit me also to sing the bright crown of Ariadne thy happy consort, that new star the ornament of heaven, the dreadful overthrow of Pentheus' palace, and the terrible death of Lycurgus the Thracian. Thou changest the course of rivers, and lias the sea under thy command. Heated with thy divine liquor upon the wild mountains, thou twistest in the hair of the Baechanals frightful snakes that do them no harm. When the impious band of giants attempted to seale heaven, with a design to dethrone thy father, thou alone, under the form of an enraged lion, didst with dreadful paws and devouring jaw repel bold Rhoccos their leader; and though thou wert considered by them as fitter for dancing, drollery, and pleasure, than fighting, thou soon madest them feel that thou wast as well skilled in the achievements of war as in the diversions of

NOTES.

solvete. Viam enim mentem liberat et solvit. Wine frees the soul from care and anxiety.

8. Thyrso.] The thyrsus with which the poets have armed Bacchus, was a kind of half-pike adorned with ivy-leaves and vine-branched.

13. Beatae conjugis, &c.] He speaks here of the crown of Ariadne, which Bacchus placed among the stars. She was the daughter of Minos king of Crete. By her advice chiefly it was, that Theseus was enabled to extricate himself out of the labyrinth. He carried her away with him from Crete, but perfidiously left her in the isle of Naxos, where she was afterwards married to Bacchus.

14. Pentheus.] He was king of the Thebans. Contemning the rites of Bacchus, he excited the anger of that deity, and was torn in pieces by his own mother Agave and the rest of the Baechantes, and his house reduced to rubbish.

16. Lyurgi.] This Lycurgus was king of Thrace, who, seeing his subjects go to the highest excess in drinking, that he might prevent it, ordered the vines all over his kingdom to be cut down. This brought upon him the anger of Bacchus, who rendered him so furious, that he killed his own son Dras; after which his subjects, rising in rebellion, caused him to be devoured by his own horses.

17. Tu fleceis annos, tu mare barbarum.] By rivers here interpreters understand the Ganges and Indus; we may also take in the Hydaspes, &c. which he passed over dry-footed, after having struck it with his rod. The Barbarian Sea here must be the Indian, Ethiopian, or Red Sea, Bacchus having travelled as far as India. This is plainly the story of Moses' passage through the Red Sea and Jordan, applied to Bacchus.

20. Bistonides.] The Bistonides were a people of Thrace, so called from a lake of that name. The women also in Thrace, who performed the rites of Bacchus, were called Bistonides.

23. Leonis immaculatus.] The ancients report, that in this war against the giants,
Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam; et recedentis trilingui
Ore pedes tetigitque crura.

OR DO.
Cerberus insons vidit te decorum aureo cornu, leniter atterens caudam; et tetigit ore trilingui pedes cruraque tui recedentis.

NOTES.
Bacchus assumed the shape of a lion.
29. Te vidit insons Cerberus.] The ancients feigned that Bacchus descended into hell to bring thence Ariadne; though Apollodorus writes, that it was to recover his mother Semele. Horace here represents that horrible monster Cerberus as so sensible of the divinity of this god, that, far from

ODE XX.
The great men of antiquity are very much blamed by modern critics for boasting so freely, that by their writings they had rendered themselves immortal. They look upon it as contrary to the rules of modesty, and think that posterity would not have judged less favourably of them had they abstained from this excessive self-praise. It must be acknowledged, that this manner of praising one’s self requires great art and nicety in order to avoid the imputation of vanity; but we ought not under this pretext to be forward in condemning Horace, Virgil, Ovid, and other great poets. Why should they not be allowed to render the same justice to themselves as they do to others; and to think, that as it is an indication of a little mind not to know it self, so it is a commendable courage to show a consciousness of those excellences which we are sure we possess? Longinus thinks

AD MÆCENATEM.
Non usitatâ nec tenui ferar
Pennâ biforis per liquidum æthera
Vates; neque in terris morabor
Longius; invidiaque major
Urbes relinquam. Non ego, pauperum

ORDO.
Ego vates bifors ferar per liquidum æthera pennâ non usitatâ nec tenui; neque longius morabor in terris; urbesque relinquam major invidia.

O Mæcenas! non ego, licet sanguis pauperum parentum, ego quem vocas Dilecte, non
Ode XX.

HORACE'S ODES.

peace. *When thou descended'st to hell, Cerberus, at the sight of thee decked in thy golden horns, forgot his rage, and drew his tail gently to him; and when thou offered'st to withdraw, he licked thy legs and feet with his three tongues.*

NOTES.

offering violence to him, he paid him marks of adoration.

29. *Aureo cornu.* The ancients always attributed horns to Bacchus; and Dacier is of opinion, that the reason of this is to be sought only in the history of Moses, during whose descent from the mountain, after he had been there forty days (which he also thinks gave rise to the story of Bacchus' descending into hell), there were seen on his head rays of light which appeared in the form of horns.

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ODE XX.

it necessary, that all those who would arrive at the excellency of good writing, should be filled with a noble pride, and believe themselves capable of great things. When a poet represents to himself the judgement which posterity will form of his writings, and, upon examination, finds that he has a genius capable of such productions as will render him immortal, this thought will add inconceivable force to his imagination, and there will appear in his compositions a fire infinitely above what was to have been expected had he been destitute of these hopes. To say any more in vindication of this ode, and the last of the following book, would be only to do Horace an injury. They are such finished pieces, that we ought rather to admire their beauties, than dwell upon their imperfections. None but Horace knew so well how to change himself into a swan, that he might fly to the east, west, north, and south.

TO MÆCENAS.

MÆCENAS, thy poet will soon be carried through the air upon uncommon wings, and which shall never fail, being partly changed *into a bird.* I shall not stay much longer on the earth; and, being now above envy, I shall soon bid adieu to the world. No, I shall not die, though born of mean parents; I, whom you are pleased

NOTES.

2. *Biformis.* This word presents to our imagination the metamorphosis of the poet begun, but not altogether finished. He was already in part a swan, but still retained something of the man. Those who understand by *biformis* the two kinds of poetry in which Horace excelled, have quite mistaken the thought.

5. *Pauperum sanguis parentum.* For his father was one of those who were called Libertini, being the son of a freed man, as his office was that of a collector of the taxes.
Sanguis parentum, non ego, quam vocas
Dilecte, Mæcenas, obibo,
Nee Stygia cohiebor undâ.
Jam jam residunt cruribus aspere
Pelies, et album mutor in alitem
Supernè, nascenturque lèves
Per digitos numerose plumes.
Jam, Dædaleo ocior Icaro,
Visam genemis litora Bospori,
Syrtesque Gaetulas, canorus
Ales, Hyperboreosque campos.
Me Colchus, et qui dissimulat metum
Marsee cohortis Dacus, et ultimi
Noscent Geloni: me peritus
Disce Iber, Rhodanique potor.
Absint inani funere nænie,
Luctusque turpes, et querimonie:
Compesce clamorem, ac sepulchri
Mitte supervacuos honores.

ORDO.

obibo, nec cohiebor Stygia undâ.
Jam jam aspere pelles residunt meis cruribus, et superne mutor in alitem album, levesque plumes nascentur per digitos numeroseque. Jam ego canorus ales ocior Icaro Dædaleo visam litora genemis Bospori, Syrtesque Gaetulas, camposque Hyperboreos.

Non ego quem vocas Dilecte, Mæcenas.

NOTES.

6. Non ego, quem vocas Dilecte, Mæcenas.] All the difficulty of this passage, is to know whether we should join dilecte with Mæcenas or vocas; i.e. whether Mæcenas calls Horace dilecte, or if it be Horace that calls Mæcenas so. It is plain, that the first corresponds more with the design of the ode, and that we ought to put a comma after dilecte:

Non ego quem vocas Dilecte, Mæcenas.

Horace hereby insinuates, that he was not unworthy of the kindness which Mæcenas had for him, and which he testified by calling him Dilecte, his darling, his delight.

8. Cohiebor.] Cohihere is here used in the same sense as coercere in Ode 18. He expresses himself in the same manner in the 4th Ode of the following Book:

Amatorem trecentos
Pirithoum cohivent catena.
to call your dear Horace, shall never die, nor shall I ever be shut up in those abodes that are surrounded with the river Styx. Lo! a black rough skin begins already to grow over my legs, and the upper part of my body is changed into a swan. Downy white feathers grow all over my fingers and shoulders. Being thus changed into a tuneful bird, I shall, with a flight more rapid than that of Icarus, visit the banks of the roaring Bosporus, the Syrtès of Getulia, and the lands under the north pole.

The people of Colchis, he who conceals his dread of the battalions of the Marsi, the Dacian, the remote Geloni, the wise Spaniard, and those who drink the water of the Rhone, shall all know me. Let therefore no mournful hymnus be sung at my funeral, let no doleful lamentations or shameful groans be heard; suppress your crying, and forbear all funeral honours that are but superfluous.

NOTES.

10. Album mutor in alitem.] The swan was sacred to Apollo, and the ancients attributed to him not only a sweetness of voice, but also an ability to foresee what was to come. This was the reason why poets were supposed to be changed into swans.

14. Gementis litora Bospori.] He calls the Bosporus murmuring, on account of the noise which its waters make, when agitated by the wind in that narrow strait. It is for the same reason that our poet calls it insannentem, raging, turbulent, in the fourth Ode of the next Book.

16. Hyperboroerosque campos.] He here means the people that are the nearest to the northern pole, those beyond whom nothing is to be found but the pole.

18. Dacus.] This some refer to the preceding line; but it is probable that it ought rather to be understood of the Parthians; the Daci are another set of people, who will be acquainted with his fame.

19. Me peritus discet Iber.] In the time of Augustus, the sciences flourished greatly in Spain and Gaul, chiefly in consequence of the zeal of the Roman colonies settled in those parts. Many learned men of those countries came to Rome, and appeared there with great reputation.

20. Rhodanique potor.] The Rhodanus, now the Rhone, was a river in Gaul, which was the boundary of the Helvetii, on the side next the Roman province.

22. Luctusque turpes.] He calls these lamentations shameful and dishonourable, as they made it be believed that he was really dead. In these last four verses Horace has happily imitated a distich of Ennius:

Nemo me lacrymis decor et, ne funera fletu
Paxit. Cur volito vivus per ora virum.

"Let none lament my death with tears, or complain at my funeral. I still live, and fly through the mouths of men, or in the sight of men." In these last words he alludes to the metamorphosis of poets into swans.
QUINTI HORATII FLACCI
CARMINUM
LIBER TERTIUS.

ODE I.

We find in this Book and the fourth a far greater number of beautiful odes than are to be met with in the two preceding and the fifth, which is ordinarily called the Book of Epodes; it is highly probable, therefore, that they are the productions of a more advanced age. This is the reason why they abound so much in precepts of morality, that being the language of men in years. This first ode is wholly of the moral kind; and if no other circumstance could denote the time of its composition, yet this alone is suf-

AD ASINIMUM POLLIONEM.

Odi profanum vulgus, et arceo.
Favete linguis: carmina non priùs
Audita, Musarum sacerdos,
Virginibus puerisque canto.
Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,

ORDO.

Odi profanum vulgus, et arceo. Favete linguis; dum ego sacerdos Musarum canto virginibus puerisque carmina non prius

Imperium regum timendorum est in proprios greges, imperium autem Jovis, clari

NOTES.

2. Favete linguis.] To understand the force of this expression, it is necessary to take notice, that favere linguis properly signified bona verba fari, and was used on occasion of sacrifices. For the people being very superstitious, and believing that the words they heard on these occasions might have some influence in producing a good or a bad omen, the priests were themselves careful (and also warned others) to pronounce nothing but favourable words. This care, to speak nothing that might have a bad effect, kept the
HORACE'S ODES.

BOOK THIRD.

ODE I.

Sufficient to make us believe that Horace by this time began to grow old; yet it must be acknowledged, that age had not yet in the least diminished the fire of his imagination, or deprived him of that vigour and liveliness which appeared in his more youthful productions. His design is to show that true happiness does not depend either on honours or riches; but on a certain equanimity and contentedness of mind, which render a man superior to the inconstancy and attacks of fortune.

TO ASINIUS POLLIO.

I hate the profane vulgar, and command them to keep at a distance. Give ear with religious attention; while I, the priest of the Muses, sing to pure virgins and unspotted youths sacred songs never heard before.

Kings, though powerful, exercise only a dominion over their own people; but kings themselves are subject to the sovereign dominion

NOTES.

people in continual fear of uttering any word that might disturb the sacrifice, so that a profound religious silence was the usual effect of the injunction. Hence the same phrase came into ordinary use, when the strictest silence was required.

4. *Virginiis puerosque canto.* It may seem here somewhat surprising, that when Horace had before declared his verses unfit for vulgar readers, he should here tell us, they were designed for the youth, who were still less capable of comprehending their meaning and importance. By way of answer to this difficulty, we are to observe, that Horace intended these verses to instruct the youth in the knowledge of virtue. For as they consist chiefly of moral precepts, they are best calculated to make an impression on tender and docile minds; whereas grown people are ordinarily confirmed in vice, and it is
Clari giganteo triumpho,  
Cuncta supercilio moveantis.  
Est ut viro vir latius ordinet  
Arbusta sulcis; hic generosior  
Descendat in campum petitor;  
Moribus hic meliorque famâ  
Contendat; illi turba clientium  
Sit major. Æquâ lege necessitas  
Sortitur insignes et imos:  
Omne capax movet urna nomen.  
Districtus ensis cui super impâ  
Cervice pendet, non Siculæ dapes  
Dulcem elaborabunt saporem;  
Non avium citharaeque cantus  
Somnum reductent. Somnus agrestium  
Lenis virorum non humiles domos  
Fastidit, umbrosamque ripam,  
Non Zephyris agitata Tempe.  
Desiderantem quod satîs est, neque  
Tumultuosum soliciat mare,


giganteo triumpho, moveantis cuncta suo supercilio, est in reges ipsos.  
Est, ut anus vir ordinet arbusta in sulcis latius alió viro; hic petitor descendat in campum Martium generosior; hic melior moribus famâ contendat; major turba clientium sit illi. Necessitas sortitur insignes et imos æquâ lege: urna capax movet omne nomen.

Siculæ dapes non elaborabunt dulcem saporem illi, cui districtus ensis pendet super impia cervice; cantus avium citharaeque non reductent et somum. Lenis somnus non fastidit humiles domos agrestium viorum, umbrosamque ripam, non Tempe agitata Zephyris.

Neque tumultuosum mare soliciat desideran tem quod satîs est, neque Tumultuosum soliciat mare,}

**NOTES.**

no easy matter to prevail with them to relinquish their bad habits.

5. *Regum timendorum.* As the design of Horace is to show, that happiness does not depend on any station or condition of life, he begins with man in the highest rank, kings. These, though in appearance above others, and accountable to none, yet are not exempt from the jurisdiction of Jupiter, who is lord of the universe, and commands all nature by his nod.

9. *Est ut.* Horace, after having spoken of kings, descends to those stations of life which are next in honour and dignity. Among the Romans, the highest rank was no the one of the chief magistrates. The candidates for the places left nothing unattempted to carry off the honour from the other competitors. The poet gives a brief and just enumeration of the qualities which are most considered in the persons who offered themselves. Virtue alone ought to decide in these elections: but nobility, riches, and popularity, were too often such powerful recommendations as to carry all before them; an evil that all ages and countries have found cause to complain of. *Est ut* does not here signify fieri potest, as some have absurdly conjectured, but *ut, evenit, quotidie accidit.* M. Dacier has evidently shown, that *est ut* is an ellipsis where *negotium* is understood. This way of speaking is not only very poetical, but at the same time perfectly agreeable to the Latin idiom. Lucretius uses it very elegantly in his fourth Book, where he says,

*Hic odor ipse igitur, nores quicunque lascissit,  
Est illo ut possit promittí longíus ille.*
of Jupiter, who is renowned for his triumph over the giants, and who with his imperial nod makes the whole world to tremble.

When candidates for the magistracy appear in the Campus Martius, it often happens, that one values himself on his planting vineyards of greater extent, another that he is of a more noble family, a third that he has more integrity and a better reputation, and a fourth that he has a greater number of vassals; but death, whose capacious urn shakes every name, draws out by an impartial law the high and low. Should a wretch observe a naked sword hanging by a hair over his head, he could not relish the most delicious Sicilian dishes, nor could the sweetest harmony of birds and lute compose him to sleep. Sound sleep disdains not the cottages* of peasants, nor the shady bank, or agreeable valleys fanned by the cooling Zephyrs. Neither the raging sea, nor the violent storm of Arcturus setting or

* Humble houses.

NOTES.

14. Equa lege necessitas.] Whatever distinctions there may be among men in this world, yet, after death, these shall all vanish, and mankind shall then be reduced to a level. There will be no difference in the grave between the ashes of a magistrate or a king, and those of an artisan.

15. Insignes et imos.] Insignis signifies properly, distinguished, remarkable; and as no man can be called remarkable, who is not in some elevated station, Horace, with great propriety, opposes insignis to imus in the same manner as he has elsewhere opposed it to obscurus; because no man can be called obscure and concealed, but from being in a low and undistinguished station of life.

17. Distinctus ensis cui super.] Horace here alludes to the story of Dionysius tyrant of Syracuse, and Damocles, related by Cicero in his fifth Book of Tusculan Questions. Damocles was a great admirer of the riches and magnificence of the court of Dionysius, and assured the tyrant that never was any one so happy as he. Upon which Dionysius ordered him to be placed upon a chair of state, with a magnificent canopy over his head; all his gold and silver vessels were set before him, and the flower of the youth of his court were commanded to serve him. Great quantities of the finest perfumes were burned, and the tables were furnished with the most rare and exquisite dishes. Damocles imagined, that never any man enjoyed a happiness equal to his; but, in the midst of the pomp, he cast his eyes upon a naked sword, supported only by a hair, the very point of which threatened his head. No sooner was the philosopher sensible of his danger, than, disregarding the pomp and magnificence wherewith he was surrounded, he fixed his thoughts only upon the sword which hung directly over him, and every moment seemed to menace his ruin; so that he had not the courage to put out his hand to help himself, and thus in an instant did he find himself deprived of all his felicity.

18. Siculæ dapes.] Sicilian repasts were so remarkably fine, as to pass into a proverb, to express the most delicate food.

21. Somnus agrestium.] We ought to construe this passage in the following manner. Somnus lenis non fastidit humiles domos agrestium virorum. This remark is of no great importance, and was only designed to correct the mistake of the old interpreter, who has given it a wrong turn. It must be acknowledged that these four lines are extremely beautiful; that great repose which may be enjoyed in low life, makes an agreeable contrast, when opposed to the anxieties and inquietudes attending high stations. Men desire this happiness, only because they know not what it is; having never tasted the pleasures of a virtuous solitude, they have no desire for them, and therefore are apt to overlook and slight them.

25. Desiderantem quod satis est.] This is the maxim of Epicurus, recorded by Seneca: Si ad naturam vives, nunquam
Nec sævus Arcturi cadentis
Impetus, aut orientis Hœdi:
Non verberatae grandine vineæ,
Fundusque mendax; arbore nunc aquas
Culpaute, nunc torrentia agros
Sidera, nunc hyemes iniquas.
Contracta pisces sequora sentiunt,
Jactis in altum molibus; hoc frequens
Cæmenta demittit redemtor
Cum famulis, dominusque terræ
Fastidiosus: sed timor et minæ
Scandunt eodem quò dominus; neque
Decedit æratæ triremi, et
Post equitem sedet atra cura.
Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delenit usus, nec Falerna
Vitis, Achæmeniumque costum;
Cur invidendis postibus, et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabinâ
Divitias operosiores?

ORDO.

rantem quod satis est, nec sævus impetus Arcturi cadentis, aut Hœdi orientis: vineæ verberatae grandine, fundusque mendax, non solicitant eum; arbore culpante nunc aquas nunc sidera torrentia agros, nunc hyemes iniquas.

Pisces sentiunt sequora contracta, molibus jactis in altum. Redemtor cum famulis, dominusque fasidiosus terræ, frequens demittit

huc cæmenta: sed timor et minæ scandunt eodem quo dominus scandit; neque atra cura decedit æratæ triremi, et sedet post equitem.

Quod si nec Phrygius lapis delenit dolentem, nec usus purpurarum clarior sidere; nec Falerna vitis Achæmeniumque costum; cur moliar sublime atrium invidendis postibus, et novo ritu? Cur permutem divitias operosiores mea valle Sabinâ?

NOTES.

eris pauper; si ad opiniones, munquam eris dives. From how many cares and anxieties might mankind deliver themselves, if they merely knew how to moderate and restrain their desires! This is, in one word, the foundation of that amiable tranquillity which constitutes the true and real happiness of life. Quod vult habet, says Publius Syrus, qui velle quod satis est potest. Those who neglect

so easy a method to arrive at felicity, cannot be said seriously to desire happiness; nor, indeed, do they really deserve it.

26. Tumultuosum - sollicitat mare.] A man who can content himself with a moderate subsistence, will not be apt to carry his desires beyond sea. If he be under a necessity of engaging in commerce, that he may prevent poverty, and procure an honest
of Hœdus rising, give him the least anxiety who desires no more than what is just enough. Nor is his peace disturbed if his vines are battered by the hail, or his grounds deceive his expectation, his barren trees blaming now excessive rains, now stars parching the soil, now winters hard and rigorous. But how few are so moderate in their desires! The very fishes are sensible that the sea is contracted by the vast heaps of stones that are thrown into the deep; for, disdaining the firm ground, hither a lord repairs with great numbers of undertakers and their workmen to sink foundations for high structures: yet fear and terror climb as high as he, nor does black Care leave him on board of his armed galley; and, when he is on horseback, she seats herself behind him. Since then the most curious Phrygian marble, the very finest purple robes whose colour outshines the stars, fruitful Falernian vines, and the richest Persian perfumes, cannot compose a troubled mind; why should I desire to build a magnificent palace after a new model, with fine saloons and grand gates to attract the envy of the public? Why should I exchange my sweet retreat at Sabinum for riches that are attended with so much care and trouble?

NOTES.

maintenance for his family, his virtue will support him under the frows of fortune.

27. Arcturi cadentis.] Arcturus is a constellation consisting of fourteen stars. Its rising is always dangerous; but its setting is still more so.

28. Orientis Hodi.] Hodi for Hœdorum, for there are two stars of this name: their rising, which is about the end of September, is always attended with rain and tempest, whence Virgil calls them pluviales.

33. Contracta piscis aequora sentent.] Horace, after having shown that a contented mind is in a manner proof against all the calamities of life, proceeds to take notice, that men in his time were so far from aiming at this calm and submissive temper, which alone could render them happy, that they were not satisfied with the firm land, but were contriving how, by throwing ponderous stones into the sea, they might raise a mole to serve as a foundation for building mansion-houses and houses of pleasure on that element.

35. Redemptor.] This is one who undertakes to finish any piece of work at his own hazard, for a certain sum of money.

41. Quod st.] Horace, after having shown that all the magnificence and splendid appearances which were then so much in vogue, were not sufficient to relieve the mind from trouble and cares, concludes with a piece of reasoning the most simple, and at the same time the most convincing imaginable: I am happy with my small possessions; why then should I be anxious after more, since riches are so far from allaying our cares, that they serve only to multiply them?

47. Cur valle permuetem Sativœ.] The most natural way of expressing this would have been, cur vallem permuetem Sabinam dictitis, &c. For we always give what we have, in exchange for what we have not. But Horace chooses rather to invert the order of the words, as in Ode 17. Book 1st. Lucretianus mutat Lyceœ Faunus: the god Faunus changes Lucretius with Lyceœus, that is, quits Lyceœus for Lucretius.
ODE II.

The design of Horace in this ode is to recommend valour, virtue, and secrecy. The first is proper for a military person, the second for a civil, and the third for all conditions of life. Thus the ode consists of three parts, which follow naturally one after another. Those commentators are very much deceived.

AD AMICOS.

Angustam, amice, pauperiem pati
Robustus acri militiâ puér
Condiscat, et Parthos feroces
Vexet eques metuendus hastâ;
Vitamque sub dio, et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospectus, et adulta virgo,
Suspirat: Eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira cædes.
Dulce et decorum est pro patriâ mori:
Mors et fugacem persequitur virum;
Nec parcit imbellis juventæ
Poplitibus, timidique tergo.
Virtus, repulsæ nescia sordidæ,
Intaminatis fulget honoribus;

ORDO.

O amice, puér robustus condiscat pati angustam pauperiem cum acri militia, et eques, metnendus hastâ, vexet Parthos feroces; agatque vitam sub dio, et in trepidis rebus.
Matrona tyranni bellantis, et adulta virgo propiciens illum ex moenibus hosticis, suspirat dicens: Eheu, ne sponsus meus regius rudis agminum lacessat illum leonem asperum tactu, quem cruenta ira rapit per medias cædes.
Dulce et decorum est mori pro patria. Mors persequitur et virum fugacem; nec parcit poplitibus timidique tergo imbellis juventæ.
Virtus, nescia repulsæ sordidæ, fulget inta-

NOTES.

1. Angustam, amice.] Horace does not content himself with saying, that young men should learn in the camp to bear up under poverty, but adds, severe poverty. This is a great precept, and exactly answerable to the discipline of the Romans. It was this that enabled them to gain so many celebrated victories, and extend their conquests over all the nations of the then known world. While they continued to maintain this discipline, they were invincible.
ODE II.

who think that Horace in the third part departs from the subject. They could not have fallen into this mistake, had they thoroughly understood his design. The versification is admirable; and we observe through the whole a certain vivacity and nobleness of sentiment, by which Horace's compositions are usually characterised.

TO HIS FRIENDS.

My friend, a robust youth fit to undergo the fatigues of war should learn also to bear the hardships of poverty, and, with his lance in his hand, to harass and strike the warlike Parthians with terror; he ought also to pass the greatest part of his time in the open fields, exposed to continual danger. The consort of the king at war with us, or the princess his daughter, now marriageable, deserving him from the walls of their palace, heaving a deep sigh, will say, "God forbid that my young prince, as yet unskilled in the art of war, should encounter that savage young lion, who with blood and fury cuts his way through our slaughtered troops." It is glorious and honourable for a man to die in defence of his country. Death pursues the coward; nor does it spare the inactive, or one who shamefully turns his back upon the enemy.

Virtue which neither knows nor fears a shameful repulse, arrives at the highest pitch of honour without any base means; nor

NOTES.

6. Illum ex manibus hostis.] These lines are extremely beautiful; nor could any thing have been more finely imagined, to flatter the Roman youth, and inspire them with a resolution to undergo, with intrepidity, all the hardships and fatigues of the camp. It is probable that Horace had in his eye that fine passage of Homer, where Helen and the Trojan ladies appear upon the walls, and take a view of the Grecian camp.

17. Virtus, repulsae nascia sordida.] This is the second part of the ode. Horace, after having in the first part spoken of valour, speaks here of virtue, which is always independent of the caprices of the multitude, and which, in spite of all opposition, never fails to support itself in places of the greatest eminence and distinction. We ought to call to our remembrance here the maxim of the Stoics,

Namquam privatum esse sapientem.

Repulsa signifies a refusal when one stands for an office. Horace calls it mean or disgraceful, as in the first Epistle of Book 1st.

Turpemque repulsam.

Virtue is incapable of a repulse, because the honours it aims at do not depend upon the arbitrary humours of factions and parties; it is its own recompense; the highest preferments are due to it; it meets
Nec sumit aut ponit secures
Arbitrio popularis auræ.
Virtus, recludens immeritis mori
Cælum, negatâ tentat iter viâ;
Cœ tusque vulgares; et udam
Spernit humum fugi ente pennâ.
Est et fidei tuta silentio
Merces. Vetabo, quì Cereris sacrum
Vulgârit arcane, sub iisdem
Sit trabibus, fragilemque mecum
Solvat phaselum. Sæpe Diespiter
Neglectus incesto addidit integrum:

ORDO.

minatis honoribus; nec sumit, aut ponit secures arbitrio popularis auræ. Virtus, recludens céulum immeritis mori, tentat iter via alis negatas; spernitique cætus vulgares et udam humum pennâ fugi ente.

with universal respect, and honours those who submit to its direction with an immortal crown. Pliny, in his Preface, gives us a shining instance of this virtue in one of the most professed Stoics. Vainius being preferred to Cato of Utica in the choice of a praetor, the latter, says he, far from thinking himself i. . .honoured by his repulse, rejoiced as much as if he had succeeded in his desires:

Repulsus tandem honoribus indeptis gaudet.

20. Popularis auræ.] The voice of the people is compared to the wind, because of its inconstancy; which should not be passed over here without notice. For the phrase, popularis auræ, relates to the two words sumit and ponit, and of consequence is to be considered as common; that is, may be taken either in a good or bad sense, although ordi-

Nec sumit aut ponit secures
Arbitrio popularis auræ.
Virtus, recludens immeritis mori
Cælum, negatâ tentat iter viâ;
Cœ tusque vulgares; et udam
Spernit humum fugi ente pennâ.

22. Negatâ tentat iter viâ.] Horace here gives a most amiable idea of virtue, as it carries a man with undaunted bravery through the most difficult and hazardous attempts, and entitles him to an everlasting happiness, at which none can arrive but those who are steady in the practice of it.

23. Udam spernit humum.] Horace never uses epithets in vain; and it is impossible to make their beauty and propriety be thoroughly perceived, unless a reason be given for those he employs; but interpreters have never taken such pains. We may venture to say, that the greatest part of the graces and beauties of this incomparable poet have escaped them; for as they have not seen the reason of Horace's calling the earth humid, they of consequence have been insensible of the finesse and elegance of this passage. He calls the earth humid, to denote that men are sunk and retained in it, as in mire and clay, and that they cannot disengage themselves but by the most extraordinary efforts of virtue. Doubtless he had in view a passage of Plato in his Phædo, where Socrates says, that the earth which we inhabit, and in which we are sunk, is merely the sediment of that pure earth which the blessed inhabit.

25. Est et fidei.] This is the third and last part of the ode. After having set before us maxims proper for the conduct both of a military and civil life, he concludes in

NOTES.

See the Prose Translation of Virgil.
does she accept or quit places of trust and dignity at the caprice of the vulgar. Virtue carries those to heaven who deserve immortality; she opens a way to them inaccessible to others; and soaring aloft with an inexpressible rapidity, looks down with disdain on the tumultuous assemblies of the crowd, and scorns this vile earth. There is also a sure reward to him that inviolably keeps the secrets of religion. I will never allow the man who hath divulged the mysteries of Ceres, either to lodge under the same roof, or embark in the same vessel with me; for Jupiter, highly provoked with the great contempt offered to his law, hath often punished the praise of discretion and prudence, a virtue common to every state and condition. Those commentators who have imagined that Horace departs from his subject, have neither rightly understood the connexion of the ode, nor the design of the poet.

25. Tuta morces.] As Horace here says, that there is also a recompense for secrecy, he must necessarily, in the first part of the ode, have proposed one for the military virtues. This reward is expressed in the 13th verse:

Dulce et decorum est pro patriâ mori.

"It is glorious and honourable to die in defence of our country." He must at the same time have proposed one in the second part of the ode, for the political or moral virtue. It is contained in these lines,

Virtus, reclusus immortis mori
culm, natac tentat iter viâ.

"Virtue, procuring an entrance into heaven to those who are worthy of immortality, treads in a path unknown to the generality of mankind." This remark was necessary to give a light to the ode, and to discover that justness and symmetry, which Horace and other great masters of correct writing never failed to observe in all their compositions.

26. Cereus sacrum.] He who revealed these mysteries was regarded as one who had drawn upon himself the anger of the gods. Every one avoided his presence, and he was denied the very necessary enjoyments of life. Lucian ridicules with a great deal of humour these secret mysteries. Of whatever kind, says he, these ceremonies at the feast of Ceres may be, it is the highest folly imaginable to conceal them; if they are unbecoming, then ought they to be made public, that every one may be inspired with a horror and aversion at them; if they are holy and religious, the knowledge of them may be useful and edifying. These feasts were celebrated at Eleusis in Attica, whence they were called Eleusinia.

29. Phaselum.] Phaselus was a small vessel built after the manner of a Venetian boat.

29. Sapè Diesipiter neglectus.] Horace here gives the reason of what he had before said, that he would not either lodge or travel with him who had divulged the mysteries of Ceres; for Jupiter, when his laws are violated, often involves the innocent with the guilty. This opinion, that the impiety of one person may often prove fatal to all those who are in company with him, is very ancient. The Grecian history informs us, that those who embarked with Diogoras, being overtaken by a violent tempest, referred the cause of it to him alone, because his impiety was generally known. The Holy Scripture farther furnishes us with a beautiful instance of this general persuasion in the history of Jonas. He embarked in order to fly from the presence of his Maker, and avoid the execution of his commands. God raised a dreadful tempest; all the mariners were astonished, and wanted to know who the criminal was that had drawn down upon them the wrath of heaven. They cast lots, and the lot fell upon Jonas, who, conscious of his impiety, said, Take me, and throw me into the sea, and the sea will be calm; for it is on my account that God hath sent this tempest against you.
O. HORTATII CARMINA.

Rarò antecedentem scelestum
Deseruit pede poena claudio.

ORDO.

pede claudio raro deseruit antecedentem scelestum.

NOTES.

31. Raro antecedentem scelestum.] Horace adds this to cut off from the wicked the innocent with the guilty; but it never

ODE III.

This is, without contradiction, one of the finest odes of Horace. There is not amongst all his compositions any thing that can be preferred to it, whether we consider the greatness truly sublime that reigns through the whole, the harmony of the numbers, its easy turn, and the beauty of the figures. But, notwithstanding all this, these advantages have not prevented it from appearing as very injudicious and very imperfect; for it has been said, that Horace does not give us the least insight into his design, and that, if we peruse the ode attentively, we shall find that the sense is entirely suspended. But Horace, it may be supposed, had too much judgement to fall into an oversight of this nature. It was this that prevailed with M. le Fevre to examine this piece with greater attention than had ever been paid to it before; the pains he took on this head were not without effect, and after we have delivered his opinion of the matter, it will evidently appear, that this ode, so beautiful by all the embellishments of poetry, with which Horace has taken care to adorn it, is yet more admirable for the design, the address, and the judicious conduct of the poet. The numerous beauties which shine in this ode, are evident marks of Horace's elevation of soul, and natural happy genius. But after all, it will appear strange to some that we so much approve this ode, and commend it as a finished piece, when it is plain that the design of it is in a great measure hidden, and that the poet has left unexplained the chief part of his subject. This is a truth that no one can doubt, if he peruses the following abridgement of this ode, which includes all the essential parts of it. "A man who is upright and steady, is not moved by the clamours and tumults of his fellow-citizens, or by the menacing presence of a tyrant, the raging fury of a tempestuous ocean, or the tremendous thunder even of Jupiter himself. These are the virtues which procured an entrance into heaven to Pollux, Hercules, and also to Romulus, after Juno had pronounced in an assembly of the gods a long speech, in which she had no other design than to prevent the rebuilding of Troy." Is it not evident, that the sense here is interrupted, and that the conclusion of the ode has no relation to, or connexion with, the beginning?
innocent with the guilty; and, though Vengeance seems to halt and advance slowly, she seldom fails to overtake a villain.

NOTES.

happens that impious men can shun divine vengeance, which, however slow, yet sooner or later is sure to overtake them. This is fine morality—and yet it is capable of improvement.—Whoever expects punishment, already suffers it, and whoever has deserved it, expects it.

ODE III.

We must suppose, therefore, that there is in this poem some secret which Horace was unwilling to make known; and this is the secret which I intend, if possible, to bring out of that obscurity under which it is hidden, and thus make the design and address of Horace appear in their true light. Above all things we must remark, that there was nothing Juno dreaded more than to see Troy rebuilt. This is what she herself declares, not only once, but several times, when she repeats her command that it be not done. And indeed this alone might have opened the eyes of interpreters. Thus, verse 37:

Dum longus inter saeviat Ilion
Romamque pontus.

Again, verse 40:

Dum Priami Paridisque busto
Insultet armentum.

And, lastly, verse 58, which is still more strong and express than the foregoing passages:

—— ne nimium piii,
Rebusque fidentes; avite
Tecta velint reparare Trojae.

Now, in order to penetrate exactly into the meaning of the ode, and clear up this seemingly great difficulty, the following circumstance will be of considerable moment.

After the murder of Julius Cæsar, a report was spread at Rome, that he had resolved to drain Italy of men and money, and to transport the seat of the empire to Troy or Alexandria. This is what Suetonius relates in express terms in his 79th chapter of the life of that emperor. "Quin "etiam valida fama pererебuit migraturum Alexandriam vel Ilium, "translatis simul opibus imperii, exhaustaque defectibus Italia." And we
may readily believe that he would have preferred Ilion to Alexandria, on account of the origin of the Caesars, who boasted they were descended from Aeneas. Nothing was more to be feared by the Romans than this change, which must infallibly have proved the ruin of their empire. This is plain from what happened under Constantine; for New Rome, that is, Constantinople, was the chief cause of the ruin of Old Rome. As Augustus therefore had been declared Caesar's heir, and as it is usual with heirs to pursue the purposes and resolutions of those by whom they are so appointed, there was ground to fear that Augustus might entertain some thoughts of putting his uncle's design in execution. This kept Rome in continual alarm; and it was on this very account that Horace composed the following ode, that he might quite root out of the mind of Augustus so destructive and pernicious a resolution; but because it is always a dangerous thing to dive into the secrets of princes, he was afraid to speak too plainly, and chose rather to leave his ode imperfect, than give Augustus ground to blame him for having spoken too much. This conjecture of M. Le Fevre, is one of the finest that could be made in this kind of criticism; and it is

VIRTUTE PRÆEDITUS VIR NIHIL EXTIMESCIT.

Justum et tenacem propositi virum
Non civium ardu prava jubentium,
Non vultus instantis tyranni
Mente quiet solidæ, neque Auster
Dux inquieti turbidus Adriæ,
Nec fulminantis magna Jovis manus.
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux, et vagus Hercules,
Innixus, areæ attigit igneas;
Quos inter Augustus recumbens
Purpureo bibit ore nectar.
Hae te merentem, Bacche pater, tuae
Vexere tigres, indociili jugum

ORDO.

Non ardor civium jubentium prava, non vultus tyranni instantis quasi virum justum et tenacem propositi ad solidæ surmente, neque Auster turbidus dux inquieti Adriae, nec magna manus Jovis fulminantis quieti cum. Si orbis fractus illabatur, ruinae ferient illum impavidum.
Pollux, et vagus Hercules, innixus hac arte, attigit areæ igneas; inter quos Augustus recumbens bibit nectar ore purpureo.
Bacche pater, tigres tuae, trahentes jugum indociili collo, vexere te merentem hac arte.

NOTES.

1. Justum et tenacem propositi.] Horace had reason to join steadiness of mind or constancy with justice, they having been always looked upon as inseparable companions; whence justice has been defined, Constantes et perpetua voluntas jus suum cuique tribuendi. Constancy is here proposed to Augustus, as the virtue of the gods and heroes; and the design of Horace in so doing was, to dissuade him from the change that was appre-
ode III. Horace's Odes.

hard to determine which deserves the greatest praise, Horace for writing the ode, or M. Le Fevre for having discovered its secret import, after it had remained concealed for about sixteen hundred years. There is nothing requisite for the completion of his remarks, but to have fixed the time in which this ode must have been composed. But this was a subject in which he was unwilling to engage, because all the particularities of the court of Augustus are not so well known to us. All that I can say of it is, in a general view, that after the death of Julius Caesar, the war, which was kindled on all hands, did not give Augustus time to think of transferring the seat of the empire, which as yet was not very well established; it is highly probable, therefore, that he never took up this resolution, or, at least, that there was no ground to apprehend any such design till after the death of Marc Antony; that is, till after he had shut, for the first time, the temple of Janus; and that of consequence Horace could not have written this ode till after that time, viz. about the year of the city 626, or 627. Horace was then about thirty-seven years old.

The Virtuous Man Fears Nothing.

The man who is just and steady in his resolution cannot be moved from his fixed principle by the party-heat and violence of his fellow-citizens pressing him to act contrary to his judgement, by the presence of a threatening tyrant, by the violent south-wind, that blustering ruler of the Adriatic sea, nor by Jupiter himself, though armed with his tremendous thunder. Even if the whole world should be hurled into confusion, he could sustain the dreadful shock with an undaunted soul.

Supported by such virtue as this, Pollux, and Hercules who carried his victories through so many countries, arrived at the heavenly mansions; with whom Augustus having also taken his place, now drinks the heavenly nectar with his ruby lips. As a reward of this virtue, father Bacchus, tigers, naturally intractable, submitted

Notes.

hended, and which would have been a great mark of inconstancy.

2. Prave jubentium.] Horace, speaking of a sedition, uses the word jubentium with great propriety: for jubere was the word used by the people, when they strictly commanded anything to be done, or wished to enact some new law. The tribune demanded with a loud voice, Velitis, jubeteis, Quirites? And the people said, Volumus jubemusque.

8. Impavidiun.] An intrepid man, according to the Stoics, was one, who might at first be surprised at the dreadful noise of a hurricane or tempest, a peal of thunder, or the fury of an enraged populace, and might even show this surprise in his countenance; but who, after having calmed these sudden and involuntary emotions, would condemn all ideas of danger, as phantoms of the mind, and recollect that he had no ground of fear, in as much as nothing was capable of doing him the least harm.

11. Quos inter Augustus recititens.] Horace here places Augustus with Hercules, Castor, and Bacchus. Quintus Curtius, speaking of Alexander, whose flatterers attributed to him the title of god, writes in the same manner. Hic tum caelestis tell aeripicant, Herculemque et Patrem Liberum, et cum Polluce Castorem, vocomunim cesserat esse jaculant.

12. Purpureo bibit ore nectar.] Some editions have bibet, but bibit may be allowed; and it seems to add a peculiar beauty to the
Collo trahentes: hac Quirinus
Martis equis Acheronta fugit;
Gratum elocutâ consiliantibus
Junone Divis: Ilion, Ilion,
Fatalis incestusque judex,
Et mulier peregrina vertit
In pulverem, ex quo destituit Deos
Mercede pactâ Laomedon, mihi
Castæque damnatum Minerva;
Cum populo et duce fraudulentō.
Jam nec Lacænæ splendet adulteræ
Famosus hospes; nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit;
Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Tröica quem peperit sacerdos,

ORDO.

hac Quirinus fugit Acheronta equis Martis;
Junone elocutâ gratum Divis consiliantibus:
“Fatalis, divid illa, incestusque judex, et
mulier peregrina, in pulverem vertit Ilion,
Ilion inquam damnatum mihi castæque Mi-
nerve cum populo et duce fraudulentō, ex

NOTES.

passage. For Augustus received divine ho-

nours, even during his life, as Horace writes,
Ode fifth, Præsens Dicitus habebitur Augustus.
See Epistle 1, Book II. It is for the same
reason that he adds here, purpureo ore, to
denote that the statue of Augustus was already
placed with those of Hercules, Bacchus, and
Castor, and that they painted his statue in
the same manner as they painted the
figures of these deities.

15. Quirinus.] Here we may properly
find the key to explain the whole ode. Ho-
race, to dissuade Augustus from transferring
the seat of the empire to Troy, presents to
him Romulus as the last example of con-
stancy. But he raises an opposition to his
defication, and it is Juno herself that forms
it. That goddess, says he, fearing that the
Romans, descended from Troy, might, some
time or other, dream of restoring to its for-
mer lustre an ancient city which she had
destroyed, will consent to the reception of
Romulus into heaven only upon this con-
tion, that no mention shall ever be made of
rebuilding Troy. The poet could not have
devised a more artful way of delivering his
judgement, than by putting that into the
mouth of Juno, which no other person durst
have mentioned to the prince. This is an
admirable stroke of poetry and politics. It
is plainly telling Augustus, that he hazarded
nothing less than drawing upon himself the
hatred of Juno, who had established that
condition, and of the other gods who were
the guarantees of it.

16. Martis equis Acheronta fugit.] This
is both a great and a beautiful idea, as if no
sooner had Romulus disappeared, than his
father Mars took him to heaven in his cha-
riot. Ovid has the same thought in the sec-
ond Book of his Fasti:
Fit fuga: Rex patriis astra petebat equis.

“The multitude dispersed on all hands:
“in the mean time Romulus was raised to
“heaven in his father's chariot.”
their necks to the yoke of thy car, and wafted thee to heaven. In fine, it was by this that our great founder Romulus escaped the infernal regions*, with the assistance of the coursers of Mars, and was exalted to the dignity of a god; upon which Juno, in these agreeable words, addressed the gods in full assembly: “Troy, detested Troy, has been reduced to ashes for the crimes of a fatal and incustuous judge and of a foreign woman, being with its perfidious prince and people abandoned to chaste Minerva’s fury and mine, ever since Laomedon defrauded the gods of the recompense he promised them. The sight of that infamous guest of the Lacedemonian adulteress now no more offends mine eyes; nor can Priam’s perjured house any more oppose my warlike Greeks by Hector’s valour: and the war, for many years prolonged by our dissensions, is now at an end. From this time then I lay aside my just resentment, and restore to Mars his son Romulus, once

* Acheron.

NOTES.

18. Ilion, Ilion.] The repetition marks strongly Juno’s hatred of this city, and the joy she felt at having destroyed it. The citadel was at the foot of mount Ida; it derived its name from king Ilus, who either built or fortified it.

19. Fatalis incustusque juxta.] The history of Paris is well known. That prince drew upon himself the resentment of Juno and Pallas, by the judgement he gave in favour of Venus, to the disadvantage of those two goddesses. Juno avoids naming him out of contempt, as if his name would have defiled her discourse.

20. Mulier peregrina.] Helen. Juno avoids naming her also. She only calls her a foreign woman, to denote the greater contempt.

21. Ex quo destituit Deos.] The ancients have related that Neptune and Apollo assisted in building the walls of Troy, upon a promise from Laomedon of a reward for their labour, which, after they had finished the work, he refused to give. The true history which lies hidden under this fable is as follows. Laomedon wanting money to carry on the building of the walls of Troy which he had begun, took the treasures out of the temples of Apollo and Neptune, and engaged himself by a vow to restore them after the walls were finished. But afterwards not finding it convenient to fulfill his vow, he neglected to restore to the gods the treasures that belonged to them, and was thus guilty both of perjury and sacrilege.

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22. Mibi costasque damnatum Minerva.] Commentators have not understood the force of this expression when they imagined, that damnatum mihi signified the same with damnatum a me. Nothing can be conceived more unreasonable. Horace tells us, that we ought to consider Troy as overthrown and sacked from the very time that Laomedon deceived the gods: for from that moment it was adjudged to Juno and Minerva, and abandoned to their fury; that is, as the gods at that time resolved, that Juno and Minerva, enraged at the affronts which Paris had offered to their beauty, should one day be the principal cause of the ruin of that city.

28. Hectores opibus.] Juno here makes particular mention of the valour of Hector, because it was he alone that disputed so long the victory with the Grecians.

29. Nosstrisque ductum seditionibus.] The Trojan war was very much prolonged by the seditions of the gods: for Apollo, Mars, Latona, Diana, and Venus, favoured the Trojans, while Neptune, Minerva, Juno, Mercury, and Vulcan, promoted the interest of the Greeks.

30. Protinus et gravis.] The twelve foregoing verses are, as it were, the exordium of Juno’s speech; this is the proposition, which includes at the same time the unraveling of the whole piece. After having vindicated her resentment against the Trojans, the goddess declares she is willing to lay it aside, and receive into favour the posterity of that hated people, and consent to the reception
Martis Ilium 3ego lucidas
Iuare sedes, ducere nectaris
Succos, et ascribi quietis
Ordinibus pateri Deorum,
Dum longus iner saeviat Ilion
Romamque pontus. QuaHibet exsules
In parte regnante beati,
Dum Priami Paridisque busto
Insultet arumentum, et catulos fere
Celent inultae: stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.
Horrenda later nomen in ultimas
Extendat oras, quam medius liquor
Secernit Europen ab Afro,
Qua tardus rigat arva Nilus;
Aurum irrepertum (et sic melius situm,
Cum terra celat) spennere fortoHi,
Quam cogere humanos in usus,
Omne sacrum rapiente dextra.
Quicunque mundi terminus obtstitit,
Hunc tangan armis, visere gestiens
Qua parte debacchantur ignes,
Qua nebulae pluvique rores.

ordo

es graves meos iras, et insvisum nepotem,
quem Troia sacerdos peperit. Ego pateri
illum inire lucidas sedes, ducere succos nec-
taris, et ascribi quietis ordinibus Deorum,
dum longus pontus saeviat inter Ilion Ro-
manque. Exsules regnante beati in quali-
bet parte, dum arumentum insultet busto
Priami Paridisque, et fere isti celent suos
catulos inultae; Capitolium stet fulgens,
Romana ferox possit dare jura triumpha-

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of Romulus into heaven, provided they never
dream of restoring Troy to its former glory
and lustre. There is scarcely a phrase in
the whole ode, from which Augustus may not
draw this hint.

32. Troia quem peperit sacerdos.] This
verse gives a reason for the word insvisum,
used in the preceding. Juno calls Romulus
the son of the Trojan priestess, to reproach
him with his base and criminal birth. This
priestess was the daughter of Numitor, one
of the descendants of Aneas; some name
her Ilia, others Rhea Sylvia; she was superior
of the Vestal virgins.

37. Dum longus inter.] This is the whole
design of the piece; therefore the poet makes
Juno repeat it very often.

38. QuaHibet exsules.] The queen of the
gods, in token of her reconciliation, begins
to foretell some of the most flourishing ages
of the Roman empire; but at the same time
reiterates the demand expressed a few lines
before, as if all their glory depended upon
their compliance with that condition. All
"the object of my hatred, because born of a Trojan priestess. I allow him admittance into these bright regions, to drink the juice of nectar, and have a place among the gods, where nothing can molest him, provided Rome be ever disjoined from Troy by a wide stormy sea. Let these exiles go and live happily in any other country whatever, provided cattle ever insult the tombs of Priam and Paris, and the wild beasts conceal their young there unmolested. I consent that the Capitol may continue in all its glory, and that invincible Rome may give laws to the conquered Medes; that her name may carry terror to the utmost parts of the earth, even beyond the seas that separate Europe from Africa, and to those lands which the Nile waters by overflowing its banks; that she may become more virtuous, and despise gold never designed for men*, and therefore hidden in the bowels of the earth†, rather than apply what is sacred to human use with a sacrilegious hand. In fine, if any corner of the earth should refuse to submit to her obedience, to reduce it let her merely show her arms before it‡, and make it her diversion to conquer that part of the earth burned up by the sultry heat of the sun, that darkened with clouds, or that overflowed with constant rains. But I pro-

* Not found.  † And so better placed as the earth hides it.  ‡ Touch it with her arms.

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this appears to me so sublime, that I question whether the marvellous in poetry can go beyond it. Here the poet rises to the highest pitch. 39. Regnanto] Is a word which marks the authority of the person who speaks. She is about to pronounce oracles, and declare to the universe the destiny of Rome. 41. Fera.] What impression must this make upon the mind of a prince, who was capable of discerning better than any other person, the sense contained under this fiction! 42. Capitolium.] This was a fortress built upon mount Tarpeius. Beside a great number of edifices that were raised on this mountain, there were especially several temples, among which the most famous was that dedicated to Jupiter, under the title of Jupiter Optimus Maximus. 43. Horrenda latè.] It is impossible to praise or admire too much these four verses. Iustum de Roma quis satia pro dignitate tauda- verit? says M. Le Fèvre. Horrenda is a word full of dignity; for horror signifies properly those sentiments of fear and respect which we have for the gods.

46. Qua mediùs liquor.] Liquor and humor, though they seem to be words that agree only to small collections of water, yet when used by poets, give a great deal of strength and nobleness to the expression, whence they are often made to stand for the ocean itself. 48. Qua tundìus rigat arva Nilus.] The Nile annually overflows Egypt, and thereby renders the ground fertile, and fit to receive the seed that is to be thrown into it. Upon this account Horace calls it tundìus. 49. Aurum irreperutum (et sic melius situm.] Juno here praises, in a very noble and handsome manner, the virtue of the ancient Romans, who preferred poverty to all the riches of the world. He means by aurum irreperutum, not gold wholly undiscovered; for where is the virtue of despising what we know nothing of? but gold which was never designed for the use of man from the beginning, and which remained undiscovered for several ages, and was at last brought into use only by avarice. 53. Quicanque mundi terminus obstiti.] These four verses are admirable: Quis huc...
Sed bellicosis fata Quiritibus
Haec lege dico, ne nimiùm pii,
Rebusque fidentes, avitae
  Tecta velint reparare Trojae.
Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
  Ducente victrices catervas
  Conjuge me Jovis et sorore.
Ter si resurgat murus aheneus,
Auctore Phœbo; ter pereat meis
Excisus Argivis; ter uxor
  Capta virum puerosque ploret.
Non haec jocosae conveniunt lyrae.
Quid, Musa, tendis? desine pervicax
  Referre sermones Deorum, et
  Magna modis tenuare parvis.

ORDO.

chentur. Sed dico fata bellicosis Quiriti-
bus haec lege, ne nimiùm p[il, fidentesque
suis rebus, velint reparare tecta avitae
Trojae. Fortuna enim Trojae, renascens
lugubri alite, iterabitur clade tristi, me
conjuge et sorore Jovis ducente victrices
catervas. Si murus aheneus ter resurgat,

auctore Phœbo; ter pereat excisus meis
Argivis; uxor capta ter ploret suum virum
puerosque.
Hac autem non conveniunt jocosae lyrae.
Musa, quo tendis? desine pervicax referre
sermones Deorum, et tenuare magna parvis
modis.

NOTES.

Istert nisi admiratione deficur? says M. Le
Fevre. By mundi terminus, the poet refers
particularly to the poles.

55. Qua parte delacchentur ignes.] These
two lines are incomparable. Horace here
takes in three parts of the world, which were
almost unknown to the ancients, because they
believed them uninhabitable. Qua parte
delacchentur ignes: this serves to express
the torrid zone; Qua nebulae pluviique rores,
to express the two frigid zones.

58. Ne nimiùm pii.] We have here ex-
pressed the principal motives which might in-
duce Augustus to think of transferring the
capital of the empire to Troy, pietas et re-
rium confidentia. The Caesars gave out that
nounce these decrees to the warlike Romans on this condition, "that, from an excess of piety and trusting too much to their good success, they never presume to rebuild Troy, where their ancestors once reigned; but, *if they should*, it will be under disastrous auspices, and Troy will be again plunged into its former calamities; for I myself will head my invincible troops and lead them against it, I who am the wife and sister of Jupiter. Even if it should be thrice fortified by a brazen wall under the direction of Apollo himself, thrice should that wall be razed to the ground by my irresistible Greeks; thrice should the captive Trojan ladies lament the loss of their husbands and children."

But hold, my muse, whither do you soar? These subjects are too sublime for a sportive lyre; forbear thinking that you are qualified to rehearse the eloquence of the gods, nor dare by your low strains to debase the majesty of so grand a subject.

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they were descended from Aeneas. The regard we naturally have for our ancestors, joined to the flattering idea of an ancient origin, might serve very much to increase that prince’s veneration for Troy, *pietas*. The situation of affairs at that time gave him a better opportunity of executing such a resolution than ever had offered before. His power was raised to the highest pitch. The civil wars were terminated about nine years before. He had twice shut the temple of Janus in that interval, and he had moreover entered the east with two very numerous and powerful armies: one headed by himself was in Syria, and the other advanced towards Asia Minor under the conduct of Tiberius.

61. *Alite lugubri.*] *Ales lugubris* is the same with *mala avis*, Ode 15. Book 1., unlucky auspices. See the remarks on that ode.

69. *Non haec jocose convenient lyre.*] Horace could not push this matter any farther, without speaking in a manner too open and undisguised. This is the reason why he quits it, under a pretence that his verses were not equal to the greatness of the subject; but we see clearly that this is only a counterfeit modesty. Horace knew very well that his verses were noble, sublime, and worthy of the attention of the gods; nor has he scrupled to tell us as much himself. It was not therefore out of fear of displeasing the gods that he has left this *ode* imperfect; but from a fear of Augustus, whose anger he dreaded as much as that of the gods.
ODE IV.

This again is one of Horace's beautiful odes, and is consecrated wholly to piety and religion. The first part of it demonstrates the happiness of those who are submissive to the gods; and the last, the rigorous punishments of such as neglect and contemn them. Some modern critics, who find so many digressions in the odes of Horace, will be surprised to see, that, in a piece of

AD CALLIOOPEN.

Descende coelo, et die age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus, eitharâve Phoêbi.

Auditis? an me ludit amabilis
Insania? audire, et videor pios
Errare per lucos, amœnæ
Quos et aquæ suheunt, et auræ.

Me fabulosæ Vulture in Appulo,
Altricis extra limen Apulæ,
Ludo fatigatumque somno,
Fronde novâ puerum palumbes

ORDO.

O regina Calliope, descende coelo, et age
die longum melos tibia, seu nunc mavis voce
acuta, seu fidibus eitharave Phoêbi.

Auditis? an amabilis insanias ludit me?
Videor audire Calliopen, et errare cum illa

NOTES.

1. Descende coelo.] As Horace in this ode was about to handle a pious and religious subject, he begins by invoking his muse. This was the most proper way to excite the attention of his readers, who, after so solemn an introduction, would naturally expect that something of moment was to follow. For the same reason, he desires her to descend from heaven, and addresses her under the title of queen. All his expressions on this occasion are founded on ancient mythology. Calliope was regarded as the queen of the muses, she being the oldest of them all, according to Hesiod; to whom was attributed, in a particular manner, the invention of poetry.

5. Amabilis insanias.] If poetry be a species of madness, it must be allowed to be the most pleasant kind of madness in the world. Horace is not the only person who has fallen into this way of thinking: a celebrated poet of our own time has expressed himself in much the same manner:

Great wits to madness nearly are allied,
And thin partitions do their bounds divide.

9. Me fabulosæ.] Horace, after having demanded of his friends whether the objects
ODE IV.

such length, not one sentence has escaped him but what has some relation to his subject. He has handled it with so much art and dexterity, as to find the means of fixing the attention of the reader in proportion as he advances. The nobleness of the design is equalled by the beauty of the style and versification, where every thing is set off with all the ornaments of poetry.

TO CALLIOPE.

DIVINE Calliope, queen of the muses, quit for a moment the celestial mansions, come, sing some sublime air with your enchanting voice, or play it if you please, on your flute or lyre, or Apollo’s harmonious lute. Do not ye hear, my friends? or is it an agreeable delusion that imposes on my senses? I certainly hear the goddess, and think I walk with her in these charming sacred groves fanned by the refreshing Zephyrs, and where the purling streams make an agreeable murmur. Formerly I felt the good effects of her protection; for, when I was a boy, fatigued with diverting myself on mount Vultur, on that side of it which is beyond the limits of Apulia my native country, being overtaken with sleep, the pigeons, of which they tell so many strange things, covered me with verdant leaves. The people who inhabit the top of lofty Acherontia, the

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which his imagination presented to him were real, or only pleasant reveries, endeavours to persuade them that they were real, by the miracles which the muses had wrought for him while he was yet an infant. Upon this he begins to recount all the favours he had received from them, and is led insensibly to speak of the pardon which by their means he had obtained.

9. *Vulture in Appulo, extra limen Apulia.*] Commentators are much embarrassed to think how Horace, after having called Vultur a mountain of Apulia, *Vulture in Appulo*, should immediately add that it was *extra limen Apulie*; for if it be without the limits of Apulia, how can it be in Apulia? To solve this difficulty, some have given it as their opinion, that Apulia here is not the name of a province, but of a woman, and that Horace’s nurse was so called. But this is altogether without foundation. The following explication seems more reasonable. Vultur was situated upon the frontiers of Apulia and Lucania, in such a manner, that it might be called indifferently *Mons Lucanii or Appulus*. The one half of it was in Apulia, the other in Lucania. It is for the same reason that Horace, who was of Venusium, tells us, Book 2d, Sat. 1. that it was doubtful whether he was born in Lucania or Apulia, because Venusium was situated on the frontiers of these two provinces:
Texere; mirum quod foris omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum
Pingus tenent humilis Ferenti;
Ut tuto a tribis corpore vipers
Dormirem et ursis; ut premerser sacra
Lauroque, collatateque myrto,
Non sine Diis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Prænesta, seu Tibur supinum,
Seu liquidæ placuere Baiae.
Vestris amicum fontibus et choris,
Devota non extinxit arbos,
Nec Siculam Palinurus unda.

Utcunque mecum vos critis, libens
Insaniem nativit Bosporum
Tentabo, et urentes arenas
Litoris Assyrii viator.
Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum;
Visam pharetratos Gelonos,
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,

--- Lucanus an Appulus oneret,
Nam Venusinus orat sine sub utrunque colonus.
The same thing may be said of Vultur,
which was very near Venumus; so that we
may easily suppose this happened to Horace
when he was upon Vultur, a mountain of
Apulia, reposing himself on that side of it
which was towards Lucania, and without the
limits of Apulia.

11. Ludo fatigatumque somno.] Fatigatus

Ludo et somno can never signify, fatigued after
play and sleep, but fatigued with play and a
desire of sleep; for somnis is equivalent to
our sleepiness, and fatigatus somno, is the
same as, oppressed with drowsiness. The ex-
pression is copied from Homer, Book 11. of
the Iliad, where Agamemnon says to Nescor,
Let us go and visit the guards, to see whe-
ther, overcome with fatigue and watchful-
ness, they have not fallen asleep.
Bantine forests, and the fruitful valleys of Ferentum, were filled with astonishment, to see me sleep secure amidst poisonous vipers and wild bears, and covered with sacred laurels interwoven with myrtles; nor could they imagine how a boy could have so much courage, if not from the gods. Divine muses, whether I go to the high Sabine mountains, to cool Preneste, to Tivoli, situate on the declivity of a hill, or Baiae celebrated for its fine waters, I am still under your care and protection. It is owing to the great regard I have for your sacred fountains and agreeable concerts, that I escaped in safety when we were routed at Philippi, that I was not crushed to pieces by the fall of a cursed tree, nor swallowed up by the Sicilian waves near Cape Palinurus. So long as I am favoured with your protection, I can cheerfully brave the raging Bosporus, and travel over the scorching sands of the Assyrian shore. I can visit the Geloni, who go always armed with a quiver, and can with safety cross the Caspian sea*. Ye refreshed the great Augustus, who has been always your care, in your Pierian cave, when, desirous of terminating his conquests, he put his troops into garrisons fatigued with so many battles. Ye, great goddesses, inspired

* Scythian river. See note on ver. 36.

NOTES.

14. Celsæ nīdum Acherontiae.] Acherontia was a city bordering upon Venusium in the confines of Lucania and Apulia. Horace here uses the word nīdum, because it was situated on the top of a rock, in the same manner as Ithaca, of which Cicero, in his first Book de Oratore, says: Tanta vis patriæ est, ut Ithacam illum in asperrīmis saxu- līs, tanquam nīdum, affixam, sopientissi- mus vir immortalitati anteposeret. “So strong is the love of our country, that the wisest of all the Greeks preferred his Ithaca, a petty place, lying among barren rocks, to immortality.”

15. Saltusque Bantivos.] Bantia was a city on a line with Acherontia, whence some have attributed it to Apulia, others to Lucania. Ferentum was a neighbouring city.

22. Frigidum Prænestae.] Horace here gives Prænestae the epithet of frigidum, because it was built on a mountain in Latium, about eighteen miles distant from Rome. Virgil calls it altum Prænestae.

26. Non me Philippis.] Horace here recounts three facts to demonstrate that the gods interested themselves in a particular manner in his preservation; his escape at the battle of Philippi, his narrow delivery from being crushed to pieces by the fall of a tree, and his preservation from shipwreck.

28. Nec Siculæ Palinurus undā.] When Horace returned into Italy, after the battle of Philippi, the ship in which he was carried was roughly handled by a tempest not far from Cape Palinurus.

34. Latum equino sanguine Concanum.] Ptolemy makes mention of a city in Spain called Concaena. But Torrentius thinks, with greater appearance of probability, that by Concanum Horace understands some people of Scythia, as the Bisaltes, whom Virgil joins with the Geloni, of whom he says,

Et lac concretum cum sanguine potat equo.

The inhabitants of Little Tartary, at this day, do the same thing.

36. Scythicum annēm.] Many commentators explain this of the Tanais; but it is most probable, that Horace here speaks of the Hyrcanian or Caspian sea, which is also sometimes called Scythicus sinus, the Scythian sea, the Romans using the
Finire quærentem labores;
Pierio recreatis autrio.
Vos lene consilium et datis, et dato
Gaudetis almae. Scimus ut impios.
Titanas, immanemque turmam,
Fulmine sustulerit caduceo,
Qui terram inermem, qui mare temperat
Ventosum, et urbes, regnaque tristia,
Divosque, mortalesque turbas,
Imperio regit unus æquo.
Magnum illa terorem intulerat Jovi
Fidens juventus horrida brachiiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.
Sed quid Typhœus, et validus Mimas,
Aut quid minaci Porphyriion statu,
Quid Rhœcus, evulsisque trunca
Enceladus jaculator audax,

ORDO.

Addidit oppidis cohortes fessos militiæ. Vos
et datis æ lene consilium, et alma gaudetis
consilio dato.

Scimus ut ille qui temperat terram inermem,
qui temperat mare ventosum et urbes regna-
que tristia, quique unus regit imperio æquo
Divosque, mortalesque turbas; ut ille, in-
quam, sustulerit caduceo fulmine impios Ti-

word amnis with the same latitude as the
Greeks did νησαίας, to express the sea.

37. Vos Casarem.] Horace here fixes him-
self in a more particular manner to his sub-
ject, and after having thanked the muses for
the care they had taken of him, and pro-
fessed his entire confidence in their protec-
tion, he explains what he had before said:

Non me Philippis versu acries retro:

and lets us see in what manner they procured
him the pardon which he obtained from
Augustus.

38. Fessas cohortes addidit oppidis.] Tor-
rentius is of opinion that Horace speaks here
of the time when Augustus, after having
put an end to the civil wars, distributed
his veteran soldiers into colonies, and
had some thoughts of resigning the government,
that he might pass his latter days in quiet
and peace. But, besides that, this ode was
written several years after the time referred
to by this conjecture, it is evident that Ho-
race speaks here of the custom which Au-
gustus always followed, of applying to study
and poetry, after he had put his troops into
winter-quarters.

40. Pierio recreatis autrio.] In the Pierian
cave, that is, in the cave of the muses,
which was in Macedonia. Augustus was a
man of great learning, and had made a
considerable proficiency in the study both of
the Greek and Latin rhetoric. He was
deeply skilled in philosophy; and so great
was his passion for letters, that at table he
always discoursed on some subject that had a
relation to learning. He was a great lover
and encourager of poety, and was him-
self the author of several poetical works,
which are particularly mentioned by Sueto-
nius. There is still extant in Suetonius a
fragment of one of his letters to Tiberius, in
which he strongly expresses his fondness for
your royal pupil with sentiments of clemency and moderation, of which ye see the happy fruits with great pleasure. We still remember how Jupiter, who supports the inactive earth, who rules the raging sea, cities, and the dreary infernal realms, and who alone governs with just sway both gods and men, routed the frightful troops of impious Titans with his tremendous thunder. This monstrous race, trusting to the great number and strength of their arms, and attempting to roll mount Pelion on shady Olympus, gave great alarm to Jove. But what efforts could Typhoœus, stout Mimas, the gigantic Porphyrian, brave Rhœæus, or bold Enceladus, with the trunks

N O T E S

41. *Vis bene consilium:* This passage is extremely beautiful. Horace says, that the muses inspired Augustus with sentiments of sweetness and moderation. Suetonius, speaking of him, says: *Clementia civilitatis eis multa et magna documenta sunt.* He pardoned Quintus Qutilus, convicted of having a design upon his life, opposed for three days the edict of proscription, and rescued several of his enemies from the fury of his colleagues. He received Messala into favour, and made him augur and lieutenant to Agrippa in the war of Sicily. He showed yet a greater regard to Antonius Iulus, son of the triumvir: not content with honouring him with the offices of priest, preator, and consul, he received him into an alliance with himself, by making him espouse Marcella, one of the daughters of his sister Octavia. In fine, Vellicius Paterculus says of him, that he never put to death any of those who had taken up arms against him: *Fuit et fortunæ et clementiæ Cæsaris dignum, quod nemo ex his qui contra eum arma tulerant, ab eo justissimi eis interemptus.*

42. *Sicmus ut impios Titanas:* Although commentators have been of opinion that Horace here observes no connexion, yet if we consider the matter thoroughly, we shall find that there is a very manifest one. The poet would have us believe, that the clemency which Augustus showed to those who had taken up arms against him; proceeded entirely from his affection for the muses, and not from any inability to punish his enemies, if he had been inclined so to do; as if he had said: "Yes, powerful deities, it is you without doubt who have inspired Augustus with this clemency; for had he been willing to arm all his forces against them, it had been impossible for his ene-

"mies to resist him. We have not as yet forgotten that dreadful encounter in which the Titans were overthrown by his tremendous thunder." By the Titans he understands manifestly the troops of Brutus and Cassius, and by Jupiter who overthrew them, Augustus. The passage is exceedingly beautiful, the connexion evident, and the address of Horace incomparable.

43. *Imperio regit unus sequo:* This passage is singular, and furnishes us with a very important and edifying remark. According to the heathen theology, there were three gods equal in dignity, who respectively possessed their proper territory, over which they reigned as sovereigns, and which had fallen to them by lot. The empire of the sea fell to the share of Neptune; that of hell to Pluto; Jupiter exercised his dominion throughout the vast extent of heaven, the clouds, and regions of air. The earth and Olympus were in common. This is the opinion explained at large in the 15th Book of the Iliad. Horace here declares against this senseless theology, and openly refutes it. He acknowledges that there is but one God, sovereign Lord of the universe, who rules with equity and justice. He governs this earth, cities and nations, *terras in terras,* complexion the sea, *mare temperat ventosum.* His power extends to hell, *regnaque traeta.* And, in fine, he reigns superior of gods and men, *Divosque mortales turbas.* Add to all this, that he reigns alone, *Unus.* Horace, combating the vulgar theology, enters into the true sentiment of Homer, who has also acknowledged a supreme God, governor of the world, and sovereign of men and gods.

52. *Pelion impensus Olympo:* Pelion and Olympus are two mountains of Thessaly. Apollodorus writes, that the Titans put Ossa upon Olympus, and Pelion upon Ossa. Vir-
Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum,
Qui rore puro Castalae lavit
Crines solutos, qui Lyciae tenet
Dumeta, natalemque sylvam,
Delius et Patareus Apollo.
Vis consilii express mole ruit suum:
Vini temperatam Di quoque provehunt
In majus: iidem odere vires
Omne nefas animo movestes.
Testis mearum centimanus Gyas
Sententiarum notus, et integræ
Tentator Orion Dianae,
Virginea domitus sagitta.
Injecta monstris Terra dolet suis;
Moreretque partus fulmine luridum
Missos ad Orcum; nec peredit
Incontinentis nec Tityi jeur
Relinquit ales, nequitiae additus

ORDO.
ruentes contra sonantem aegida Palladis?
Hinc avidus Vulcanus stetit; hinc matrona
Juno, et Delius Patareus Apollo, nunquam
positurus arcum e humeris, qui lavit crines
solutos puro rore Castaliæ; qui tenet dumeta
Lyciae natalemque sylvam.
Vis express consili ruit mole suum: Dii quo-
que provehunt vim temperatam in majus,

N O T E S.
gil, on the contrary, says that they put Ossa
upon Pelion, and Olympus upon Ossa:
Ter sunt comari irponere Pelio Ossum
Scilicet, atque Ossæ frondosum involvere
Olympum.
See the Prose Translation of Virgil, vol. 1.
Apollodorus, in the account he gives, has
followed Homer, who, according to Strabo,
gives the most natural description of the
thing, because Olympus, being the greatest,
cught to be the foundation and basis of
the other two.
57. Contra sonantem Palladis aegida.] Hor-
ace follows here the history of the war
against the giants, as it is written by Apolllo-
dorus, who says, that Minerva, Juno, A-
pole, and Vulcan, sided with Jupiter. But
we ought by no means to overlook the ad-
ress of the poet, who would have us here-
by to understand, that all the gods favoured
the cause of Augustus in opposition to Bru-
tus and Cassius.
61. Castalæ.] This was a fountain of
mount Parnassus, consecrated to the muses.
65. Vis consili express, &c.] Power and
strength, according to the sentiment of many,
give a weight to undertake every thing.
The giants experienced, that strength, de-
stitute of prudence, may well serve to in-
of trees which he threw entire, make against the impregnable shield of Pallas? Vulcan supported the party of Jupiter with great ardour, as did the great goddess Juno, and Delius Patarus Apollo, who never appears without his bow on his shoulder, who often bathes his flowing locks in pure Castalia's spring, and takes great pleasure in Lycia's brakes and his native wood. Force, without conduct, sinks under its own weight; the gods promote it when regulated with prudence, but detest it when it is used for the commission of the most heinous crimes. Gyas, that giant with a hundred hands, is a famous instance of this truth, as is also Orion, killed with an arrow by Diana, whose chastity he impiously attempted to violate. The earth is grieved to depress, by her weight, these monsters her sons; nor can she forbear lamenting the lot of her children that were precipitated to hell by thunder; and she sees, with sorrow, that the fire, which gradually wastes mount Aetna, has not force enough to consume it entirely. The voracious vulture, which Jupiter has fixed to the liver of unchaste Tityus, leaves not his prey for one moment.

NOTES.

spire with temerity, but can never give assurance of the success of any enterprise; whereas, force, when conducted by prudence, generally renders those victorious who possess it.

71. Tentator Orion.] Orion was the son of Terra, or of Neptune and Euryale. Horace says, that Diana killed him with her arrows, because he attempted to ravish her. Lucan writes, that she made use of a scorpion for this purpose. It is probable that Lucan may have imagined this, because the constellation Orion sets when Scorpio rises.

73. Injecta monstris Terra dolet suis.] Horace here introduces the earth as a person lamenting the overthrow of her own children, and that she herself was become the principal instrument, in this war of the giants Minerva threw Sicily upon Enceladus, Neptune cast a part of the isle of Cos upon Polybates, and Othous was overwhelmed by the isle of Crete. In a word, the ancients believed that in all those places whence fire and smoke issued, some giant was interred.

75. Nec peredit impasiam.] Mount Aetna is not lessened or consumed by the fire it has thrown out during so many ages; by which he would have us to understand, that Enceladus, who was buried under that mountain, can obtain no respite from his torments. It is plain that this fable of the war of the giants and Titans against Jupiter, and of their being precipitated into Tartarus, or an abyss of sulphur and fire, is drawn from the sacred writings, and is only a corruption of the story of the fallen angels: for, according to the remark of Bochart, Enceladus is a Phoenician word, signifying crooked, which is an epithet of the serpent and Satan. Briareus is equivalent to Belial in the Hebrew language, and Belial signifies properly a dragon or serpent; Hesychius, Belnaq Spanov.

76. Aetnam.] Aetna is a mountain of Sicily, terrible on account of the flames which it vomits up. Horace, by thus showing the continuation of the punishments inflicted upon the giants, Titans, and others, shows how dreadful a thing it is to draw down upon ourselves the wrath of the gods.

77. Incontinentis nec Tityi jejur.] Tityus, attempting to ravish Latona, was slain by Apollo. Two vultures were said to be perpetually gnawing his liver in hell. The ancients feigned this story with a design to represent, in the most lively manner, the torments occasioned by those passions which have their seat there. Lucretius, Book 3.

Sed Tityus nobis hic est, in amore jacentem, Quem volueres laestar, atque excitans angrov, Aut alio quovis scindunt torpide cura.

"Tityus is he whose heart is wounded
Custos: amatorem trecentæ
Pirithoum cohiment catenaæ.

ORDO.
Tityi incontinentis: trecentæ catena cohiment Pirithoum amatorem Proserpine.

NOTES.
"by love, or tormented with groundless apprehensions."
78. Nequitiae additus custos.] That is, Additur Tityi custos propter nequitiam. The poet puts custos for tortor, and additus for adipositus, adjixus. We may further say, that nequitia is here substituted for homini nequam, as it is usual to say seclus for secelatus.

ODE V.

Some are of opinion, that this ode was composed when Augustus formed the first intention of carrying his arms into Britain, in the year of the city 719. Others think that it was not written before the Parthians had restored to Augustus the ensigns taken in the battle against Crassus. On this supposition the design of Horace seems to have been, to praise Augustus

AUGUSTI LAUDES.

Cælo tonantem: credidimus Jovem
Regnare: præsens Divus habebitur
Augustus, adjectis Britannis.
Imperio, gravibusque Persis.

ORDO.
Credidimus Jovem tonantem regnare caelo:
Augustus habebitur præsens Divus, Britannis
gravibusque Persis adjectis imperio. Milesae

NOTES.
1. Cælo tonantem credidimus Jovem.] This comparison between Jupiter and Augustus is exceedingly beautiful. The first, by his thunder, convinces us that he is the sovereign of heaven; the second, by his victories, makes it evident that he reigns supreme on earth.
2. Præsens divus habebitur.] Præsens is opposed to cælo, as habebitur to credidimus. We believe that the one reigns supreme god in heaven, and we see that the other rules as a god on earth. This is to celebrate Augustus at the expense of Jupiter; a flattery but too common. The petty kings of India flattered Alexander after the same manner when they said to him, Patrem Liberum atque Herculem fama cognitos esse, ipsum coram adesse cerniue. "That they knew nothing of Bacchus and Hercules but by common fame; but, as for him, he was before their eyes, and they rejoiced at his presence." In Horace's time, the most refined flattery had been brought into use, and it was no easy matter to say anything new in that way. A king whom we see and converse with, takes, without any difficulty, the place of a god, whom we do not see, in
ment; and Pirithous is still loaded with heavy chains, for presuming to make his criminal addresses to Proserpine.

NOTES.

Horace himself has put superbia for superbus in the ode, Oformosus adhuc, &c.
79. Amatorum trecentae Pirithoum.] The word amatorum makes all the beauty of these last two verses. That single epithet includes the whole history of this prince. He was the son of Ixion; his friend Theseus accompanied him to hell, to assist him in forcing thence Proserpine, of whom he was enamoured: but Pluto, forewarned of their scheme, retained them prisoners, and put them in chains. Theseus was afterwards delivered by Hercules.

ODE V.

for having subdued the Britons and Parthians by the mere terror of his arms. This he does with a great deal of art, by barely mentioning the former, and insisting chiefly on the latter; and raising the merit of the emperor’s success, by a lively and ingenious description of the advantage which the same Parthians had over the Roman troops in the defeat of Crassus.

THE PRAISES OF AUGUSTUS.

The thunder which roars over our heads makes us firmly believe that Jupiter reigns in heaven; and the victories which Augustus has obtained over the Britons and formidable Parthians, will make that prince acknowledged as the sovereign of the whole

NOTES.

the soul of an interested adorer.

2. Habebitur.] The great difficulty of this passage arises from the word habebitur; for it is certain, that the Romans had paid divine honours to Augustus before he thought of making an expedition against Britain; whence comes it then that Horace says, that Augustus shall be esteemed a god, now he had subdued the Britons and Parthians? The following observation, in my opinion, may tend to solve this difficulty. Augustus would not allow that they should raise temples to his honour in Rome; he permitted only that they might be built in the provinces; but upon this condition, that Rome should partake with him of that honour, and that those temples were consecrated Roman et Augusto. In nulla provincia nisi communi suo Romaeque nomine temploa recepit, says Suetonius, chapter 32. This was the expedient which a false modesty made him devise, that he might not lose the whole; and that he might, by degrees, arrive at what was already offered him, but what he durst not yet accept; for he suffered a considerable interval to elapse before he allowed temples to be raised in honour of him at Pergamus and Nicomedia, as is related by Dio. I am of opinion therefore, that by the word habebitur, Horace alludes to this modesty of Augustus; as if he had said, Hitherto Augustus has refused to be acknowledged a god at Rome; but now, as he has added to his empire the Parthians and Britons, it will not be in his power to hinder it. His divinity will be acknowledged through the whole empire.
Q. HORATII CARMINA.  Lib. III.

Milesne Crassi conjuge barbarâ
Turpis maritus vixit? et hostium,
Proh curia inversique mores!
Consensuit sociorum in armis
Sub rege Medo, Marsus et Appulus,
Anciliorum, nominis, et togæ
Oblitus, æternæque Vestæ,
Incolumi Jove et urbe Româ?
Hoc caverat mens provida Reguli
Dissentientis conditionibus
Fœdis, et exemplo trahenti
Perniciem veniens in ævum,
Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Affixa delubris, et arma
Militibus sine cæde, dixit,
Derepta vidi: vidi ego civium
Retorta tergo brachia libero,

ÖRDO.


NOTES.

Temple will be raised to him at Rome as well as in the provinces, and the Romans will pay him those divine honours in public, which they already offer him in private.

3. Adjectis Britannâ.] This expression may admit two different interpretations. The first is; after Augustus shall have subdued the Britons, and added them to his empire; the other, Augustus having subdued the Britons, &c. This diversity is so considerable, as entirely to change the face of the ode, according as one or other of these two senses may be fixed upon. In the first sense it can only be taken as an indirect exhortation to Augustus, to excite him to undertake a war against these two nations; and in the second it is an eulogium, a true panegyric upon him for having already vanquished them. Several commentators favour the first interpretation, because in the time of Horace the Romans had not subdued Britain, but left it to enjoy a profound peace, from the time of Julius Caesar to the emperor Claudius, who was the first that triumphed over it. But this argument is of no force; for although, in the time of Horace, Augustus had not triumphed over Britain, yet he was considered as the lord and conqueror of it, because the people had sent to him to demand peace by their ambassadors. This is an undeniable truth founded upon a passage of Strabo, who in his fourth Book says, "But in my time the principal men, having gained by their ambassadors and submission the friendly ship of Augustus, offered gifts in the capitol, and made the Romans masters of almost the whole island." This account of the matter is the more probable, because Augustus had subdued the Parthians nearly in the same manner.

9. Marsus et Appulus.] The Marsi, Apulians, and Sannites, were the flower of
earth. Did the Roman soldiers who fought under the conduct of Crassus, blush to become the husbands of strange women? Have the Marsi and Apulians been ashamed to grow old in the service of their fathers-in-law, our enemies? Where is now the grandeur of the Roman senate! What is become of the strict virtue of our ancestors! What! while Rome and the Capitol continue in their splendor, could they bear to live in subjection to the king of the Medes, forgetful of the sacred shields, of the Roman name and habit, and of the eternal fire of Vesta? This the wise and brave Regulus foresaw, and endeavoured to prevent, by refusing to submit to the dishonourable terms offered him by the Carthaginians, or to authorise by his example what would prove the ruin of the Roman empire, if he did not suffer the cowardly youth taken prisoners by the Carthaginians to perish, being unworthy of his compassion.

"I have seen," said he to the senate, "the Roman standards hung up in the temples of Carthage! I have seen the arms that our soldiers allowed to be taken from them without losing one drop of blood in their defence! I have seen our Roman citizens, once

the Roman troops. He had before mentioned the Marsi, Book 2. Ode last,

Qui dissimulat metum Marsae cohortis

in such a manner as shows that their courage made them terrible to their enemies.

10. Anciliorum.] In the reign of Numa a terrible pestilence spread itself over Italy, and at the same time made great havoc in Rome. The citizens being overwhelmed with despair, Numa gave out that a brazen target had fallen into his hands from heaven, which, he was assured by the nymph Egeria, with whom he had a conference, was sent for the cure and safety of the city; and this was soon verified by the miraculous cessation of the sickness. He was advised to make eleven other targets, so like in their dimensions and form to the original, that in case there should be a design of stealing it away, the true one might not be distinguished or known from those which were counterfeited; by which means it would be more difficult to defeat the counsels of fate, in which it had been determined that, while this was preserved, the city should prove happy and victorious. This difficult work was very happily executed by one Veturius Manemius, who made eleven others which Numa himself could not know from the first. They exactly fitted the elbow by their figure, and were thence called Ancilia, from ουκοῦθ, that part of the arm between the wrist and the elbow, upon which they carried the Ancilia.

11. Eternæque Vested.] Ancient mythology acknowledges two goddesses of that name, the one the mother, the other the daughter of Saturn. The first was the same with the Earth, and is sometimes called Cybele, and sometimes Pales; the second was a Fire. It is of this last that Horace speaks here. She had a temple at Rome; her priestesses were all under a vow to preserve their virginity, and were called Vesta virgins; they had the care of the sacred fire, which they were obliged to keep perpetually burning, to denote that Vesta vigilantly attended to the preservation of the empire.

13. Hoc caverat.] Horace here celebrates in a very noble manner the gallant behaviour of Attillus Regulus, who, being taken prisoner by the Carthaginians, was sent to Rome, upon his parole, to treat of an exchange of prisoners. But knowing how disadvantageous this would be to the Romans, he earnestly dissuaded the senate from it, and, with an unparalleled greatness of soul, withstood the importance of his nearest relatives, and returned to Carthage, though he was not ignorant of the tortures which awaited him.
Portasque non clausas, et arva
Marte coli populata nostro.
Auro repensus siliicet 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 rortis,
Qui perdis se credit hostibus;
Et Marte Paeos protet altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem.
Hic, unde vitam sumeret inscius,
Pacem duello miscuit: o pudor!
O magna Carthago, probrosis
Altior Italie ruinis!

**ORDO.**

18. *Signa eto Punicis.* Horace is here in such a violent transport, that he suddenly stops himself, and introduces Regulus as speaking. Nothing adds a greater grace and strength to poetry than transitions of this kind, when made with judgement and propriety. Horace, by making Regulus harangue the senate, and dissuade them from an exchange of prisoners, admirably preserves the character of that great man, and gives a very instructive model to those who at this day put speeches into the mouths of the great men of antiquity.

32. *Erit ille fortis.* Even before the time of Regulus, the Romans had declared all those infamous who suffered themselves to be taken prisoners with their arms in their hands, Europius, Lib. II. *Tum Romani* puerissent captivos omnes, quos Pyrrhus redudiderat, infames habere, qui se armis defendere potuissent, ne ante eos ad veterem slatum reverti, quam victoriam hostilim occisorum spolia retulissent. "Then the Romans decreed, "that the prisoners sent back by Pyrrhus should be declared infamous, because they had suffered themselves to be taken sword in hand; and that they should not be restored to their former privileges, until they had slain those enemies who were so well known to them, and could produce the spoils which they had taken from them."

Livy, speaking of those Romans who had chosen rather to remain in the camp, and be made prisoners, than follow the fortune of their fellow-soldiers who bravely attempted to open a passage to themselves through the army of their enemies, says in the same manner as Horace does, *Nunc autem quemadmodum hic bona salutisque (nam fortis ne ipsi quidem dixerint) cives esse possunt?* "How is it possible that those soldiers should become good and faithful citizens? For, "as to bravery, they themselves cannot have the confidence to lay claim to it."
“tenacious of their liberty, loaded with chains, and their hands tied fast behind them! I have seen the gates of our enemies’ cities open, and those fields cultivated, which our troops had laid waste. Our soldiers, when ransomed with money, will, no doubt, return more courageous: Not at all. Ye would only add a fruitless expense to infamy. Wool, when once stained, can never recover its former colour and brightness; nor does true valour, when once foiled, care to be restored to its former glory by cowards. You will as soon see a timorous hind that has escaped her toils, return and attack the huntsmen, as see a soldier become brave who has once surrendered himself a slave to his treacherous enemies: just so will the wretch who was afraid of death, and still carries the shameful marks of his chains in his arms, tread on our enemies the Carthaginians in a second battle. This coward, not knowing how to save his life otherwise, shamefully asked quarter with his arms in his hands*. What a reproach was this to Rome! What glory to Carthage! O great Carthage, who hast raised thy power on the disgraceful ruins of Italy!”

* Mixed peace with war.

NOTES.

37. Hic, unde vitam.] This is a very bitter invective against all those soldiers who yielded themselves to the enemy, as if they had not known that life was to be defended by the sword, and not by prayers and entreaties; not by a cowardly submission, but by a brave resistance.

38. Pacem duello miscuit.] Not observing the difference between these, they confounded them both; for in the very field of battle they threw away their arms, which ought to be laid aside only in time of peace. In the heat of the fight they were inactive, and surrendered themselves to the enemy at that very time when they ought to have made the stoutest resistance.

39. O magna Carthago.] It is a piece of great art in the poet, to make Regulus conclude his speech with this strong and pathetic apostrophe.

41. Fertur pugna conjugi.] The poet here resumes the discourse; but in order rightly to comprehend his meaning in these four lines, it will be necessary to remark, that by Capitis diminitio the Romans understood any considerable alteration in a man’s station and condition in life. Of these the chief was when he lost his liberty, together with his right of being a citizen. This was properly the condition of those who were taken by the enemy. Regulus, being in this situation, was considered as diminitus capite; he was no more a citizen, but a slave; no more a husband, because marriage was valid only between citizens; he could not be said to have any children, because the paternal authority was part of his right as a citizen; he had lost the dignity of senator, and it is for the same reason that he refuses to acknowledge his wife and children; all which is clearly explained by a passage of Ennius: Ille Romanum cum viisset, inductus in senatum, nihil quasi Romanus egit, dixitque se ex illa qua in potestatem Afrorum venisset, Romanum esse desisset: itaque et uxor et cum complecti renovit, et Romanus sui sit ut par sitae fuerit. “After he arrived at Rome, and was introduced to the senate, he did not consider himself as a Roman man, but declared, that from the day of his being taken by the Carthaginians, he had ceased to be a citizen; upon that ac-
Q. HORATII CARMINA. Lib. III.

Fertur pudicae conjugis osculum,
Exsulque, et virilem
Tortor humi posuisse vultum;
Donec labantes consilio Patres
Firmaret auctor nunquam aliás dato,
Interque mœrentes amicos
Egregius properaret exsul.
Atqui sciebat que sibi barbarus
Tortor pararet: non aliter tamen
Dimovit obstantes propinquos,
Et populum reditus morantem,
Quam si clientum longa negotia,
Dijudicatâ lite, relinqueret,
Tendens Venafranos in agros,
Aut Lacedæmonium Tarentum.

ORDO.

Regulus, ut minor capitis, furtur removisse à
se osculum conjugis pudico, natosque parvos,
et torus posuisse virilem vultum humi; donec
auctor firmaret labantes patres consilio nun-
quam alias dato, exsulque egregius properaret
inter amicos mœreutæ.

Atqui sciebat que barbarus tortor pararet
sibi: tanen dimovit propinquos obstantes, et
populum morantem reditus, non aliter quam
si relinqueret longa negotia clientium, lite
dijudicatâ, tendens in agros Venafranos aut
Lacedæmonium Tarentum.

NOTES.

"count he refused the caresses of his wife,
and dissuaded the Romans from making
peace."

42. Capitis minor.] The construction is
minor ratione capitis, and caput is here used
for statues, vitae condicio. Regulus had not
only lost his liberty, but also the rights and
privileges of a Roman citizen.

43. Et viril. m torus humi posuisse vul-
tum.] Interpreters have very much mis-
taken the sense of this passage. While the
senators were deliberating upon what Regulus
had said, Horace represcpts him as keeping
his eyes fixed upon the ground, and regarding
himself as one who was no longer a sena-
tor, but a slave; this is the reason why Eu-
tropius says, Nihil quasi Romanus est. And
Cicero, in the third Book of his Offices, Sen-
tentiam in senatu dice reus avavit, quod di-
ceret, quam dixit jurando hostium teneretur,
non esse se senatorem.

46. Nunquam aliás dato.] For no Ro-
man ever gave so severe an advice against
himself. There are two things to be consi-
dered in this action of Regulus; the counsel
he gave, not to exchange the Carthaginian
prisoners for the Roman, and his return to
Carthage. Horace contents himself with
making a beautiful description, and giving us
a fine image of his return, but insists very
much upon the advice he gave; and, no
doubt, he had seen the following reflection
of Cicero, who, in the third Book of his
Offices, says, Sed ex tota hac laude Reguli,
um ille est admirabile dignum, quod
Captivos retinendo censuravit: nam quod ridicul
noliis nunc mirabile videtur, illis quidem tem-
poribus aliter facere non potuit: itaque ista
laus non est hominis, sed temporum; nullum
einim vinculum ad astrin gendam fidem juris-
jurando maioris arctius esse voluerant.

"What seems most worthy of our admira-
tion in the behaviour of Regulus, is the
advice he gave to retain the prisoners; for,
Thus spoke this great hero, who, looking on himself as no longer a Roman citizen, refused* to his chaste wife one parting kiss, and put his little sons away from him, keeping his countenance fixed upon the earth with a noble pride, until by his counsel, to which history cannot afford a parallel†, he brought the wavering senators to a fixed resolution; and then, without being in the least moved with the tears‡ and lamentations of his friends, he made haste to return into an exile the most glorious that ever was known§. This great man well knew what cruel tortures his barbarous enemies were preparing for him; yet, deaf to all intreaties, he forced his way through his relations, and through crowds of people who endeavoured to retard his departure, and embarked for Carthage with the same serenity of countenance, as if, after having brought the tedious affairs of his clients to a happy issue, he was going to retire for a few days into the agreeable plains of Venafrum or Tarentum].

* Is said to have refused. † Never given on another occasion. ‡ Amidst his lamenting friends. § The glorious exile made haste. || Lacedaemonian Tarentum.

NOTES.

"as to his return to Carthage, it does indeed "appear to us a surprising thing, but at "that time he could not have acted other- "wise. The praise therefore of this is not "properly due to Regulus, but to the times "in which he lived; for our ancestors look- "ed upon an oath as the strongest tie to "bind men to fulfill their engagements."

49. A quit scelat quae sibi.] He again follows Cicero, who says, Neque vero tum ignoravit se ad crudelissimum hostem, et ad exquisita supplicia proficisci.

51. Dimovit obstantes propinquos.] Bentley has very well confirmed this reading pro- pinquos, by citing a passage from Cicero's first Book of Offices, which, it is probable, Horace had in his eye: Primum ut venit (Regulus) captivos reddendos non esse in senatu censuit. Deinde cum retinuerat ab amicis et propinquis, ad supplicium redire maluit, quam fdeem hosti datam fallere. The relatives of Regulus, and the great crowd of people that opposed his return, form a beautiful picture. Horace omits none of the remarkable circumstances which might serve to raise and beautify his subject; and this, according to Longinus, is almost an inoffi-
ODE VI.

This ode is full of morality. Horace endeavours to persuade the Romans, that the contempt of religion and corruption of manners which at that time prevailed, were the sole cause of the calamities which affected Rome.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templae refeceris,
Ædesque labentes Deorum, et
Foeda nigro simulacra fumo.
Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosa.
Jam bis Monæses, et Pacori manus,
Non auspicatos contudit impetus
Nostros, et adjecisse praedam
Torquibus exiguis renidet.
Penè occupatam seditionibus
Delevit urbem Dacus et Æthiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

ORDO.

O Romane, tu immeritus lues delicta majorum, donec refeceris templae Ædesque labentes Deorum, et simulacra foeda fumo nigro.
Imperas, quod geris te minorem Dis. Hinc refer omne principium, huc refer exitum.
Di neglecti dederunt multa mala luctuosa
Hesperiae. Jam Monæses, et manus Pacori, bis contudit impetus nostros non auspicatos, et renidet adjecisse praedam torquibus suis exiguis. Dacus et Æthiops pene delevit urbem occupatam seditionibus; hic formidatus classe, ille melior missilibus sagittis.

NOTES.

1. Delicta majorum.] The wisest among the heathens have acknowledged this truth, that children may suffer, for crimes of their parents, and that always, till reparation is made, the posterity of the criminals are liable to the punishment due to the offence of their fathers. It is worthy of observation, that all religions seem to unite in this point, because in all religions the disposal of human events is referred to the gods.

3. Ædesque latentes Deorum.] The difference between templæ and Ædes sacrae was, that the first were places which had not only been dedicated to some deity, but were also consecrated by the augurs. Ædes sacrae were such as wanted that consecration.
Ode VI.

Few of the odes of Horace excel this for strength of thought, fine images, and beautiful expressions. It was composed after the defeat of Antony, about the year of the city 725.

TO THE ROMANS.

REMEMBER, Romans, that though you had no concern in the sacrilege of your ancestors, ye shall be punished for their crimes, if ye do not take care to repair the public edifices, rebuild the temples of the gods, and restore their statues, sullied with smoke, to their former beauty. If ye are the lords of the universe, it is because ye acknowledge your subjection to the gods. It is in a dependence on them that ye ought always to begin your enterprises; and to them ye should ascribe the success. It is in consequence of your contempt of the gods that unhappy Italy has so often felt the effects of their displeasure. Twice have the troops of Monaësæs and Pacorus baffled our inauspicious efforts, and glory that they have enriched their little collars with the Roman spoils. The Dacian, dexterous at throwing the pointed dart, and the Æthiopian, formidable for his numerous fleet, had almost destroyed Rome embroiled in civil fac-

NOTES.

4. Fœda nigro simulacra funo.] This is an extremely beautiful passage. Horace, after having spoken of the temples that were burned down, next represents to the view of his countrymen the statues of the gods, as yet black and sordid with the smoke of the flames which had reduced their temples to ashes.

5. Dis te minorem.] These two lines contain an excellent moral; nothing is more likely to induce sovereigns to make a good use of their authority, than the consideration of a Superior Being, upon whom they have a more immediate dependence than their subjects have upon them.

9. Jam bis Monaësæs.] Horace here without doubt speaks of the two victories which the Parthians had obtained over the Romans, the one under the conduct of Monaësæs, and the other under the command of Pacorus. The difficulty is to know whether Crassus was vanquished by Monaësæs, who was one of the leading men of the court of Orodes. Historians are agreed that it was Surena who defeated Crassus. It is true that Surena is not a proper name, but a title of dignity; and therefore his proper name might have been Monaësæs. What serves to render this conjecture more probable is, that it agrees best with the general design of Horace, which was to show that the calamities of the Romans proceeded from a contempt of religion, for Crassus marched against the Parthians, notwithstanding the great number of bad presages both in the city and camp; which portended his ruin.

14. Dacus et Æthiops.] The army of Antony and Cleopatra, the Æthiopians and
Fecunda culpæ secula nuptias
Primum inquinavere, et genus, et domos:
Hoc fonte derivata clades
- In patriam populumque fluxit. 20
Motus doceri gaudet Ionicos
Matura virgo, et fingitur artubus
Jam nunc, et incestos amores
De tenero meditatur ungui:
Mox juniorès quærit adulteros
Inter mariti vina; neque eligit
Cui donet impermissa raptim
Gaudia, luminibus remotis;
Sed jussa coram, non sine conscio
Surgit marito, seu vocat institor,
Seu navis Hispanicæ magister,
Dedecorum pretiosus emtor.
Non his juventus orata parentibus
Infecit æquor sanguine Punico,
Pyrrhumque; et ingentem eccidit
Antiochum, Annibalemque dirum;
Sed rusticorum mascula militum

ORDO.
Secula nostra, secunda culpæ, primum inquinavere nuptias, et genus, et domos: clades derivata hoc fonte fluxit in patriam populumque.
Virgo matura gaudet doceri motus Ionicos, et jam nunc fingitur artubus, et meditatur incestos amores de tenero ungui: mox quærit juniorès adulteros inter vina mariiti; neque eligit cui raptim donet gaudia impermissa, luminibus remotis; sed jussa surgit coram, et non sine conscio marito, seu institor vocat, seu magister navis Hispanicæ, pretiosus emtor dedecorum.
Juventus orata non his parentibus, inferit æquor sanguine Punico; ceciditque Pyrrhum, et ingentem Antiochum, Annibalemque dirum; sed mascula proles rusticorum militum, docta

NOTES.
Egyptians; for Egypt was comprised under the general name of Ethiopia.
19. Hoc fonte derivata clades.] It is very remarkable, that Horace ascribes all the calamities which had befallen Rome, and all its civil wars, to the great prevalence of adultery. In this he follows exactly the doctrine of Pythagoras, who demonstrates that nothing is more capable of drawing down innumerable calamities upon a state, than the confounding of families by adultery.
21. Motus Ionicos.] The Ionians were reputed the most voluptuous people of Asia. Their music, their dances, and poetry, were evident marks of their effeminacy and luxury.
24. De tenero meditatur ungui.] This is a Greek proverb, de tenero ungui, de teneris uxorculis, from their infancy. Cicero, writing to Lentulus, says: Præsta te eum qui mibi a teneris, ut Graeci dicunt, uxorculis e cognitus. “Approve yourself the same person that I have known you to be from your infancy.”
29. Institor.] Properly a merchant’s factor.
31. Navis Hispanicæ magister.] Magister navis signifies sometimes the commander, sometimes the pilot. But Horace here uses it for the merchant who trades with the ship. There was a great commerce maintained between Italy and Spain. The Spaniards carried to Rome a great supply of wine, and brought thereon other merchandise.
tions. The present age, so very fruitful in vice, first stained our marriages by frequent adulteries, which corrupted our offspring and families; and from this, as from a poisoned fountain, sprang that deluge of vice which nearly overflowed not only Rome, but all Italy.

A virgin, fit for marriage, places her chief delight in learning the dances of the Ionians, and in imitating their gestures. Even from her very infancy she indulges herself in criminal amours, and is no sooner married, than she looks out for new gallants at the very table of her husband. And so far is she from being nice to whom she grants her favours privately, that she is not ashamed publicly to go along with strangers, even with the consent of her wicked husband; whether a rich factor desires her, or the master of a Spanish vessel, who buys this infamy at a very great price. Such parents did not give birth to the brave youth who dyed the seas with Carthaginian blood, cut to pieces the troops of Pyrrhus, defeated the great Antiochus, and triumphed over dreadful Hannibal. No; they were the manly offspring of robust soldiers, inured to till the ground with

NOTES.

32. Dedecorum pretiosus emptor.] The word pretiosus is here exceedingly beautiful; for it signifies one who buys at a dear rate, who spares no cost, which, the Romans properly called damnosus.
33. Non his iuventus, &c.] He proves here what he had advanced in the 17th verse, that families were corrupted by the frequency of adultery; and for that end, he gives us a view of the vast difference between the Romans of his time and the ancient citizens, who had stained the sea with the blood of the Carthaginians, and vanquished Pyrrhus, Antiochus, and Hannibal.
35. Pyrrhum.] The Tarentines, having entered into a war with the Romans, called to their assistance Pyrrhus king of Epirus, one of the descendants of Achilles, and the most celebrated commander of his time. He overcame in battle the consul Lavinus, but some time after was totally defeated by Fabriccius and Curius, and forced to retire into Greece. He was afterwards killed by the blow of a tile, while he besieged Antigonus in Argos.
35. Ingentem Antiochum.] Antiochus was king of Syria and a great part of Asia Minor. When he had been importuned by Hannibal and the Eotians to take up arms against the Romans, all his grandeur came to nothing in less than three years. He was overcome in a sea-fight by Æmilius Regillus; his land-forces were defeated by Acilius Glabrio, and afterwards by Cornelius Scipio. In fine, he was reduced to the necessity of concluding a peace upon the shameful conditions of abandoning Asia Minor, and delivering up Hannibal to the Romans.
37. Sed rusticorum mascula militia.] The Roman troops were chiefly composed of peasants, taken for the most part from the countries of the Marsi, the Apulians, and the Samnites. There is a beautiful passage of Varro upon this subject, in the beginning of his third Book upon Agriculture: Vini magni nostri majores non sine causa prepondeante rusticis Romanos urbani; ut rure enim qui in villa vi- sunt ignaviores quam qui in agro versantur, in aliquo opere faciundo, sic qui in oppido sede- rent, quam qui rura coluerant, desiduam pati- cant. “It was not without reason that “those great men, our ancestors, preferred “such Romans as lived in the country, to “those who dwelt in the city. For as it is “observable in the country itself, that those “who keep to their houses are more given “to sloth, than such as accustom them “selves to labour in the fields; they were “also of opinion that they who inhabited “the city were less fit for service and fa- “tigue, than such as lived in the country.” He has a passage yet more express in the be-
Q. HORATII CARMINA.

Lib. III.

Proles, Sabellis docta ligonibus
Versas glebas, et severae
Matris ad arbitrium recisos
Portare fustes, sol ubi montium
Mutaret umbras, et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru,
Damnosa quid non imminuit dies?
Ætas parentum, pejor avis, tuit:
Nos nequiores, mox daturos
Progeniem vitiosiorem.

ORDO.

versare glebas Sabellis ligonibus; et portare fustes recisos ad arbitrium severae matris; ubi sol mutaret umbras montium, et demeret juga-bobus fatigatis, agens amicum tempus abeunte curru.

Quid dies damnosa non imminuit? Ætas parentum pejor avis tuit nos nequiores, mox daturos progeniem vitiosiorem.

O D E VII.

This ode is full of gallantry, and appears to have been written upon a real, not a feigned subject, whatever the learned Torrentius may say to the contrary. Horace does indeed write to a lady. It seems moreover to be with a view of comforting her for the absence of her husband or lover, whose coming was retarded by contrary winds; but, towards the conclusion of the ode, we may discover, that this is only a pretext which the poet makes use

AD ASTERIEN.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii,
Thynâ merce beatum,
Constantis juvenem fide

ORDO.

O Asterie, quid fles Grygen juvenem constantis fidei, quem candidi Favonii restituent tibi primo vere, beatum Thynâ merce? Ille, actus

NOTES.

1. Asterie.] This is a Greek name formed from the word αστερ, a star.

1. Candidi restituent vere Favonii.] Favonius is the same with the zephyr or west wind. Horace gives it the epithet of candidus, because it introduces the spring, and renders navigable the sea; as, on the other hand, he gives the contrary epithet to those
Sabine spades, employed in cutting wood all day, and carrying it home in great loads under the inspection of their rigorous mothers, when the sun, finishing his course, altered the shadows of the mountains, relieved the weary oxen of their heavy yoke, and gave repose to labourers. What alterations does not time produce? Our fathers were worse than their ancestors; we are more wicked than our fathers; and our posterity will probably be yet more wicked than we are.

* Wasting time.

NOTES.

The beginning of the third Book. He says, Itaque non sine causa majores nostri ex urbe in agros redigebant cives suos, quod et in pace rusticis Romanis aleabantur, et in bello ab his tulabantur. "It was therefore an argument of great wisdom and judgement in our ancestors, that they dispersed their citizens about the country, because the Roman peasants served to nourish them in time of peace, and defend them in time of war."

38. Sabellis ligonilus.] This phrase serves to show that the soldiers themselves were of the country of the Samnites. Sabellus is a diminutive of Samnis, as scabellum of scamnum.

ODE VII.

of, and that his chief purpose is, to exhort her to continue faithful and constant to Gyges, and to oppose the attempts of her neighbour Enipeus, as her lover resisted the passion of his hostess Chloe. Horace here performs an act of friendship to Gyges. It is uncertain at what time this ode was composed.

TO ASTERIE.

Why, Asterie, do you lament the absence of young Gyges your faithful lover, whom the western gales will early in the spring restore to your embraces, loaded with the riches he has gained by his commerce to Bithynia? In his voyage home he was driven.

NOTES.

winds which occasion rain and tempests. Torrentius has excellently remarked that we ought not to interpret this passage of Horace, as if he meant that the zephyr would serve to bring Gyges into Italy from the east; for the zephyr would rather have detained him from it, as it was directly against him. Horace simply says, that the zephyrs will restore Gyges, because they calm the seas and introduce the spring. He speaks after the same manner in one of his epistles:

— Te, dulcis amice, reviset Cum zephyris.

"My dear friend, Horace shall again see you with the zephyrs," that is, in the beginning of the spring. Those who think
Gygen. Ille, Notis actus ad Oricum
Post insana Caprae sidera, frigidas
   Noctes, non sine multis
   Insomnis lacrymis, agit.
Atqui sollicitae nuncius hospitae,
Suspirare Chloen, et miseram tuis
   Dicens ignibus uri,
   Tentat mille vafer modis.
Ut Praetum mulier perfida credulum
Falsis impulerit criminibus, nimis
Casto Bellerophonti
   Maturare necem
Narrat pene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
   Et peccare docentes
   Fallax historias monet;
Frustra; nam scopulis surdior Icari
Voces audit, adhuc integer. At, tibi
Ne vicinus Enipeus
   Plus justo placeat, cave;
Quamvis non alius flectere equum scien
Aequé conspicitur gramine Martio,
Nec quisquam citus æquè
Tusco denatat alveo.

ORDO.

Notis ad Oricum post insana sidera Caprae, insomnis agit frigidas noctes, non sine multis lacrymis.
Atqui nuncius hospitae sollicitae, dicens Chloen suspirare, et miseram uri tuis ignibus, vafer tentat illum mille modis. Refert ut mulier perfida impulerit credulum Praetum maturare necem Bellerophonti nimis casto falsis criminibus; narrat Pelea pene datum fuisse Tartaro, dum abstinens fugit Hippolyten Magnessam; et fallax monet historias docentes peccare; sed frusta; nam ille adhuc integer, audit illius voces surdior scopulis Icarii maris.

At tu cave ne vicinus Enipeus placeat tibi plus justo; quamvis non alius conspicitur in gramine Martio aequo sciente equum, nec quisquam aequo citus denatat Tusco alveo.

NOTES.

that Horace says candidi Faronii for albus Notus, Leucanotus, are greatly deceived; for Favonius is never taken for the south wind.
3. Thynæ merce.] That is, merce Bithyniæ.
This country was very proper, on account of its situation, for the commerce of Asia and Europe; being upon the Thracian Bosphorus, between the Pontus Euxinus and the Ægean sea.
5. Gygen.] This Gyges was a young Greek, and rich trader, who, according to some, had espoused Asterie a little before, and was gone to trade in Bithynia.

6. Post insana Caprae sidera.] According to ancient fable, the goat which nourished Jupiter, was transplanted into heaven, and became a star. The same name is also given to the two smaller stars very near this. Horace calls them insana, furious, violent, because their rising is ordinarily followed by dreadful tempests.
10. Chloen.] This Chloe of Oricum, with whom Gyges lodged, had apparently the reputation of not being very prudent. This
by a strong south wind, raised by the stormy Goat-star, to Oricum; where, bathed in tears, he passes the cold winter nights without sleep, because at a distance from you. In the mean time, the busy confident of his love-sick hostess fails not daily to inform him of Chloe’s passion for him, and of the violent flame your lover’s beauty has kindled in her breast, trying by a thousand little artifices to seduce him. He represents to him how the perfidious Antea instigated the credulous Prætus to hasten the death of over-chaste Bellerophon, by laying false crimes to his charge. He tells him, that Peleus was almost precipitated into Tartarus, for refusing to gratify the passion of Hippolyte the wife of Acastus. In short, this fiend recounts all the little stories he can think of to tempt him to vice, but in vain; for, more immovable than the rocks of the Icarian sea, he hears his artifices, and continues proof against all of them. Be you also upon your guard, that your neighbour Enipeus may not have too great a place in your affections, though, in the field of Mars, there does not appear one who is so dexterous as he in the managing of the race-horse, or can swim with greater celerity across the Tiber*. Be sure to shut your gates early in

* The Tuscan river.

NOTES.

was what probably might occasion the fears of Asterie, and at the same time makes the fiction of the poet the more likely, who thereby intended to represent, in the strongest light, the fidelity of her husband. Tuis ignibus is for tuæ amoribus, tuo conjugé.

13. Probaunt.] Bellerophon and Peleus, the one the son of Glauce and the other the father of Achilles, were both the victims of calumny. They had the misfortune to inspire two queens with love, and the virtue to resist their importunities. Antea, the wife of Prætus, king of Argo, and Hippolyte, the wife of Acastus, king of Magnesia, accused, the one Bellerophon, and the other Peleus, of attempting to seduce them. Prætus was satisfied with removing Bellerophon to some distance from him, and sending him to Jolates, his son-in-law, king of Lydia, who ordered him to combat the Chimæra. Peleus was delivered to the Centaurs to be devoured by them; but he had the good fortune to overcome them, by means of a sword he had received from Vulcan.

14. Pecare docentes historias.] Horace ingeniously feigns, that this confident of Chloe tried two ways to prevail with Gyges to yield to this lady’s desire. First, he endeavoured to alarm him with the fate of Bellerophon and Peleus, who were exposed to the greatest dangers by their obstinate refusal in a like case. This method not answering his expectation, he next proposes to him the example of those who sacrificed their honour to pleasure. And these are what Horace calls histories which entice a man to the commission of what is criminal; as that of Paris and Helen, of Jupiter and Alcmene.

15. Scopulis surdior Icari.] The Icarian sea (of which we have already spoken upon the ode, Macænas atavis) is that part of the Archipelago, which lies between the islands of Niceria, Samos, Cos, and the continent of Natolia. The great number of little isles and rocks wherewith it is filled, make it very dangerous to sail in it.

22. At, tibi.] This address to Asterie is very natural. He demands nothing of her but what is just and equitable; and there is ground to believe that she stood in need
Prima nocte domum claudē; neque in vias
Sub cantu querulæ despice tibiæ;
Et te sæpe vocanti
Duram, difficilis mane.

ORDO.
Claude domum tuam prima nocte; neque
mane difficilis illi sæpe vocanti te duram.

NOTES.
of his advice. Enipeus was a young stran-
ger, of whom at this time we know very
little.
29. Prima nocte.] The Latins made use of
primus and postremus, to mark the begin-
ing and the end of the same thing. Virgil
says, primus mensis, for the beginning of
the month; prima urbs, the entrance of the
city; prima nocte signifies, therefore, in the
beginning of the night.
30. Despice.] This word serves very well
to express what the Greeks meant by ταχυ-
πυτεῖα, which was properly to look from a
window in such a manner as to see what was
passing in the street, without being perceived
themselves; and this was what courtesans
did when they listened to their lovers. Ari-
stophanes has admirably expressed this cus-
tom in one of his comedies, when he says;
"Act not like the courtesans, who look
from their windows, and, if any one
perceives them, immediately retire; but
look down again, as soon as they think
they are no more observed."
30. Querulæ tibiæ.] This passage is very
remarkable, because it serves to show, that
the ancients made use of the flute at
their serenades, when in the night they

O D E VIII.

Mæcenas, going to visit Horace, was surprised to find him busied in making
preparations for a domestic entertainment. The poet here mentions the
reasons, and invites him to share in it. It is not very difficult to decide

AD MÆCENATEM.

Martius cœlebs quid agam Calendis,
Quid velint flores, et acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,

ORDO.

O Mæcenas, docte sermones utriusque linguae, miraris quid ego cœlebs agam Martiis
calendis, quid flores velint, et acerra plena thuris, carbonem positus in cespite vivo.
the evening; and if you hear at your window the sound of his warbling flute, beware you look not down into the street: should he reproach you with your insensibility, and call you cruel, let not that move you; but continue to treat him with an inflexible severity.

NOTES.

uttered their complaints before their mistresses' gates; and this is the reason of his calling it querula, complaining.

32. Duram, difficultis mane.] M. Le Fèvre has very judiciously remarked, that Horace should have said duram, dura mane: for this change of the word destroys entirely the figure, which he ought to have followed exactly. This is an error in propriety, which in all languages ought to be the rule of expression. Virgil has fallen into a mistake of the same nature, in the 4th Book of the Æneid:

Litora litoribus contraria, fluctibus undas,
Imprecor, arma armis.

To maintain the opposition, he ought, without question, to have written fluctibus fluctus, as in Ennius and Lucretius; for undas cannot be opposed to fluctus, as litora to litoribus, or arna to armis. "May their banks be always at war with our banks, their surges with our surges, and arms with our arms." All the beauty of this passage would be lost, if I should say, their surges with our waves. Those who are not sensible of the necessity or the justness of this expression, will give but a very mean idea of their taste for composition.

O DE VIII.

the time of its composition; for Horace himself informs us of it, where he speaks of the Cantabri and Parthians being overcome: it seems therefore with great probability to have been about the year of the city 730.

TO MÆCENAS.

MÆCENAS, who art not only master of the Latin, but also of the Greek language *, and acquainted with the ceremonies of both nations, you seem to be at a loss to determine what I, who am un

* Learned in both languages.

NOTES.

1. Martiis celeb摜 quid agam Calendis.] On the first day of March the matronal festival was solemnised by the Roman ladies, in memory of the Sabine virgins, who, being forcibly detained by the Romans, made peace on that day between their fathers and husbands, when the two armies were on the point of engaging. The day was celebrated with great pomp and solemnity. The matrons sacrificed on the Esquiline hill, and the husbands offered up particular sacrifices to Janus. Mæcenas therefore, going to see Ho-
Docte sermones utriusque linguae.
Voveram dulces epulas, et album
Libero caprum, prope funeratus
Arboris icu.
Hic dies, anno redeunte, festus
Cortiicem astrictum pice dimovebit
Amphora, sumum bibere institutæ
Consule Tullo.
Sume, Mæceenas, cyathos amici
Sospitis centum, et vigiles lucernas
Profer in lucem: procul omnis esto
Clamor et ira.
Mitte civiles super urbe curas.
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
Dissidet armis:
Servit Hispanæ vetus hostis one
Cantaber, serà domitus catena:

ORDO.

Ego, prope funeratus icu arboris, voveram
dulces epulas, et album caprum Libero. Hic
dies festus, anno redeunte, dimovebit corti-
cem pice astrictum amphora, institutæ bibere
sumum consule Tullo. Mæceenas, sume cen-
tum cyathos sospitis amici, et profer vigiles
lucernas in lucem: omnis clamor et ira pro-
cul esto.

Mitte curas civiles super urbe. Agmen Cot-
isonis Daci occidit: Medus infestus sibi dissidet
armis luctuosis: Cantaber incola one Hispanæ
vetus noster hostis servit, domitus sera catena:

NOTES.

race, wondered what might be the cause of
his preparations, he not being a husband.
This is the foundation of the ode.

5. *Docte sermones utriusque linguae.* Hor-
ace here praises Mæceenas on account of his
understanding both the Greek and the Latin; for
though the Latin was the natural lan-
guage of the Romans, yet it was taught in
the public schools as well as the Greek.

6. *Voveram.* There is ground to believe
that this was the first time that Horace of-
fered up this sacrifice; that is, it was proba-
ble the first March that followed that in
which he was in so great danger of being
brushed by the fall of a tree. Unless this be
allowed, we shall find it difficult to account
for the surprise of Mæceenas upon seeing the
preparations.

7. *Caprum.* The ancients usually sacri-
ficed to the gods animals which they hated.
Thus they sacrificed a goat to Bacchus, be-
cause it destroyed the vines. The victims
to the celestial gods were white; those to
the infernal, black.

11. *Amphora, sumum bibere institutæ.*
They exposed their wine to the smoke, in
order to ripen it, and remove that harsh and
unpleasant taste which new wine ordinarily
has.

12. *Consule Tullo.* "L. Volcatus Tullus
was consul with Augustus in the year of the
city 720. But assuredly Horace does not
speak of this consulship; for at that rate
the wine would have been only of ten years,
and of consequence could not have been said
to be very old. M. Le Fevre has well re-
marked, that Horace speaks here of L. Vol-
catus Tullus, who was consul with M. Le-
pidus, a year before the birth of Horace, in
the year of Rome 687. On this supposi-
tion, Horace might with reason boast, that
the wine he invited Mæceenas to share of was
very old, it being about 43 years.
married intend by these preparations on the first of March; what
these flowers mean, these censers full of incense, and these coals
burning on the verdant turf. Know that having narrowly escaped
the danger of being crushed to death by the fall of a cursed tree, I
vowed to give my friends a handsome entertainment annually, and
sacrifice a white goat to Bacchus. This agreeable anniversary is
to me a day of feasting and rejoicing; and I design to broach a
hogshead of wine that has been mellowing ever since Tullus was
consul*. Dear Mæcenas, come and drink with us on this occasion
a hearty glass † to the health of your friend Horace; let us continue
our mirth with the light of flambeaux till the rising of the sun, and
suffer no clamour or wrangling to be heard among us. Disengage
yourself for a time from the cares which attend the government of
Rome, as the causes of our fears are removed. The troops of Coti-
son, king of the Daci, are cut to pieces. Our foes the Medes, di-
vided among themselves, turn their arms against one another. The
Cantabrians, our old enemies on the Spanish coast, are at length
forced to submit; and the Scythians, with their bows unstrung,

* This holy day with the revolving year shall sever the cork, fixed with pitch, from a cask
that began to drink in smoke, Tullus being consul.  † A hundred cups.

NOTES.

13. Cyathos amici sospitis centum.] By
Cyathos amici sospitis, Horace evidently
means Cyathos qui propter amicum sospitem
liberetur; "which they ought to drink for
the safety of their friend, rejoicing that
he has escaped so threatening a danger.
He says after the same manner, Ode 19.

Da Luna propere nocte,
Da noctis media, da, puer, auguris
Murenae.

In like manner Theocritus calls the wine
he was to drink to the health of his mist-
ress, αἰκατος εὔπωες, Finum amoris, the
wine of love.

15. Procer in lucem.] Drinking all night
the Romans called Greucari, because it was
from the Greeks they had that custom. Hence
Propertius says,

Sic noctem patera, sic noctem carmine, donec
Injicit radios in mea vina dies.

Vol. I.  "With wine and songs the jovial night
" I'll pass,
" Till morning dart its rays into my
" glass."

19. Procul omnis esto clamor et ira.] Mæ-
cean was of a mild and sweet disposition;
he was very fond of company and conversa-
tion, and the innocent pleasures of the ta-
bale, and at the same time a great enemy
to noise and tumult; he could not bear those
excesses and extravagances which were too
common on these occasions. Horace here
promises that he shall meet with nothing of
this kind at his table, and that their mirth
shall be interrupted by nothing that may be
disagreeable to him. This is the true de-
sign of Horace; and as for the other in-
terpretations that have been given of this
passage, whatever may be said in defence of
them, they are manifestly forced, and will
appear at best to be no more than ingenious
conjectures.
Q. HORATII CARMINA.  

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Lib. III.

Jam Scythæ laxo meditantur arcu
Cedere campis.
Negligens ne quà populus laboret,
Parce privatus nimiùm cavere; et
Dona præsentis rape lætus horæ, ac
Lincte severa.

**ORDO.**

כלול המילים במקביל

Tu in præsens privatus parce nimium cavere,

25

Nec quisquam potior brachia candidæ
Cervici juvenis dabat,
Persarum vigui rege beatior.

**NOTES.**

18. Occidit Daci Cotisonis agmen.] Horace here calls Cotison a Dacian, and Suetonius calls him king of the Getes; both amount to the same thing, because both these people are often comprised under either name. Cotison had sided with Antony against

ODE IX.

This ode is a master-piece in its kind; and Horace has found out the secret of uniting the politeness of the courtier with the simplicity of the rural swain.

AD LYDIAM.

HORATIUS:

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

**NOTES.**

1. Donec.] The better to enter into all the delicacy and finesse of this little poem, it will be necessary to take notice of two laws that were inviolably observed in dia-
think of nothing but to retire from our frontiers.  

*Look on yourself at present* as a private person, and be not too uneasy about the safety and well-being of the people, but cheerfully embrace those hours of pleasure which at present offer, and disengage yourself for a time from the weighty affairs of state.

* The gifts of the present hour.

**NOTES.**

Augustus. But it is impossible to determine precisely the event to which Horace refers: for it cannot be understood of the defeat of the Daci by Lentulus, that happening several years after this ode was composed.

23. *Laxo arcu.*] When the Scythians offered proposals for peace, or retired from the field of battle, they held their bows unstrung.

26. *Privatus.*] This single word occasions all the difficulty of this passage; for as *Mae-"zas* was at that time governor of Rome, why should Horace call him a private man? M. Le Ferva has solved this difficulty, by observing, that the poet here makes use of a figure very common to him, and that he says *privatus,* understanding *factus,* or quasi *esses privatus:* Lay aside your public character, and the cares attending it, for some time, and consider yourself as only a private man.

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**ODE IX.**

The precise time when he wrote it is not known; but it is certain that it was composed before the 25th, and after the 8th, 13th, and 23d of the first Book.

**TO LYDIA.**

**HORACE.**

*While I was agreeable to you,* and no rival, more in your favour, was allowed to throw his arms round your snowy neck, I thought myself more happy than the king of the Persians.

*Z. While you had not a greater affection for another,* and Chloe was not preferred to Lydia, Lydia's name was famous, nor did Ilia, the foundress of our empire, ever live in so great glory.

**NOTES.**

*Logues of this kind, which by the Greeks and Latins were called Amoebae Carmina.* He that spoke last was bound to answer in the same number and sort of verse, and at the same time to speak quite the contrary, or rise upon what the other had said. It is evident that Horace has observed both these rules with great delicacy.

2. *Nec quisquam potior.*] *Potior,* more happy, better received, as in *Ode 15. Book 3.*

*Non feret assiduum potior te dare noctes.*

"He will not bear that you should spend whole nights with a more happy rival."

In the same manner Tibullus says, *Eleg. 6. Book 1.*

*At tu qui potior nunc es.*

4. *Persarum viguit rege beator.*] In the time of Horace the Persians had kings of their own, but they were subject to the king of the Parthians; and (properly speaking) were a particular kind of governors, honoured

R 2
Hor. Me nunc Thressa Chloe regit,
Dulces docta modos, et citharae sciens;
Pro qua non metuam mori,
Si parcent animae fata superstiti.
Ly. Me torret face mutua
Thurini Calais filius Ornithi;
Pro quo bis patiar mori,
Si parcent puero fata superstiti.
Hor. Quid si prisca reedit Venus,
Diductosque jugo cogit aheneo?
Si flava excutitur Chloe,
Rejectseque patet janua Lydiae?
Ly. Quanquam sidere pulchrior
Ille est, tu levior cortice,
et improbo Iraeundior Adriä,
Tecum vivere amem, tecum obeam libens.

Notes.
with the royal title. It is not of them that
Horace speaks here, but of the ancient kings
of Persia, as of Cyrus and Darius, who were
called King of kings; and it was a very or-
dinary proverb, Happier than the king of
Persia, because no kings had ever been richer
and more powerful than they were.
6. Neque erat Lydia post Chloem.] Lydia
here outdoes Horace: he had said gratus eram,
she says arsisti; he, nec quisquam potior; she,
neque erat Lydia post Chloem. It is only ne-
necessary to compare these expressions, to see
that Lydia was very ill used.
6. Post.] The use of these two preposi-
tions post and ante merits our notice; for the
Latins employed them very elegantly, to ex-
press preference or superiority, and the con-
trary; for example, Lydia post Chloem, to
signify that Chloe was preferred to Lydia.
Sallust expresses himself much after the same
manner in his history of Catiline: Facundia
Grecos, gloria bellis Gallos ante Romanos
fuisse. “I acknowledge that the Greeks
have surpassed the Romans in eloquence,
and that the Gauls have excelled them in
“valour.”
8. Romano vigui clarior Itid.] In answer
to what Horace had said, Persarum vigui rege
beatior, “I was happier than the king of
the Persians;” Lydia says,
H. But now I am Chloe's * slave, who sings so sweetly, and plays so admirably on the harp; for whom I would not refuse to die, if the fates would spare her precious life.

L. Young Calais' † breast and nine glow with mutual fires; for whom I would suffer death twice, if the fates would spare the charming boy ‡.

H. What if our first love should once more return, and we be bound a second time with stronger ties than ever ||—if fair Chloe should be cast off, and dear Lydia taken home again §?

L. Though Calais is more beautiful than the sun, and you lighter than cork itself, and more passionate than the Adriatic sea is stormy, yet with you I would choose to live, with you I would choose to die.

* Thracian Chloe. † Calais the son of Ornithus of Thurium. ‡ The boy alive.
|| A brazen yoke. § And the door be opened to rejected Lydia.

NOTES.

Românâ vigât clarior Ilid. .
"I have lived in greater glory than ever " Roman Ilia did."

In reality, the felicity of the Persian kings was greatly inferior to the glory of Ilia, who had been the wife of Mars, mother of Romulus, and the foundress of the Roman empire. On this account Horace calls her Roman.

14. Thrînî Calais fîlius Ornithî.] This Calais would at first sight seem to be different from Sybaris of Ode 8. and Telephus of Ode 13. Book I. Yet if we examine the matter attentively, there is pretty good ground to think that Sybaris is the same who is here called Calais, and that the last is the proper name, and the other a patronymic. What very much favours this conjecture is, that Sybaris and Thurinus signify the same thing; this last being an adjective derived from the name of a city in the extremity of Lucania, on the gulf of Tarentum, and which was anciently called Sybaris.

18. Diductosque jugo cogit aheneo.] There is some difficulty in finding out the true meaning of these words; for if Venus had formerly joined them by indissoluble ties, it is evident that they would have still continued to love each other, and thus the demand of Horace appears quite useless. This is what has made some people think that we ought to read diductunque. But upon examining the words more closely, it appears that there is, no necessity to make any alteration in the reading, and that the real meaning of Horace is this: "If our former love should " revive, and Venus unite us by ties more " lasting than the first; would you still re- " gret this Calais, for whose sake you say " you would cheerfully suffer death?" This sense is confirmed by the answer which Lydia herself returns to Horace, who does not simply say, "If that were the case, I would " live and die with you;" but, "I would live " and die with you the most contented and " happy creature in the world." It is the single word libens which points out this beautiful meaning, and discovers the delicacy of Horace, and the justness of his expression.
Hitherto we have seen but a fragment of one of those songs which lovers repeated at the gate of the fair, when admittance was refused. That fragment is in the 25th Ode of the first Book. But here we have an entire song, which Horace repeated at the gate of Lyce; and what renders it the more valuable is, that it is the only Latin one we have remaining of all antiquity. We are not very much enriched by the Greek antiquity; for all the entire remains of this kind are, two in the AD LYCE.

Extremum Tanaim si biberes, Lyce,
Sævo nupta viro, me tamen, asperas
Porrectum ante fores, objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus,
Inter pulchra situm tecta, remugiat
Ventis? et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente retro funis cat rotâ.

ORDO.

O Lyce, si nupta sævo viro biberes extremum Tanaim, tamen plorares objicere aquilonibus incolis me, porrectum ante tuas asperas fores.

NOTES.

1. Extremum Tanaim.] This is to express that part of the Tanais which was at the greatest distance from Rome, and of consequence the place of its source. The Tanais empties itself into the Palus Moëtis; but the ancients were ignorant whence it derived its origin. Some thought it was from Mount Caucasus, others from the Riphean mountains; the opinion which prevails most at present is, that it takes its rise from a great lake; and this was the sentiment of Herodotus.

1. Lyce.] This was a Tuscan lady; or at least the daughter of a Tuscan, as appears by verse 12. It is against the same Lyce that Horace writes the 13th Ode of the fourth Book.

2. Sævo nupta viro.] One would be apt to think at first sight, that these three words were contrary to the intention of Horace; in as much as a lady, who is married to a cruel and barbarous husband, could not prevent her from being touched with pity, and from lament-
ODE X.

HORACE'S ODES.

works of Theocritus (Idyll. 3. and 24.), and one in Aristophanes. It is true that these two are sufficient to give a very clear idea of this custom, and make us sensible of the beauty of these songs, which were called πυρο-κριτου, because they were sung before a gate that was shut. It is worth while to take notice that in singing them they made use of both the flute and the voice.

TO LYCE.

If you lived, Lyce, at the source* of the Tanais, and were married to a cruel and barbarous husband, you could not surely, without weeping, see me lying at your gate, exposed to the severity of the north winds. Do not you hear how your gate creaks with the high winds, how the grove planted round your beautiful villa rebellows the sound? Do not you feel how the pure and serene air congeals the snow that covers the earth? Lay aside therefore this disdain so disagreeable to Venus, lest you provoke that goddess to punish you for your obstinacy†. Remember that you were born of

* Drank at the source. † Lest the cord go backward while the wheel runs round

NOTES.

ing even in his presence, to see him stretched before her gate, during the severest nights of the winter.

3. Porrectum ante fores.] It is impossible but many of the graces of Horace must be lost to those who are unacquainted with the customs and modes of speaking in use among the Greeks. For example, in this passage there is a beauty which yields a real pleasure, when once it comes to be known. There were two ways of singing these poems, the one to sing them while they lay stretched on the ground, and the other to stretch themselves upon the ground after they had ceased to sing. Horace follows the first custom, and Theocritus, Idyll 3, the last; as does also Aristophanes. Porrectum ante fores therefore in Horace, is the same with the πυροκρίτου of Aristophanes and Theocritus; and there is no necessity for reading projectionem.

8. Puro numine Jupiter.] Jupiter is often taken for the air, and in this idea of him Horace should have written puro lumine; but he preferred numine, because of the word Jupiter; for as Jupiter and the air are synonymous terms, so numen and lumen may be used as such likewise.

10. Ne currente retro funis eat rotati.] Some are of opinion that Horace here means that kind of wheel which the ancients made use of, in order to enable their vessels to overcome the force of a current, and that we ought to translate the passage after this manner: Lay aside therefore this severity so disagreeable to Venus, lest, if the cord should break, you may be carried away by the strength of the current. But my explication is more agreeable to our way of speaking.
Non te Penelopen difficilem procis
Tyrhenus genuit parens.
O, quamvis neque te munera, nec preces,
Nec tinctus violâ pallor amantium,
Nec vir Pieriâ pellice saucius
Curvat; supplicibus tuis
Parcas, nec rigidâ mollior esculo,
Nec Mauris animo mitior anguibus.
Non hoc semper erit liminis aut aquae
Cœlestis patiens latus.

ORDO.

Pone superbiam ingratam Veneri, ne funis
eat retro rota currente. Tyrhenus parens
non genuit te Penelopen difficilem procis.
Quamvis, O Lyce, neque munera nec preces
curvât te, nec pallor amantium tinctus
violâ, nec vir saucius Pieria pellice curvat te,
et haecenus fuisse nec mollior rigida esculo, nec
mitior animo anguibus Mauris, jam tandem
parcas tuis supplicibus. Latus hoc non erit
semper patiens liminis aut aquae cœlestis.

NOTES.

11. Non te Penelopen.] Horace does not here say to Lyce, that she was not a Penelope; for, besides that this would not be at all to speak like a man of gallantry, it would moreover be entirely contrary to what follows. But he tells her, that, having sprung from Tuscan parents, she was not born to be a Penelope; for the Tuscans were a voluptuous race.

14. Pallor amantium.] Paleness is one great mark of love, whence Ovid says,

Palleat omnis amans, color est hic aptus amanti,

"Every lover should be pale, for this "colour suits lovers exceedingly well." Sappho has not been forgetful of this circumstance, in the beautiful draught she has given us of that passion:
Tuscan parents, not to be another Penelope, who was so very difficult of access to her lovers. O though neither the presents nor prayers, nor paleness* of your admirers, nor the affront your husband gave you in being captivated with the charms of a Pierian girl, can move you to pity; O you who are not softer than a rigid old oak, nor milder in temper than Mauritanian serpents, show a little more favour to your suitors. This body of mine cannot always bear lying on your hard threshold, or being exposed to the rain pouring down from heaven upon it.

* Paleness dyed with a violet. † Side.

NOTES.

14. Viola.] Thus Virgil says, pallentes violas, which Servius interprets, amantium tinctas colore.

15. Nec vir Pieriæ pellice saucius.] Pieria might possibly be the proper name of the courtezan with whom Lyce's husband had fallen in love; but it is more probable that Pieria is a patronymic, to denote that she was of Pieria, that is, of Thrace or Macedonia.

16. Supplícibus tuae parcés.] This passage is not without difficulty; for, as Horace had before said that this Lyce would not be influenced either by the presents or prayers of her lovers, and that she seemed even insensible to the affront her husband offered her in preferring another's charms, why should he say here, supplícibus tuae parcés? Torrentius is of opinion, that by preces he understands simple prayers and entreaties, and by supplícibus those lovers who addressed her on their knees; but this is far from being the true sense. Horace would make Lyce sensible that although neither the prayers nor presents of her lovers made any impression on her mind, and she still continued obstinate and inflexible, yet out of love to herself she ought to manage them with a little more lenity and gentleness, and not make them altogether desperate; that, as for himself, he would not be always of the humor to pass the night at her gate, and expose himself to the rigour of the season.

19. Non hoc semper erit liminis.] What Horace here denounces against Lyce actually came to pass some years after; for he wrote the 13th Ode of the fourth Book against her. From this it evidently appears that Horace could not have been very old when the present ode was written.
ODE XI.

The subject of this ode is common; but it must be acknowledged, that the poet knew how to give it an air of grandeur. The bad treatment he met with from Lyde was carried so far, that she would not even hear his verses sung. He endeavoured to vanquish her obstinacy by this poem, the sublimity of which almost equals that of Pindar. It consists of two parts; the first con-

AD MERCURIUM.

MERCURI, (nam te docilis magistro
Movit Amphion lapides canendo)
Tuque, testudo, resonare septem
Callida nervis,
Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis;
Dic modos, Lyde quibus obstinatas
Applicet aures;
Quæ, velut latis equa trima campis,
Ludit exsultim, metuitque tangi,
Nuptiarum expers, et adhuc protervo
Cruda marito.
Tu potes tigres comitesque sylvas
Ducere, et rivos celeres morari.
Cessit immanis tibi blandienti
Janitor aulae

O R D O.

O Mercuri, (nam docilis Amphion movit
lapides canendo, te magistro) tuque, o testudo, callida resonare septem nervis, olim nec
loquax neque grata, nunc amica et mensis
divitum et templis; dic modos, quibus Lyde
applicet obstinatas aures; Lyde quæ, velut
equa trima, ludit exsultim in latis campis,
metuitque tangi, expers nuptiarum, et adhuc
cruda protervo marito.
Tu potes ducere tigres comitesque sylvas,
et morari celeres rivos. Cerberus, janitor
immanis aulae, cessit tibi blandienti, quamvis

NOTES.

2. Amphion.] The poet, requesting Mer-
cury to assist him in softening the insolence
of Lyde, puts him very opportunely in mind
of the story of Amphion, who was instructed
by that god in the management of the harp.
This Amphion was the son of Jupiter and
Antiope. He so far soothed the savage
and turbulent dispositions of mankind
by the charms of poetry and music, that by
his persuasion they were induced to build
cities, and establish themselves into societies,
governed by the same laws. On this founda-
tion the poets have feigned that the very
stones, moved by his harmonious accents,
ODE XI.

contains the invocation, and the praises of Mercury and the harp: the other comprehends the song which Mercury dictates to Horace; this song is no other than the fable of the Danaides, which the poet makes use of to put Lyde in mind that cruelty is punished even in hell; and thus he softens her insolence.

TO MERCURY.

O Mercury, who didst by thy divine precepts instruct the docile Amphion in the secret of giving motion to stones by the force of his music; and thou, my harp, that makest such a charming sound with seven strings, thou that formerly hadst neither harmony nor agreeableness, but art now much in request both at the tables of the great and in the temples of the gods, teach me such agreeable airs as may command the attention of the obstinate Lyde, who, like a wild young colt, frisks about the verdant meads, having never experienced the sweets of love, and, being as yet unfit for marriage, shuns the company of her lovers. Thou canst tame the most savage tigers, and make the very woods and forests to follow you; and thou canst suspend the current of the most impetuous rivers. Cerberus,

NOTES.

met together and ranged themselves in such a manner as to form the walls of Thebes, a city in Boeotia.

13. *Tu potes tigres.*] In the twelve following lines, which are extremely beautiful, the poet addresses his harp only. After the story of Amphion he brings in that of Orpheus, which is equally powerful to conquer the obstinacy of Lyde. The one animated rocks, the other rendered tigers and the most savage beasts tame and tractable; and both of them performed these prodigies by the charms of music and poetry. Orpheus, of whom Horace here speaks without naming him, was of Thrace, and excelled equally in poetry and music. These talents made him be taken for the son of Apollo and Calliope, one of the muses, and were the occasion of attributing to him all those prodigies which are related of him.

15. *Cessit immanis tili blandienti.*] He has said the same of Bacchus, Ode 19. Book II.

*Te vidit insanos Cerberus.*

Here he speaks of the story of Orpheus' descent into hell; where, by the fascination of his music, he so charmed the hard-hearted Pluto, as to obtain from him his dear Eurydice, whom, however, by his impatience he soon lost again.
Q. HORATII CARMINA.

Cerberus, quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter, 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 lymphæ
Dolium fundo pereuntis imo,
Seraque fata,
Quæ manent culpas etiam sub Orco.
Impia, (nam quid potuere majus?)
Impiae sponsos potuere duro.
Perdere ferro.
Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendidè mendax, et in omne virgo
Nobilis ævum:

ORDO.

centum angues muniant ejus caput furiale,
atque teter spiritus saniesque manet ex ore
trilingui. Quin et Ixion, Tityosque risit vultu
invito: urna stetit paulum sicca, hum mulces
puellas Danai grato carmine.
Lyde audiat scelus atque notas pennis vin-
ginum, et dolium inane lymphæ pereuntis
imo fundo, seraque fata, quæ manent culpas
etiam sub Orco. Impiae virgines (nam quid
majus potuere?) impiae potuere perdere
sponsos duro ferro. Una de multis, digna
face nuptiali, fuit splendidè mendax in pa-
rentem perjurum, et virgo nobilis in omne
ævum; quæ dixit juveni marito, "Surge,

NOTES.

17. Furiale.] Commentators have not
observed either the beauty or force of this
word. Furiale signifies here, after the man-
er of the Furies. Florus uses the same
word, and in the same sense, in the 12th
chapter of his first book. Fidem, quia pares
non erant ferro, ad terrem movendum faci-
itus armata, et discoloribus serpentum in
modum vittis, furiali more processerant. And
chap. 12. Book III. Atque haec Caesarem at-
que Pompeium furialilus in exitium Reipu-
licae facit armavit.

21. Ixion.] This prince was the son of
Phlegias, king of the Lapithæ, a people of
Thessaly. Jupiter took him into heaven,
where he would have ravished Juno, if Jupiter
had not introduced a cloud of the shape of
Juno, upon which he begot the Centaurs.
This is a true image of the vain and empty
enjoyments of ambitious men. Jupiter after-
wards cast him into hell, where, as a punish-
ment of his impiety, he was tied fast to a wheel
which perpetually turned round.

22. Risit.] A certain commentator is of
opinion that this metaphor is by far too
strong, and inconsistent even with probabi-
licity and good sense. But there is reason to
think he has not thoroughly examined the
passage, or understood what Horace intended
to express by the word risit. The complaints
and lamentations of Orpheus might be so
tender and affecting as to render these un-
happy wretches for some time insensible of
torments, who might then discover in their
countenances those marks of attention and
joy, which are forward enough to show them-

selves in those who are lovers of music, and
have a taste for mournful and passionate airs;
the frightful porter of the infernal palace; (whose head is surrounded, like those of the Furies, with a hundred serpents, and from whose terrible mouth flows a pestilential steam, and sometimes blood,) was forced to submit to the sweetness of thy notes. Even Ixion and Tityos, notwithstanding their torments, could not help discovering in their countenances marks of pleasure and joy, while they attended to thy song. The Danaides also, ravished with its sweetness, laid aside their urns, which, for some time, remained dry. Let Lyde observe the crime and remarkable punishment of these virgins, who are condemned to fill a leaky cask with water, which runs out at the bottom as fast as they pour it in at the top. Let her also know that the fates, though slow, have decreed to punish the guilty even in hell. Those impious wretches, (for what greater impiety could they commit?) I say, those impious wretches were so cruel as to plunge their daggers into the breasts of their innocent bridegrooms. One only of all that numerous race, who alone was worthy of the name of a bride*, gloriously deceived her perjured father, and thereby acquired immortal honour. “Arise, (said she to her young husband)

* Nuptial torch.

NOTES.

and it is upon these marks of joy, tenderness, and pity, that Horace has with so much propriety bestowed the epithet of laughter.

23. Danaus, the son of Belus, and king of Argos, had fifty daughters, whom he married on the same day to as many sons of his brother Egyptus. See the story at length, Book II. Ode 14. v. 18.

24. Audiat Lyde.] In the beginning of his song he repeats the name of Lyde, to let her know that it was on her account chiefly that he sang what Mercury and his harp inspired.

29. Quae manent culpas.] Interpreters have been in doubt whether the pronoun relates to fata, or ought to be joined to virgines. But they might easily decide this matter, did they but carefully examine the ode. It can relate only to fata; the invocation ends at this verse, and the song, which Horace demands of Mercury and his harp, begins at Impia. These transitions are very frequent.

31. Impia.] Besides that this repetition is extremely beautiful, the word is here taken in its proper signification. Impius is said of one who is destitute of those sentiments of tenderness and respect which we ought to have for our prince, our parents, our friends, and our country.

33. Una de multis.] Hypermnestra. Some authors relate that she was not the only one, but that Bibrice also saved her husband.

35. Splendidè mendax.] This is both a happy and noble expression. It is known that Danaus had made his daughters promise to slay their husbands the first night after their marriage.

35. Et in omne virgo.] The word virgo is used here, as elsewhere, to signify a married woman. But perhaps Horace introduces this word here, to explain a very remarkable circumstance in the history of Hypermnestra, who spared her husband Lynceus, only because he had spared her in not forcing her to break the vow by which she had bound herself to preserve her virginity.
Q. HORATII CARMINA.

Surge, qua dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
Falle sorores,
Quae, velut nactae vitulos leænæ,
Singulos (eheu) lacerant: ego, illis
Mollior, nec te feriam, nec intra
Claustra tenebo.
Me pater sævis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.
I, pedes quò te rapiunt et auræ,
Dum favet nox et Venus: i secundo,
Omine, et nostri memorem sepulchro
Sculpe querelam.

ORDO.

"surge, ne longus somnus detur tibi, unde
non times; falle socerum et scelestas
meas sorores, qua (eheu!) lacerant spone-
sos singulos velut leænæ nactae vitulos:
ego mollior illis, nec feriam te, nec tenebo
te inter hæc clastra. Pater oneret me sæ-
"vis catenis, quod ego clemens peperci mi-
sero viro; vel releget me classe in extre-
mos agros Numidarum. I, quo pedes et
auræ rapiunt te, dum nox et Venus favet
"tibi: i, secundo omine, et culpe quere-
lam memorem nostri sepulchro meo."

NOTES.

37. Surge.] The following verses to the end of the ode, contain the speech of Hy-
permanestra to Lynæus. It is impossible to include, in fewer words, sentiments more
arise quickly, that you may not be plunged into a long sleep by a 
hand you least suspect; fly from the fury of my inhuman father 
and cruel sisters, who now, alas, tear their husbands to pieces as 
hungry lionesses do young heifers. But I, more merciful than 
they are, will neither make the least attempt on your life, nor de-
tain you here. Let my barbarous father load me with chains, 
because I spared the life of my unfortunate husband: let him 
banish me to the remotest parts of Numidia; yet do you go, save 
yourself and fly, whether by land or sea*, while Venus and the 
night favour your retreat: go under fortunate auspices, and forget 
not to engrave on my tomb an epitaph in memory of your great 
regret, and my sincere affection†.

* Where your feet or the winds carry you. † A complaint in remembrance of me.

NOTES.
lively and tender. Our poet excels in speeches of this kind, as we have formerly remarked. Ovid, in his fourteenth epistle, writes much after the same manner:

Surge age, Belide, de tot modo fratibus unus:
Nox tibi, ni properas, ista perennis erit.

But Horace knew how to give his sentiments a more heroic and passionate turn, to make them agree with the lyric style.

* 45. Me pater servis.] And it actually happened as she apprehended; for her father shut her up in close prison, as is related by Apollodorus; thus in Ovid she writes to Lynceus in the following manner:

Clausa domo teneor, gravibusque coercita vincis.

Pausanias adds, that Danaus had even the confidence to accuse her before the judges, and endeavoured to procure her condemnation.
O D E X I I.

Horace wrote this to Neobule to encourage her against the troublesome and peevish humour of an uncle, to advise her to take proper measures to lay her anxieties, and to justify her in the love she bore to Hebrus, who,

AD NEOBULEN.

Miserarum est, neque amori dare ludum,
Neque dulci mala vino lavere; aut ex-
animari, metuences patruæ verbera linguae.
Tibi qualum Cythereæ puer ales,
Tibi telas, operoseaque Minervae
Studium aufert, Neobule, Liparaei nitor Hebri;
Eques ipso melior Bellerophonte,
Neque pugno, neque segni pede victus,
Simul unctos Tiberinis humeros lavit in undis;

O R D O.

Est miserarum neque dare ludum amor,
neque lavere mala dulci vino; aut exani-
miri, metuentes patruæ verbera lingua.
O Neobule, ales puer Cythereæ aufert tibi
qualum; nitor Hebri Liparaei, aufert tibi telas

NOTES.

1. Miserarum est.] Horace has not in-
vented this expression. It is a common
phrase; a mode of speaking which took place
ever in St. Jerome's time, who mentions it
as the reproach of the ladies of that age; Et
quum viderint pallentem atque tristem, mis-
aram vocant. "And when they see a woman
" pale and disconsolate, i.e. modest and re-
" served, they call her miserable." This in-
deed has been the language of every corrupt
age. Plato tells us it was a common saving
at Athens, that they who were regardless of
sensual pleasures, were unhappy and unwor-
thy of life.

2. Neque amori dare ludum.] This is a
way of speaking somewhat remarkable, dare
ludum instead of indulgere, ostemperare, to
abandon one's self, to yield to. Plautus
uses nearly the same way of speaking in his

Ego dare me ludum meo gnato institui, ut
animo obsequium sumere possit. E quum esse
puto; sed nimiris nolo desiderie ei dare ludum.

"I will have some indulgence for my son;
"it is reasonable that he should now and
"then take a little pleasure. But I will
"not at all allow that he should abandon
"himself to that indolence and sloth which
"love usually inspires."

In Titus Livius, Scipio calls love, ludus
etatis: Si frui liceret ludo etatis. Lib.
XXVI. 30.

3. Patruæ verbera lingua.] Among the
Romans the uncles had great authority over
their nephews; and as it was very rarely
that they treated them with the indulgence
of a parent, their cross and peevish humour
passed into a proverb, in such a manner,
ODE XII.

was a youth of a very graceful appearance, and, at the same time, excelled in all manly and warlike exercises.

TO NEOBULE.

It is only for the unhappy to deny themselves the pleasures of love, and refuse to allay their anxieties with wine; or to live in continual fear of the lashes of a peevish uncle’s tongue.

O Neobule, Cupid, the winged son of Cytherea, has made you throw aside your basket and your web: the arts of the industrious Minerva are no longer agreeable to you since you were charmed with the beauty of young Hebrus, who is a better horseman than Bellerophon himself: is always victorious in the public exercises, and, when he has anointed himself with oil, shows his great dexterity in swimming. How expert is he at rousing and then wounding

NOTES.

that the word uncle came to signify a censor, a rigorous overseer. Thus Horace himself, (Sat. 3. Book II.) says,

—Ne sis patruus mihi—

“Do not act the part of a rigid censor, “or behave like an uncle to me.”

4. Qualum.] Qualus is a basket, or hamper, in which the ladies kept their spindles, &c.

5. Tibi telas, operosaeque Minerve.] Horace here tells us, that Neobule was incapable of applying her mind any more to work, on account of the love she had for young Hebrus. Sappho, addressing herself to her mother, speaks in the same strain: “Dear mother, I am no longer capable of applying to “work; a youth has kindled in my breast a “flame that gradually consumes me.”

6. Liparae nitor Hebr.] Nitor Hebr, the beauty of Hebrus, for the beautiful Hebrus. Lipara is one of the Æolian islands near Sicily.

7. Eques ipso melior Belleronante.] Torrentius has very well remarked, that this way of speaking, Nitor Hebrī eques melior Bellerophonem, is without example; and M. le Fèvre has gone so far as to pronounce it vicious and inexcusable. For although the Greeks sometimes say, Vīs Herculis, Vīs Priami, for Hercules or Priam; yet they never took the liberty to say, Vīs Herculis erat melior imperator quam Theseeus; and this is almost the same thing, or rather somewhat more bold, to say, Nitor Hebrī eques ipso melior Bellerophonem. A famous critic has endeavoured to amend this by transposing the lines; but the remedy is worse than the disease; for Horace, in describing the address of Hebrus, in the exercises of the Campus Martius, follows the order of the exercises themselves; as they never throw themselves into the Tiber but after running, wrestling, mounting the horse, or some such violent exercise.
Q. HORATII CARMINA.  

Catus idem per apertum fugientes  
Agitato grege cervos jaculari, et  
Celer alto latitantem fruticeto excipere aprum.  

ORDO.  

agitato grege, et celer excipere aprum latitantem alto fruticeto.  

Q D E XIII.  

Those who have thoroughly examined the turn and inimitable simplicity of this description which Horace gives us of the fountain of Blandusia, have acknowledged that it is one of the prettiest of its kind. Great poets have a power of conferring immortality on what they please, and raising in their successors a curiosity about things that, had it not been for them, would have been quite overlooked. As long as Horace's reputation lasts, that is,  

AD FONTEM BLANDUSIAE.  

O Fons Blandusiae, splendidior vitro,  
Dulci digne mero, non sine floribus,  
Cras donaberis hoedo,  
Cui frons turgida cornibus  
Prmis, et Venerem et prælia destatn,  
Frustra; nam gelidos inficiet tibi  
Rubro sanguine rivos  
Lascivi soboles gregis.  
Te flagrantis atrox hora Caniculae  
Nescit tangere: tu frigus amabile  

ORDO.  

O fons Blandusiae splendidior vitro, digne  
dulci mero, non sine floribus, cras donaberis  
hoedo, cui frons turgida primis cornibus,  
destinat et Venerem et prælia frustra; nam so-  
boles lascivi gregis inficiet tibi gelidos rivos  
Rubro suo sanguine,  
Atrox hora flagrantis Caniculae nescit tan-  

NOTES.  

1. Fons Blandusiae.] Blandusia was properly a small extent of land in the country of the Sabines. This fountain was situated at the foot of mount Lucretia, now mount Libretti. It was usually called Digentia.  
2. Dulci digne mero, non sine floribus.] The difficulty of this passage is to know, whether the words non sine floribus, are properly connected with mero, or relate to the following verse; Cras donaberis hoedo, non sine floribus. The first seems to be most natural and likely; Horace hereby explains to us a very solemn custom of the ancients, which was, when they intended to make libations, to fill the cup entirely, and crown it with flowers. Servius, upon the first Book of the
the stags as they fly along the open plain! nor does he want either activity or courage to surprise the furious wild boar as he lies concealed in his shady thicket.

ODE XIII.

as long as poetry shall be had in honour, the memory of this fountain shall remain; and it shall be named with those which the descriptions of antiquity have rendered most famous. One thing which serves very much to heighten the value of this ode, is, that it furnishes us with a very curious example of the sacrifices that were usually offered to fountains.

TO THE FOUNTAIN OF BLANDUSIA.

Fountain of Blandusia, clearer than crystal, and who art so worthy to have libations of sweet wine made to you in cups adorned with flowers; to-morrow I intend to sacrifice a kid to thee, which, being proud to feel its horns already budding, thinks only of love, and how to fight its rivals, but in vain; for the salacious animal shall dye thy transparent waters with its vermilion blood. The burning heat of the dog-star shall not affect thee; and when it is

NOTES.

Enelid, says, Antiqui coronabant pocula, et sic libabant: "The ancients crowned their "cups, and then made libations." In like manner Virgil himself, speaking of Anchises, who was preparing to make a libation, says:

—— Magnum cratera corona
Induit, implectitque mero:

"He crowned a great vessel with flowers, "and filled it with wine."

3. Donabertes hædro.] We have here the description of a sacrifice which Horace promised to make to this fountain, that is, to the divinity that presided there, and rendered that spring sacred. In the third Book of Ovid's Fasti, Numa offers a sacrifice to a fountain, in a manner that very much resembles this, except that he sacrifices a sheep, instead of which Horace here promises a goat:

—— Fonti rex Numa macrat ovem
Plenaque odorati disponit pocula Bacchi.

Plena pocula odorati Bacchi, can signify nothing else but pocula floribus coronata, merum cum floribus. The passage of Ovid should therefore be translated thus: "King "Numa sacrificed a sheep to this fountain, "and ranged along the borders of it cups "full of wine, crowned with flowers." Hence we may understand a custom of which Horace does not make any mention; and that is, that after having sacrificed a sheep or a goat, and poured out a little
Fessis vomere tauris
Præbes, et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphæ desiliunt tuae.

ORDO.

gere te; tu præbes amabile frigus tauris fessis
vomere, et pecori vago.
Tu quoque fies unus nobilium fontium, me
dicente ilicem impositam cavis saxis, unde
lymphæ tuae loquaces desiliunt.

NOTES.

wine, to make libations, they ranged along the edges of the fountain the cups with the wine that remained, to invite the god of that fountain to come and drink of it.

9. Atrix hora Canicular.] Nothing can express more happily the insupportable heat of Augustus set out from Rome in the month of June, and in the year of the city 727, intending to make an expedition against the British isles. The natives, foreseeing the storm that was ready to break upon them, entreated him by their ambassadors to desist from his purpose. The prince suffered himself to be overcome by their submission, and then turned his arms against Spain. He defeated the Cantabrians and Asturians, and returned to Rome about 730, after an absence of three years. Horace in this

DE REDITU AUGUSTI.

Herculis ritu modo dictus, ô plebs,
Morte venalem petisses laurum,
Cæsar Hispana repetit penates
Victor ab orâ.
Unico gaudens mulier marito
Prodeat, justis operata Divis;

ORDO.

O plebs, Caesar modo dictus petisses laurum venalem morte, ritu Herculis, jam victor repetit penates ab Hispana orâ. Mulier gaudens unico marito prodeat, oper-

NOTES.

1. Herculis ritu modo dictus, ô plebs.] These first four verses are more difficult to be understood than at first sight they seem. This comparison of Augustus with Hercules
most sultry and scorching, thou wilt always afford an agreeable shade and refreshing coolness to our wearied oxen, and to the cattle that feed in our valleys. Thou shalt be ranked among the most celebrated fountains, when I have once sung the groves that cover the hollow rocks from which thy waters flow with a sweet and agreeable murmur.

NOTES.

the dog-star, which Horace elsewhere calls aëstusosa impotentiæ. A late commentator has taken the liberty to substitute aura instead of hora. It is an easy matter to make his own words militate against him: Quī légunt aura non satis meminere textus Horatiani, Variss-que mundum temperat horis.

13. Fīces nobilītūm. That is, fīces unus è numero nobilītūm fontīnum. This ellipsis is very elegant, and agreeable to the genius of lyric poetry.

15. Loquaces lymphae.] Murmuring waters, that made an agreeable noise, by reason of their fall from a higher to a lower place. Desilitors answers to the Greek word καταλείποντα, deorsum cadit, 'it falls downward.

O D E X I V.

ode celebrates the emperor's return, as he had before done his departure in the ode, O Diva gratum. It would seem as if this ode had been composed the very day that the prince made his entry into Rome. The poet, after having given a description of the public ceremonies of that festivity, retires to his domestic entertainment, that he may rejoice with his friends; and declares he will enjoy himself with the utmost tranquillity.

ON THE RETURN OF AUGUSTUS FROM SPAIN.

Romans, our august prince, who we lately said was gone, like another Hercules, in quest of laurels which he could only obtain at the price of his blood, has on this day returned to his palace from Spain, crowned with victory. Let Livia, to whom her husband only is dear, now make her appearance, and, having sacrificed to her do-

NOTES.

is not barely an effect of the poet's enthusiasm, but is drawn from some remarkable resemblance in the lives of those two heroes. For a dangerous illness which befell Augustus in Spain, some months before his return, gave occasion to the people of Rome, who were very much alarmed at this sickness, to compare him to Hercules, and to say, that his fortune was the same with that hero's, who by his death only had obtained the recompense and honours due to his virtue. It is upon this account that he calls these honours laurum morte venalem.

2. Morte venalem.] It is not till after death, that great men obtain the recompense due to their labours; the envy insc-
Et soror clari ducis, et decorae
Supplice vittâ
Virginum matres, juvenumque nuper
Sospitum. Vos ó pueri, et puellæ
Jam virum expertæ, malè ominatis
Parcite verbis.
Hic dies verè mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Caesare terras.
I, pete ungventum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si quà potuit vagantem
Fallere testa.

ORDO.

rata justis Divis; et soror clari ducis, et ma-
tres virginum juvenumque nuper sospitum,
decore supplice vittâ.

O pueri, et puellæ jam expertæ virum,
parcite vos male ominatis verbis. Hic dies
vere festus mihi eximet atras curas: ego nec
tumultum tumuam, nec mori per vim, Caesare
tente terras.

I, puer, pete ungventum, et coronas, et ca-
dum memorem Marsi duelli, si quà testa potuit

NOTES.

is of opinion that it signifies those who
have been acknowledged as gods by common
consent; but Torrentius has clearly shown
that this explication is by no means to be ad-
mitted; for Horace would never have been so
imprudent as to tell Livia, that she must not
sacrifice to strange gods. By justis therefore
we may understand just, equitable, as the old
scholiast has very well observed. Justis,
says he, quà victoriam et reditum Caesari
merenti dederint.

7. Soror clari ducis.] Octavia, the sister
of Augustus, was married first to Caius Mar-
cellus, and afterwards to Marc Antony. By
her first husband she had Marcus Marcellus,
and by Antony two daughters named An-
tonia. Octavia at this time had been about
six years the widow of Antony her second
husband. We must take care not to con-
found this princess with another of the same
name, who was also the sister of Augustus,
she being as well as this the daughter of
Caius Octavius, but by a former wife, whose
name was Ancaria.

8. Et decoræ supplice vittâ.] After Horace
had addressed Livia and Octavia, he next
turns to the ladies of quality that were pro-
perly called matrons, and advises them to
mestic gods, show her gratitude publicly, accompanied by Octavia the sister of our renowned conqueror, and the Roman ladies with sacred fillets round their heads, whose sons have escaped the fury of the war. Ye young men, and ladies who have been lately married, beware of uttering any thing that may obstruct our joy. This day, which is truly a day of rejoicing to me, will dispel all gloomy cares. While Cæsar reigns, I neither fear a civil nor a foreign war*. Go, boy, bring me perfumes and garlands; and let me have a bottle of the wine that was put in casks during the Marsian war, if there be a cask that has escaped the plunder of Spartacus.

* A tumult nor to die by force.

NOTES.

follow these two princesses to the procession which they were to make in gratitude to the gods for the care they had taken of Augustus.

10. Sospitum.] He here addresses himself to the mothers of those young Romans who had followed Augustus into Spain, and had escaped all the dangers of that bloody war. Marcus Lollus, Plotius Numida, and Julius Florus, were of that number, not to mention Marcellus and Tiberius. This campaign proved very unfortunate to many: whence Horace, after having spoken of those families whose children had escaped the dangers of that war, makes mention of those who regretted the losses they had sustained by it. He requires of the first that they should pay due acknowledgements to the gods, and prays the latter to smother for a time their just griefs, that they might give no interruption to the festivity.

10. Vos 8 pueri, et puellæ.] Torrentius tells us, that he cannot comprehend why Horace here joins the young women newly married with the boys; that it was more common and more reasonable to join them with the young girls, and that therefore there must be some error in the reading, which he thinks ought to be corrected in the following manner:

Vos pueri et puellæ et Jam virum experia.

But this is exceedingly harsh. Perhaps Horace here joins the ladies newly married with the boys, because, having neither the age nor authority of mothers, they could not be joined with Livia and Octavia. And he names them preferably to the girls, because they had a greater concern in that feast, as their husbands had returned in safety with Augustus, or remained in the army secure from all danger.

11. Malè ominatis.] Some manuscripts have malè nominatis. The sense, even according to this reading, is still the same; for malè nominata verba, are verba infelicia, infausta, unlucky words, which the Greeks called ov ouvlasa.

12. Parce verbis.] Parce verbis malè ominatis is precisely favere linguis. The reader may consult the remark on the second verse of the first ode of this book.

13. His dies vere mihi festus.] Of all the feasts that are celebrated in honour of our prince, those only are truly such, which are the effect of our love and gratitude.

14. Atras curas.] The fears and inqui- tudes with which they had been tormented during the absence and indisposition of Augustus, and the anxieties which had been occasioned by hearing that so many enemies were in arms against him.

14. Ego nec tumultus.] By tumultus Horace properly understands the civil wars. One cannot better understand this passage, than by the following one of ode 15th, book 4th.

Custode rerum Cæsare, non furor
Civilis, non vis eximiet otium.

Furor civilis is the same with what he here calls tumultus; and vis, in each of the passages, signifies war with foreign enemies.

15. Marsi duelli.] Marsi for Marsici. Hence here speaks of the war which was commonly called bellum sociale, the war
Die et argutæ properet Neæræ
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.
Lenit albescens animos capillus,
Litium et rixæ cupidos protervæ.
Non ego hoc ferrem calidus juventā,
Consule Planco.

ORDO.
fallere Spartacum vagantem. Et dic Neæræ argutæ ut properet cohibere crinem myrrheum nodo : si mora fiet per invisum janitorem, abito.
Albescens capillus lenit meos animos, quon-
dam cupidos litium et rixæ protervæ. Ego calidus juventā, Planco consule, non ferrem hoc.

NOTES.
with the confederates, and bellum Italicum, the war of Italy. He calls it the war with the Marsi, because it was begun by that people, who were headed by one Popedius. This war occurred about 26 years before the birth of Horace; and joining these 26 years to the 42 years of his age, we shall find that this wine was about 68 years old when he wrote this ode.

19. Spartacum.] Sixteen or seventeen years after the war with the confederates, the Romans were obliged to sustain that of Spartacus, born in Thrace, who, putting himself at the head of a small number of gladiators, and having increased his party by the adjunction of many slaves, who flocked to him from all quarters, furiously ravaged Italy. Horace could not better describe the desolation he made, than in seeming to question whether so much as a single vessel of wine had escaped the pillage of that gladiator. But we ought not here to overlook the ad-
Desire also Nceera, who sings so charmingly, to hasten hither as soon as she has bound up her hair and perfumed it*. If her surly porter should refuse you immediate access, make no noise, but return†. My hairs begin now to grow grey through age, which has extinguished that heat of youth which some time ago was ready to resent the least affront; but in the consulate of Plancus, when my blood ran warm, I would not have borne it.

* Perfumed hair.  † Go away.

NOTES.
dress and dexterity of Horace, who, in simply making mention of old wine, finds means to give so strong a representation of the disorders occasioned by these two wars, in order to make his countrymen sensible of the great difference between the commotions which then prevailed, and the tranquillity which they enjoyed under the sway of Augustus.

21. Argute Nicerca. This was apparently some stranger, as we may easily collect from her name. She was remarkable for her fine and clear voice; for this is the force of the epithet arguta, it signifying the same with canora.

22. Myrrheum nodo cohiere crinem.] By Myrrhae crinis he means, hair perfumed with essence of myrrh. Virgil says, Crines myrrha madentes, hair perfumed with myrrh. Tibullus uses a similar mode of expression in his fourth elegy, Myrrhea coma.

23. Consul Plancus.] Horace was born under the consulship of L. Manlius Torquatus, about the year of the city 688; and this L. Munatius Plancus, whom he mentions here, and who is the same with him to whom he addresses the seventh ode of the first book, was consul in the year of the city 711, so that Horace at this time was not quite 23 years of age.
ODE XV.

This ode is wholly satirical. Horace designed it against Chloris, the mother of Pholoe. It is impossible to determine the time of its composition. There

IN CHLORIM.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuæ,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis,
Non, si quid Pholœn satis,
Et te, Chlori, decet: filia rectiis
Expugnat juvenum domos,
Pulso Thyas uti concita tympano.

Ilam cogit amor Nothi
Lascivæ similem ludere capreæ:
Te lanae prope nobilem
Tonsæ Luceriam, non citharae, decent,

ORDO.

Uxor pauperis Ibyci, tandem fide modum tuæ nequitiae, famosisque laboribus: jam propior maturo funeri, desine ludere inter virgines, et spargere nebulam stellis candidis.
O Chlori, si quid satis decet Pholœn, non ct decet te. filia tua rectius expugnat domos juvenum, ut Thyas concita tympano pulso.

NOTES.

1. Uxor pauperis Ibyci.] Courtezans, when they began to grow old, that they might continue their infamous commerce with the greater impurity, usually wedded themselves to some sordid wretches, as this Ibycus, who were not so properly their husbands as their slaves. Pauperes eligunt, (says St. Jerome) ut nomen tantum virorum habere videantur, qui patienter rivales sustinent, si missalæ verint, ilico prejiciendi. Thus the very first line of this ode is as satirical as any thing can be imagined to be; and Horace, in calling Chloris the wife of the wretched Ibycus, gives us an idea of her debaucheries, and points her out by her profession.

2. Filia rectius.] As young men often disguised themselves in the night to go and visit the courtezans, and to force open their houses, if they refused them entrance; the courtezans, on the other hand, sometimes did the same, that they might be admitted into the houses of the young men; and this, in all probability, is what Horace means here, when he says that Pholoe stormed the young men's houses. For it is impossible to find either good sense or justness in this passage,
ODE XV.

is, however, reason to think that it was written after the 33d of the first Book, and the 5th of the second.

TO CHLORIS.

O CHLORIS, the wife of poor Ibycus, at length set bounds to your lewdness, and give over your infamous intrigues. Since you are fit only for the grave, forbear to dance in company with young ladies, and to mix with these bright stars so dark and black a cloud. Everything that becomes Pholoe, does not now, Chloris, become you. It is more suitable for your daughter to force her way into young gentlemen's chambers*, like a bacchanal roused by the sound of the timbrel. The love she has for Nothus makes her play like a wanton kid: but, as for you, you are fit for nothing but the spindle and distaff †: in such an advanced age, it does not become you to play on

* Houses. † The wool clipped near noble Luceria becomes you.

NOTES.

if we explain it figuratively. Bentley has confirmed this explication by two citations, which plainly prove that the women sometimes were so bold, as to force the gates of their lovers, if they refused to open them. The first is from Seneca, who says, in the preface to his fourth Book of Natural Questions, Crispus Passienus sepe dicebat, adulationes nos opponere, non claudiere ostium, et quidem sic, quemadmodum amica solet, quae impulit gratia est, gratior si effregercit. The other is from Plautus, Mil. Glor. Act. 4. Sc. 6. The courtezan Acroteleutium says,

—— Durare nequeo
Quin eam intro. Mi. Ocellus sunt forens.
Ac. Effringam. Mi. Sana non ex.

10. Pulso Thyas uix concita tympano.] Anacreon, describing a young girl who disguised herself, says: "A young lady who had the finest feet in the world, danced to the sound of the guitar, and held in her "hand a rod environed with verdant flowers." It is well known that the Bacchantes had ordinarily no other arms than the thyrsus. Horace therefore compares Phoëe to one of the Bacchantes, because perhaps in some masquerade she had appeared in the same equipage with the young lady described by Anacreon.

11. Ilam cogit amor Nothi.] In Book first, Ode 33, and Book second, Ode 5, Horace speaks of this Phoebe as a young girl as yet unacquainted with the force of love. This proves evidently that the ode now before us followed the two others in point of composition.

13. Tu lares.] Horace tells Chloris that she ought now to employ herself in works of labour and industry, that being the ordinary fate of courtezans: when they grew old, they were reduced to the necessity of gaining a livelihood by their hands. Tibullus, in the sixth Elegy of his first Book, says,
Nec flos purpureus rosæ,  
Nec poti vetulam faece tenus cadi.

ORDO.

thatc, nec purpureus flos rosæ, nec cadi poti tenus faece.

NOTES.

Nom qua fida fuit muti, post victa senecta  
Ducit inops tumula stamna torta manu.

"For she who during her youth had  
proved faithless to all her lovers, being  
at last overtaken with old age, was reduced

"to the necessity of supporting herself by  
her industry, and yet was incapable of  
avoiding the severest poverty."

14. Luceriam.] Luceria was an ancient  
and considerable city in Daunian Apulia. Its  
pasturage was excellent. Strabo remarks,
the lute, to wear a garland of roses, or drink your glass in turn till you see the bottle out*.

* To the dregs of the cask.

NOTES.

that the wool which grew upon the sheep of this country, was much finer than that of Tarentum, though not altogether so white.

16. Nec poti vetulam.] There is no reason to make any alteration in these words; for such as are of opinion that we should read sed poti, have not entered into the meaning of Horace, who here speaks of those debauches of which courtesans were usually guilty, and of which we have an example, Ode 36, Book first.

Neu multi Damalis meri Bassum Thracia vincat amyxtide.

ODE XVI.

was pleased to make him a present of, and to assure him, that he esteemed himself more happy in the possession of that small territory, than if he had bestowed upon him the government of one of the most opulent provinces.

TO MÆCENAS.

A tower of brass, and iron gates, with surly mastiffs before them continually upon the watch, were surely guard sufficient to keep Dæae secure from her midnight gallants, had not Jupiter and Venus smiled at Acrisius, the timorous guardian of the secreted virgin, well knowing that the way would be plain and easy to a god changed into a shower of gold. Gold makes its way through the midst of guards

† Strong:

NOTES.
in effectual. His brother Proteus, in a short time, found means to gain admittance into the tower, and pay his addresses to Danae, who even suffered voluntarily the caresses of her uncle, in hopes of being delivered from the tyranny of her father. The child that sprang from this commerce was named Persæus, who, after going through a great variety of adventures, at last punished the cruelty of Acrisius, and converted him into a stone, by presenting to him the head of Medusa; and because Proteus had corrupted the keepers of the tower with gold, this gave rise to the fable that Jupiter, descending in the form of a shower of gold, fell into Danae's lap, and that Persæus was the son of that god.

6. Pavidum.] This epitouiet explains the whole history of Acrisius, and the reason which induced him to shut up his daughter; he was apprehensive of being slain by his grandson.
Aurum per medios ire satellites,
Et perrumpere amat saxa, potentius
Ictu fulmineo. Concidit auguris
Argivi domus, ob lucrum
Demersa excidio. Diffidit urbium
Portas vir Macedo, et subruit æmulos
Reges muneribus. Munera navium
Sævos illaqueant duces.
Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorru
Latè conspicuum tollere verticem,
Mæcenas, equitum dCUS.
Quanto quisque sibi plura negaverit,
A Dis plura feret. Nil cupientium

ORDO.

Aurum amat ire per medios satellites, et,
potentius ictu fulmineo, perrumpere saxa.
Domus auguris Argivi, demersa excidio,
concidit ob lucrum. Vir Macedo diffidit
portas urbium muneribus, et subruit reges
æmulos. Munera illaqueant sævos duces na-
vium. Cura famesque majorum sequitur cres-
centem pecuniam.

O Mæcenas, decus equitum, jure perhor-
rui tollere munum verticem late conspicuum.
Quanto plura quisque negaverit sibi, tante
plura feret à Diis.

NOTES.

6. Jupiter et Venus.] This contrast is ex-
ceedingly beautiful. On the one side, Acri-
sius, diffident, anxious, vigilant, takes what he
thinks the most effectual measures to prevent
all access to his daughter; on the other side,
Jupiter and Venus, calm, serene, and sure
of success, smile at his fruitless precautions.

8. Converso in pretium Deo.] Horace
follows here the most common and ancient
opinion, that Jupiter changed himself into a
shower of gold. Those who have been of
opinion that he only made a shower of gold
to fall, to procure him a more ready admis-
sion, and that he afterwards entered in the
form of a man, have grounded their belief
upon a passage of Terence, and an explica-
tion of it by Donatus.

10. Potentius ictu fulmineo.] Horace tells
us, that gold is more powerful than thunder;
and perhaps he might in this have a regard
to what philosophers have written, that thun-
der penetrates but a very small way into the
earth, whereas gold will level the loftiest
mountains. One may read upon this the be-
inning of the 33d Book of Pliny.

11. Concidit auguris Argivi domus.] He
here speaks of Amphiaraurus, who had espoused
Eriphyle, the sister of Adrastus, king of
Argos. This Amphiaraurus was an excellent
soothsayer; and, as he knew he must die if
he should engage in the war of Thebes, he
refused to follow Adrastus and Polynices thir-
ther, who used all their endeavours to per-
suade him to it. Polynices, thinking that
the most probable way to accomplish his de-
sign, would be to gain the wife of Amphia-
raeus by presents, made an attempt, and met
with success. For she by her persuasions
prevailed with her husband to go to the war,
who was swallowed up the very first day, to-
gether with his chariot, by an earthquake.
Alcmeon his son revenged his death, by
killing his mother Eriphyle; and he again
was slain by his uncles in revenge of their
sister. In fine, his brother Amphilochus
perished before Thebes. Thus Horace had
good reason to say, that the avarice of one
woman proved the entire ruin of that house.

13. Diffidit urbium portas vir Macedo.]
Philip, the son of Amyntas, and king of
Macedon, was one of the greatest captains of
Greece. He learned the art of war under
the famous Epaminondas, and engaged in it
afterwards with great success against the Pho-
and sentinels, and, more powerful than thunder, breaks through the
hardest rocks. The love of gold* was the occasion of all the mis-
chiefs that befell the house of the augur Amphiaraus. The king† of
Macedon, by means of his presents, found an entrance into the most
impregnable cities, and defeated the most powerful monarchs his ri-
vals. Presents soften even the savage tempers of commanders of
ships. Every day's experience demonstrates that the increase of
wealth serves only to increase our cares, and nourish our ambition
and avarice‡. It is for this reason, dear Maecenas, who art the honour
and glory of the equestrian order, that I have always dreaded the
consequences of pomp and grandeur§. The more one moderates his
desires||, the greater riches shall he obtain of heaven||. My great am-

* Gain. † The man. ‡ Care, and a desire of more, follow increasing money.
§ To lift my head to be seen afar. || Denies to himself; ‖ The gods.

NOTES.]
censes, the Thracians, Pconians, Illyrians, Beoetians, and Athenians. But he was not
more remarkable for his conquest by the sword, than for the success of his negotiations, and
for carrying all before him by means of his pensioners; of which he always maintained a
great number in the several states of Greece; and this is what gave rise to the expression
which Horace here makes use of. The o髓le of Apollo had advised him to fight with
weapons of gold, if he intended to prevail effectually over his enemies; which direction that
politic prince ever after made his rule, and followed faithfully. Hence it was his
usual maxim, as related by Cicero, that no fortress was impregnable in which there was
an entrance large enough to admit a mule laden with gold: Phihppus omnia castella
expugnari posse dicebat, in qua modo asellus navium aut posset ascendere.
15. Munera navium.] A learned inter-
preter, in rendering this passage, joins munera with navium, as if Horace had said that the
profits of the vessels, that is, the advantages arising from commerce with foreign coun-
tries, usually gain the captains. Nothing can be more remote from the intention of the
poet, who here finds fault with such captains as had, in several instances, been negligent
of their duty, because they had suffered themselves to be corrupted.
17. Crescetem sequitur.] Hitherto the
poet has proved, by examples drawn from
ancient fable and history, that honour and
fidelity are not proof against the charms of
gold. He adds here two other evils which
riches usually occasion; they augment our
anxieties, and increase our desires. Major-
rum, in the following verse, relates to bono-
rum, which is understood; otherwise Horace
ought either to have said pecunias in the pre-
ceding verse, or majoris in this.
19. Latete conspicuum tollere verticem.] Horace
was not naturally inclined to aspire at
high things, although the regard Maecenas
had for him, might easily have procured him
the most considerable advantages. He took
a wiser course, by imitating his illustrious
protector; who, although he might easily have
attained the highest dignities of the republic,
satisfied himself with the rank of a Roman
knight.
20. Maecenas, eque tum decus.] Horace
calls Maecenas the ornament and glory of the
equestrian order, on account of those great
qualifications which distinguished him from
others, and because, being the favourite of
Augustus, he was satisfied with that honour, and
made his friends reap all the advantage of
it.
21. Quanto quisque sibi.] The latter part of
this ode is not the least beautiful; it is pro-
perly an explanation of the celebrated
maxim of Epicurus reported by Seneca,
Magna division sunt, lege natura, composita
paupertas. When one has wherewith to
supply the necessary wants and exigencies of
life, other things may easily be dispensed
Q. HORATII CARMINA.

Nudus castra peto, et transfuga divitum
Partes linquere gestio,
Contemtæ dominus splendidior ei,
Quæm sic quidquid arat non piger Appulus
Occultare meis dicerer horreis,
Magnas inter opes inops.
Puræ rivæ aquæ, sylvaque jugeorum
Paucorum, et sēgentis certa fides meæ,
Fulgentem imperio fertilis Africæ
Fallit; sorte beatior.
Quanquam nec Calabriæ mella ferunt apes,
Nec Lastrugoñiâ Bacchus in amphorâ
Languescit mihi, nec pinguiæ Gallicæ
Crescunt vellera pascuis;
Importuna tamen pauperies abest;
Nec, si plura velim, tu dare denegæ.
Contracto meliûs parva Cupidine
Vectigalia perrîgam.

ordo.

Ego nudus peto castra cupiuntum nil, et
transfuga gestio linquere partes divitum,
splendidior dominus rei contertam, quam si
dicerer occultare meis horreis quidquid non
piger Appulus arat, ego interim inops inter
magnas opes.

Rivæ aquæ purre, sylvaque pauorum juge-
rum, et certa fides segetis meæ, fallit fulgen-
tem imperio fertilis Africæ, ut sim beatior
sorte quam ìlle. Quanquam nec Calabriæ
apes ferunt mella mihi, nec Bacchus langues-
cit mihi in amphorâ Lastrugoñiâ, nec vellera
pinguiæ crescent mihi in Gallicæ pascuis;
tamen importuna pauperies abest; nec, si
plura velim, tu dare denegæ.

Meliûs perrîgam parva mea vectigalia con-

Notes.

with; sound reason allows no other demands,
and every thing we aim at beyond this, is only
to gratify an inordinate desire. Sibi therefore
here stands for cupiditati, avaritiae.

22. Nil cupiuntum.] Any one may easily
discover, that Horace, by opposing such as
moderat their desires, nil cupiuntum, to the
rich, divitium, gives in a very few words a
stroke of praise to Mæcænas, and of satire to
those who made their court to him. This
favourite of his prince, this dispenser of his
graces, contented himself through his whole
life with the honour of being a Roman knight,
and employed all his interest and credit with
Augustus to satisfy the desires of the great,
and procure them the most honourable offices
and employments. When the poet tells us
that he ranks himself among those who mo-
derate and restrain their desires, he gives us
to understand, that he follows the example
of Mæcænas; and when he adds, that he quits
the part of the rich, it is as much as if he
had said, that he would not resemble those
insatiable courtiers, who, though already
loaded with honours and preferments, yet do
not cease to importune the prince and his
minister, that they may obtain still more.

25. Contemtæ dominus splendidior rei.] I am surprised that this passage hath ap-
peared so difficult to interpreters. Horace calls
his small possessions res contenta, not with
reference to himself, for that would be a ri-
diculous supposition, but in regard of others,
who despised them, and did not envy him the
enjoyment of them.

26. Quidquid arat non piger Appulus.]
HORACE'S ODES.

bition at present is to quit the party of the great, and to range myself among those who are at due pains to restrain all immoderate desires, more content and more rich in the possession of a small inheritance, which I never solicited, than if I should treasure up in my granaries all the corn of Apulia collected by its industrious inhabitants, and yet, like most courtiers, be poor in the midst of so great plenty. The splendid monarch of fertile Africa would have difficulty to conceive, how, with a fountain of clear water, a wood of a few acres, and a small field of corn which always answers my expectation, I should enjoy more real happiness than he. Though I have no Calabrian bees making honey for me, no rich Formian wines mellowing in my casks, nor flocks feeding in the fertile plains of Gaul to enrich me with their fleeces, yet am I preserved from the inconveniencies of poverty; and were I not content with what at present I enjoy, but desirous of more, I know, Maecenas, you would not deny it me: But, moderating my desires, I am able to pay my small taxes with greater ease than if, reigning over both

NOTES.

Apulia was very fertile, and the inhabitants were a laborious people; whence he elsewhere says of them, Perusta solitus pernicius uxor Appuli.

31. Fulgentem impero fertiles Africas fallit.] This is a way of speaking used frequently among the Greeks, fallit, faltit, latet. The rich and powerful monarch of fertile Libya can hardly conceive. The principal difficulty of this passage consists in these two words, sorte beatior. But this difficulty disappears, if you compare the translation with the order of construction, which clears the sentence of that confusion into which Ducier, Sanadon, and most of the commentators, have thrown it.

34. Nec Lastrygona Bacchus in amphor.] The Lastrygones were an ancient people of Sicily, who, coming thence into Italy, settled themselves in Campania, and built the city Formia, which was also from them called Lastrygonia. By Lastrygonia amphora therefore, Horace means Formian wine, which was the finest in Italy.

39. Contracto medius, &c.] A man who has but small possessions to draw his subsistence from, and who is satisfied with them, without eagerly grasping after more, is more careful to improve them, and draw a greater value from them in proportion, than those

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who possess large estates, and are always seeking to acquire new ones. The one may be said to enjoy his small revenue, because he knows how to set bounds to his desires; the other continually aims at more, and can never be satisfied.

40. Vesticula porrigam.] Among the Romans there were two kinds of tribute; the one called properly Tributum. This was the money paid by every citizen according to his abilities; and this tribute was either ordinary or extraordinary. The last was called Temerarium tributum, and was levied only in pressing exigencies. The other kind, which was called the uncertain tribute, and Vesticul, consisted of what they called Portorium, Scriptura, and Decuma. The Portorium was a duty imposed upon all goods and wares imported and exported. The Scriptura was a tax laid upon pastures and cattle. The Decuma was the quantity of corn which the farmers were obliged to pay to the Roman state, commonly the tenth part of their crop. But, besides this, which they properly termed Frumentum decumanum, and which was farmed by the publicans, hence called Decumani, we read of the Frumentum emptum, and frumentum aestimatum, both taken up in the provinces. The Frumentum emptum was of two sorts, either decumanum
ODE XVII.

Horace writes this ode to Ælius Lamia, to exhort him to sweeten and avoid the rigour of the season by a liberal indulgence, which was the course he himself always followed. The ode is very simple, but at the

AD ÆLIUM LAMIAM.

ÆLI, vetusto nobilis ab Lamo,
(Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memoris genus omne fastos)
Auctore ab illo ducis originem,
Qui Formiarum moenia dicitur

NOTES.

1. Æli.] This is the same Ælius Lamia of whom mention is made in the 30th ode of the first Book. The Æli were divided into seven or eight families, all plebeian; but very ancient and illustrious, on account of the great offices which they had enjoyed. The person here addressed had commanded in the army of Augustus against the Cantabrians, and
Lydia and Phrygia, I were bound to pay a great tribute. Those who are desirous of possessing much, find their wants still multiply upon them. Happy is he to whom God has given what is just sufficient* to pass through life with honour.

* God has given with a sparing hand.

NOTES.

O D E X V I I.

same time very natural. It is probable that Lamia was at this time removed from the city to some one of his country-seats. It is impossible to determine the precise time of its composition, but it seems to have been written after the 26th and 36th of book first.

TO AELIUS LAMIA.

AELIUS, illustrious descendant of ancient Lamus (for it appears by our chronicles, that from him your ancestors had this name, which has descended to all their posterity), from that prince you derive your origin, who, having established at Formia the seat of a great empire, reigned over the country bordering on the Liris, which flows

NOTES.

was also one of the triumviri monetales, or masters of the mint, as appears from some ancient medals yet extant. From the family of the Aelii sprang also that of the Antonines.

1. Lam. [This Lamus was, according to some, the son of Neptune, and king of the Lestrygons in Latium, who, as Hesychius reports, gave his name to that country.

5. Auctore ab illo duciis originem.] Heinius was the first who corrected this passage, by reading ducit instead of ducis. And Bentley is the first who said that genus is not an accusative, but the nominative with which ducit agrees; and that the parenthesis ought to be continued to late tyrannus. This remark of Bentley is very ingenious, and does him a great deal of honour. However, duci is
Princeps, et innantem Maricæ
Litoribus tenuisse Lirin,
Latè tyrannus. Cras fōliis nemus
Multis, et algâ litus inutili,
Demissa tempestas ab Euro
Sternet, aqüe nisi fallit augur
Annosa cornix. Dum potes, aridum
Compone lignum. Cras genium mero
Curabis, et porco bimestri,
Cum famulis operum solutis.

ORDO.
citur tenuisse mœnia Formiarum, et late ty-
rannus tenuisse Lirin innantem litoribus Ma-
ricæ. Tempestas demissa ab Euro cras ster-
net nemus multis fōliis et litus algâ inutili,
nisi annosa cornix augur aqüe fallit me.
Compone igitur aridum lignum, dum potes.
Cras curabis genium mero et porco bimestri,
cum famulis solutis operum.

NOTES.
continued here, and consequently the paren-
thesis as formerly, the sense being the same.

6. Qui Formiærum mœnia dicitur.] Horace
here manifestly follows Homer, who calls For-
ia the city of Lamus, giving us by this to
understand, that Lamus had formerly reigned
there. Strabo seems to be of a contrary opi-
nion, when he says that it was built by the
Lacedemonians: but he only means it was re-
built and re-peopled by the Lacedemonians,
who changed its name of Leestrygonia into
that of Formia.

7. Et innantem Maricæ litoribus tenuisse Li-
rin.] The river Liris, descending from the
Apennines, separates Latium from Campa-
nia, and takes its course towards Minturnæ,
a city at a small distance from Formia. After
it passes by Minturnæ, it runs on to Marica.
Lamus built a mole in this part of it, and
rendered it navigable. This is the plain
meaning of a passage which has not hitherto
been explained.

7. Maricæ.] Marica was not far from the
mouth of the Liris; and here it was that
Marius was found concealed. It was also
near a little wood, which Strabo represents
along the shores of Marica. *I warn you that, unless the crow, that always foretells the approach of rain, deceive me, to-morrow a violent tempest, excited by a raging east wind, will strew the earth with the leaves of trees, and cover the coast with weeds. Make the best use therefore of this advice, and gather in your wood while it is yet dry. To-morrow, surrounded with your domestics, who will not then have an opportunity of working, you may regale yourself with a fine young pig*, and a glass of good wine.

* A pig two months old.

NOTES.

as situated below Minturnæ. This grove was worshiped by all the country round about, and there is good ground to think that it was consecrated to Circe, who after her death was called Marica.

12. *Aqua: nisifallit augur.*] The crow presages rain when it sings, or flies alone by the edge of the sea, or banks of a river. Thus Virgil says,

Tum cornix rauca pluviam vocat improba voce,
Et sola in sicca secum spatiumt arena.

14. *Cras genium mero curabis.*] This expression signifies no more than, you shall indulge yourself, you shall make merry. Plautus, speaking of a miser, says very pleasantly in a contrary sense; *Cum genus suis belligerare.* The ancient mythology which made gods of every thing, rank'd in a manner all mankind from the very moment of their birth, by ascribing to every one a particular genius. They were of opinion that this god, which is nothing but the soul, was born and died with us, governed our horoscope, and was different according to our inclination and tempers.

16. *Operum solutis.*] We ought not to conclude from this that the day following was to be a festival. Horace only means that the badness of the weather would prevent the people from applying themselves to work.
ODE XVIII.

The Romans believed that the god Faunus passed from Arcadia into Italy on the 13th of February, and that he did not return thither before the 5th of December. They offered sacrifices to him at his departure, as well as on his arrival. Horace, being at his country-seat, composed this hymn to be sung at the feasts of December, which were particularly called Faunalia.

AD FAUNUM.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Æquis alumnis;
Si tener pleno cadit haedus anno,
Larga nee desunt Veneris sodali
Vina crateræ; vetus ara multo
Fumat odore.
Ludit herboso pecus omne campo,
Cūm tibi None redeunt Decembres;
Festus in pratis vacat otioso
Cum bove pagus;
Inter audaces lupus errat agnos;
Spargit agrestes tibi sylva frondes;

ORDO.

Faune, amator Nympharum fugientum, incedas lenis per meos fines et aprica rura, abeasque æquus parvis alumnis; si tener haedus cadit pleno anno, nec larga vina desunt crateræ so-
dali Veneris; si vetus ara fumat multo odore.
Cum None Decembres redeunt tibi, omne pecus ludit herboso campo, festus pagus va-
cat in pratis cum otiose bove. Lupus errat.

NOTES.

1. Faune.] The same with Pan.
2. Nympharum fugientum amator.] Faunus was a very amorous god, whence he hath been called Inuus and Incubus. The ancients designed by this to express the fertility of the earth.
3. Aprica rura.] Horace calls his dwelling-house among the Sabines aprica rura, because it was open to the rising and setting sun, and that the mountains served as a fence to it from the north and south.
4. Lenis.] Thocritus has represented the god Pan as a very passionate and wrathful deity, Idyl. 1. Horace here prays him to pass over his lands with a spirit of meekness. It was always usual, when a god left any country, city, or house, to pray that...
ODE XVIII.

It consists of two parts: the first contains the prayers of the poet; the second, the blessings conferred by the god, and the public rejoicing of the people. Perhaps, there is nothing in it sublime; but the whole is of exquisite taste, the design well laid and equally well executed, the versification sweet and flowing, the thoughts are natural, the images pleasant, and the expression easy and elegant.

TO FAUNUS.

Faunus, who takest so great pleasure in chasing the nymphs who fly from you, as I have never failed sacrificing a kid to you at the end of every year, nor spared offering large quantities of wine so friendly to Venus, and burning much incense on your venerable altar; the favour I beg is, that you will pass gently over my fields, and that your retreat may prove no way hurtful to my tender flocks. On the Nones of December, which are consecrated to you, our cattle wanton on the verdant plain, the oxen enjoy repose in the flowery meads; and your festival is celebrated by the whole population of the village. The lambs, secure of your protection, wander without fear through the midst of the wolves; the forests drop their leaves to strew the way for you, and the swains take a pleasure to

NOTES.

he would not depart in anger, or leave behind him marks of his hatred and displeasure in those places which he forsook.

3. Abesque.] In order rightly to understand this ode, and especially the passage now before us, we must call to mind that the ancients feigned, that a great number of their gods passed the winter in one place, and the summer in another. Faunus was one of these; he came into Italy in February, and returned to Arcadia in December; a sacrifice was offered to him upon his arrival, and another at his departure. It is easy to discern that this fiction is founded upon a natural reason, viz. that in Italy, the earth begins to open in February, and shuts in December.

3. Parvis aequus alumnis.] It was commonly believed, that Faunus was the cause of the phantoms and spectres which disturbed the repose of infants during the night; and on this foundation interpreters have been of opinion, that Horace here entreats Faunus to be favourable to the children of his domestics. Nothing could have been worse conceived than this; for, by alumnis, Horace evidently understands the young of his flocks. They now more than ever stood in need of the protection of Faunus, on account of the approach of the winter, which is always very dangerous.

6. Veneris sodalis.] Horace calls the cup sodalis Veneris, the companion of Venus, because there is great affinity between Venus and Bacchus, and one stands in need of the assistance of the other. Horace does
Q. HORATHII CARMINA.

Gaudet invisam pepulisse fossil
Ter pede terram.

ORDO.

inter audaces agnos; sylva spargit agrestes
frondes tibi; fossor gaudet ter pepulisse in-

NOTES.

not adopt this expression merely as an ordi-

ary epithet; but he employs it by design,
as it could not but be pleasing to a god who
was naturally very amorous.

10. *Nonae Decembris.*] The Nones of De-
cember, that is, the fifth of the month.
This day was sacred to Faunus, in whose ho-

nour a solemn festival took place whenever

O DE XIX.

When Licinius Murena was chosen angur, Telephus, being in company with
Horace, would discourse of nothing but the ancient history of Greece;
but Horace interrupts him by singing this ode, in which he tells him,
that he ought rather to think of procuring some excellent wine, and of

AD TELEPHUM.

QUANTUM distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Æaci,
Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo praebente domum, et quotâ
Pelignis caream frigoribus, taces.

ORDO.

O Telephe, narras quantum Codrus, non
timidus mori pro patria, distet ab Inacho, et
narras genus Æaci, et bella pugnata sub sac-

cro Ilio: taces autem quo pretio mercemur
cadum Chium, quis temperet aquam igni-

bus, quo praebente domum, et quotâ horâ
caream frigoribus Pelignis.

NOTES.

1. *Ab Inacho Codrus.*] Inachus founded
the realm of Argo in the year of the world
2093, about the time of the patriarch Ab-
raham; and Codrus, who was the last king
of Athens, devoted himself for the service of
his country in the year of the world 2852,
in the time of Saul, and about a hundred
years after the Trojan war. It is easy to see
from this computation, that from Inachus to
Codrus there are 789 years.

2. *Pro patria non timidus mori.*] Codrus
was the son of Melanthus, who was de-
dance and beat the earth, which they esteem their greatest enemy*; as it creates them so much fatigue and labour.

* Hated earth.

NOTES.

god, was to make the lambs dwell in safety with the wolves. Hence the prophet Isaiah, to denote the power of the Messiah, and the peace and happiness which his coming would introduce among mankind, makes use of this circumstance: *Habitabit lupus cum agno,* 
"The wolf shall dwell with the lamb:"
*Et lupus et agnus pascentur simul,* "And the wolf and the lamb shall feed together."

14. *Spargit agrestes tibi sylva.*] In Italy, the trees began to drop their leaves about the month of December, and Horace manages that circumstance with great art, in representing the woods themselves as touched with the divinity of Faunus, and despoiling themselves of their leaves, that they might strew the way under his feet.

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**ODE XIX.**

giving orders at whose house, and at what hour, they should meet together to drink to the health of the new augur, and express their joy for the honour which had so lately been done to one of their best friends. This is the true subject of the ode.

**TO TELEPHUS.**

**TELEPHUS,** you amuse yourself in inquiring what space of time intervened betwixt Inachus and Codrus, the prince who had the courage to lay down his life for his country; you set before our view the whole race of Æacus, and give us an account of the battles fought before the sacred walls of Troy; but you do not inform us at what rate we may purchase a cask of Chian wine; who will heat the bath* for us; in whose house we shall meet together; and in what manner we may guard ourselves from the present violent cold.

* The water will be fired.

NOTES.

scended from Neleus king of Pylos, and the first of that race who had reigned at Athens in place of Thymetis, the natural son of De- 
mophoon the son of Theseus. In the time of 
this Codrus, the Athenians were at war with the Dorians; and Codrus, understanding that the oracle had predicted that the Dorians could not conquer if they should slay the Athenian king, disguised himself, and entering into the hostile camp, wounded one of the soldiers, who, having no apprehension that he was the king of Athens, in revenge slew him. Thus did Codrus nobly die for the honour and safety of his country.

4. *Sacro sub IIio.] Some interpreters have been of opinion, that Horace calls Ilion sacred, instead of great, after the manner of the Hebrews, who used to say a sacred moun-
tain, a mountain of God, instead of a great mountain, and also in imitation of the Greeks, who have used the word τάγη in the same sense; but this does not seem very probable.
Q. HORATII CARMINA. Lib. III.

Da Lune properè naves,
Da noctis medias, da, puer, auguris 10
Murenæ: tribus aut novem
Miscentur cythis pocula commodis.
Qui musas amat impares,
Ternos ter cythos attonitus petet 15
Vates: tres prohibet supra
Rixarum metuens tangere Gratia,
Nudis juncta sororibus,
Insanire juvat: cur Berecynthiae
Cessant flamina tibiae?
Cur pendet tacta fistula cum lyrá?
Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus,
Et vicina seni non habitis Lyco.
Spisât te nitidum comâ,
Puro te similem, Telephe, vespero,

ORDO.


NOTES.

There is better reason to think that Horace calls it sacred after Homer, because its walls were built by the gods, and it was filled with a great number of temples, in which many sacrifices were daily offered.

8. Pœginis caretam frigorum.] The Petægni were a people of Italy, whose country was mountainous, and of consequence exceedingly cold. Hence Horace uses the expression, Pöeginum frigus.

9. Da Lune properè naves.] It would seem as if this ode had been composed at table. Horace continues his discourse, and, without taking notice of the answer of Telephus, proposes a drinking-bout, meaning that they ought not any longer to defer the celebration of that feast. The ode has that natural and easy turn which men of a polite taste and knowledge of the world usually give to all they say. Da Lune naves, viz. pœculum. Homee drinks to the new-moon, because without doubt Murenæ had been appointed augur in the time of it.

10. Auguris Murenæ.] The college of augurs, instituted at Rome by Numa, consisted at first of four augurs, all patricians; but this honour being afterwards granted to the plebeians, five others were added, and at last, Sylla increased their number to fifteen. They were in great reputation and authority, and their function was looked upon as one of the most important in the commonwealth, because it was in their power to render fruitless all the resolutions and designs of the senate and people. There is therefore no reason to wonder that Horace expresses so great joy at the election of his friend Murenæ to this office.

11. Murenæ.] This Murenæ was the brother of Pœculius, and brother-in-law of
Come, boy, give me a glass that I may drink to the new moon, a second to the night, and a third to the health of our new augur Murena. Let every man’s cup contain no more glasses than nine, and not less than three. The poet who makes his court to the muses, will not at all hesitate in his enthusiasm to drink a cup containing nine glasses to their honour; but the sister-graces, fearful of quarrels, will not allow their favourites to exceed three. As for me, I am resolved to be merry to-day. Why cease the breathings of the Phrygian flute? Why will not some one or other give us a tune on that harp and flute that hang there*? I cannot bear to see any body idle. Boy, strew the room with roses; let jealous Lycus and his mistress, our neighbour, who hates the company of that old dotard, burst with spite to hear how merry we are†. We know, Telephus, that your long hair, and transcendent beauty, shining

* Why does that flute hang there with the silent harp?  † Our mad noise.

NOTES.

Mæcenas. Probably he was advanced to the dignity of augur when Augustus was taken ill in Spain, about the end of the year 729, or the beginning of 730. Perhaps he might be raised to it by the choice of Augustus. It is well known that such strokes of generosity were very common in this prince. He made Planus censor who had borne arms against him, and saw without the least chagrin one of his enemies nominated to the praetorship by a senator; and he himself appointed Lucius Sestius to succeed him in the consulship, although he had been one of the most zealous partisans of Brutus.

13. Qui musas amat impares.] The poets might drink nine cups at a time, because they followed the number of the muses; but those who designed to follow the graces must drink only three at a time, because that was their number. The passage is extremely beautiful; and it is easy to discover the whole mystery of it. It also contains a very delicate praise of Murena. In drinking either three or nine cups to that augur, they made their court both to the muses and the graces, who had joined in concert to advance him, he being a favourite of them both.

16. Berecythiae fibie.] The Berecythian flute is the same with the Phrygian, which was employed in the feasts of Cybele. Horace, at this time, demands the Phrygian flute rather than any other, because it was more proper for those occasions of joy in which religion was somewhat concerned.

24. Et vicina seni non habitis Lyco.] There is no mention made anywhere else in this Lycus; so that it is impossible to determine who he was. As for the other person here mentioned, ancient interpreters seem to think it was his wife; but it is more probable that it was his mistress, and the sequel seems to confirm this conjecture.

25. Spissâ te nitidum comâ.] These four last verses arise from the love which Lycus had to his neighbour. But Horace does not connect them with what precedes; for, besides that he ordinarily despised these connections, such unforeseen transitions are extremely graceful, especially in songs made at table, where a gaiety and sprightliness usually prevail that cannot be confined to the exact rules of method, and a continued train of reasoning.

26. Telepho.] This is the same Telephus of whom mention is made in the 13th Ode of the first Book, and the 11th of the fourth.
Tempestiva petit Chloe:
Me lentus Glyceræ torret amor meæ.

ORDO.
spissâ comâ, te similem puo vespero: lentus amor meæ Glyceræ torret me.

NOTES.
27. Tempestiva petit Chloe.] This is the same Chloe of whom Horace was enamoured, as appears from the 23d Ode of the first Book, where Horace also calls her tempestiva; by.

ODE XX.
The beauty of this ode consists in the justness of the expression, and in the natural image which Horace exhibits of a woman whose young lover was in danger of being taken from her, and whom he compares to a lioness that had

AD PYRRHUM.
Non vides quanto moveas periculo,
Pyrrhe, Getulæ catulos leænae?
Dura post paulâ fugiæ inaudax
Prælia raptor,
Cûm per obstantes juvenum catervas
Ibit insignem repetens Nearchum;
Grande certamen, tibi præda cedat
Major, an illi.
Interim dum tu celeres sagittas
Promis, hac dentes acuit tumendos,
Arbiter pugnæ posuisse nudo
Sub pede palmam
Fertur, et leni recreare vento
Sparsum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosâ
Raptus ab Idâ.

ORDO.
Pyrrhe, non vides quanto periculo moveas catulos Getulæ leænae? Tu, inaudax raptor, paulo post fugiæ dura prælia, cum illa repetens insignem Nearchum ibit per obstantes catervas juvenum: grande certamen, utrum major præda cedat tibi, an illi.

NOTES.
1. Non vides quanto moveas periculo.] The poet begins with an allegory; you are not sensible of the danger to which you expose yourself, by tearing from a lioness her young.
with greater brightness than the stars in the night, have touched the heart of young Chloe; as for me, I burn, I own, with the love which I still retain for Glycera.

NOTES.

which we may conclude, that that ode was composed but a little time before this. 28. Glycera.] This is the same Glycera whom Tibullus loved.

ODE XX.

lost her young. It is not easy to determine the time when it was written; but there is reason to think that he was not, at the time, very much advanced in years.

TO PYRRHUS.

Pyrrhus, do not you see that you expose yourself to as much danger, by taking away young Nearchus from his mistress, as you would by robbing a lioness of her whelps? In a little time, like a cowardly raverish, you will decline the engagement, when you see her pressing through crowds of youths in quest of her pretty Nearchus. But while you are preparing your nimble arrows, and she is collecting all her strength*, Nearchus, the judge of the combat, indifferent which of you may prove victorious, is said to have put under his naked foot the palm which he had in his hand, and refeshed in the fanning wind his shoulders, that were adorned with his perfumed locks, when he appeared not inferior in beauty even to Nireus, or Ganymede, whom Jupiter carried off from mount Ida that abounds with springs.

* Whetting her terrible teeth.

NOTES.

and, immediately afterwards, he proceeds to the story itself, and speaks of the lady who passes through the crowd of her lovers to run after the beautiful Nearchus.

5. Cum per obstantes juvenum catervas.] When Horace says that this lady shall run after her Nearchus through crowds of young men that shall oppose her course, he would have us to understand that she would neglect all her other lovers for the sake of Nearchus alone. This sense appears to me incomparably more beautiful than what the generality of interpreters have put upon it.

7. Tili praeda cedat major, an ilii.] There is not perhaps in all Horace a passage more difficult than this for the expression. It is certain that very few have seen the beauty and delicacy of it. Horace says, tibine praedae major cedat an ilii, for tibine potius praedae cedat an ilii, Tune potius praelam adipiscare, &c. Instead of putting the comparative adverbs magis or potius, he has used the comparative major, which he makes the adjective of praeda. This is an exceedingly happy turn.

10. Hae dentes acui timendos.] Through the whole of the ode Horace presents this woman, under the image of a lioness: it is for this reason that he speaks of her teeth.
O D E XXI.

Messala was included in the proscription ordered in the first year of the triumvirate, that is, in the year of the city 711; but the triumvirs, dreading his courage, erased his name from the list of the proscribed. After the defeat of Brutus and Cassius, the troops that remained of their party demanded the young Messala for their general. He refused the command, and joined himself to Octavius, who immediately created him augur, and lieutenant to Agrippa in the war against Pompey. In fine, he was colleague with Octavius in the consulate in the year 723; and in that quality he officiated at the battle of Actium. Horace was acquainted with Messala from the time they had been both together in the army of Brutus and Cassius; and,

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem, pia testa, somnum;
Quocunque lectum nomine Massicum
Servas, moveri digna bono die;
Descende, Corvino jubente,
Promere languidiora vina.
Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus.

O pia testa, nata mecum consule Manlio,
seu tu geris querelas, sive jocos, seu rixam et
insanos amores, seu facilem somnum; quo-
cunque nomine servas lectum vinum Massi-
cum, digna moveri bono die, descend, Cor-
vino jubente, promere vina languidiora. Ille,
 quamquam madet Socraticis sermonibus, non
horridus negliget te. Virtus prisci Catonis

NOTES.

1. Nata.] For impleta, to denote that
the wine it contained was put into it during
that consulate.

2. Seu tu querelas, &c.] The different
effects which are here ascribed to wine, arise
from the different temperament and constitu-
tion of those who drink it.

3. Quocunque lectum nomine.] In order
to determine the true meaning of this pas-
sage, which has produced such a variety of
conjectures, it will be sufficient to give a bare
explication of the terms. Massicum lectum
signifies the finest Massic wine. Among the
best writers, nomen is often taken for the
reason, the cause, the effect, as it would be
an easy matter to prove. Horace therefore,
after having spoken in general of the good
and bad effects of wine, prays his cask to
produce nothing but what was good. This
is the meaning of the epithet lectum; and
HORACE'S ODES.

ODE XXI.

upon his return to Rome, was desirous of renewing an acquaintance which might be so advantageous to him. Messala telling Horace one day, that he intended to sup with him, the poet, to show how sensible he was of the intended honour, wrote this ode, in which, by a poetical and ingenious fiction, he desires his cask to furnish him with the most excellent wine, that he might entertain handsomely a person of such consequence. The effects of this liquor are described in a very agreeable manner; the versification is extremely fine; and the expressions are chosen with a justness and propriety of taste, that discover the excellency of Horace's genius.

TO HIS CASK.

Dear cask, filled under the consulship of Manlius, the same year I was born*, whether you are pregnant with sadness or joy, quarrels and the most furious transports of love, or soft and sweet repose; on whatever account it is that you preserve this choice Massic wine, you must be broached on this joyful day; come then, since Corvinus commands, let us taste of your most exquisite liquor. Although he hath imbibed the philosophy of Socrates, he is no enemy to thee. Cato†, that rigid censor, often warmed and excited his virtue by

* Born with me, Manlius being consul.
† Even the virtue of ancient Cato is said to have been often warmed with wine.

NOTES.

what tends to confirm it, is the passage in the following verse, moveri digna bona die. A bottle of Massic wine chosen from among the best, is proper to appear on a day of rejoicing.

7. Descedes. The Romans had their wine-cellar at the top of the house, that their wines might ripen sooner by the smoke.

9. Socraticis serenitatis. The philosophy of Socrates, the academic philosophy. This was that philosophy which served most to open the mind, and form the judgement. On this account Horace has elsewhere put it for the basis and foundation of good sense and reason. Messala Corvinus was not only an eloquent pleader, but also a thorough master of this philosophy.

9. Madet.] For knowledge and wisdom are considered as rivers which water the mind and render it fruitful. The ancients often employed the word madere in this sense. But it is here more happily used than in other places, because he speaks of drinking.

10. Horridus.] Those sciences which require profound study, usually inspire with a distant and forbidding air. Epicurus was the only person among the ancients, who had the secret to refine and humanize philosophic virtue: I say, Epicurus, and not Epicureans in general, the greatest part of whom dege-
Narratur et prisci Catonis
Sæpe mero caluisse virtus.
Tu lene tormentum ingenio admove
Plerumque duro: tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyæo:
Tu spem reducis mentibus anxiiš,
Viresque; et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.
Te Liber, et, si lætaaderit, Venus,
Segnesque nodum solvere Gratiae,
Vivæque producent lucernæ,
Dum rediens fugat astra Phœbus.

ORDO.
narratur et sæpe caluisse mero.
Tu plerumque admove lene tormentum
ingenio duro: tu retegis curas et arcanum
consilium sapientium jocoso Lyæo: tu reducis
spem viresque mentibus anxiiš; et addis cornua
pauperi, post te neque trementi iratos apices
regum, neque arma militum.
Liber, et Venus si lætaaderit, Gratiaeque
segnes solvere nodum, vivæque lucernæ pro-
ducent te, dum Phœbus rediens fugat astra.

NOTES.
narrated very much from the precepts of their
master. 11. Narratur et prisci Catonis.] Some
think this is meant of Cato of Utica, because
wine. You *know how to* tame the most intractable disposition by an agreeable violence; you alone have the art to make our wise and grave senators discover their anxieties, and reveal their most secret thoughts after a cheerful glass: you restore hope and life to the most disconsolate soul, and give courage to the poor, who, after your favours, are not afraid either of the formidable power of kings, or of their guards. Dear cask, may Bacchus, and Venus, provided she be in good humour, together with the Graces, those inseparable sisters, prolong our pleasures at the light of these flambeaux, until Phoebus return and make the stars disappear.

**NOTES.**

it is reported of him, that he often spent the evening in drinking; but it is not probable, that in that case Horace would have used the word narratur, because he himself might have been an evidence of that point, Horace being twenty years old when Cato of Utica slew himself. It is yet less likely that he would have employed the word priscus. Assuredly Horace designed Cato the censor, who was called Priscus before he obtained the name of Cato. For although he was the most sober man of his time, and drank nothing but water at the wars, and at home the same wine with his slaves, yet toward the end of his life, especially when he was in the country, he loved to be merry in the company of his friends, who were frequently invited to pass the evening with him.

19. Tormentum ingenio admove.] This expression, admove tormentum, is of the same import with adhibere vim, used by him in another place, and is a metaphor taken from war, when they advanced all the batteries and all the machines to give an assault.

21. Silet Venus.] Horace invites Venus, provided she come in good humour; for she often occasions quarrels.
ODE XXII.

This whole ode has the air of a thanksgiving, which Horace offers to Diana, for the assistance which one of his mistresses had received from that goddess in some very pressing necessity. The verses are flowing,

IN DIANAM.

Montium custos nemorumque virgo,
Quae laborantes utero puellas
Ter vocata audis, adimisque letho,
Diva triformis!
Imminens villæ tua pinus esto,
Quam, per exactos ego lætus annos,
Verris obliquum meditantis iictum
Sanguine donem.

ORDO.

O virgo custos montium nemorumque,
Diva triformis, quæ ter vocata audis puellas
laborantes utero, adimisque eas letho; pinus
imminens villæ esto tua, quam ego, per ex-
actos annos, lætus donem sanguine verris me-
ditantis iictum obliquum.

NOTES.

1. Montium custos nemorumque.] The woods, mountains, and rivers, properly be-
longed to Diana, whence Horace here calls her the guardian of them. Yet it must not
be forgotten that custos very often signifies an inhabitant.

2. Quae laborantes utero puellas.] Diana,
among the ancients, presided over women in
ODE XXII.

and the cadence remarkably fine; but the time of its composition is unknown.

TO DIANA.

Chaste Diana, guardian of the groves and mountains, thou triple divinity, who, being invoked under thy three mysterious names, givest assistance to those that are in labour, and preservest them from death; I dedicate to thee the lofty pine that shades my country-seat, and promise to sprinkle thy altar yearly with the blood of a young boar, who already whets his tusks ready for an engagement.

NOTES.

child-bed, under the names of Juno, Lucina, Ilithyia, and Genitalis. This fiction was designed to mark the powerful influence of the moon.

3. Ter vocata.] Horace mentions the number three, either because that number was mysterious, or on account of the principal names under which the women invoked Diana in child-bed, of which we shall speak more fully on the secular poem.

4. Diva triformis.] Diana was called by the Latins Triformis, and by the Greeks τριπλή, on account of the three different appearances of the moon, the increase, the full, and the decrease of the moon.

5. Imminens villa tua pinus esto.] Horace, without question, took a great pleasure in calling to mind the favour he had received from Diana. This is evident from his consecrating to her a tree which shaded his house, and which he might see from his windows. The pine was commonly made sacred to Cybele and Isis. Horace here consecrates it to Diana; for Diana, Isis, Cybele, Venus, Ceres, &c. are only different names of the several attributes of the same divinity.
O DE XXIII.

Interpreters are generally of opinion that Horace wrote this ode to his housekeeper in the country, because she complained that she had not the liberty of offering great and splendid sacrifices. In order to remove this discontent, he tells her, that the most simple sacrifices, when offered with

AD PHIDYLEN.

Cælo supinas si tuleris manus
Nascente Lunā, rustica Phidyle;
Si thure placâris et hornâ
Fruge Lares, avidâque porcâ;
Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Rubiginem, aut dulces alunni
Pomifero grave tempus anno.
Nam, que nivali paseitur Algido
Devota, quercus inter et ilices,
Aut crescit Albanis in herbis
Victima, pontificem secures
Cervice tinget. Te nihil attinet
Tentare multâ caede bidentium,

ORDO.

O rustica Phidyle, si tue, nascente Luna, tuleris manus supinas cælo; si placaris Lares thure et hornâ fruge, avidâque porcâ; nec fecunda vitis sentiet Africum pestilentem, nec seges sentiet sterilem rubiginem, aut dulces tuī alunni sentient tempus grave pomifero anno.
Nam victima devota Dīs, que paseitur in Algido nivali inter quercus et ilices, aut que crescit in herbis Albanis, tinget secures pontificem cervice. Nihil attinet te coronāntēm par-

NOTES.

1. Cælo supinas si tuleris manus.] This was the ordinary gesture of those who prayed. If they addressed the heavenly gods, they raised their hands in such a manner that the palms were turned towards heaven; and this is the proper signification of manus supinas. Virgil says,

Multa Jovem manilus supplex orasse supinis;

which is equivalent to what he says elsewhere, duplices tendens ad sidera palmas. The prophet David calls this expandere manus, Si expandimus manus nostras ad deum alienum; and Tertullian, expandere manus, Expandis manibus orabas, and manus apertire. Lucretius calls it pandere palmas. But, when they addressed the infernal gods, the palm of the hand was turned towards the earth, as if to avert an evil.

7. Rubiginem.] Huet ingeniously accounts for blight or mildew in corn thus: The drops of dew, says he, being collected, are like so many convex burning-glasses,
Ode XXIII.

pure hands and an upright heart, are as effectual to bring down the blessing of the gods, as the most magnificent offerings. This conjecture, if not exactly the truth, has at least a great air of probability, and serves to throw light upon the whole piece.

TO PHIDYLE.

Industrious Phidyle, if at every new-moon you are not unmindful with uplifted hands to make your addresses to heaven; if you offer up incense, and a portion of the fruits of the season to your household gods, and sacrifice a pig unto them, your fertile vines shall not be destroyed by the pernicious south-west wind, nor shall your crop be blasted; and the tender offspring of your flocks shall escape all the dangers of the autumn. The victims that feed in the forests of mount Algidus, or those that are nourished in the pasture-grounds of Alba, are reserved for public sacrifices to be slain by the priests*. It does not at all belong to you to solicit your domestic deities by

* Shall stain the axes of the priests with the blood of their necks.

Notes.

which, when heated by the rays of the sun, contract a caustic quality that burns the grain, fruits, flowers or leaves, on which they lie.

8. Grave tempus.] The autumn is here called a dangerous season, on account of the maladies which usually reign during that time, especially in the south parts of Italy, where the great summer-heats are succeeded by the south wind, which is very moist and humid. Horace here uses annum pomifer for the autumn, as he has used annum hyberus for the winter in the ode, Beatus ille, &c.

9. Algidus.] Mount Algidus was so called ab algore, from the coldness of the air on the top of it, occasioned by its height.

12. Pontificum secures.] He means that such victims as these were reserved for the public sacrifices made by the priests, which ought to be more magnificent than those offered by private persons, who should always proportion their expense to their circumstances. Cato says, Per eodem dies Lari familiae pro copia supplicies.

13. Te nihil attinet tentare.] Some interpreters have taken this passage, as if Horace had said, that we ought to proportion the sacrifices to the greatness of the gods, and that these domestic gods being of a lower rank, the sacrifices offered to them ought to be so likewise. But this would have been an impious sentiment. Horace says to Phidyle, that it did not belong to her, who was an 'inconsiderable housekeeper, to offer up victims that were reserved for the axes of the pontiffs, that is, that were destined for public sacrifices; but that less splendid offerings would be equally acceptable from her.

14. Bidentium.] Festus says that bidens signifies properly a sheep that has two teeth longer than the rest; and this is confirmed by Hyginus, who writes that the sacrifice called bidens, should have eight teeth, and that it ought to have two of these longer
Parvos coronantem marino
Rore Deos, fragilique myrto.
Immunis aram si tetigit manus,
Non sumtuosa blandior hostia
Mollibit aversos Penates
Farre pio, et saliente micâ.

**ORDO.**

vos Deos rore marino fragilique myrto, tentare
illos multa cade bidentium.
Si manus tua immunis tetigit aram, hostia
sumtuosa non mollibit aversos Penates blandior farre pio et micâ saliente.

**NOTES.**

than the rest, that thereby it may appear to be already in an advanced age. This conjecture seems to me more probable than that mentioned by Gelius, who says, he had read in some work upon religious subjects, that they annually used bidennes for bientes, and that in process of time the word had been corrupted, and instead of bidennes they had taken bidentes. It is farther to be observed, that bidenus was not confined to sheep, but was extended to all other kinds of beasts, and that it is in this last sense Horace here uses it.

15. Parvos Deos.] This is said in opposition to what precedes. The pontiffs sacrificed to the tutelar gods of Rome, of their country, of the empire, victims that were nourished in the finest pasture-grounds; as for you who sacrifice only to deities of a lower rank, to rural or domestic gods, who preside only over a small country-seat, they are satisfied with your humble offerings, if made with a pure and upright heart.

15. Coronantem marino rore.] These crowns were very much in use in the sacrifices offered to domestic gods. They not only crowned the gods themselves, as we see it expressed here, but offered the sacrifice of these crowns, wherewith they also adorned the baskets used on these occasions, Tibullus, Eleg. 10. Book 1.

Hanc pura cum veste sequar, myrtoque canistra
Vinca geram, myrto vincent et ipse caput.

"I will follow the sacrifice in a habit free from the least stain: I will bring with me baskets crowned with myrtle, wherewith I will also adorn my own head.

17 Immunis aram si.] This passage has very much perplexed interpreters. Immunis cannot signify empty, but innocent, pure; for how can those hands be said to be empty that offer to the gods barley, salt, &c.? It was a kind of proverb, Mola salsa litare qui-bus victima non est: 'Those who cannot offer victims, will not fail to obtain of the gods what they desire, if they make them only an offering of barley mixed with salt; for there was no person so poor but might afford this, which they called properly mola salsa. Upon this is founded the following passage of Pliny, in the preface which he addresses to the emperor Vespasian: Diis lacte rustici multae gentes supplicat, et mola salsa tantum
a great number of victims; present them with crowns of myrtle and rosemary*, and they will be abundantly pleased with your offering. If you approach their altar with pure hands, though you offer but a homely cake, and a few grains of salt, this will be more effectual to appease their anger, than if they were presented with the most costly sacrifices.

* Crowning them with rosemary and tender myrtle.

NOTES.

* titant qui non habent thura; nec ulti fuit vitio
Deos colere quocum modo posset: "Those who live in the country, and many whole nations, make offerings of milk unto the gods; and such as cannot afford victims are not rejected, though they present them only with barley and salt; nor was it ever imputed to any as a crime that they honoured the gods in the way their circumstances would admit." Hierocles, upon the first verse of Pythagoras, relates a very remarkable answer of Apollo. A man who had sacrificed a whole hecatomb, but at the same time was destitute of all sentiments of piety and religion, wanted to know of the god how his sacrifice had been received: the god answered: "The humble offering of barley made by the celebrated Hermione, has been acceptable in my sight." On this subject Epictetus has given a very wise precept: "In libations, sacrifices, and offerings, every one ought to follow the usage of his country, and make them with a pure and sincere heart, without carelessness, indifference, irreverence, or parsimony, and, at the same time, without a sumptuousness beyond what a man's circumstances will bear."

19. Aversos Penates. The provoked household gods who turn away their eyes; for the countenances of the gods are a mark of their protection.

20. Farre pio, et saliente mid. Thus Tibullus says,

Omina noctis
Farre pio placant et saliente sale.

"They expiated the dreams of the night with barley and salt." The Latinists called this mola salsa, and the Greeks σῶλος ὑμέλειας.

Pio. Pius here is not to be considered simply as an epithet; it is a reason to prove what the poet says: for Horace would intimate that this humble offering when made with piety, was better received by the gods than the most magnificent sacrifices without it. Socrates speaks nearly in the same manner, in his second Alcibiades, that the gods regard only the disposition of our minds, and not our processions and sacrifices; and that nothing is more pleasing to them than wisdom and piety. This Persius has admirably expressed in the following lines of the second satire:

Quin damus—superis—
Compositum jus fasque animi, sanctoque recessus
Menis, et incoctum generoso pectus honesta?
Hoc cedo ut admoveam templis, et farre titulo.
ODE XXIV.

It is the prerogative of lyric poets to instruct agreeably, and at the same time with dignity. The ode usually begets a respect to moral truths by the sublimity of its sentiments, the majesty of the numbers, the boldness of the figures, and the force of the expression; and prevents a distaste by its brevity, the variety of turns, and the choice of ornaments, which a skilful poet knows how to employ with propriety. Among a

IN AVAROS.

Intactis opulentior
Theasaurus Arabum et divitis Indiæ,
Cæmentis licet occupes
Tyrhenum omne tuis, et mare Apulum;
Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu,
Non mortis laqueis expedies caput.
Campestres melius Scythæ
(Quorum plaustra vagas rite trahunt domos)

ORDO.

Licet occupes tuus cæmentis omne Tyr-
henum et Apulum mare, opulentior intactis
thesaurus Arabum et divitis Indiæ; tamen si
diræ Necessitas figit suös clávos adamantinos

1. Intactis.] For this ode was written before Ælius Largus had marched with an army against the Arabians, which happened in the tenth consulship of Augustus.

2. Índiæ.] This is a region of Asia, which takes its name from the Indus, whose source is in mount Taurus. This river runs from north to south along Persia and India, and empties itself into the gulph of Indus by five channels.

3. Cæmentis.] See the remarks upon the first Ode of this Book.

5, 7. Figit adamantinos clavos.] Most commentators esteem this to be a metaphor taken from the custom of fixing a nail every year in the walls of their temples, that they might thereby know the number of their years. But I think it is rather an allusion to the method soldiers take in pitching their tents, which they do by driving long hard spikes into the earth.

6. Summis verticibus.] By summis verticibus the poet here means those magnificent edifices, those splendid buildings, which the Romans raised along the Adriatic and Tuscan seas. He says, that if once cruel Necessity fixes her residence in these august structures, nothing will strengthen the minds of the inhabitants against fear, or secure them from the attacks of death. In this way of conceiving the matter, the idea is both just and beautiful.
O D E XXIV.

great number of performances of this kind which Horace has left behind him, the present ode is not the least valuable. It consists of three parts. In the first he exposes the vices of the age, in the second he discovers their causes, and in the third he prescribes the remedies which were to be applied in order to remove them.

AGAINST THE COVETOUS.

Were you master of greater treasures than are to be found in Arabia and rich India, whither the Roman arms have not yet reached; were the coast of the Tuscan and Adriatic sea, covered with magnificent buildings, all belonging to you, if the cruel Fates once determine the ruin of you and of these lofty edifices*, you will not be able to deliver your mind from fear, or rescue yourself from the snares of death. The wild Scythians, who often carry their moveable houses on wagons, and the Gete, though rude and unpolished, are far more

* If cruel Necessity fixes her hard spikes in these lofty roofs.

NOTES.

8. Non mortis laqueis.] Horace here represents Death as armed with a net, which she throws over the head of those whom she attacks. This idea was without doubt borrowed from the gladiators who were called retiarii, who were armed with a net, in which they endeavoured to entangle the head of their adversary, and then with their fuscina, or trident might easily dispatch him. The secutor was armed with a buckler and a helmet, wherupon was the picture of a fish in allusion to the net. His weapon was a symetar, or fulx supina. He was called secutor, because if the retiarius, against whom he was always matched, should happen to fail in catching with his net, his only safety lay in flight, so that in this case he plied his heels as fast as he could about the place of combat, till he had put his net in order for a second throw: in the mean time this secutor or follower pursued him, and endeavoured to prevent his design. Possibly after all, Horace in this may have only made use of a figure common in all languages, which by the word net frequently express what a man cannot avoid. Thus in the prophecy of Ezekiel God says, that he would stretch his net over the king of Jerusalem: Extendam rete meum super eum, et capietur in sagena mea. Chap. xii. 10. and, in Hosea, Expandam super eos rete meum, tanquam aves colli descendere faciam eos, vii. 12. It is thus that Solomon speaks of the nets of death, Prov. xxi. 6. Qui congregat thesauros lingua mendaci, vanus et excors est, et impingetur ad laqueos mortis.

9. Campestres Scythœ.] These people had neither cities nor villages; they lived always in the country, and contented themselves with a kind of moveable houses that could be easily transported with them, when they intended to change their habitation. Horace, in the line immediately following, calls them vagas domos. Justin says of these wandering tribes, Sine tecto munimentoque, pecorâ et armenta habent. Aurum et argentum perinde aspernantur ac reliqui mortales adpetunt.
Vivunt, et rigidi Getæ,
Immetata quibus jugera libera
Fruges et Cererem ferunt;
Nec cultura placet longior annua;
Defunctumque laboribus
Æquali recreat sorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens;
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
Dos est magna parentium
Virtus, et metuens alterius viri
Certo foedere castitas:
Et peccare nefas, aut pretium est mori.
O quisquis volet impias
Cædes, et rabiem tollere civicam;
Si queret pater urbum
Subscribe statuis, indomitam audeat
Refrenare licentiam,
Clarus postgenitis; quatenus, heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quærimus inidi.
Quid tristes querimoniae,
Si non supplicio culpa reciditur?
Quid leges, sine moribus
Vanae, proficiunt? si neque servidis
Pars inclusa caloribus
Mundi, nec Boreæ finitimum latus,

ORDO.

Getæ, quibus immetata jugera ferunt liberas fruges et Cererem; quibus nec cultura longior annua placet, et apud quos vicarius recreat æquali sorte alterum defunctum laboribus.
Illic mulier innocens temperat privignis carentibus mater: nec conjux dotata regit virum, nec fidit nitido adultero. Illic virtus parentum est magna dos, et castitas certo foedere metuens alterius viri: illic et peccare est nefas, aut pretium est mori.

NOTES.

12. Immetata quibus jugera.] As these people lived in common, they did not distinguish the lands by boundaries or limits. Virgil, speaking of the age of Saturn, says:
Ode XXIV.  
HORACE'S ODES.  

happy than you. The earth, without being marked out by boundaries, affords them, in great plenty, the gifts of Ceres. Their toil never continues longer than one year; and he who has once accomplished his time, never fails of being relieved by a successor, who comes in his turn to undergo the same fatigue and cares. Among them, step-mothers, by an innocence of manners to which we are entire strangers, never attempt to injure the children of a former marriage. The wives do not attempt to domineer over their husbands because of their superior fortunes, and are always on their guard against the arts and allurements of lovers. The best fortune their daughters can have, is to inherit the virtue of their parents, to be strictly chaste, and inviolably attached to their husbands, and to esteem infidelity to them a crime so heinous, as to deserve to be punished with death. Ah! where is the man that will put an end to our frequent impious murders, and stop the fury of our civil war? Is he desirous of having statues erected with this glorious inscription, the father of his country? He must have the courage to oppose that unbounded licentiousness which at present so much prevails. By this conduct only can he expect to procure the esteem of future ages. As for us, alas! we are so envious and wicked, that we bear an implacable hatred to great and good men while living, and yet, so unaccountable is our conduct, that no sooner are they dead, than we, without ceasing, regret and lament them. To what purpose are our heavy complaints, unless we check vice by an adequate punishment? What good end can our laws answer, if we neglect to regulate our lives by them? Though the merchant, always greedy of gain, is not discouraged by the searching heat of the torrid zone, or by the coldness of the north, where the snow is

NOTES.

Nec signare quidem, aut partiri limite campum  
Fas erat; in medium querebant.

21. Dos est magna, &c.] There are four things that demonstrate the great happiness of the matrimonial state among the Scythians; the virtuous education which children received from their parents, the woman's great attachment and regard to her husband, the horror they had of conjugal infidelity, and the rigor of the laws that punished that crime with death.

21. Parentium virtus.] The virtue of parents must probably have a good effect upon their children. Hesiod laments, that in his time men were solicitous to have a set of dogs and horses of a good breed, but that they did not scruple to marry the daughters of vicious parents, if they could procure a good dowry. This is an unhappiness attending all those who place their sovereign good in riches.

25. O quisquis volet impias.] These two verses manifestly prove, that this ode was written during the civil wars. Augustus, very soon after this, merited the honours of which Horace here speaks. Bentley makes a very good remark upon this, that quisquis ought to be divided, O quis quis. This repetition of quis has a great force and energy, and makes us sensible, that the thing here spoken of is very difficult, and what can be effected by no less than a hero.
Duratæque solo nives
Mercatorem abigunt; horrida callidi
Vincunt æquora navitæ;
Magnus pauperies opprobrium, jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduæ:
Vel nos in Capitolium,
Quò clamor voctat et turba sventium,
Vel nos in mare proximum
Gemmas, et lapides, aurum et inutile,
Summi materiam mali,
Mittamus. Scelerum si bene pœnitet,
Eradenda cupidinis
Pravi sunt elementa, et teneræ nimis
Mentes asperioribus
Formandæ studis. Nescit equo rudis
Hærere ingenuus puer,
Venarique timet; ludere doctior,
Seu Graeco jubeas trocho,
Seu malis vetia legibus aëla;
Cum perjura patris fides
Consortem socium fallat et hospitem,

ORDO.

que duratæ solo, abigunt mercatorem; sic callidi
navitæ vincunt horrida æquora; si pauperies
manc magnus opprobrium jubet et facere et
pati quidvis, deserique viam virtutis arduæ:
nos mittamus vel in Capitolium, quo clamor
turba sventium vocat, vel nos mittamus
in mare proximum gemmas, et lapides, et
inutile aurum, materiam summi mali.

Si bene pœnitet nos scelerum, elementa
pravi cupidinis eradenda sunt, et mentes nost-
rae nimis teneræ formandæ sunt asperioribus
studis.
Ingenuus puer rudis nescit hærere equo,
timique venari, doctior ludere, seu jubeas
Graeco trocho, seu malis aëla vetia legibus;
cum perjura fides patris fallat consortem

NOTES.

35. Quid leges, sine moribus.] He joins
these, because laws without manners are of
no effect, and manners are not durable or of
continuance, but when they are strengthened
and confirmed by the laws. It is for the same
reason that in another place he says, Mos et
lex maculosum edomvit nefas. There is a
remarkable passage in the 34th Book of
Livy: Aut moribus aut legibus injuncta.

45. Vel nos in Capitolium.] After having
discovered the causes of those evils that af-
fected his country, viz. Avarice and a dread
of poverty, he next points out the remedies
that ought to be applied in order to redress
them. But this passage has not been well
understood by commentators when they ima-
gined, that Horace, in exhorting them to
bring all their riches into the capitol, had in
his eye what the Roman ladies had done once
before, when they brought all their jewels to
the capitol, to supply the pressing exigenc-
ies of the republic; or that he speaks in this
frozen to the earth; though our skilful mariners, for gain, dare brave the stormy main; though poverty is esteemed by some the greatest reproach, and, rather than be poor, they will do or suffer any thing, and forsake the arduous paths of virtue itself; shall we therefore do so? No; let us rather carry our gold, jewels, and precious stones, the source of all our evils, to the Capitol, where we are invited by the acclamations of the people, and there offer them to Jupiter; or let us throw them to the bottom of the sea. If we are really touched with a sense of our crimes, we ought quite to root out the cause of avarice to which we are so prone, and accustom our youth betimes to laborious exercises. Our young quality are better skilled in the mean diversions of turning an iron hoop stuck with rings, as the Greeks do, or throwing the dice, though forbidden by law, than in the manly exercises of riding or hunting, while their perfidious fathers deceive their friends and acquaintances, and

NOTES.

manner, because it was customary with the citizens to commit their treasures for security to the temples. The first opinion is insupportable. Horace by that would destroy what he intended to establish. And the second is not less so, because the advice really given is to divest themselves entirely of the riches, and not to lay them up in places of security. Theodorus Marcilius is the only person who has given the true sense of this passage; for he has very well remarked that Horace counsels the Romans to consecrate to Jupiter all their gold and other riches. It was a very ordinary thing to consecrate gold and valuable jewels to the gods: this was often practised by private persons, by the senate, and by the emperors, as Suetonius relates of Augustus. Ulpian in the Capitolini Jovis sedecim militia pondo auri, gemmasque ac margaritas quingentes H. S. una donalione contulerit.

51. Erudenda Cupidinis practi.] He calls riches elementa cupidinis, because they are the principle and cause of avarice.

52. Et tenerae nimis asperioribus.] It was not sufficient to eradicate avarice. Horace farther advises his countrymen to be more careful in educating their children; not to breed them up in idleness which is the mother of all vices, but to accustom them to laborious exercises, to inure them to all kinds of fatigue, and to teach them not to look upon poverty as a reproach.

57. Sue Graecos juges trocho.] The trochus has been often thought to be the same with the top, or else of a like nature with our billiards: but both these opinions are now exploded. The trochus was properly a hoop of iron stuck with rings. The boys and young men used to whirl this along, as our children do wooden hoops, directing it with a rod of iron having a wooden handle; which rod was called by the Grecians καραντις, and by the Romans, Radius. There was need of great dexterity to guide the hoop right. In the mean time, the rings, by the noise which they made, not only gave the people notice to keep out of the way, but contributed very much to the diversion of the boys.

58. Vetiis legis alae.] All games of hazard were forbidden at Rome by the laws, especially the game of dice. Such as gave themselves up to it, and were discovered, were very often imprisoned. Yet there was one exception from these laws; and that was, that every one was permitted to play at them during the Saturnalia. But these laws were not sufficient to restrain this practice at other times, nor is this much to be wondered at, since the emperors themselves were com-
Indignoque pecuniam
Hæredi properet. Scilicet improbæ
Crescunt divitiae; tamen
Curtæ nescio quid semper abest rei.

ORDO.

socium et hospitem, properetque pecuniam crescent; tamen nescio quid semper abest
hæredi indigno. Scilicet improbæ divitiae curtæ earum rei.

NOTES.

monly professed admirers of it. Augustus regard to the time of the year. But the
himself played unreasonably, without any great master of this art was Claudius, who,
break through the laws of hospitality to enrich their unworthy heirs. Indeed, ill-gotten or unnecessary wealth seems to accumulate rapidly; but its possessors have still some wants which they wish to gratify, and still complain of their scanty means of indulgence.

NOTES.

by his constant practice, gained so much experience as to compose a book on the subject. Hence Seneca, in his sarcastical relation of that emperor's apotheosis, when after many adventures he has brought him to hell, makes the infernal judges condemn him (as the most proper punishment in the world) to play continually at dice with a box that had the bottom out; which kept him always in hopes, and yet every time balked his expectations.
It was not the design of Horace, in this ode, to praise Augustus; he only wished to intimate that he intended to employ the happy moments of his enthusiasm in celebrating that prince, and transmitting to posterity an account of those renowned and truly heroic actions, which had already raised him to an

AD BACCHUM.

Quo me, Bacche, rapis tui
Plenum? quae in nemora, aut quos agor in specus,
Velox mente nova? quibus
Antris, egregii Caesaris audiar
Æternum meditans decus
Stellis inserere, et concilio Jovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Evias,
Hebrum prospeciens, et nive candidam

ORDO.

O Bacche, quo rapis me plenum tui? In
queæ nemora, aut quos specus, velox agor
mente nova? Ex quibus antris audiar mediator
stennis æternum decus egregii Caesaris
decus et concilio Jovis?

Dicam insigne recens, et adhuc indictum ore
alio. Evias exsomnis in jugis non secus stupet

NOTES.

3. Velox mente novâ.] As if Bacchus
had suddenly changed the genius of the poet,
and rendered it, in some measure, divine,
that it might be equal to the majesty of the
subject.

4. Egregii Caesaris.] Torrentius is of
opinion that this may be understood of Caesar;
but I cannot bring myself to be of this mind,
Without doubt he speaks of Augustus, whom
he calls egregius Caesar, Ode 6. Book I.
Cicero, speaking of Augustus, gives him the
egregius præsidium sit primum, et nobis, dé-
inde somme reipublicae comparavit. And in-
deed this epithet is both very beautiful and
noble; for it signifies properly what is separ-
ated from the rest on account of its excel-

lence. Thus the fattest lambs are, in Scriptu-
ture, called Agni egregii, ; that is, agni
egregii.

6. Stellis inserere.] Very few have observed
the force and beauty of this word inserere.
For it does not signify what Catullus calls ad
celum vocare; he does not mean that he
would raise Augustus to the skies by his
verses. That prince had been already con-
secrated; and Horace says, that he would
speak of that consecration, that he would de-
scribe it in such a manner that they might
believe Augustus already ascended to heaven.
Inserere is here put for insertum dicere, ut
inserta videntur. It is thus that he says, Ode
19th, Book II. Iterare mella for ita descri-
tere ut iterum lati videntur. This figure is
ODE XXV.

equality with the gods, although he yet dwelt among men. We ought therefore to consider this ode as a prelude to the praises of Augustus, and the preparative to them: it is full of an enthusiasm truly poetic.

TO BACCHUS.

Bacchus, whither do you hurry me thus full of your divinity? Into what caves, into what woods, am I transported, by the impetuous sallies of a new enthusiasm? What echoes shall resound the songs I compose to the immortal glory of great Cæsar, celebrating his reception into heaven, and his admission to the supreme council of Jupiter? I design to sing of actions great in themselves, and such as have never been performed or sung by any other person. My soul is seized with the same admiration and astonishment that a Bacchanal feels when, just awakened from a deep sleep on the top of a mountain, she discovers around her the

NOTES.

both beautiful and sublime. Virgil uses it in his sixth eclogue:

Tum Phaetonidias musico circumdat amaruæ Corticos, atque solo proceras erigit alnos.

That is, circumdatas Phaetonidias et erectas alnos describere: and he does it in such a manner as would make one believe that they saw the miracle take place, as Servius has remarked: Mira autem canentis laus, ut quasi non factam rem cantare, sed ipse eam cantando facere videatur.

6. Et concilio Jovis. Concilium signifies an assembly. In some editions it is consilium. I know very well that these two words consilium and concilium, have been often mistaken the one for the other; but it is a matter of indifference which of the readings should be preferred; for Augustus could not be admitted into the assembly of the gods, without being at the same time of the counsel of Jupiter, the one being manifestly a consequence of the other. A council is convoked for the purpose of taking counsel.

7. Dicam.] Sure of the protection and favour of the god who inspired him, he promises himself nothing but what is sublime and marvellous. The poet frequently uses dicere for canere:

Ennius ipse pater munquam nisi potus ad arma
Prosluit dicenda.

7. Insigne, recens, adhuc indictum ore alio.] This is not to be understood only of the new manner in which these things were to be celebrated, but of the things themselves. It would seem as if the words indictum ore alio served only to explain recens; but this is not at all the case; for Horace might have spoken of things that would have appeared new to the Romans, which yet had been celebrated by the Greeks; this is the reason that, after Vol. I.
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! ó Naiadum potens,
Baccharumque valentium
Proceras manibus vertere fraxinos;
Nil parvum, aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi Deum
Cingentem viridi tempora pampino.

ORDO.
prospiciens Hebrum, et Thracen candidam
nive, ac Rhodopen lustratam pede barbaro.
Ut libet mihi devio mirari ripas et vacuum
nemus!
O potens Naiadum, Baccharumque valen-
tium manibus vertere proceras fraxinos; lo-
quar nil parvum, aut humili modo, loquar
nil mortale. O Lenaee, periculum est dulce
sequi Deum cingentem sua tempora viridi
pampino.

NOTES.

having promised he would speak of things
etirely new, he adds, 'and which have never
yet been mentioned by any other;' that is,
the Greeks themselves have never said any
thing that resembles them. Horace, without
doubt, here alludes to the verses sung by
those who followed the statue of Bacchus.

8. 'Non seces in jugis.'] This gives the rea-
sion of the promise he had made, 'I will speak
of things marvellous and extraordinary.' For,
says he, I am sensible of the same move-
ments of admiration and fear which the
Bacchantes feel, when, in their processions,
they have reached the summits of the moun-
tains, and discover thence Hebrus, Thrace,
and mount Rhodope. Does not Horace in
some measure disconnect his thoughts, that
he may the better imitate the style, and main-
tain the character, of a man inspired by the

gods?

11. Ac pede barbaro lustratam Rhodopen.] Rhodope was a mountain of Thrace, and the
most ordinary place of rendezvous for the
Thracia Bacchantes; whence Horace writes
pede barbaro lustratam.

18. Dulce periculum est.] There was some
river Hebrus, the snows of Thrace, and mount Rhodope, the place of rendezvous of all the barbarians when they celebrate their solemn feasts. What inconceivable pleasure do I enjoy while I am in these unfrequented paths, admiring the steep rocks and solitary groves! Powerful being, who rulest over the Naiads, and Bacchanals, who, with their nervous arms, can tear up by the roots the loftiest pines, aid me with your protection, that I may utter nothing low or mean, but, on the contrary, what is great and worthy of immortality. My enterprise may appear rash and dangerous, but it is a pleasant kind of danger, great Bacchus, to follow the steps of a god whose temples are always crowned with a verdant vine-branch.

NOTES.

Kind of pride in the promise which Horace had made, to say nothing but what was marvellous and sublime, nothing that should be subject to death. And as the ancients were persuaded that all bold words, to use their own terms, all words of vanity, were usually followed by some degree of punishment, they took care to soften them. This is what Horace does here with a fine address; for he says to Bacchus: "I know it is dangerous to promise such great things; but the danger is pleasant, when we follow a god whose head is always adorned with a vine-branch." By this he would have us to understand, that he was not afraid of any bad consequences from his great promises, as he had made them only in a dependence on his protection.

19. Lenæus.] Lenæus is an ordinary surname of Bacchus. It is derived from the Greek word λένας, which signifies a press: from this word the Bacchantes have been called Lenæa; the feasts of Bacchus, Lenæa; and the month in which they are celebrated, Lenæon, which answers in part to our October.

20. Cingentem viridi tempora pampino.] Commentators explain this passage two different ways; either 'who is himself crowned with a vine-branch,' or 'who crowns his followers with it.' The first explication seems to me most likely; for Horace always designs Bacchus in this manner, as in Ode 8th, Book fourth: Ornatus viridi tempora pampino Liber, vota bonos ductit ad exitus. "It is Bacchus who, adorned with a verdant vine-branch, crowns all our wishes with a happy success."
Horace had been too long a slave to the most foolish of all the passions. He here takes a resolution of breaking his chains. The ode is short, but is full of vivacity and sentiment.

AD VENEREM.

Vixi puellis nuper idoneus,  
Et militavi non sine gloriā:  
Nunc arma defunctumque bello  
Barbiton hic paries habebit,  
Lævum marinæ qui Veneris latus  
Custodit. Hic, hic ponite lucida  
Funalia, et vectes, et arcus  
Oppositis foribus minaces.  
O, quse beatam, Diva, tenes Cyprum, et  
Memphim carentem Sithoniā nive,  

ORDO.

Ego vixi nuper idoneus puellis, et militavi  
non sine gloria: nunc hic paries qui custo-  
dit lævum latus Veneris marinarum, habebit mea  
arma barbitonque defunctum bello. Hic, hic  
ponite funalia lucida, et vectes, et arcus mi-  
naces foribus oppositis.  
O Diva, quse tenes beatam Cyprum, et Mem-  
phim carentem nive Sithoniā, Ὀ regina, semel  

NOTES.

1. Vixi puellis nuper.] Nuper, that is,  
before the age of forty; for at that age Ho-  
race gave over his amours and gallantry.  
2. Et militavi.] For love is carrying on  
a kind of war; Ovid says,  
Militat omnis amans, et habet sua castra  
Cupido.  
3. Hic paries habeit.] The ancients were  
accustomed, when they quitted the pro-  
fession of war, to consecrate their arms to  
Mars. The like practice was observed in  
other professions. Horace makes choice of  
the altar of Venus for this ceremony, and  
hangs up his armour on the left side of the  
goddess, that is, on the eastern wall of the  
temple. The statues of the gods were placed  
in such a manner, that they looked towards  
the south; thus the eastern, which was ac-  
counted the happiest side of the temple, was  
upon their left hand.  
5. Lævum marinarum.] Augustus placed  
in the temple of Julius Caesar the Venus of A-  
pelles, where that goddess was represented as  
rising from the sea. Possibly it is of that  
temple and picture that Horace speaks here.  
7. Et vectes, et arcus.] Dr. Bentley raises  
here a very considerable difficulty. He asks  
why Horace, in this place, makes mention of  
bows. Did the youth make use of them to  
force open a gate when shut against them?  
This is the reason why he thinks this verse  
stands in need of correction, and that we  
ought to read,  
Et vectes securesque;
ODE XXVI.

When it was composed is uncertain; but it seems to have been written after the 23d of the first Book, and the 9th of this; about the forty-second year of Horace’s age.

TO VENUS.

Nor long ago I acquitted myself with honour in the service of the ladies, and fought not without glory under Cupid’s banner. Now on that wall of the temple which covers the left side of Venus emerging out of the sea, will I hang up my arms and my harp discharged from that war. Boys, here place the flambeaux, here the levers and bows wherewith I used to force the gates that opposed my entrance. O goddess, who art adored at Cyprus, and at Memphis, where the serene air is never obscured with snow, great queen, the favour I beg of you is, that you would for once

NOTES.

for these axes were very proper to break open a gate, and were commonly employed for this purpose, as is evident from Theocritus, Plautus, and Virgil. Nothing can prove more strongly that the received reading is authentic, than this supposed restitution. These bows are not mentioned here without reason: the flambeaux and levers were to burn and force open the gates, and the bows were intended to repulse those who should attempt to defend them. Thus when soldiers lay siege to a city, they have not only engines to assault the walls, but also weapons to annoy those who are upon the ramparts. Horace follows the same idea here.

9. O, que beatam.] The four following verses consist of the prayer which Horace offers up to Venus, and have nothing common with what precedes. The thought is very natural and delicate; but it makes one apt to suspect that Horace was no true convert. After having declared that he had renounced love and gallantry, after having consecrated his arms to Venus, he addresses his prayer to her; and instead of a solemn and irrevocable oath to absent himself for ever from the object of his passion, he only complains of Chloe’s obstinacy, and prays the goddess to punish her.

10. Memphim.] Venus was adored in several cities of Egypt, but especially at Memphis, where there was a very beautiful temple consecrated to her. Strabo, in his 17th book, says: There is at Memphis a temple belonging to Venus, a Grecian goddess. Some say it is the temple of the moon. It is no difficult matter to reconcile these two opinions, as Venus and the Moon were but one and the same divinity.

10. Carentem Sithoniä nive.] The mountains of Thrace are covered with snow during the greatest part of the year, which renders that climate extremely cold. Our poet therefore had good reason to say, nix Sithonia, for nix perfrigida; this is a poetical expression where the species is taken for the genus, which Horace does very often. It is probable that the reason why the poet mentions particularly the cold of Thrace, is, because Chloe was of that country. He calls her, in another place, Thessa Chloe.
Regina, sublimi flagello
Tange Chloen semel arrogantem.

_ORDO._

tange arrogantem Chloen sublimi flagello.

_NOTES_

11. Sublimi flagello. Horace here gives Venus a whip, which is something very re-

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**ODE XXVII.**

Lælia Galla, a lady of distinction in Rome, had married Postumus. The happiness of this union was interrupted, in the year 731, by the departure of Tiberius for the east, whence he did not return before the year 735. Postumus was fixed upon by the emperor to attend him while he visited the provinces of Asia, and in his expedition into Armenia, where that young prince had it in his charge to replace Tigranes upon the throne. Propertius reproached Postumus for having so soon abandoned his new spouse, and addressed to him upon that subject the eleventh Elegy of the third Book. Some time after, the same poet wrote a second piece in favour of Galla, which is the third of the fourth Book. It is an epistle which that lady writes to her husband. This made an impression upon the mind of Postumus, who gave Galla liberty to come and accompany him. As she was upon the point of departing in order to embark, Horace, who had no other connexion with her than that of an honest and respectful friendship, takes occasion to address this ode to her; where, after having wished her favourable auspices, he represents to her the danger of the sea to which
chastise the haughty and disdainful Chloe, with a severity that may revenge all the affronts I have received from her.*  
* With a whip lifted high.

NOTES.

markable; he prays that goddess to raise her whip high to strike Chloe, that the blow may be the more violent. Perhaps he only says, sublimi flagello tange, instead of sublimis tange flagello; as Tibullus in the 8th Elegy of his first Book,

\[ \text{Hanc Venus ex alto flentem sublimis Olympo spectat.} \]

"Venus, from the top of Olympus, saw her drowned in tears."


ODE XXVII.

she was going to expose herself. Afterwards he launches forth into the history of Europa, to intimate that it was not the business of ladies to venture themselves upon the sea, but that the adventure of that princess turned to her advantage, and that in such a case she ought not to give herself up to the same sentiments of despair as Europa, who very unseasonably lamented an event which made her mistress to the sovereign of the gods. This explication is only founded on conjecture; but these conjectures are so natural, so well connected, and throw so great a light upon this whole piece (the most difficult perhaps of all the odes of Horace), that I am easily induced to believe, that this representation of the matter bears a very great resemblance to truth. Hereby this ode is not only freed from the obscurity wherewith it hath been covered hitherto; but also does honour to the poet, and seems to equal some of his best performances. The history of Europa, although a little too long, is nevertheless well conducted; and the speech of that unfortunate princess is full of the most passionate and lively eloquence.
AD GALATEAM NAVIGATRUAM.

Impios parræ recinentis omen
Ducat, et praegnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
Fetaque vulpes;
Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos. Ego cui timebo
Providus auspex,
Antequam stantes repetat paludes
Imbrium divina avis imminetum,
Oscinem corvum prece suscitabo
Solis ab ortu.
Sis licet felix ubicunque mavis,
Et memori nostri, Galatea, vivas;
Teque nec lævus vetet ire picus,
Nec vaga cornix.
Sed vides quanto trepidet tumultu
Pronus Orion: ego quid sit ater
Adriæ novi sinus, et quid albus
Pecceat Iapyx.
Hostium uxorces puerique caecos
Sentiant motus orientis Austri, et
Æquoris nigri fremitum, et trementes
Verbere ripas.

OR DO.

Omen parræ recinentis ducat impios, et
praegnans canis, aut rava lupa decurrens ab
agro Lanuvino, fetaque vulpes; et serpens
rumpat eorum iter institutum, si similis sa-
gittae per obliquum terruit mannos.
Ego auspex providus et cui timebo, susci-
tabo prece ab ortu solis oscinem eorum, an-tequam avis divina imbrium imminetum re-
petat stantes paludes.

Galatea, sis licet felix ubicunque mavis
esse, et vivas memori nostri, neque picus læ-
vus, nec vaga cornix vetet te ire.
Sed vides quanto tumultu pronus Orion
trepidet: ego novi, quid sit ater sinus A-
drie, et quid albus Iapyx pecesset. Uxorces
puerique hostium sentiant caecos motus Aus-
tri orientis, et fremitum nigri æquoris, et
ripas trementes verbere.

NOTES.

1. Impios parræ recinentis.] Horace, in
this ode, makes mention of three sorts of
auspices, which (beside many others) were
in use among the Romans; ex avibus, from
birds; ex quadrupedibus, from four-footed
beasts; and ex anguibus, from serpents.
He begins with those from birds, whence
they had the name of auspices, from avis,
and specio, the root of conspicio. Some birds
furnished them with observations from their
chattering or singing, others from their fly-
ing. The former they called oscines, the latter
propetes: of the first sort were crows, pyes,
owls, &c. of the other, eagles, vultures,
Ode XXVII.  
HORACE'S ODES.  

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To Galatea, who was preparing for a Voyage.

May voyages of impious men be always accompanied with unlucky presages; may they hear the voice of an ill-boding bird, or be met by a pregnant bitch, by a tawny wolf descending from the mountains*, or a fox just ready to bring forth her young; may a serpent also, springing like an arrow across the road, frighten their horses, and stop their journey! As for me, when any person is dear to me, and, by reason of my skill in augury, I have ground to be apprehensive about him; before the crow that forebodes an approaching storm betakes herself to the marshes, I pray the gods to send a raven from the east, to make him alter his resolution. But, as you have so great a desire to go, Galatea, may you prosper wherever you go, and be sure always to preserve a remembrance of your friend Horace†; may no unlucky pye, or strolling crow, prevent your voyage. But do not you see the setting Orion portends a dreadful tempest? believe me, I know by melancholy experience the sudden storms that often swell the Adriatic sea, and have felt the treachery of the Apulian winds. May the wives and children of our enemies feel the violent and dreadful commotions‡ occasioned by the south-wind when it rises; let them be exposed to the fury of the sea when it rages most, and dashes its tumultuous waves against

*Territory of Lanuvium.  †And live mindful of me.  ‡Dark commotions.

NOTES.

buzzards, and the like. What bird it was that the ancients called Porra, is yet a point of dispute; Dacier acknowledges himself unable to determine it; he only takes notice that different commentators give different accounts of it, some taking it for a wren, others for a lark; but that, for the understanding of the passage, it is sufficient to know, that it was an unlucky bird.

2. Praemiis canis.] These three verses speak of auguries drawn from quadrupeds, which were usually called pedestria auspicia. It was counted an unlucky presage to meet on the way a bitch big with young. I am of opinion we ought not to seek a reason for a thing which was founded on some casual and very uncertain accident; for such was the foundation of all the auguries and auspices of the ancients, who carried their superstition this way to an incredible length.

3. Lanuvium.] Lanuvium was a small town on the Appian way; Horace mentions it rather than any other place, because Galatea must pass through it as she went to embark.

6. Similis sagittae.] Horace refers to a kind of serpent mentioned by Pliny in the twenty-third chapter of his eighth book: Juculum ex arborum ramis vibrari, ucc pedibus tantum cavendos serpentes, sed et missili volare tormento.

11. Oscinum corvum.] For the raven was of the number of birds called oscines, that furnished observations of their croaking, especially to discover the alterations in the atmosphere; whence Pliny, Book XVIII. chap. 35, says: Corvi singultu quodam trantes, sequi concutientes, si continuum, ventos; si vero carpim vocem resortebunt, ventosum imbrem.
Sic et Europe nieveum doloso
Credidit tauro latus, et scatentem
Belluis pontum, mediasque fraudes
Palluit audax:
Nuper in pratis studiosa florum, et
Debite nymphis opifex corone,
Nocte sublustri nihil astra praeter
Vidit et undas:
Quae simul centum tetigit potentem
Oppidis Creten; Pater, ó relictum
Filiae nomen, pietasque! dixit
Victa furore.
Unde? quò veni? levis una mors est
Virginum culpæ. Vigilans ne ploro
Turpe commissum? an vitii carentem
Ludit imago
Vana, quæ portâ fugiendi eburna
Sonnium ducit? meliusque fluctus.
Ire per longos fuit, an recentes
Carpere flores?

ORDO.

Sic et Europe credidit latus suum nieveum
tauro doloso, et ante audax, palluit pontum
scatentem belluis, mediasque fraudes: nuper
studiosa florum in pratis, et opifex corone
debite nymphis, vidit nihil praeter astra et
undas nocte sublustri: quae simul teigit
Creten potentem centum oppidis, vieta
furore, dixit, "O pater, nomen relictum
filiae, pietasque relieta! Unde? quo
veni? Una mors est levis culpæ virginum.
"Vigilans ne ploro turpe commissum? An
"vana in imago ludit me carentem vitii, quae
"fugieus porta eburna duct somnium?
"Meliusne fuit ire per longos fluctus, an
"carnere recentis flores? Si quis nunc
"dedat nihi irata juvenum infamem,

NOTES.

This wind was favourable to those who in-
tended to sail from Italy into Greece or
Egypt; and this was what encouraged Gala-
tea in her resolution to embark. On this
account Horace was desirous of making her
apprehend some treachery in that wind;
and it is in this sense that we are to un-
derstand the word peccet, which is exceedingly
expressive and well chosen. The Romans
made use of the verb peccare, to express any
alteration from better to worse. The Greeks
have done the same with their ἁμαρτανεῖν.

21. Cacos notus orientis Austri.] He
says, cacos notus, for ignotos: for the
motions of the winds are beyond our knowledge.
It is possible also that Horace may here have
put cacos, instead of nocturnos, because the
south winds rage with greater violence in the
night than in the day. Pliny says, Noctu
Auster, interdiu Aquilo vehementior.

25. Sic et Europe.] Galatea was prepar-
ing to embark, because the weather appeared
to be settled, and the sea calm and serene,
for at that time the wind was west-north-
west, which was the most favourable she
could desire for her voyage. And Horace
tells her that Europa was deceived in the
same manner by her bull. The sea was calm
and smooth, and the bull so tame and fa-
miliar, that the princess imagined she had
not the least cause to fear, and that she
might with the greatest security venture her-
sell upon his back, to take the air and divert
herself. But it was not long before she
found that she had great cause to repent of
her boldness, when she lost sight of the land,
and could see nothing but the sa and the
the trembling shores*. Remember, Galatea, the fate of Europa, who was so credulous as to trust her charming person† to a deceitful bull; but the rash princess soon grew pale on seeing the ocean crowded with monsters, and herself so grossly imposed on. Lately she was gathering flowers in the pleasant meads, and was employed in composing garlands for her companion-nymphs; but now, involved in frightful silence and a gloomy night, she could discover nothing but the glimmering stars, and surface of the deep‡. When she arrived in the isle of Crete, famous§ for its hundred cities: "O father," cried she, transported with rage, "a name by which I can no longer justly address you, as I, once your beloved daughter, have violated my duty towards you! Good gods! whence came I, or where am I? One death is too slight a punishment for such a crime as mine. But after all, am I really awake? Have I really done an infamous action to occasion these tears? or is it only a phantom escaped through the ivory gate, that sports with my innocence, and inspires me with a delusive dream? Is it possible that I have preferred the danger of crossing such a vast extent of sea, to the pleasure of gathering the new-blown flowers?

* The banks trembling with the lash of its waves. † Thus also did Europa trust her snowy side. ‡ The waters. § Powerful.

NOTES.

heavens. This is the only true sense of this comparison, the justness whereof has not hitherto been sufficiently understood.

25. Europe.] Europa was the daughter of Agenor king of Phoenicia, and sister of Cadmos. Herodotus relates, that the Cretans having heard great boasts of the beauty of that princess, carried her away by force, to marry her to their king; and conducted her to Crete in a vessel that was named the Bull, and which was adorned with the figure of that animal. On this foundation the poets have changed Jupiter into a bull, and made him carry off Europa by that stratagem.

33. Centum potentem oppidis Creten.] Virgil, in the third book of the Aeneid, says,

Centum ibies habitant magnas, uberrima regna.

"The people of Crete inhabit a hundred "cities, which are so many powerful and "opulent kingdoms." See our prose translation of Virgil.

Homer calls it in the Odyssey, οικοδοματη-λον, an island that had ninety cities; and in the Iliad, παντοτελοι, that had a hundred cities; but it is necessary to remark, that in the Iliad Homer speaks of Crete, as it was in his own time, and that in the Odyssey he introduces Ulysses speaking of it as it was at the time of the Trojan war; for at that time it had only ninety cities, the other ten, which were in the time of Homer, being built by the Dorians who followed Althe-menes.

34. O relictum filia nomen.] Nomen, in this passage, refers to pater. Europa intimates that she had forfeited, by her misconduct, all right to call Agenor by the name of father. Torrentius has remarked, that Ariadne speaks much after the same manner in Ovid:

Nam pater et tellus justo regnata Tonanti, "Prodiat sunt facta nominis cara mea."

"For my father and my country, these "dear names, have I betrayed by this cri-"minal action."

37. Unde f quo veni?] It is worth while to take notice of the manner in which Ho-
race treats this subject. The first idea which he makes to arise in the mind of Europa, are those of a father whom she has aban-
Q. HORATII CARMINA.  

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Si quis infamem mihi nunc juvenecum 45
Dedat iratæ, lacerare ferro, et
Frangere emitar modo multum amati
Cornu monstri.

Impudens liqui patrios Penates:
Impudens Orcum moror. O Deorum
Si quis hæc audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas, teneræque succinct
Defluat prædae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urget absens;
Quid mori cessas? potes hac ab orno
Pendulum zona bene te secutâ
Lædere collum.

Sive te rupes et acuta letho
Saxa delectant; age, te procellæ
Crede veloci, nisi herile mavis
Carpere pensum,

ORDO.

"emitat lacerare ferro, et frangere cornu
"monstri modo multum amati. Impudens
"liqui patrios penetes: impudens moror
"Orcum. O si quis Deorum audis hæc,
"utinam errem nuda inter leones! Quero
"pascere tigres dum sim speciosa, ante-
"quam turpis macies occupet decentes

NOTES.

It is remarkable that through the whole narrative of this history, Horace speaks with the utmost discretion; not a word escapes him that can in the least offend chastity. Europa herself draws a veil over the infamous action she had committed, and is content with giving a frightful representation of it by asserting, that death itself was not sufficient to expiate her crime.

41. Porta fugiens eburnā.] Horace here follows Homer, who in the 19th Book of the Odyssey writes, 'that there are two gates of sleep, the one of ivory, and the other of horn; that false dreams pass through the first, and those which represent sent nothing but the truth, through the second.' This is also imitated by Virgil, towards the end of his 6th book, Sunt gemina somni portae. See the note in the prose-translation of Virgil on these words.

45. Si quis infamem.] The passions are
Ah! I find my misfortunes are too real. Would but any one
deliver that infamous bull to me amidst the rage which I now
feel, I would either with sharp steel cut his horns to pieces, or
tear them from the head of that monster I just now loved so
much. I have had the impudence to forsake the house of my
father, and, though a victim to the infernal gods, I have still
greater impudence to sully the earth, and not go instantly to the
realms of Pluto. Ye gods, if any of you should listen to these
my complaints, grant that I may be left to wander naked and de-
fenceless among savage lions. May this beauty, which has
been the cause of my ruin, become the prey of tigers, before a
frightful leanness diffuse itself over my lovely cheeks, and rifle
me of all my charms. But what adds greatly to my sorrow, I
think I hear my absent father saying, Europa, vile Europa!
why do you delay dispatching yourself? This tree, and your
own girdle, which you have luckily brought with you, offer you
their assistance to be the instruments of your punishment. Or
if you choose rather to throw yourself from these rocks, the points
of which promise you a more ready death, go, precipitate your-
self into the midst of the raging sea without farther hesitation,

* I beautiful desire to feed tigers. † And the moisture leave the tender prey. ‡ To die.
§ You may bruise your neck hanging on this ash-tree by your belt which has luckily
followed you.

NOTES.

Here very naturally described. The princess
finding herself equally blameable and unhap-
py, knows not where to betake herself. The
decietful bull, that had abused her, be-
comes the first object of her fury. He is
a monster; could she but have him, she finds
herself vigorous enough to attack him, and
tear him to pieces. Afterwards she falls
upon herself, she reproaches herself with her
crime, and thinks of nothing but of expiating
it by a speedy death.

47. Modo multíam amátí cornu monstí.] Europa showed herself exceedingly fond of
the bull, while she was upon the bank; for
she presented him with flowers, she crowned
him with them, and gently stroked his sides
with her hands, &c.

50. Impudens Orcum moror.] This de-
pends upon the preceding verse; I have
had the impudence to forsake the house of
my father, I have farther had the impu-
dence to make Pluto wait for me. This
is extremely beautiful.

53. Antequantur turpis.] Horace paints here
very prettily the natural disposition of wo-
men, who are less afraid of death itself, than
of the loss of their beauty. Yet we may
easily believe that Europa does not speak
thus from any attachment she had to her
beauty, or because she wished to die before
it was gone; but it was better to punish
that beauty which was the cause of her mis-
fortune and crime.

57. Pater urget absens.] This passage
will admit two interpretations; Your father
sends out his people in pursuit of you;
or, Your father, though not present,
yet haunts you. Absent as he is, you do
not cease to have him always before your
eyes, reproaching you with your crime.

60. Ledere collum.] Bentley assures us,
that leder collum was never in use, but
that they always said etidere or frangere,
and brings several examples to confirm it.
Therefore he thinks we ought either to read
frangere collum, or,

—Zona bene te secuta

Etidere collum;

as Heinsius had corrected it in the margin of
his copy. But before we condemn an ex-
pression, we ought to examine the reasons
which may induce a writer to prefer it to
Regius sanguis, dominaque tradi
Barbaræ pellex. Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.
Mox, ubi lusit satís, Abstineto,
Dixit, irarum calidaeque rixæ,
Cùm tibi invisus laceranda reddet
Cornua taurus.
Uxor invicti Jovis esse nescis?
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet.

ORDO.
"rile pensum, et tradi pellex dominae bar-
bar." "rixæ; cum taurus invisus reddet tibi cor-
nua laceranda. Tu, quæ es uxor in-
viæ Jovis, nescis le esse? Mitte tuos
singultus: disce ferre bene magnam tuam
fortunam: sectus orbis ducet tua nomina."

NOTES.
others that are more common. Horace here
says ledere collum; and if the learned critic
had weighed the matter thoroughly, he might
easily have found out the reason of it. But
he does not consider it is a princess that
speaks; and in order to render the image of
death to which she intended to deliver herself
more agreeable, she avoids all severe and
shocking expressions, and instead of frangere
chooses rather to say ledere, which is a-word
less terrifying and frightful.
66. Aderat querenti.] Horace here in-
troduces very opportunely Venus and Cupid,
who explain the whole adventure to Europa.
Nothing can be more ingenious: and in my
opinion this ode might give one the idea of a
picture of a most excellent taste.
69. Abstineto, dixit, irarum.] Every one
cannot see all the beauty of this passage.
Europa had said, that if she could come at
that deceitful bull, she would use all her
efforts to tear off his horns; and Venus
with a smile prays her to moderate her
wrath and transports, because that bull
would offer his horns to be torn off. It
is an ironical discourse, so graceful, that it

ODE XXVIII.

Horace was a great enemy to noise and tumult; for that reason, sumptuous
and splendid feasts were not at all agreeable to him. It was his ordinary cus-
tom to invite a few select friends to a frugal repast, that he might enjoy the
pleasure of feasting without feeling the inconveniences of it. This of
Neptune brought to Rome a great number of strangers, by which means

AD LYDEN.

Festro quid potius die
Neptuni faciam? prome reconditum,

ORDO.

Quid ego potius faciam festo die Neptuni?
unless you, who are the daughter of a king*, choose to be the "rival of a strange mistress, and to stoop like a slave to spin "her wool†." While the unfortunate princess thus vented her grief in vain complaints, malicious-smiling Venus heard her‡, Cupid standing by her side, diverting himself with his bow unbent. At length, when the goddess had glutted herself with this pleasure, she said, "Moderate your rage, Europa, suppress your tears, and "forbear those heavy complaints; for this hated bull will himself" soon offer you his horns to be broken in pieces. Europa," con-
tinued she, with a serious air, "you are ignorant of your own hap "piness. Do not you yet know that you are the wife of Jupiter, "whose power is irresistible? Suppress then these deep sighs, "and show yourself truly worthy ot that high dignity to which the "sovereign of the gods hath raised you||: in a short time the chief "part of the world shall do itself the honour to bear your name."

* Royal blood. † Spin the task of your mistress. ‡ Was present.
§ Invincible Jupiter. || Learn to bear your great fortune well.

NOTES.

can never be sufficiently praised; we should therefore beware of reading with some commen-
tators, Non tibi invisus laceranda reedit. This would be to lose the whole beauty of the passage.

73. [Invicti Jovis esse nescis?] This verse will admit two explications; for it may signify, 'You do not know that you 'are the wife of Jupiter; you do not know that the bull, against whom you vent your rage with so much violence, is Jupiter, the sovereign of the gods; or it may be better explained, I think, with a point of interro-
gation: 'Do you not know yourself to be 'the wife of Jupiter?'

75. Sectus orbis.] Divided into two parts; one part of the world. Horace here follows poetical tradition. It is more probable, how-
ever, that Europe took its name from a pro-
vince called Europia, and a city named Europus, north of Macedonia.

O D E XXVIII

the streets and public houses were full and crowded. The poet at this time was inclined to retire with some of his friends, and pass a part of the day in the pleasures of music and good cheer. This was what gave occasion to this sh rt o de, which is written with a very lively and natural turn.

TO LYDE.

How shall I pass the time of this great festival of Neptune most agreeably? Come, Lyde, bring us quickly some of the best* Cecu-

* Hidden.
Lyde, strenua Cæcubum,
Munitæque adhibe vim sapientiæ.
Inclinare meridiem
Sentis; ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli consulis amphoram.
Nos cantabimus invicem
Neptunum, et virides Nereïdum comas:
Tu curvâ recines lyrâ
Latonam, et celeris spicula Cynthiae;
Summio carmine, quæ Cnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus.
Dicetur meritâ Nox quoque næniâ.

NOTES.
8. *Bibuli consulis.* Marcus Bibulus had been consul with Cæsar in the year 695. Horace by this design to express wine that was very old.

-ODE XXIX.-

What is said of the orations of Demosthenes, the iambics of Archilochus, and the letters of Atticus, is equally true of the odes of Horace: Those that are longest are not the least beautiful. To keep up the spirit of a work when it is long, requires a superior genius. He does something more in this ode; for, the farther he proceeds, the higher he rises, and fresh beau-

AD MÆCENATEM.

TYRRHENÆ regum progenies, tibi
Non antè verso lene merum cado,
Cum flore, Mæcenas, rosarum, et
Pressa tuis balanus capillis
Jamdudum apud me est. Eripe te moræ;

ORDO.

O Mæcenas, Tyrrenha progenies regum, jamdudum est tibi apud me merum lene cado non ante verso, cum flore rosarum, et balanus pressa tuis capillis.
bian wine, and for once lay aside* your obstinate sobriety. You see the day begins to decline; yet, as if it waited your leisure, you delay bringing from the cellar a bottle of the wine that has been mellowing ever since the consulate of Bibulus. We will sing in turn the praises of Neptune and the Nereids†; and you shall celebrate on your harp the praises of Latona, and of Diana the goddess of hunting. Our concert shall end with a song in praise of the goddess who presides over Cuidos and the shining Cyclades, and who, in a chariot drawn by swans, frequently visits the island of Paphos. The night too, which affords us so much pleasure, shall not be forgotten.

* Apply violence to.  † The green hairs of the Nereids.

**NOTES.**

10. Nereidum.] For these goddesses of the sea ought to have a part in the feast of Neptune. They were the daughters of Ne- reus and Doris. To these divinities the poet joins Latona, Diana, and Venus, who were particularly honoured by persons of the sex, and were the ordinary subject of their songs.

12. Cynthia.] Diana has been called Cynthia, and Apollo Cynthia, from a mountain of that name which runs across Delos.

13. Quae Cnidon.] Venus presided over Cnidos, of which there was one in Cyprus, and another in Caria. She was adored in both; and the Cnidianos of Caria were possessed of the beautiful Venus of Praxiteles, for which Nicomedes offered to give as much as would pay all the debts of the city, which at that time were very considerable.

16. Dictur meridi Not quoque nemi.] What the poet means here is, that the feast was not to end with the day, but that some part of the night also was to be employed in it. For although Nemi signifies properly a mourning song, yet the ancients have not scrupled to make use of it to signify a sort of lively sportive song.

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**ODE XXIX.**

ties appear in every line, until at last he mounts to a pitch of sublimity that no other was capable of reaching. Julius Scaliger gives it this commendation: "Vicesima nona incipit lenissime; tum vero semper assurgit eo usque, quo nemo aliorum pervenire possit."

**TO MÆCENAS.**

O MÆCENAS, desceded from the kings of Tuscany, I have long reserved for you a cask of excellent mellow wine*, which has not yet been pierced. I have moreover crowns of roses, and store of essence, which I have prepared on purpose to perfume your hair. Disengage yourself therefore speedily from any thing that may retard your coming†, and do not always amuse yourself in contem-

* Wine in a cask.  † Delay.

**NOTES.**

1. Tyrrhena regem progenies.] Ode 1. regibus, descended of ancient kings; and he here informs us who these kings were, by say-
Ne semper udum Tibur et Aesulae
Declive contempleris arvum, et
Telegoni juga parricidae.
Fastidiosam desere copiam, et
Molem propinquam nibibus arduis:
Omitte mirari beatæ
Fumum et opes strepitumque Romæ.
Plerumque gratæ divitiæ vices,
Mundæque parvo sub larea pauperum
Cæne, sinc auleis et ostro,
Solicitam explicuere frontem.
Jam clarus occultum Andromedes pater
Ostendit ignem; jam Procyon furit,
Et stella vesani Leonis,
Sole dies referente siecess.
Jam pastor umbras cum grege languido
Rivumque fessus querit, et horridi
Dumeta Sylvani; caretque
Ripa vagis tacidurna ventis.
Tu civitatem quis deceat status
Curas, et urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent, Tanaisque discors.
Prudens futuri temporis exitum
Caliginosa nocte premit Deus;
Ridetque, si mortalis ultra
Fas trepidat. Quod adest, memento

ORDO.

Eripe te mora; ne semper contemplaris
udum Tibur, et declive arvum Aesulae, et juga
Telegoni parricidae. Desere fastidiosam
tuum copiam, et molem propinquam nibibus arduis:
omitte mirari fumum et opes strepitumque beatæ Romæ. Vices plerumque
gratæ divitiæ, mundæque caæna pauperum
sub parvo lare sine auleis et ostro, explicuere
frontem sollicitam.

Jam Cepheus clarus pater Andromedes ostendit
ignem suum occultum; jam furit

Procyon, et stella vesani Leonis, sole referente
dies siecess. Jam pastor fessus estu
cum grege languido querit umbras rivum,
et dumeta horridi Sylvani; ripaque
cacidurna caret vagis ventis.

Tu curas quis status deceat civitatem, et
sollicitus urbi times quid Seres et Bactra regnata
Cyro Tanaisque discors parent. Deus
prudens premit caliginosa nocte exitum futuri
temporis; ridetque, si mortalis trepidat ultra
fas.

NOTES.

-ing that his friend sprang from the kings of
Tuscany. See the remarks on that ode. The
Tuscans were called Tyrheni, not from a Li-
byan prince whose name was Tyrrenhus, as
some would have it, but from certain people
so called, who inhabited some islands in the
Aegean sea, which they abandoned to go
into Italy. These people were called Tyrr-
heni for Tyrseni, from the word τυραννος;
towers, because they were the first
who found out the art of building walls, and
fortifying cities.

4. Balamus.] By balamus Horace under-
stands balamus ungueilaris, which the Greeks
and Latins called Myrobalanus: of it they
made an excellent perfume.
plating the valleys of Tivoli*, the charming eminences of the moun-
tain Esula, and the agreeable little hills that surround Tuseulum, 
built by the parricide Teleogonus†. Drop, for this day, that over-
flowing plenty which usually creates a surfeit: descend from your 
turret that almost reaches the clouds, and leave off admiring thence 
the smoke, the riches, and the noise of Rome, a city that is now 
more magnificent than ever. Variety is sometimes pleasing to the 
rich; and a plain supper in a neat though mean cottage, without 
tapestry or beds of purple, has made them often forget their cares, 
and become gay and cheerful. The bright constellation Cepheus, 
the father of Andromeda, discovers already his hidden fires; Procyon 
and the constellation of furious Leo, that foretell the approach of 
the dog-star, begin to exert all their rage; the sun also parches the 
earth with its scorching heat. The weary shepherd retires with his 
fainting flock to the shade of the forests, to the cooling streams, 
and the groves of the sylvan god‡; not the least breath of wind can 
be felt on the river-side§; every thing is in profound repose; but 
you are always busy and solicitous how to support the grandeur of 
the city, and, watching over its safety, are apprehensive what pro-
jects the Seres, the Bactrians¶, and the restless Scythians, who live 
on the borders of the Tanais, may be forming against it. God, in 
his infinite wisdom, has thought fit to conceal what is future in im-
penetrable obscurity, and laughs at men who carry their anxiety be-
yond the bounds he has prescribed to them‖. Be you careful to

* Moist Tivoli. † Hills of the parricide Teleogonus. ‡ Rough Sylvanus. § The silent bank wants the restless winds. ¶ Bactra governed by Cyrus. ‖ What is lawful.

NOTES.

8. Teleogoni juga.] Teleogonus was the son of Ulysses and Ciriæ. He slew his own father without knowing him, and afterwards retiring to Italy, on a small mountain, not far from Rome, built Tuseulum. Strabo writes that this mountain was divided into several summits covered with trees, watered with a great number of rivulets, and adorned with several magnificent structures.

17. Andromedes pater.] Cepheus, king of Ethiopia, or, according to others, of Pho-
nicia, was placed in the number of the stars, together with Cassiope his wife, and Andromeda his daughter.

18. Procyon.] Procyon is a Greek word which Cicero has translated ante-canem, which precedes the dog, that is, which rises before Caniculus, called otherwise Sirius or the dog-star. It is a constellation of three stars, near the milky way.

27. Quid Seres.] Horace here tells Mæ-
cenas, that he was over-solicitous to protect Rome from evils wherewith it was not in the least threatened; for at this time Rome had nothing to fear either from the Seres who inhabited the borders of the eastern ocean, or the Parthians or Scythians. He thus endeavours to prevail with Mæces to ease his mind a little from those anxieties he felt for the safety of Rome.

28. Tanaisque discors.] By the Tanais we are to understand the Scythians, who lived along that river and the Danube. This river is the same with the Don, which takes its rise in Russia, and empties itself into the Black Sea near Asof. Horace calls it discors, because the Scythians and Sarmatians, who inhabited along the banks of it, were often at war with each other.
Componere æquus: cætera fluminis
Ritu seruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos,
Stirpesque raptas, et pecus, et domos,
Volventis unà, non sine montium
Clamore, vicinæque sylvæ,
Cum fera diluies quietos
Irritat annes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, Vixi: cras vel atrâ
Nube polum Pater occupato,
Vel sole puro; non tamen irritum,
Quodcunque retro est, efficet, neque
Diffinget, infectumque reddet,
Quod fugiens semel hora vexit.
Fortuna sævo laeta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nune mihi, nunc alii benigna.
Laudo manentem: si celeres quatit
Pennas, resigno quæ dedit, et meâ
Virtute me involvo, probamque
Pauperiem sine dote quæro.
Non est meum, si mugiat Africis
Malus procellis, ad miseras paece,
Decurrere, et votis pacisci,
Ne Cypriae Tyriaque merces
Addant avaro divitias marí.

ORDO.

Memento æquus componere quod adest:
cætera seruntur ritu fluminis, nunc in medio
alveo delabentis cum pace in mare Etruscam,
nunc una volventis lapides adesos, stirpesque
raptas, et pecus, et domos, non sine clamores
montium, sylvaæ vicinae, cum fera diluies
irritat annes quiétos.
Ille deget potens sui laetusque, cui licet in
diæm dixisse, Vixi: cras pater Jupiter
occupato polum vel atrâ nube vel sole puro; non
tamen efficet irritum, quodcumque retro est,
neque diffinget, reddetque infectum, quod fugiens
hora semel vexit.
Fortuna sævo laeta negotio, et pertinax lu-
dere insolentem ludum, transmutat incertos
honores, nunc benigna mihi, nunc alii. Laud-
do manentem: si quærit celeres pennas,
resigno ea quae dedit, et involvo mea vír-
tute, quaeróque probam pauperiem sine dote.
Si malus mugiat Africis procellis, non est
meum decurrere ad miseras paece, et pacisci
totum, ne meæ Cypriae Tyriaque merces ad-

NOTES.

31. Ridél.] As this moral sentiment is very just, so it is represented by Horace in a manner capable of making a deep impression. To attempt penetrating into futurity, is to torment ourselves to no purpose, and expose us to the ridicule of the gods. Maecenas might very naturally apply to himself, what seems to be here said only in the general.
order with prudence what is present: what is future is like the Tiber, that sometimes confining itself to the middle of its channel, runs gently along into the Tuscan sea; but which, at other times, when the rivulets that empty themselves into it are swelled by heavy rains, carries along with it huge ragged stones, uprooted trees, cattle, and even houses, with a noise which makes the mountains and neighbouring wood to resound. He only can be said to live always happy, and to be absolutely master of himself, who, at the end of every day, can say, I have lived. Jupiter may cover the heaven to-morrow, with thick clouds, or brighten it with the serene rays of the sun; yet he cannot render void what has already come to pass, nor undo and recall what time, that flies swiftly along, hath once carried with it. Fortune, which takes great pleasure in cruel diversions, and the more cruel the more highly pleased, is continuously transferring her unsteady honours, liberal to me of those to-day which she will perhaps bestow on another to-morrow. If she is willing to stay with me, I am content; if she flutters her wings to leave me, I resign all her gifts without uneasiness, wrap myself in my virtue, and desire no more than honest poverty without a dower. Should my ship's mast crack with stormy winds, I would not have recourse to whining prayers, and, by a horrible kind of traffic, strive to obtain of the gods, by my vows, that the cargo I have brought from Cyprus and Tyre may not enrich the insatiable sea; for then in my little two-oared skiff, to which I fly directly, a fair wind, and

* River. † When a violent shower raises the quiet rivers. ‡ Not without the noise of the mountains and the neighbouring wood. § By the help of my two-oared skiff.

NOTES.

Trepidare equally marks, both the ridiculous fear which a too foreboding temper usually occasions, and the superfluous trouble we often give ourselves, to prevent imaginary evils, which perhaps might never come to pass. 33. Caetera flaminis.] What a beautiful image of the vicissitude of human affairs! This is a finished stroke. It is a new sight which the poet gives to a reader. A moral so judiciously varied can never cloy; the agreeableness wherewith it is seasoned, makes us hearken with pleasure to the persuasion. 53. Laudo manentem.] This is a necessary consequence of the disposition which every man ought to aim at, of being contented with the present. A wise man never shuts the gate against Fortune when she favours him; but he never strives to retain her when she begins to frown. The emperor Adrian might have had in view this passage of Horace, when he caused to be engraved upon a medal, Fortuna manent.

54. Mea virtute me involvendo.] The man who has the wisdom to place his supreme happiness in virtue, is not afraid of the attacks of Fortune. She may despoil us of our external possessions; but our probity is more than a recompense for all these losses, and enables us to sustain them with patience and courage. 57. Non est meum, si.] This is a natural consequence of what precedes. The poet, to show that he was disposed to encounter with equanimity all the accidents of life, places himself in circumstances the most proper to put his virtue to this trial. Suppose, says he, that, enriched with the commerce of the Levant, I was sailing along the Egean Sea, and that, a violent tempest arising, I betook myself to my skiff, and saw
Tune me biremis praesidio scaphae
Tutum per Aegeos tumultus
Aura feret, geminusque Pollux.

ORDO.
dant divitas mari avaro. Tune aura, geminusque Pollux feret me per Aegeos tumultus,

NOTES.
the ship, the cargo, and all my hopes, swallowed up by the ocean; I would look upon this loss with a calm and undisturbed mind, and would regard it as a signal instance of the protection and favour of the gods, to escape the fury of the waves, though stripped of my all.

59. Misericors preces.] These conditional prayers which virtue blushes at, and the gods disregard, are called by Persius, Preces emacae, prayers of purchase.

62. Tune me biremis.] These three lines have not been thoroughly understood by commentators. Horace represents himself as a

ODE XXX.
Horace wrote this ode upon his being the first who in the Latin language had imitated the poetry of the Greeks. I have already endeavoured to justify the advantageous sentiments which Horace seems to have had of his own per-

Exegi monumentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Anorum series, et fuga temporum.
Non omnis moriar; multaque pars mei
Vitabit Libitinam. Usque ego posterâ
Crescam laude recens, dum Capitolium
Scandet cum tacita virgine pontifex.
Dicar, quâ violens obstrepit Autfidus,
Et quâ pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mili Delphica
Lauro cinge volens, Melpomene, comam.

ORDO.
Exegi monumentum perennius aere, altiusque sito regali pyramidum; quod non imber edax, non Aquilo impotens possit diruere, aut innumerabilis series annorum, et fuga temporum.

Ego non moriar omnis; multaque pars mei vitabit Libitinam. Ego usque recens crescam laude posterâ, dum pontifex scandet Cap-

pioliam cum tacita virgine. Qua violens Auñidus obstrepit, et qua Daunus pauper aquae rex populorum agrestium regnavit, ego potens ex humili, dicar princeps deduxisse Æolium carmen ad Italos modos.

Melpomene, sumus superbiam quaesitam meritis, et volens cinge mili comam Delphicâ lauro.
Ode XXX.  
HORACE'S ODES.  

Pollux the twin brother of Castor, will waft me safe over the terrible Ægean waves.

NOTES.

man who was always satisfied with his condition. If Fortune was favourable, he was pleased; if she frowned upon him, he acquiesced, and restored, without murmuring, whatever he had received from her, being as well contented with his poverty as he had formerly been with his riches. To render this of more easy conception by a familiar example, he tells us, that he is none of those who, in the midst of a tempest, have recourse to prayers, and make vows for their safety; but that he submitted to the decrees of heaven, and could behold the rage and fury of the waves with the same tranquillity of mind, and with the same confidence, as if the wind were favourable, and Castor and Pollux conducted the vessel. In this way of explaining it, the passage is extremely beautiful; Horace, though a follower of Epicurus, had drawn his steadiness of mind from the stoical philosophy; for he took from every sect what he thought useful and agreeable to the dictates of reason.

ODE XXX.

formances, in the remark on the last ode of the preceding book, which is of the same nature with this; and therefore I shall here say nothing more upon that topic.

I have now raised to myself a monument more durable than brass, and higher far than the royal pyramids of Egypt*; a monument which neither storms nor tempests can deface, nor the most violent winds beat down; nor a succession of innumerable ages†, or the rapid flight of time, destroy. I shall not entirely die. The far more noble part of me shall escape cruel Proserpine. So long as the capitol stands, and the pontiff, with the silent virgin, shall ascend thither to offer the public sacrifices, my reputation, ever new, shall increase from age to age‡. In those places through which§ the rapid Aeusus rolls with a violent noise, and in those dry and barren countries where Daunus reigned over the warlike inhabitants, I shall be renowned, notwithstanding my obscure birth, for being the first who adapted the Greek|| poetry to the Roman measures. Assume then, my muse¶, that noble pride which thy merits have so justly gained, and cheerfully crown me with laurels bestowed only on the favourites of the god of Delphos.

* Higher than the royal situation of the pyramids. † Years. ‡ I still now shall increase with future praise. § Where. || Æolian. ¶ Melpomene.

NOTES.

1. Ex æxi monumentum.] This monument would have done much greater honour to Horace, had it been raised by any other hands than his own. But I have already ob-
served, that we ought not to be too rigorous with the poets upon the article of vanity. Ovid speaks of his works in yet stronger terms:

Jamque opus exeqi, quod nec Jovis ira, nec ignis,
Nec poterit ferror, nec edax abolete velustas.

2. Res alique situ pyramidum.] He here says the royal situation of the pyramids, instead of the towering pyramids built by several princes. These pyramids were twenty in number, three whereof were remarkably large. See Amm. Marcell. Book 22d.

7. Libitina.] Libitina was the goddess who presided over funerals, whom I take to be the same with Proserpine mentioned in Book I. Ode XXVIII.

Saxa caput Proserpina fugit.

8. Crescam laude recens.] This is a most beautiful expression, which comprehends in three words two magnificent elegies; to grow always in fame, and to preserve through all ages the graces of novelty; these are the richest gifts of the muses. Horace does not promise himself this in vain; for we see that his works preserve even to this day an air of novelty, as if they were possessed of a spirit of youth, and a soul exempt from old age.

8. Dum Capitolium scandet.] I am of opinion, that Horace speaks here, in general, of all the public sacrifices that were offered in the capitol; for in all the ceremonies the high-priest was followed by some vestal. Horace here promises himself an eternal reputation. Rome had risen to such an exalted pitch of grandeur, that no doubt was made of its remaining for ever mistress of the universe. Virgil feigns, that even before the foundation of Rome this eternity was promised to the Romans; for he introduces Jupiter saying to Venus,

His ego nec metus rerum, nec tempora ponit:

whence came the common use of such inscriptions as these, Roma Eternae, Imperii Aeternitas. But the poems of Horace have survived the capitol, the vestals, and that empire so flourishing. Only the productions of the muses, and what they celebrate, can with justice promise themselves eternity.

9. Cum tacita virgine.] By virgine he understands the vestal who accompanied the high-priest; and he adds the epithet tacit, because they always kept silence, the high-priest alone having the right to pronounce those words which concerned religion.

11. Et quis pauper aquis Danaus.] Some think that Danaus, the son of Pilumus and Danae, reigned in Danaia, and that thence it had its name. By the Aeusus, Horace means Peucetian Apulia, and by Danaus, Daunian.

11. Agrestium regnavit populorum.] This is an ellipsis, where we must supply the word rer, and construe in the following manner; Qua regnavit Danaus ex populorum agrestiurn: or, perhaps, the poet intended regnavit to govern the noun populorum. He puts agrestiurn for bellus usus, as in a former ode he says, rusticorum mascula militum profes.

13. Princeps Aelitum cernens.] Sappho and Alcæus, the two poetic writers whom Horace proposed to himself as models, were of Mytilene, a city of Aélia in the isle of Lesbos. It is probable that he would not have boasted so often of his being the first who imitated the Greek poetry, had not the public before done him the justice to acknowledge it.

16. Melpomene.] Melpomene is here put for the muses in general, although she presided only over tragedy and rhetoric.
HORACE'S ODES.

BOOK IV.
Of all the books of the odes of Horace, this is allowed to be the most beautiful, the greatest part of which he composed during the five or six last years of his life. Commentators have no sufficient ground to imagine, that this book, as it now appears, was produced by the command of Augustus, some years after the third. This is absolutely false, as will appear from the sequel. It is true that Suetonius, in his life of Horace, says, "Scripta quidem ejus usque adeo probavit, mansuraque perpetuo credidit, ut non modo saeculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum, cumque coegit propter hoc tribus carminum libris ex longo intervallo quartum addere." "Augustus so highly approved the poems of Horace, and was so persuaded that they would reach to the latest posterity, that he not only desired him to compose the Carmen Secu-

AD VENEREM.

Intermissa, Venus, diu,
Rursus bella moves? parce precor, precor.
Non sum qualis eram bone
Sub regno Cynaræ. Desine, dulcium

ORDO.

O Venus, diu intermissa, rursus moves bella? Parce precor, precor. Non sum qualis eram sub regno bone Cynaræ. O seva mater dulcium Cupidinum, desine fletere mejam

NOTES.

1. *Intermissa, Venus, diu.* We have seen, in the first and second Books, that at the age of forty, Horace had renounced all gallantry, and that three or four years afterwards he fell in love with Glycera; and that, in fine, towards his fifty-sixth year he was touched with the beauty of Ligurin. Some separate *intermissa* from *Venus*, and join it to *bella* of the following verse. This opinion is supported by Bentley, who construes the whole passage thus:

*Intermissa, Venus, diu*
*Rursus bella moves.*

This construction seems harsh, and not at all agreeable to the turn of Horace. But, says the above-mentioned learned man,
HORACE'S ODES.

BOOK THE FOURTH.

ODE I.

lare, but also to celebrate the victory of Drusus and Tiberius; and for that reason obliged him to add a fourth book to the three he had written a long time before." But all that can be inferred from this is, that the fourth book, as we now have it, is not wholly the same with that which was extant in the time of this historian. For there are many odes in it, which evidently show themselves to have been written before several others in the preceding books. Or perhaps Suetonius only means, that he published them at that time by the command of Augustus. And in this case we must suppose that the poet joined some odes which he had composed long before, and which had never yet appeared in the world, to those which he published by the command of Augustus. One of these two things must be allowed; but the latter supposition seems to have the greater probability.

TO VENUS.

VENUS, thou amiable goddess, after the solemn farewell I took of you a long time ago, do you now begin to raise new tumults in my breast? Spare me, I beseech you, spare me. I am not the same I was when I wore the chains of lovely Cynara. Cruel mother of soft and amorous desires, cease to exercise your domi-

NOTES.

intermissa cannot, with any propriety, be said of a person, but of a thing. I answer, that Horace appears to use it so here. We are not sufficiently acquainted with the extent of the Latin language, to be capable of limiting all its words. Intermissa may agree perfectly well to Venus, who is taken sometimes for the passion of love.

3. Non sum qualis eram bonae sub regno Cynarae.] It is impossible to determine precisely at what time Horace was in love with Cynara. He must certainly have been very young, inasmuch as the love which Cynara had for him, proceeded from no views of interest, as he himself boasts in the fourteenth epistle of the first Book:

Quem scis immunem Cynara placuisse rapui.

As for the epithet bona here added, interpreters are very much divided about the signification of it. Some think that Horace calls Cynara good, instead of kind and obliging, because her regard for him did not
Mater seva Cupidinum,  
Circa lustra decem flectere mollibus  
Jam durum imperis: abi  
Quò blandæ juvenum te revocant preces,  
Tempestiviis in domo  
Pauli, purpureis ales oloribus,  
Comessabere Maximii,  
Si torrere jeur quæris idoneum:  
Namque et nobilis, et decens,  
Et pro solicitis non tacitus reis,  
Et centum puer artium,  
Latè signa feret milites tuæ;  
Et, quandoque potentior  
Largis muneribus riserit æmuli,  
Albanos prope te lacus  
Ponet marmoream sub trabe citrea.  
Illic plurima naribus  
Ducès thurn,  
Lyraeque et Berecynthiae

**ORDO.**

circa decem lustra, et durum mollibus imperis: abi quó blandæ preces juvenum revocant te.  
Tempestiviis comessabere in domo Pauli Maximii, iluc ales æti purpureis oloribus, si quæris torrere jeur idoneum: namque Paulus et nobilis et decens est, et non tacitus pro solici- 
citis reis, et pro centum artium, late feret signa milites tuæ; et quandoque riserit potentior largis muneribus æmuli, ponet te marmoream sub trabe citrea prope Albanos lacus. Illic duces plurima thura naribus, et delectabere nimirum carminibus tibiæ Berecynthiae lyraeque, 

**NOTES.**

arise from selfish views. Others pretend that good signifies here the same with sweet, agreeable. But good often signifies no more than beautiful. It was a word also very often used when mention was made of a person that was dead; and perhaps Horace takes it in the same sense here; for Cynara was dead long before this, as he acquaints us himself in the thirteenth ode,

--- sed Cynara breves
Avnos fata dedrant;

which is of a date much prior to this.

6. *Circa lustra decem.* Ten lustra, that is, fifty years. A lustrum was a space of five years complete, in which it differed from the Olympiads, which consisted only of four years.

6. *Mollibus imperis.* He means, that far from being able to execute the more fatiguing and difficult attempts that were to be made under the ensigns of that goddess, he was incapable of undertaking those which were easy and agreeable. This, in my judgement, is the true meaning of this passage, which has so much puzzled the commentators. It is probable also, that Horace, by *mollia imperia,* means all the commands of love, and all the duties required in that kind of warfare. Although he was unable any longer to follow Venus, he still found her yoke easy and agreeable.

9. *In domo Pauli.* This is the true reading, and not in domum. This is the same Paulus Fabius Maximus, who was consul with Aelius Tubero in the year of the city 742.

10. *Purpureis ales oloribus.* This is a very remarkable expression, *Venus ales purpureis oloribus,* *Venus quæ purpureis oloribus vecta es.* It appears to be an imitation of the Greeks, who sometimes used the same liberty of speaking. As for purpureis, it is
nion over me, now arrived at my fiftieth year, and unfit to obey your orders, or taste of your pleasures. Go whither you are called by the importunate prayers of youthful lovers.

You will do better to repair to the house of Paulus; fly thither with your shining swans, if you wish to kindle a flame in a breast worthy of you: for he is not only descended of a noble family, but is also young and graceful, and has a hundred fine qualities beside, and always employs his eloquence to support the cause of the oppressed, which may give you ground to hope that he will carry the glory of your ensigns to a great distance; and as soon as he finds he has nothing to fear from the rich presents of his rival, he will erect a marble statue in honour of you in a temple of citron, near the lake of Alba. There you shall always smell the sweet incense that he will burn upon your altar, and with pleasure hear an agreeable concert made by the lyre, the flute,

N O T E S.

to be observed that the ancients used the word purpureum to express any lively shining colour. Thus Albinovanus applies it to snow:

\[ \text{Purpurea sub nive terra latet.} \]

And in another place,

\[ \text{Brachia purpurea candidiora nive.} \]

We often find purpura among the ancients taken for whiteness, brightness, and purpureare for, to whiten.

14. \textit{Et pro soliciis non tacitus reis]} Those who imagine that this Maximus is the same with him to whom Ovid writes, apparently found their opinion upon these verses of the second elegy of the first book of \textit{Ponto},

\[ \text{Vox precor Augustas pro me tua molliat aures, Auxilia trepidis quae solet esse reis:} \]

\[ \text{I pray Heaven that your eloquence, which} \]
\[ \text{is the common resource of the unfortunate, may mollify Augustus.} \]

But they ought to remember that the same Ovid speaks also of the eloquence of the father of this Maximus, and that of his brother. A thing vague and indeterminate should not be taken as a sure mark, it being customary for all young men to exercise themselves in defending those who were oppressed. The word \textit{reus}, signifies properly one who was pursued and accused in judgement; but it was used to express both plaintiff and defendant.

16. \textit{Lat<e> signa fer<e> militiae tuae].} Horace tells Venus that Maximus will carry to a great distance her ensigns and standards, instead of saying that he will enlarge the bounds of her empire; because nothing was more proper to demonstrate the power of love, than the example of such a person as Maximus; at the same time it was a very handsome compliment paid to that Roman to call him Venus's standard-bearer, because among the troops they usually chose for that office men of the finest appearance.

20. \textit{Sub trabe citre<e>].} Tracts for the temple, a part for the whole. This wood was very rare, and in great esteem at Rome. The citizens must be extremely rich who could afford to have beds of it; whence Pliny says with reason, \textit{Inter pauc<e>a nitidior<e>s viles in\- strumen<e>ta hac arbor est.} Cicero had a table of it, which cost him a prodigious sum.

21. \textit{Illic plurima vari<e>bus.]} It was not enough to promise Venus a statue and a temple: it was farther necessary to assure her, that the temple should be frequented, and that a great number of sacrifices should be offered in it. That was a point about which the gods were particularly anxious.

22. \textit{Berecythicum tibi<e>}.] The Berecythidan flute was the same with the Phrygian: he elsewhere calls it \textit{Berecythium corius}. Varro also speaks of the Phrygian horn.
Delectabere tibiae
Mistis carminibus, non sine fistulæ.
Illie bis pueri die
Nunum cum teneris virginibus tuum
Laudantes, pede candido
In morem Saliûm ter quatient humum.
Me nec femina, nec puer
Jam, nec spes animi credula mutui,
Nec certare juvat mero,
Nec vincire novis tempora floribus.
Sed cur, heu, Ligurine, cur
Manat rara meas lacryma per genas?
Cur facunda parum decoro
Inter verba cadit lingua silentio?
Nocturnis te ego somniis
Jam captum teneo; jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

ORDO.

25. Illic bis die.] It was common to sing the praises of the gods in the temples every morning and evening. The Romans borrowed the custom from the Greeks, and the Greeks, in all probability, took the hint from the law of Moses.
the voice, and hautboy. There, twice a day, the youths and virgins shall sing hymns in your praise, dancing, at the same time, after the manner of the Salii.

As for me, I am past the pleasures of love, nor do I now flatter myself with the hopes of a return to my passion: I make no pretensions now to strive who can drink most bumpers, or to adorn my head with garlands of new-blown flowers.

But why, Ligurin, why do the tears run trickling down my cheeks? Why falters my eloquent tongue at sight of you, as if it were deprived of the power of speech? Ah, Ligurin, still with love possessed, now I clasp you in my dreams, now I follow you, cruel as you are, through the field of Mars, and Tiber's rolling waves.

NOTES.

25. Pueri cum teneris virginitus.] The ancients had no children trained up expressly for singing in the temple; nor did they employ the public musicians who sang upon the theatres; but they chose out of the best families a certain number of boys and girls, who sang till others were chosen in their stead. These places were very much coveted, and it was a great honour to be of the number.

28. In morem Salisiam ter.] The Salii were priests of Mars, instituted by Venus. Every year they made a procession with the sacred shields through all the quarters of the city. These processions were made with great solemnity, and abundance of singing and dancing.

32. Nec vincire novis tempora floribus.] By this it is likely Horace means new crowns of flowers, which were a sign of new engagements in love. For when a person became a lover, it was a custom to take crowns, and not to part with them while that passion continued. Horace therefore, who had quitted all his crowns, i.e. who had given over all gallantry, tells us it was not proper for him to take others, or enter into new engagements. This explication gives a very fine turn to the passage.

34. Manat vera meos lacrymas genas.] This is one of the surest characteristics of love. It is true that Sappho, who has admirably collected all the marks of that passion, does not expressly mention tears; but Dacier thinks she comprises them under perspiration, and that those small drops of water, which are excited by the fire of love, and distil insensibly from the eyes, are not really tears, but, properly speaking, a kind of sweat. And perhaps it may be for this reason, that Horace in another place calls them humores.
ODE II.

Because this ode is addressed to Antonius Iulus, who was consul with Quin- tus Fabius Maximus, immediately after the consulship of Paulus Fabius Maximus, of whom we have spoken in the remarks upon the preceding ode, the generality of interpreters have been of opinion that these two odes were composed during the two consulships in question; the first in the year of the city 742, and this in 743. But it is certain that they are equally deceived in both these conjectures; for there is no reason to suppose that Iulus was consul when Horace inscribed this ode to him. It seems to me probable, that it was written about the year 738, or 739, about

AD ANTONIUM IULUM.

Pindarum quisquis studet aemulari, 1-
ule, ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.
Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo
Pindarus ore;
Laureâ donandus Apollinari,
Seu per audaces nova dithyrambos

ORDO.

O Iule, quisquis studet aemulari Pindarum,
nititur pennis ceratis ope Dædaleâ, daturus
nomina vitreo ponto. Pindarus fervet
immensusque ruit ore profundo, velut amnis
decurrens monte, quem imbres aluere super
notas ripas; donandus laurea Apollinari, seu
devolvit verba nova per audaces dithyrambos,

NOTES.

1. Pindarum.] Pindar was of Thebes in
Beotia, and lived about the time of Xerxes,
in the seventy-fifth Olympiad, and 476 years
before Christ. There are remaining at this
time very few of those works which Horace
speaks of; but what we have are sufficient to
justify the praises here given him, and to
make us sensible that antiquity has not
judged amiss, in accounting him, by common
consent, the chief of lyric poets.

1. Studet aemulari.] The judgement
which Horace here passes upon Pindar is
just and unexceptionable. There is nothing
more difficult or dangerous than to imitate
this poet. For this reason, in the third epistle
decurrens monte, quem imbres aluere super
notas ripas; donandus laurea Apollinari, seu
devolvit verba nova per audaces dithyrambos,
of his first book, speaking of Titius, he
says,

Pindarici fontis qui non expalluit haustus:

"who was not afraid to drink in the foun-
tain of Pindar." And Quintilian had, no
doubt, this ode in view, when in the first
chapter of his tenth book he says: "Pind-
dar is without contradiction the first of the
nine lyric poets, whether we consider the
greatness of his genius, the beauty of his
sentences and figures, the variety and
copiousness of his thoughts and expres-
sion, and that lively eloquence which car-
ODE II.

a year or eighteen months after the preceding. The subject is as follows: Antonius Iulus had written to Horace, and compared him to Pindar. Horace answers him, and endeavours to make him sensible of the great advantages, which the Greek poet had over him. It is worth while, as we go along, to take notice of the modesty of Horace. It is very well known what a favourable opinion he entertained of his own performances, and in how lofty a strain he speaks of them. Nevertheless, when he mentions himself at the same time with Pindar, he not only acknowledges himself unequal, but altogether inferior.

TO ANTONIUS IULUS.

WHOEVER, Iulus, attempts to vie with Pindar, soars on wings joined with wax in imitation of Dædalus, and will certainly, like Icarus, leave his name to the azure sea into which he falls. As an impetuous torrent runs thundering down the mountains, and, swelled by immoderate rains, overflows its banks; such is Pindar's profound eloquence, the force whereof is irresistible.

This divine poet justly deserves the laurel*, whether he introduces new terms into his bold dithyrambs, and flies along in unfettered

* Of Apollo.

NOTES.

"ries all before it as a torrent; whence "Horace with reason judged that he was "imitable by none."

1. Iulus] This Antonius Iulus, the friend of Horace, was the son of Marc Antony and Fulvia. Augustus, after the defeat of the father, pardoned the son; and not content to honour him with the priesthood, pretorship, and consulate, and the government of several provinces, he also gave him in marriage Marcella, the daughter of his sister Octavia, by her first husband Marcellus. All these favours could not hinder this ungrateful wretch from dishonouring the house of his benefactor; he was one of the first who debauched Julia, the daughter of Augustus, and was found engaged in a conspiracy against his person. That he might avoid the punishment due to his crimes, he laid violent hands on himself.

2. Ceratis ope Dædolei.] The history of Dædalus and Icarus has been explained in the remarks on the third Ode of the first Book.

Vol. I.

3. Vitreo.] When this epithet is given to the sea, it does not signify clear or transparent, but of the colour of glass.

5. Monté decurrens.] This comparison is admirable. Horace, in the account which he gives of Pindar, becomes, if we may so say, Pindar himself. He is inspired with his genius, and speaks his very language. Solomon speaks much to the same purpose, in the 16th chapter of the Proverbs: "eloquence is a deep river in the mouth of man; it is an impetuous torrent, and a source of life." From this passage of Horace, Quintilian has drawn that admirable expression; Velut quodam eloquentiae fluminé.

10. Seu per audaces nova dithyrambos.] These were hymns in praise of Bacchus. The same name was also given to the verses of these hymns, and it is in this sense that Horace uses the word here; and as it is compounded of δω&nu;, twice, and διαμετοχζ, a triumph, διαμετοχζ, in transposing the vowel υ, and changing it into υ, becomes διαμετοχζ.
Verba devolvit, numerisque furtur
Lege solutis;
Seu Deos, regesque canit, Deorum
Sanguinem, per quos ceccidere justa
Morte Centauri, ceccidit tremendae
Flamma Chimaere;
Sive quos Elea domum reducit
Palma coelestes; pugilemve equumve
Dict, et centum potiore signis
Munere donat;
Flebili sponsae juvenemve raptum
Plorat, et vires, animunque, moreisque
Aureos educit in astra, nigroque
Invidet Orco.
Multa Direuæm levat aura cycnum,
Tendit, Antoni, quoties in altos

ORDO.

fertur que numeris solutis lege; seu canit
Deos, regesque sanguinem Deorum, per
quos Centauri ceccidere justa morte, per quos
damma Chimaere tremendae ceccidit; sive
canit victores, quos Elea palma reducit
coelestes domum; dicitque pugilem equumve,
et donat eos munere potiore centum signis;
plorave juvenem raptum sponsae flebili, et
educit vires, animunque, moreisque aureos
in astra, invidetque nigro Orco.

Multa aura levat Direuæm cycnum, quoties,
Antoni, tendit in altos tractus nubium:

NOTES.

Cos, Dithyrambus, that is, one who has had
two triumphs. This name was given to Bacchus
on account of his triumphs: for it was
said of him, that he had subdued the whole
world, which, at that time, was divided only
into two parts, as we elsewhere observed.

11. Numerisque furtur lege solutis.] This
passage has perplexed the commentators.
The most learned are of opinion, that Horace
calls dithyrambs numeros lege solutos,
because they have neither strope nor antistrophe,
nor epode, as the other works of
lyric poets have; but it is more probable
that he calls them so, because the verses
were so unequal, and divided in such
different manners, that it was impossible to
appropriate any certain measure to them to
sing them regularly.

13. Deos, regesque canit.] After the
dithyrambs of Pindar, Horace mentions
his hymns and panegyrics; the hymns were
made for the gods, and the panegyrics upon
heroes.

13. Deorum sanguinem.] Kings have
been always called the sons of God. But
Horace here speaks particularly of Hercules,
who was the son of Jupiter, of Theseus the
son of Neptune, and Fritious descended of
Mars.

15. Centauri.] The Centaurs, according
to the fable, were partly men, and partly
horses. But as it is impossible that two
such different natures should unite together
to compose a body endowed with life, some
obscure piece of history must certainly have
given rise to this fiction. The ancients have
given the following account of it: Under
the reign of Ixion in Thessaly, a troop of
mad bulls having rendered mount Pelion in-
accessible, and ravaged the surrounding
country, the king offered a great reward to
such as should slay these bulls. At the
foot of this mountain there was a small town
named Nephele. In it there were found
some young men bold enough to undertake
this war. In order to fit themselves for
this attempt, they exercised themselves for
some time in riding on horseback, being
before accustomed to ride about in a chariot.
When they thought themselves strong
enough, and had attained great dexterity in
the management of their horses, they went
Ode II.

HORACE'S ODES.

numbers, or sings of the gods, or of the sevaiant kings their offspring, who so justly destroyed the Centaurs for their insolence, and slew that monster Chimaera, who, breathing nothing but fire, struck all around it with terror; or celebrates the triumphant return of those who, by gaining the prize in the Olympic games celebrated at Elis, raise themselves to an equality with the gods; or praises the wrestler or swift horse and his rider, and bestows on them eulogiums more glorious and permanent than a hundred statues; or laments the sudden death of a blooming youth, snatched from his disconsolate spouse, and renders his strength, his courage, and all his fine qualities immortal, and thus rescues them from eternal oblivion.

Although, Antony, the Dircean swan soars out of our sight, and is lost among the clouds, he still maintains his flight with equal

NOTES.

in pursuit of these bulls, which they slew with their darts. And this is what gave them the name of Centaurs, from the Greek κενταυρος, to slay the bulls. Their success in this having raised their courage, they in a little time became insolent, and were resolved to profit by the advantage which the address they had so lately displayed gave them. They possessed themselves of the mountain, and in the night descended into the country below, pillaging all the inhabitants. These having never before seen a man on horseback, and not clearly discerning objects during the night, mistook those men for monsters, partly men, and partly horses. As they were all of a town called Nephele, and that word signifies the same with nubes, a cloud, this by degrees gave rise to the fable, that the Centaurs were begotten of Ixion and a cloud.

17. Elea palma.] That is, the crown that was bestowed upon those who obtained the prize in the Olympic games, which were celebrated in Elis, a province of Peloponnesus.

18. Pugilaves.] The pugilaves were those who combated with the cestus. It was one of those combats which were in use in the four principal games of Greece, the Olympic, Isthmian, Nemean, and Pythian games. Here Horace had in his eye the seventh ode of Pindar upon the victors at the Olympic games, where he praises Diogoras the Rhodian, for the victory he had obtained in the combat of the cestus, and the 10th and 11th odes, where he praises Agesidamus the Lucanian on the same account.

19. Et centum potiore signis munere donat.] By munere we are to understand the praises which Pindar gave the victors, &c. in his odes; and when he says that these presents are more valuable than a hundred statues, he alludes to a piece of history which is preserved to us by a scholiast upon that Greek poet. He tells us, that Pythias having carried off the prize at the Nemean games, in the combat of the cestus and wrestling, his friends addressed Pindar to write an ode upon that victory. That poet demanding three minae as a recompense, they answered, that for such a sum they could raise to him a statue of brass; but some time after, acknowledging their error, they granted him all he demanded: upon which Pindar began his ode as follows: "I am not a sculptor to raise statues which always stand upon their pedestals, but I make verses which fly over all the world, and which make known in all places the glories of those whom I celebrate. Fly therefore, my verses, quit Ægina in every ship, and tell over all the world, that Pythias, by his strength and address, having gained the victory in wrestling, and the combat of the cestus, has been crowned at the Nemean games."
Nubium tractus: ego, apis Matineae  
More modoque,  
Grata carpentis thyma per laborem  
Plurimum, circa nemus uvidique  
Tiburis ripas, operosa parvus Carmina fingo.  
Concines majore poeta plectro  
Caesarem, quandoque trahet feroces  
Per sacrum clivum, merita decorus  
Fronde, Sicambros;  
Quo nihil majus meliusve terris  
Fata donaverc, bonique Divi,  
Nec dabunt, quamvis redeant in aurum  
Tempora priscum.  
Concines laetosque dies, et urbis  
Publicum ludum, super impetrato  
Fortis Augusti reditu, forumque  
Litibus orbum.  
Tum meeae (si quid loquar audiendum)  
Vocis accedet bona pars; et sol  
Pulcher, ó laudande, canam, recepto  
Caesare felix.  
Tumque dum procedit, Io triumpehe,  
Non semel dicemus, Io triumphhe,
force: as for me, sir, like a Matinian bee, that with great pains and care sucks the sweets of the most exquisite flowers, I compose my humble strains with much labour in the groves, and on the banks of the pleasant rivulets that wash Tivoli.

But you, Antony, shall in a more elevated strain sing the praises of Cæsar, when, crowned with laurels, his just desert, he shall lead the fierce Sicambri in triumph up the sacred hill, he, than whom the fates and gracious gods have given nothing greater or better to the world, nor could they, even though the golden age should again begin its course. You shall sing the festivals celebrated by the Romans, the public rejoicings of the city, and the suspension of causes in the forum, for the joy of the safe return of brave Augustus.

Then (if I can sing any thing worthy of Cæsar's attention) my voice shall bear a part with yours, and in transports of joy I will thus begin: O glorious day, O day that we cannot praise too much, O happy day for Rome, which restores to us great Cæsar; and, as he rides in procession, we will with united acclamations of joy cry repeatedly, Io triumph, Io triumph, and afterwards go and offer

and that the bees retire at night with their burthen of thyme,

Crura thymo plena.

31. Operosa carmina.] Difficult verses that require a great deal of labour and study. The Latins had much more trouble in making verses than the Greeks, and this, no doubt, was partly owing to the defect of their language, which was far from being so copious as the Greek. Those who read Pindar, may easily observe a happy facility, which is never to be met with in the same degree among the Latin poets.

32. Majore poeta plectro.] Antony was a poet. He had published several works in verse; and, among others, a poem consisting of twelve books, intitled Dionysæa. It was an heroic poem, whence Horace says, majore plectro. Antony had, without doubt, requested Horace to celebrate the exploits of Augustus, and Horace referred that work to him, as a poet more capable of so noble an attempt.

33. Per sacrum clivum.] By the sacred way, along which all the triumphs passed, because it led directly from the amphitheatre to the capitol.

36. Sicambri.] These are at this day the people of Gueldres. This war against the Sicambri commenced about the end of the 73th year of the city, five whole years before the consulate of Antony, and was entirely finished a year before the said consulship. All this proves manifestly that this ode was written during the above-mentioned war, and while Augustus was among the Gauls, that is, about the time that I have fixed upon in the argument.

37. Quo nihil majus meliusve.] The same thought is expressed in a few words in his epistles; Nil oriturum alias, nil ortum tale. This eulogium, magnificent as it is, has nothing in it beyond the truth. Augustus was always a great prince; but, after he became sole master of the Roman empire, every year of his reign was distinguished by some signal marks of his bounty and clemency. It is not therefore at all surprising, that the people of Rome waited his return with so great impatience.

43. Forumque litorus orbim.] Horace does not here mean, as some learned men have conjectured, that Augustus abolished all prosecutions; that would be false; but he would intimate, that the joy for his return was so great, that pleas for some time ceased, and the forum was shut up.

49. Tunque dum procedit.] Some manuscripts have tumque dum procedet; but there never was an amendment more necessary
Civitas omnis, dabimusque Divis
Thura benignis.
Te decem tauri, totidemque vaccae;
Me tener solvet vitulus, relietâ
Matre qui largis juvenescit herbis
In mea vota,
Fronte curvatos imitatus ignes
Tertium lunæ referentis ortum,
Quâ notam duxit, niveus videri,
Cætera fulvus.

NOTES.
than here, nor more justly made, in which I only imitate Mr. Cunningham; for tumque naturally follows the tum which begins the four-preceding lines.

O D E III.

This is one of the finest odes of Horace: in my opinion nothing can be found so finished either among the Latins or the Greeks. Scaliger says, that he would rather have been the author of this small poem, than king of Arragon. Such as are duly sensible of its delicacy, the just and natural thoughts with which it abounds, its fine turn, and the vivacity of the expressions, will not be greatly surprised at this hyperbole. Horace thanks the Muses

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem; non equus impiger
Curru ducet Achaico
Victorem; neque res bellica Deliis

NOTES.
1. Melpomene. The muse here mentioned designates that harmony and enthusiasm which art and study may serve to regulate, but which nature only can bestow,
ODE III.

HORACE'S ODES.

sacrifices of incense to the gods for their care of our august emperor.

As for you, Iulus, ten bulls, and as many kine, shall acquit you of your generous vow; and I will pay mine, by offering a calf just weaned, now frisking about in rich pastures for that purpose; his budding horns resemble the crescent of the moon three days old, and he has a beautiful white star on his forehead, but every where else he is red.

NOTES.

55. Juvenescit.] The understanding of this word depends upon a passage of Varro, who writes in the fifth chapter of his second book de Vita Rustica; Primum in Bubilo genere etatis gradus dicuntur quatuor, prima vitaeurum, secunda juvenorum, tertia bo-

vum novellorum, quarta vetulorum. Horace therefore here says juvenescit, for ev vitul

etate in juvenci etatem adolescent, juvenus fit. This place deserved an explication, a translation not being sufficient to make it understood.

ODE III.

for the favours they had shown him from his birth; he declares it was in that first moment that he received from them what distinguished him from others. Indeed, it was his opinion, that no one could be a poet, who had not, by a happy influence, received from heaven, at his birth, that spirit of poetry, which cannot be acquired by art and study. This ode seems to me to have been written before the last of the second Book.

TO MELPOMENE.

Melpomene, he on whom you vouchsafe to look with a favourable eye at the time of his birth, has no occasion to signalise himself as a skilful wrestler at the Isthmian games, or endeavour to carry off the prize, and return conqueror by his dexterity in driving a Grecian car drawn by swift horses, or to be crowned by Mars with laurels;

NOTES.

and without which no person can merit the name of poet. Melpomene presided particularly over tragedy; she is here put for the muses in general, as in the ode, Exegi monumentum.

3. Labor Isthmius.] A man possessed with the genius of poetry, becomes insensible to all those other excellences upon which people of a different character may perhaps set a great value. Horace marks these advantages by the crowns of Greece and triumph of Rome. The Isthmian games were instituted by Sisyphus, king of Corinth, in honour of Melicertes, one of the gods of the sea, in the isthmus of Corinth, near the temple of Neptune, about 1350 years before the birth of Christ. They differed from the Olympic games only in this, that they were
Ornatum foliis ducem,
Quod regum tumidas contunderit minas,
Ostendet Capitolio:
Sed qua Tibur aquae fertile perfluunt,
Et spissea nemorum comae,
Fingent Æolio carmine nobilern.
Romae, principis urbium,
Dignatur soboles inter amabiles
Vatum ponere me choros;
Et jam dente minus mordeor invisto.
O testudinis aureae
Dulcem quæ strepituat, Pieri, temperas;
O mutis quoque piscibus
Donatura cyni, si libeat, sonum!
Totum muneris hoc tui est,
Quod monstror digito praetercuntum
Romanae fidicen lyre:
Quod spiro, et placceo, si placeo, tuum est.

ORDO.

O Pieri, quæ temperas dulcem strepituat
meae auricæ testudinis; O, si libeat, donatur
sonum cyni quoque mutis piscibus! hoc
totum est tui muneris, quod digito praeter-
cuntum monstror fidicen Romanæ lyre:
tuum est quod spiro, et quod placeo, si
placeo.

NOTES.

celebrated in each of the three years, and
that the victors were crowned with branches of
pine-vine.

4. Non equas impiger curru.] Those who
came off victorious in these Isthmian games,
or in any of the other games of Greece,
returncd from them to their own country, in a
chariot drawn by four horses.

6. Neque res bellica.] As the Greeks
reckoned nothing more glorious or honourable
than to be victorious in their public
games, so the Romans aimed at nothing
higher than to obtain the honour of a tri-
umph; which is the reason of Horace's
joining these two together.

9. Ostendet Capitolio.] Those who tri-
umphed ascended to the capitol by the via
sacra, as has been remarked on the pre-
ceding ode; they went thither to return
thanks to Jupiter for their victory, and to
dedicate to him the most precious spoils of
the enemy, and they did not descend before
a magnificent entertainment had been fur-
ished at the expense of the republic.

12. Æolio carmine nobilern.] In this
picture Horace had an eye to himself; for,
as he boasts in another place, he was the
first among the Romans who imitated the
Æolian poetry. He calls his verses Æolian,
because he copied from Alcæus and Sappho,
who were of Mitylene, a city of Æolia, and
capital of Lesbos. Pindar also calls his harp
and verses Æolian, because he wrote in
Doric, the ancient language of Æolia.

15. Dulcem quæ strepituat.] Strepitus
signifies properly a harsh noise; and as that
word was not so fit to express the pleasing
sound which a goddess made with her harp,
Horace adds the epithet dulcem, to correct
and soften it. He does not use the same
method when he is not speaking of a god-
ess; for, in the second epistle of the first
book, he says,
and carried in triumph to the Capitol for baffling the haughty menaces of insolent tyrants: no, the murmuring streams and shady groves of fruitful Tivoli will inspire him with such sublime thoughts as will make him famous for lyric poetry.

The sons of Rome, the mistress of the world*, deign to give me a place in the agreeable company of poets, whose approbation makes me already less sensible of the shafts of envy.

Divine Muse, who regulateth the harmonious accents of my lyre, who, at thy pleasure, canst give even to mute fishes the melodious voice of the swan! it is to thee I owe the honour of being pointed out by the Romans as their lyric poet: it is owing to thee that I still live, and living please, if I can flatter myself that I do really please.

•Ciues.

NOTES.

22. Quid monstrar digito prætereruntum.] This is what the Greeks called διεκνυεται τῳ δακτυλῳ, to be pointed at with the finger. Persius imitates it in that verse.

At palchrum est digito monstrari, et dicier, Hic est.

24. Quid spiro.] The generality of interpreters have mistaken this passage, and been far from conceiving aright on what account Horace says that he owes his life to the muses; yet he himself explains the matter very clearly in the fourth ode of the third book, where he says to these goddesses;

Vestris amicum fontibus et choris,
Non me Philippi versar acies retiro,
Devota non extinctis arbos,
Nec Siculā Palinurum uindā.

20. Pieri.] The Pierians, a people of Thrace, having abandoned their own country, settled in a part of Macedonia, where they consecrated two fountains to the muses, one of which they called Pimplea, and the other Pieria, which were names derived from certain places of their own country; and it is on account of these fountains that the muses themselves have been called Peries and Pimpleides.

21. Totum muneris hoc tui est.] Horace could not give a greater evidence of his modesty, than by saying, that all the share of merit he had was the gift of the muses, who could, if they pleased, give speech to a fish.
ODE IV.

We have here an ode which was written by the order of Augustus; and it is evident, from the grandeur and nobleness of the verse, that Horace does all in his power not to fall short of the honour which that great prince had done him, in laying this command upon him. In none of his compositions has he made a nearer approach to the height and majesty of Pindar. "Quarta " nec Pindaro edit." These are the words of Scaliger, who also affirms, that in this ode Horace has not only surpassed himself, but has outdone all

DRUSI LAUDES.

Qualem ministrum fulminis alitem
(Cui rex Deorum regnum in aves vagas
Permisit, expertus fidelem
Jupiter in Ganymede flavo)
Olim juventas, et patrius vigor,
Nido laborum propulit insciun;
Vernisque jam nimbis remotis,
Insolitos docuere niusus
Venti paventem; mox in ovilia
Demisit hostem vividus impetus;

ORDO.

Qualem juventas et patrius vigor olim propulit nido alitem ministrum fulminis (cui Jupiter rex Deorum permisit regnum in vagas aves, expertus fidelem in Ganymede flavo) adhuc insciun laborum, vernisque nimbis jam remotis, venti docuere paventem insolitos niusus; mox vividus impetus demisit eum hostem in ovilia; nunc amor dapis at-

NOTES.

1. Qualem ministrum.] The beginning of this ode appears a little confused and intricate, on account of the long parenthesis, which breaks the sense of it as far as the seventeenth verse. The manner in which it may be construed is this; Rhaet et Vindelici videre Drusum sub Alpibus bella gerentem, qualem, &c.

2. Ministrum fulminis.] The ancients looked upon the eagle as the king of birds, and minister of Jupiter's thunder; and Pliny writes, that this fiction is founded upon observation and experience, as the eagle is the only bird that thunder does not touch. Nagg ant quam solam hanc alitem fulmine exa-

nimatam; ideo armigerum Jovis consuetudo indicavit. But that experience appears to me very doubtful; and I am persuaded that in this they had no other view than to mark the vigour and swiftness of that bird.

3. Expertus fidelem.] I cannot determine whether Horace reigned, or whether he might not somewhere have read, that Jupiter gave to the eagle the empire over the other birds, as a reward for the fidelity which he experienced from him when he made use of his services to carry off Ganymede.

4. In Ganymede flavo.] Ganymede was the son of Tros. Homer writes that he was the most beautiful of men, and that the gods
ODE IV.

Greece. "Tota vero cantione hac et seipsum et omnem Greciam superavit." Commentators approve the title which they have found in some manuscripts; "Ad urbem Romam de indole ducum;" but it is certain that this title is wrong, and that the ode can admit no other than "Drusi Laudes," the praises of Drusus, or "De Victoris Drusi," of the victories of Drusus. It was written about the year of the city 740, which was the fifty-third year of Horace's age.

THE PRAISES OF DRUSUS.

Just as the eagle, Jupiter's thunder-bearer, (to whom the sovereign of the gods gave the empire over all the birds thatrove through the air, having experienced his fidelity in the rape of beautiful Ganymede) incited by the courage which his birth and youthful vigour inspire, but not yet inured to hardships, springs from his nest, the vernal storms being now over, and, assisted by the winds, trembling first flutters and attempts to soar; soon, growing bolder, darts with impetuous flight amidst the sheepfolds, where he spreads terror and slaughter; then, prompted by love of prey, and a violent de-

NOTES.

stole him away on account of his beauty. This rape has been explained in different manners by the ancients; but the true history is, that this young Trojan was carried off by Tantalus, king of Lydia, whose troops had an eagle on their ensigns.

9. *Max in ovitia.*] It is worthy of our notice, with what judgement and conduct Horace treats this matter. The eagle, by a forwardness natural to its kind, very soon leaves its nest; but it dares not as yet attempt to wander far, and is very watchful that the clouds be entirely dissipated; and then, being no longer afraid of a tempest, it gradually abandons itself to the winds, which teach it to fly; and no sooner does it find itself in a capacity of cutting the air with rapidity and force, than it begins to try its strength against the sheep; and, when it has arrived at its utmost vigour, it attacks animals of the most formidable kind.

7. *Pernisque jam nimbis remotis,* for *vernique,* &c.] This passage is of considerable importance. Julius Scaliger, in his examination of it, raises a very great difficulty. Horace (says he) gives the description of the full-grown eagle, *adulta,* although he ascribes to him youth, *juvenas.* Afterwards he sends him against the lambs and dragons. For this reason he cannot here speak of the spring the eagle hatches her young in, which are scarcely in condition to fly at the end of six months, about August, and are very weak till September. To defend Horace here, Torrentius conjectures, that *nimbis remotis* ought not to be understood of the beginning of the spring, but of the end, when the arrival of summer has dissipated the clouds, which in Italy render the spring always rainy. But the learned Bentley has very well observed, that, at the arrival of the summer, these winds cannot with propriety be called *vern*, the winds of the spring; for which reason, he judges that we ought to re-establish the
Nunc in reluctantes dracones
Egit amor dapis atque pugnae:
Qualcumque lactis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit;
Videre Rhæti bella sub Alpibus
Drusum gerentem et Vindelici; quibus
Mos unde deductus per omne
Tempus Amazoniæ securi

Dextras obarmet, querere distuli:
Nec scire fas est omnia: sed diu
Latèque victrices catervae,
Consiliis juvenis revictæ,
Sensere quid mens rite, quid indoles,
Nutrita faustis sub penetralibus,
Posset, quid Augusti paternus
In pueros animus Nerones.

ORDO.
que pugnae egit in dracones reluctantes:
Qualcumque caprea, intenta pascuis lretis,
et peritura dente novo, vidit leonem jam de-
pulsum lacte ab ubere matris fulvae:
Talem Rhæti et Vindelici videre Dru-
sum gerentem bella sub Alpibus, quibus
unde mos, deductus per omne tempus, obar-
met securi Amazonia, ego distuli querere;
nec scire fas est omnia: sed diu lateque
victrices catervæ, revictæ consiliis juvenis,
sensere, quid mens, quid indoles, rite nu-
trita sub faustis penetralibus, quid pater-
nus animus Augusti in pueros Nerones, posset.

NOTES.
reading, which is to be found in several
manuscripts;

Vernisque jam nimis remotis.
This remark is very judicious, and removes
all the difficulty.
11. In reluctantes dracones.] Pliny de-
scribes the combat of the eagle with the
dragon in the fourth chapter of his tenth
book thus: "His combat," says he, "with
the dragon is fierce and doubtful, although,
they engage in the air. The dragon, with
a malicious greediness, hunts after the
eggs of the eagle; for which reason the
eagle attacks him wherever he sees him;
but the dragon winding himself about his
wings, renders them useless, so that they
both fall together upon the ground."
12. Egit.] It is worth while to remark
the difference and propriety of the words
which Horace here uses, propulit, dimhit, egit. He joins the first with patrius vigor,
the second with vividus impetus, and the
third with amor dapis atque pugnae. The
choice could not have been more happy,
or the gradation more just.
15. Jam lacte depulsam.] Virgil uses
the same form of expression;

Depulsos à lacte domi qui clauderet agnos.

And Suetonius says, in reference to chil-
dren;

Infantes firmiores, necdum tamen lacte de-
pulsos.

Virgil has depulsum ab ubere, and Varro, de-
pulsi à materibus agni.
sire to fight, attacks the most furious dragons:—or, like a ravenous young lion, driven from the tent of its tawny mother, which a timorous goat, intent on her luxuriant food, discovers at a distance, and trembles at his approaches, knowing she must inevitably be devourd by his sharp teeth:—in such a manner, and with such an appearance, did our enemies the Rhaetii and Vindelici see Drusus advancing towards them with his army near the Alps. Whence these barbarous people had the custom of arming themselves with axes, I know not; nor is it possible for a man to know every thing; but this we know, that their troops, which had for a long time widely extended their conquests, were defeated in their turn by the good conduct and bravery of this young prince, and were made sensible what a happy genius, properly cultivated by paternal care, and tutored in the auspicious court of Augustus, could do, and what might be expected from the young Nerons.

NOTES.

17. Rhaetii.] These people inhabited the southern parts of the Alps, and are at this day called the Grisons.

18. Drusum.] Claudius Drusus, the son of Tiberius Nero and of Livia Drusilla. This young prince made war against the Rhaetians about the year of the city 738, while he was as yet only twenty-three years old. Velleius Paterculus gives a character of him in the ninety-seventh and ninety-eighth chapters of his second book, where he says, that he was possessed of all the virtues which human nature is capable of receiving, or study and education render complete. This confirms what Horace is about to say of his natural disposition, and happy and advantageous education.

19. Et Vindelici.] Some are for taking away the copulative particle et, under this pretence, that the Rhaetii went also under the name of Vindelici. This criticism not only renders the poet's verse less noble and majestic, but is also injurious to the memory of Drusus. It robs him of a part of his glory, by making but one and the same people of these two warlike nations which he conquered. Geographers and historians represent them as distinct. Pliny, speaking of these people, does not say, Rhaetii Vindelici, but Rhaeti et Vindelici; as Strabo says, Patri et Vindelici. And Velleius Paterculus, in the account which he gives us of this same expedition of Drusus and Tiberius, says, Ulterque divisis partibus, Rhaetos Vindelicosque aggressi.

20. Amazonis securi.] He gives to the axe the epithet of Amazonian, because the Amazons armed themselves with it, and were the first inventors of it. They called it in their Scythian language Soagaris.

27. Quid Augusti paternus.] Tiberius Nero died in the same year that he resigned his wife Livia to Augustus, and by his will named that prince tutor, not only to Tiberius, who was by this time almost four years old, but also to Drusus, to whom Livia gave birth in the palace of Augustus, three months after her marriage with this prince. Augustus therefore was a second father to the two Neros, having married their mother, and being nominated their tutor. It is for this reason that Horace uses the expression, paternus animus, which signifies one who has the feelings and tenderness of a father, as in Ode second, Book second;

Vivet etexto Proculeius quo,
Notus in fratres animi paterni.

It ought not to be passed by without notice here, that it was believed at Rome, that there had been some intimacy between Livia and Augustus, while she lived with her first husband, and that Drusus sprang from that
Fortes creantur fortibus et bonis:

Est in juvencis, est in equis patrum

Virtus; nec imbellem feroces

Progenerant aquilae columbam,

Doctrina sed vim promovet insitam,

Rectique cultus pectora roborant:

Ut unque defecere more,

Dedectaror bene nata culpae.

Quid debeas, o Roma, Neronibus,

Testis Metaurum flumen, et Asdrubal

Devictus, et pulcher fugatis

Ille dies Latio tenebris,

Qui primus alma risit adorea;

Dirus per urbes Afer ut Italas,

Ceu flamma per tedas, vel Eurus

Per Siculas equitavit undas.

Post hoc, secundis usque laboribus

Romana pubes crevit, et, impio

Vastata Poenorum tumultu,

Fana Deos habuere rectos;

Dixitque tandem perfidus Annibal;

O RDO.

Fortes creantur fortibus et bonis: Virtus

patrum est in juvencis, est in equis, nec feroces aquila prognerat columbam imbelen.

Sed doctrina promovet vim insitam, cultusque recti roborant pectora; ut unque more defecere, culpa dedecerat bene nata.

O Roma, quid debeas Neronibus, Metaurum flumen est testis, et Asdrubal devictus, et dies ille pulcher qui primus risit alma adora, tenebris fugatis Latio; ut dirus Afer equitavit per Italas urbes, ceu flamma per tedas, vel Eurus per Siculas undas.

Post hoc, Romana pubes usque crevit secundis laboribus, et fana, vastata impio tumultu Poenorum, habuere Deos rectos; tandemque perfidus Hannibal dixit:

NOTES.

commerce; and Livia being delivered of him so soon after she had espoused Augustus, gave rise, among other jokes, to this, that among fortunate men like Augustus, every thing prospered; for they could have children at the end of three months, which passed afterwards into a proverb. If Horace therefore had continued only to speak of Drusus, the expression, animus paterius, had been capable of a sense which would have very much displeased Augustus. And this was the reason which obliged him to speak at once of the two Neros, that none might misinterpret his meaning.

29. Fortes creantur fortibus.] The design of Horace is, to ascribe all the glorious actions of Drusus and Tiberius to the good education which they had received from Augustus; and, to do this in a manner that might be no wise injurious to the ancestors of these princes, he allows that virtue and courage are qualities which we really inherit from our forefathers; but that education ought to come to the assistance of nature, in order to bring to maturity and perfection these happy seeds, which otherwise would prove very often useless, and without effect.

33. Doctrina sed vim promovet insitam.] Hence we may see how much Horace differed from those who maintain, that virtue comes from nature, and that education serves only to polish it, without rendering it better. Quod enim doctrina proficit? says Valerius Maximus: ut politiora, sed non ut meliora, fiat ingenia, quoniam quidem sola virtus nasceat magis quam fingitur. Says Horace,
Great souls, it is true, spring generally from the brave and good: even heifers and horses inherit the vigour and fire of their sires; nor do we ever see fierce eagles bring forth a timorous dove. But it is education that assists the natural genius, and good instruction that improves the mind; wherever these are wanting, vice, insensibly corrupts the most promising dispositions.

O Rome, what do you not owe to the Neros? Witness the river Metaurus, witness the defeat of Asdrubal, and that glorious day, whose dawn dispersed the gloom that had so long invested Italy, and gave us the promising hopes of a signal victory, after the fierce and formidable Hannibal had over-run and laid waste our cities with the same fury as fire does a forest, or an east-wind sweeps along the Sicilian sea.

From this time our soldiers succeeded in all their efforts; and the gods appeared again in the temples which the Carthaginian mob had plundered and destroyed, as avengers of so great impiety; and the perfidious Hannibal was at last constrained to say:

NOTES.

37. Quid debeat, & Roma, Neronibus.] This apostrophe, whatever some critics may say of it, is certainly one of the greatest evidences of the excellency of Horace's genius, and will be approved by every man of just taste and discernment. Neronibus, to the ancient Neros. Horace speaks here of the consul Claudio Nero, who being encamped in Lucania, within sight of Hannibal, retired with six thousand foot, and a thousand horse, and in a few days arrived in Ombria, and joined Salinator, his colleague, to oppose the passage of Asdrubal, who was leading a considerable body of men to the assistance of his brother. His diligence in this instance saved Italy; for Asdrubal was defeated near the river Metaurus, and Nero, returning to his camp before the Carthaginians were apprised of his departure, threw the head of Asdrubal into the camp of Hannibal his brother, who, from that moment, thought of nothing else but how to make the best of his way out of Italy. This happened in the year of the city 546, almost two hundred years before this was written; and Horace, amidst many other illustrious actions of the ancient Neros, has fixed upon this in particular, not only because it was one of the most important, but also because Drusus and Tiberius were descended from those two consuls.

39. Fugatis Latio tenbris.] That day truly dissipated the darkness in which Italy was involved. The Roman armies had been worsted in several encounters, and Rome itself was upon the brink of ruin, had Asdrubal joined his forces with those of Hannibal. The darkness in which Italy was involved, is a poetical expression, admirably representing the deplorable condition to which the Romans were reduced at that time. In the sacred books, as well as the profane, the word darkness is often taken for misfortune, destruction, ruin; and the word light, for happiness, victory, prosperity.

41. Qui primus alna visit adorat.] Adorea was properly a distribution of corn, which was made to the soldiers after a victory; and hence the word has been taken to signify the victory itself, or the glory acquired by it. Festus says; Adorea, laudem, sive gloriam dicebant; and Pliny, Chapter third, Book eighteenth, Gloriam denique ipsam à farris honore adorea appellabant.

46. Et impio vastata.] For Hannibal did not spare so much as the temples: witness that of Teronía, which he destroyed, and carried away all its riches. This Livy mentions in Book 26th, Chapter 2d.

47. Pactorum tumultu.] It has been observed in some of the preceding Books, that the Romans often made use of the word tumultus to express the civil war; but Horacehere uses it for a war made upon the Romans by strangers. The reason perhaps may be,
Cervi, luporum praeda rapacium,
Sectamur ulro, quos opimus
Fallere et effugere est triumphus.
Gens, quae cremato fortis ab Ilio,
Jactata Tuscis aequoribus, sacra,
Natosque, maturosque patres,
Pertulit Ausonias ad urbes;
Duris ut ilex tonsa bipennisbus
Nigræ seraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem,
Monstrumve summisere Colchi
Majus, Echioniaeve Thebae.
Merses profundo, pulchrior evenit;
Luctere, multit proruet integrum
Cum laude victorem, geretque
Prœlia conjugibus loquenda.

Carthagini jam non ego nuncios
Mittam superbos : occidit, occidit
Spes omnis, et fortuna nostri
Nominis, Asdrubale interemto.
Nil Claudiae non perficient manus;
Quas et benigno numine Jupiter
Defendit, et curæ sagaces
Expeditun per acuta belli.

WAT.

"Nos, velut cervi praeda rapacium luporum, ulro sectamur Romanos, quos fallere et effugere est triumphus opimus. Gens, quae fortis, ab cremato Ilio, jactata Tuscis aequoribus, natosque, maturosque patres ad Ausonianas urbes; ut ilex tonsa duris bipennisbus, in Algido seraci nigrae frondis, ducit opes animunque, per damna, per caedes, ab ipso ferro. Hydra corpore secto, non crevit firmior in Herculem dolentem vincet; non Colchi, Echioniaeve Thebae, summisere majus monstrum. Etianni merses profundo, evenis pulchrior; luctere, proruet victorem integrum cum laude multa, geretque prœlia loquenda conjugibus. Ego non jam mittam superbos nuncios Carthaginii: omnis spes et fortuna nostri nominis occidit, occidit, Asdrubale interemto."

NOTES.

because that war was carried on in the heart of Italy itself, and Hannibal had brought over entire cities and provinces to his party.

50. Cervi, luporum praeda.] This discourse is exceedingly beautiful, but what is most worthy of notice, is the noble and delicate manner in which Horace makes his court to the Romans; nothing can be more grand than what Horace makes Hannibal say of them.

61. Hydra.] Amidst the famous labours of Hercules, one is the defeat of the Hydra, a monstrous serpent, which had retreated to the
"As deer destined for a prey to ravenous wolves, we are come to
attack these Romans; but the most glorious triumph we can
hope for, is, to avoid fighting them, and make our escape. These
are the people risen with new strength out of the ashes of Troy,
who, after being tossed by so many storms on our seas, have
settled their children, their sires, and their gods, in the cities of
Ausonia. Like an oak hewn and cut with hatchets in the shady
forest of Algidus, they gain new force by their scars and wounds,
The Hydra, appearing with more heads after it had one cut off,
never arose with more fury against Hercules, when he was in
the utmost dread of seeing himself overcome. Neither Thebes
nor Colchis ever produced a greater prodigy. Plunge them in
the deep, they rise with greater lustre. Attack them sword in
hand, they regain their honour by defeating your fresh troops,
though hitherto victorious, and make such furious attacks as will
furnish their wives, for a long time after, with matter of discourse.
I shall never have occasion to send any more proud couriers to
"Carthage with the joyful news of fresh victories; Asdrubal is no
more; all our hopes, our fortune, our name, are buried with
Asdrubal."

No enterprise is too hard for the Neros, whom Jupiter favours
so remarkably with his protection, and who, by their great prudence
and conduct, are able happily to extricate themselves from the
most threatening dangers to which they are exposed in battle.

NOTES.

Lernian lake. The poets have feigned that
it had a great number of heads, and that no
sooner was one cut off, than several others
appeared in its place.

63. Monstrumque summisve Colchi.] Mon-
strum here signifies the same with a prodigy;
and Horace is not speaking either of the bull
which vomited up flame, or of the dragons
that guarded the Golden Fleece; but, as
Torquatus has excellently remarked, he speaks
of the two armies which sprang from the
teeth sown by Jason. One may read the
history at full length in the seventh book of
the Metamorphoses.

64. Echioniae Thebae.] Cadmus did the
same at Thebes, that Jason had done about
two hundred years before at Colchis; he had
sown the teeth of a dragon, and thence there
sprang up a great body of men, who sepa-
rated themselves into two bands, and attacked
each other; there remained only four with
Echion after the engagement. This warrior
became afterwards the son-in-law of Cadmus,
and assisted him in building Thebes; whence
Horace writes Echioniae Thebae.

69. Carthaginis jam non ego.] After the
battle of Cannae, Hannibal sent his brother
Mago to Carthage, to acquaint them with
the victory; and this African, not satisfied
with representing to the senate, in the lofti-
est terms, the happy success of his brother,
exposed, at the gate of the house where the
assembly met, all the rings which had been
taken from the Romans, by which they might
judge of the number of men who had been
slain in the fight. Historians relate that
there were about three bushels and a half
of them.

73. Nil Claudius non percepta memora.] The
speech of Hannibal ends at Asdrubale
interumpto. Horace afterwards resumes his
subject, and foretells the happy success that
would attend all the attempts of Drusus,
of whose safety Providence was in a particular
manner careful.

76. Aetva beli.] Not the stratagems of
war, but the danger; as in Livy and Tacitus,
subita belli, incerta belli.
M. le Fevre is of opinion that this ode was written about the seven hundred and thirty-fourth year of the city, and forty-seventh of Horace's age, a little before the return of Augustus from Asia. But if that were true, the description which Horace here gives of the happy condition of the Roman people, would savour too much of flattery; for Rome, at that time, was very much agitated with disorders and seditions. As for me, I am persuaded that it was composed on occasion of the long stay of Augustus in Gaul,

**AD AUGUSTUM.**

*Divis ort» bonis, optime Romulae*
*Custos gentis, abes jam nimi> diu.*
*Maturum re<ditum pollicitus patrum*
*Sane» concilio, redi:*
*Lucem redde tuae, dux bone, patriae;*
*Instar veris enim, vultus ubi tuus*
*Affulsit populo, gratior it dies,
   Et soles melius nitent.*
*Ut mater juvenem, quem Notus invido*
*Flatu, Carpathii trans maris æquora*
*Cunctantem spatio longi> annuo,
   Dulci distinct à domo,*
*Votis, ominibusque, et precibus vocat,
   Curvo nce faciem litore demovet;*
*Sic, desideriis icta fidelibus,*
*Quærit patria Cæsarem.*
*Tutus bos etenim prata perambulat:
Nutrit rura Ceres, almaque Faustitas:*

**ORDO.**

O Auguste, orte Divis bonis, optime cus-
tos Romulae gentis, abes jam nimi> diu. 
Redi, pollicitus maturum re<ditum sancto con-
cilio patrum: bone dux, redde lucem tuo patriae; ubi enim tuus vultus, instar veris, 
affulsit populo, dies it gratior, et soles melius nitent. 
Ut mater vocat juvenem, votis ominibus-
que, et precibus, quem Notus distinct invido 
flatu à dulci domo, cunctantem longius spa-
tio annuo trans æquora maris Carpathii, nec 
demovet faciem curvo litore; sic patria, icta 
fidelibus desideriis, querit Cæsarem. 
Etenim, te reguante, bos tutus perambulat 
prata: Ceres almaque Faustitas nutrit rura:

**NOTES.**

2. *Abes jam nimi> diu.*] For Augustus 
departed for Gaul in the year 737; he did 
not return till three years after, that is, in 
740. Horace wrote this ode the year be-
fore. We see therefore that the Romans 
had some reason to complain of his absence.
ODE V.

which ought to be referred to the 739th year of Rome. Nothing can be imagined more tender than what Horace writes to this prince: he is not content with simply taking notice of the love and veneration that every one had for him, and the impatience wherewith they expected his return; he farther explains the reasons they had to value and esteem him, and thence takes occasion to give us a beautiful picture of the felicity which reigned throughout the empire under his government.

TO AUGUSTUS.

GREAT prince, whom the kind gods have given the world as the best guardian of the Roman state, you have now been too long absent from us. Please to hasten your return according to your gracious promise to the venerable senate: restore life and light to your dominions; for your presence, like the spring, makes every thing agreeable; our days pass with more pleasure, and the sun shines with greater lustre.

As a fond mother, impatient for the return of her only son, detained beyond sea longer than his year from his dear home by contrary winds, never ceases to hasten his return by all the methods her affection can suggest, whether by vows, omens, or prayers, and turns not her wishful eye one moment off the winding shore; thus do your people long with the utmost impatience and affection for the return of their prince.

Under your happy reign our oxen graze in the meads with safety; Ceres and kind Plenty make our lands fruitful; our traders cross the

NOTES.

13. Ominibusque.] Omen is an augury taken from the voices of men, or the singing of birds. In the first sense it is properly a word which another speaks by chance, and of which one makes application to himself, as in what happened to Paulus Emilius returning one day from the senate: his daughter, a young girl, hung about his neck, crying, O father, Perses is dead. This was the name of her little favourite dog. But Paulus Emilius took it as an augury. I accept, says he, this presage. Perses, king of Macedonia, against whom I am sent by the senate to make war, will be vanquished. Horace here allows to the word its full signification.

17. Prata perambulat.] The word nava is repeated in the verse following; and as that repetition is neither a figure, nor in any way graceful, M. le Fevre is of opinion, that we ought to read prata perambulat. In the first verse, Horace speaks of the security wherewith the flocks wander in the fields, and, in the second, of the fertility and abundance of the fruits of the earth.

19. Pacatum volitant per mare.] At that time the empire was not disturbed either with civil or foreign wars, as is evident from the testimony of all historians. And Suetonius tells us, that a ship of Alexandria entering the harbour, and passing by one in which Augustus was, the mariners loaded him with be-
Pacatum volitant per mare navitae:

Culpari metuit fides:

Nullis polluitur casta domus stupris:

Mos et lex maculosum edomuit nefas:

Laudantur similis prole puerpera:

Culpam poena premit comes.

Quis Parthum paveat? quis gelidum Scythen?

Quis, Germania quos horrida parturit

Fetus, incolumi Caesar? quis ferae

Bellum euret Iberiae?

Condit quisque diem collibus in suis,

Et vitem viduas ducit ad arbores;

Hinc ad vina redit laetus, et alteris

Te mensis adhibet Deum:

Te multa prece, te prosequitur mero

Defuso pateris; et Laribus tuum

Miscet numen, uti Graecia Castoris

Et magni memor Herculis.

Longas o utinam, dux bone, ferias

Præstes Hesperiae,—dicimus integro

Sici mane die, dicimus uvidi,

Cum sol Oceano subest.

ORDO.

navitae volitant per mare pacatum: fides metuit culpari: casta domus polluitur nullis stupris: mos et lex edomuit maculosum nefas: puerpera laudantur similis prole: poena comem premit culparum.

Incolumi Caesar, quis paveat Parthum?

Quis paveat gelidum Scythen? Quis paveat fetus quo horrida Germania parturit? Quis euret bellum ferre Iberiae? Quisque condit diem in collibus suis, et ducit vitem ad viduas arbores; hinc reedit laetus ad vina, et adhibet te Deum alteris mensis: prosequitur te multa prece, prosequitur te mero defuso pateris; et miscet tuum numen laribus, uti Graecia memem miscet Dios nomen Castoris et magni Herculis.

Dux bone, O utinam præstes longas ferias Hesperiae! hoc dicimus sici mane integro die, hoc dicimus uvidi, cum sol subest oceano.

NOTES.

nedictions, crying out, that to him they owed their lives, their property, and their freedom.

23. Laudantur similis prole.] The ancients had a great opinion of the virtue and chastity of those wives, whose children resembled their husbands, and they pretended to be capable of distinguishing the true fathers.
ODE V.

HORACE'S ODES.

peaceful seas with security: no man dares now be false to his promise: our virtuous houses are no more sullied with adulteries: your good example and the laws have banished this foul vice: mothers are respected for having children like their husbands; and every crime is sure to meet with a speedy and deserved punishment.

While Cæsar reigns, who fears the Parthians, cold Seythians, or the fierce offspring of rugged Germany? Who minds what the cruel Spaniards can do? Every swain spends whole days securely on his own hills, and weds the tender vines to the lonely poplars; whence returns in the evening, and regales himself with a cheerful glass, and at the second course pays his vows to you as to a god. He addresses himself to you; he offers you libations, and pays you the same worship as to his household gods, venerating you as Castor and Hercules are adored by grateful Greece.

That you may long live, great prince, to bless Italy with peace and prosperity, is our first prayer in the morning, when we are sober; and our last in the evening, when mellow.

* Trees.
† Returns joyful to wine.
‡ Give Italy long holidays.

NOTES.

by this resemblance, in such a manner as to pronounce those illegitimate in whom no similarity could be observed. And this sentiment seems to have been very ancient; for Hesiod represents it as one of the great felicities of a people, that their wives had children who resembled them. And this was what made Theocritus say, that the heart of a woman who did not regard her husband, ran perpetually after her lover, and that her children might be easily known, for that they did not in the least resemble her husband.

25. Quiis Parthum pacet.] Augustus had either pacified, or brought into subjection, the east, the north, and the west. The east is marked by the Parthians, the north by the Seythians and Germans, and the west by Spain.

29. Condit quisque diem.] Condere diem, (as in Virgil, condere soles) is properly to bury the day; that is, to finish it, to pass it wholly; and is a metaphor taken from the burial of human bodies. Phatus says, in a similar manner, comburere diem, because bodies were burnt; and a finished day is sometimes called dies mortuus.

33. Ut Græcia Castoris, et magni memor.] This passage is commonly misunderstood. We ought not to join memor with Herculis; on the contrary, they should be separated, and the construction run thus: Ut Græcia miscet Dīs nomen Castoris et Herculis. Castor and Heracles held the same rank among the Greeks as the Lares among the Romans. They were called conservatores, and Dīi communis.
Q. HORATHI CARMINA.

Lib. IV.

ODE VI.

Some commentators have thought that this was a secular poem; but they are certainly very much deceived; and they might easily have avoided this mistake, if they had observed that the poet himself never speaks in the secular poem. This is a rule without any exception. This ode therefore is a kind of preparation to the secular poem which finishes the fifth book, and conse-

AD APOLLINEM.

Dive, quem proles Niobae magnae
Vindicem linguæ, Tityosque raptor
Sensit, et Troiae prope victor altae
Phthius Achilles,
Caeteris major, tibi miles impar;
Filius quamvis Thetidos marinae
Dardanis turres quateret tremenda
Cuspide pugnax.
Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late, posuitque collum in
Pulvere Teucro.
Ille non, inclusus equo Minervae
Sacra mentito, male feriatos
Troas, et laetam Priami choreis
Falleret aulam;

ORDO.

O Dive, quem proles Niobae, Tityosque
raptor, et Phthius Achilles prope victor altae
Troiae, sensit vindicem magne linguæ, major
caeteris, miles impartibi; quamvis filius Thetidos marinae quateret Dardanas turres pugnax tremenda cusptide. Ille, velut pinus icta
mordaci ferro, aut cupressus impulsa Euro,
late procidit, posuitque collum in pulvere
Teucro.
Ille non inclusus equo mentito sacra Minervae, falleret male feriatos Troas, et aulam Priami laetam choreis; sed palam gravis

NOTES.

1. Proles Niobae.] Niobe was the daughter of Tantalus and Eurianassa, the wife of Amphion. The number and beauty of her children were the occasion of her misfortunes. She had the vanity to prefer herself to Latona, who had only two. The goddess had recourse to Apollo and Diana, who slew all the children of Niobé. This unfortunate mother discovered as much weakness in her adversity, as she had shown arrogance in her prosperity. Overwhelmed with grief, she drowned herself in tears, and at last obtained of the gods to be changed into a rock. Dacier is of opinion that the transformation of
ODE VI.

subsequently is on the same subject as the twenty-first ode of the first book, but has more of majesty and strength in it. Horace requests Apollo to hear favourably the prayers that were to be offered up to him by the choirs of young boys and young girls, and exhorts these to sing well, and observe exactly the measure and cadence.

TO APOLLO.

GREAT god, who mad'st the children of Niobe feel that thou wast a severe avenger of the affront given thee by their mother's opprobrious tongue, who punished'st the great presumption of the ravisher Tityus, and humbled'st haughty Achilles himself, on the point of taking Troy, for his insolence; this hero, though the most valiant of the Greeks, the son of Thetis goddess of the sea, he who made such a furious attack on Troy, as to make its very towers to shake, was yet an unequal match for thee: for, like a pine cut down by a keen axe, or a cypress rooted up by the east-wind, thus fell his huge body, which lay extended in Trojan dust.

This great warrior would have disdained to be shut up in the famous horse that was feigned to be a sacrifice to Minerva, or to surprise the unhappy Trojans and court of Priam in the midst of their

NOTES.

Niobe had its rise from the history of Lot's wife, who was changed into a pillar of salt.

3. *Troja prope victor alae.* Horace here accuses Achilles of having spoken insolently to Apollo; and he had, without doubt, in view, that passage of the Iliad, where Achilles says;

"Thou hast deceived me, Apollo, who art the most wicked of all the gods; but thou shalt not go unpunished, if I have it in my power to take revenge." This is one of the places of Homer, which Plato blames in the third book of his Republic.

13. *Ille non, inclusus equo.* Never was there a greater encomium made upon Achilles than Horace has given him in the eight following verses. If that hero had lived, the Greeks had not been reduced to the shameful necessity of employing artifice in order to effect the destruction of Troy; they would have taken the city in broad day-light, and, reduced it to ashes, without sparing either women or children. There is a great deal of majesty in this passage, but what more especially merits our attention is, that Horace does not here speak what was barely suggested to him by an enthusiastic imagination; he speaks according to the truth of history; for he had in view that celebrated dispute between Achilles and Ulysses at the table of Agamemnon, after the death of Hector. They were deliberating upon the means to be used for the taking of Troy, whether they should attempt it by cunning, or should continue to employ force. Ulysses was of opinion they should have recourse to stratagem, but Achilles opposed it, and, speaking of stratagem with contempt, declared it to be
Sed palam captis gravis, heu nefas, heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentes
Matris in alvo;
Ni, tuis victus Venerisque gratæ
Vocibus, Divûm pater annuisset
Rebus Æneæ potiore ductos
Alite muros.

Doctor argutæ fidicen Thalæ,
Phœbe, qui Xantho lavis amne crines,
Daunæ defende decus Camææ,
Levis Agyieæ.

Spiritum Phœbus milii,
Phœbus artem
Carminis, nomenque dedit poetæ.

Virginum præm, puerique claris
Patribus orti,
Delæ tutela Deæ, fugaces
Lyncæ et cervos cohibentis arcu,
Lesbium servate pedem, meique
Policis ietum;
Rite Latonæ puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

ORDO.
dit artem carminis nomenque poetæ.

Ios igitur præm virginiæ, puerique orti
claris patribus, tutela Delæ Deæ cohibentis
figaces lyncæ et cervos arcu, servate Les-
bium pedem ietumque mei policis, rite ca-
netes puerum Latonæ, rite canentes Dia-
am Noctilueam crescentem face, prosperam
frugum, celeremque volvere menses pronos.

NOTES.
his opinion and advice, that they should go
on with open force, and in broad day attack
Troy by continual assaults, until it should be
constrained to surrender.
13. Equus Minervæ sacra menilto.] The
Greeks, weary of with the length of the
siege, caused to be built a wooden horse,
which they filled with the flower of their
army, and pretended to consecrate it to Mi-
nerva. Our readers probably know the man-
ner in which that horse was received into the
city, by which means it was taken. Many of
the ancients look upon this as no more than
a fiction, which they have differently endeav-
oured to account for. Some say that the
horse was a warlike machine, used in batter-
ing the walls. Others think that the gate
which Antenor opened to the Greeks, had
above it the figure of a horse." See the prose
translation of Virgil, note on the 15th line
of book 2d.
21. Ni, tuis victus Venerisque gratæ.] Ho-
race here says, that Jupiter, suffering him-
sell to be prevailed upon by the entreaties of
dances and ill-timed rejoicings; but would have openly attacked and defeated the enemy, and (what cannot be mentioned without the utmost horror) would have committed the innocent children to the flames, even those in their mothers' wombs, had not Jupiter*, prevailed on by your prayers, and those of charming Venus, favoured Æneas' designs, and consented that the adventurers should go elsewhere, and build another city under more lucky auspices.

Divine Apollo, who presidest over the concert of the Muses, who takest great pleasure to bathe thy golden locks in the Xanthus, and to whom so many altars are consecrated, please to support the honour of a Latin muse.

To Phœbus I owe any genius I have for poetry, any art I have in composing a poem, and that I ever deserved the name of a poet.

Do ye then, select virgins, and ye youths descended from the most illustrious families of Rome, who are under the protection of Diana, whose arrows overtake the swiftest lynxes and the fleetest deers, carefully observe the cadence of my Sappho verse, and with your voices keep time with my lyre, singing with solemnity the son of Latona, and also Diana, who makes her crescent to shine, who is so favourable to the fruits of the earth, and regulates the course of the revolving months.

* The father of the gods.

NOTES.

Apollo and Venus, resolved upon the death of Achilles, that Æneas might have a better chance of escaping, and might have it in his power to go and build, in some other part of the world, a city that should have a happier fate than Troy. This nice and delicate piece of praise could not but be very agreeable to the Romans.

26. Qui Xantho lavis amne erines.] The ancients usually washed their hair in the rivers and fountains, no doubt because they imagined that such ablution served to give it a more beautiful and shining colour. This gave rise to the phrase, He washes his hair in such a river, instead of, He inhabits the country watered by that river; as, To drink of the water of the Rhone, was used in the same sense.

28. Aggivus.] * Aggivus is a Greek word signifying the streets of cities. Apollo was called Aggivus, that is, vita propositus; and, on this account, the Greeks erected altars and statues to his honour in their streets, and before the doors of their houses.

31. Virginum prince.] The two choruses consisted of twenty-seven boys and as many girls, who were chosen from the most eminent families in Rome, and each of whom had a father and mother living.

33. Dilex tutela Deos.] Diana presided at the birth, and over the education, of children; and they continued under her protection till marriage; whence in Catullus they are represented as saying,

Diana sumus in sede
Puelles et pueri integri.

* Delia, because Diana was born at Delos.

35. Lesbium servate pedem.] He calls Pes Lesbos the measure of the verses of his secular poem, which are Sappho, as are also those of this ode, and which were invented by Alceus and Sappho, who were of Mitylene, the capital of Lesbos.
Nupta jam dices; Ego Dis amicum,  
Seculo festas referente luces,  
Reddidi carmen, docilis modorum  
Vatis Horati.

ORDO.

Jam nupta dices, "Ego, docilis modorum vatis Horatii, reddidi carmen amicum Dis, seculo referente luces festas."

NOTES.

41. Nupta jam dices.] The Romans believed that the young girls who had the honour of singing the secular poem, would be the sooner married upon that account; and

ODE VII.

The subject of this ode is very natural and simple, and almost the same with that of Ode Fourth, Book First; but that does not prevent it from being treated here in a manner very noble, and altogether new. The comparison of these two odes may be of great service to those who would form themselves to imitation; at least we may be convinced, that the same subject can

AD TORQUATUM.

Diffugere nives; redeunt jam gramina campis,  
Arboribusque comae:  
Mutat terra vices; et decrescentia ripas  
Flumina praetercunt.  
Gratia cum Nymphis geminisque sororibus audet  
Ducere nuda choros.  
Immortalia ne speres, monet annus, et alnum  
Quae rapit hora diem.  
Frigora mitescunt Zephyris: ver proterit aestas,  
Interitura, simul  
Pomifer autumnus fruges effuderit; et max  
Bruma recurrit iners.  
Damna tamen celeres reparant coelestia lunae:  
Nos ubi decidimus

ORDO.

Nives diffugere; gramina jam redeunt campis, comaeque arboribus: terra mutat vices; et decrescentia flumina praetercunt ripas.  
Gratia nuda audet ducere choros cum nymphis geminisque sororibus. Annus et hora quae rapit alnum diem monet ne speres immortalia.  
Frigora mitescunt Zephyris: aestas proterit ver, interitura simul pomifer autumnus effuderit fruges, et max iners bruma recurrit.  
Tamen celeres luna reparant coelestia damna: ubi nos vero decidimus, quo pius Æneas,
Soon, when married, each of you will with pleasure say; "I had "the honour, at the solemn annual festival, to bear a part in the "sacred hymn composed by Horace, to which the gods were "pleased to lend a favourable ear."

NOTES.

this superstition they had derived from the theology of the Greeks, who imagined that the children who did not sing and dance at the arrival of Apollo were never married, but died very young. Callimachus, in the hymn to Apollo, says, "When Apollo arrives, the "youth must not allow either their harp or "feet to remain at rest, if they desire ever "to be married, or to arrive at an extreme "old age."

ODE VII.

furnish a great variety of thoughts and expressions, and that a genius so fruitful as that of Horace, may continually draw new treasures from funds that seem already exhausted. It is impossible to determine at what time it was written.

TO TORQUATUS.

The snows are gone; the fields begin to look green again, and leaves appear upon the trees; the earth changes its face; and the rivers, shrinking to their ordinary channel, glide gently along their banks.

The Graces, in a negligent dress, begin now to dance in company with the Nymphs. The vicissitudes of the year, and the hours which by their rapid course bring the smiling day soon to a period, warn us that we are not to expect immortality here.

The cold of winter is softened by the mild spring-winds; summer follows close on the spring, but the summer must give place in its turn as soon as the autumn appears, which loads us with its fruits; and then the winter, however slow it may seem, succeeds the autumn.

Yet the fleet moons repair the loss of the agreeable seasons, by renewing them every year: but we, when once arrived at the me-

NOTES.

1. Diffugere nives. Horace does not intend here to give a description of the spring, but to make Torquatus sensible that every thing we see puts us in mind that one time or other we must undergo death. He lays before him the manifest changes that happen in nature, and the vicissitudes of the seasons, in which he follows the principles of Anacreon, and the philosophers of that sect, who imagined that the remembrance of death was the most urgent motive to engage men in the pursuit of pleasure.
Quò pius Æneas, quō Tullus dives, et Ancus, Pulvis et umbra sumus.
Quis seít an adjicient hodiernae crastina summae Tempora Di superi?
Cuncta manus avidas fugient hereditis, amico Quæ dederis animo.
Cúm semel occiderís, et de te splendida Minos Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas:
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethœa valet Theseus abrumpere caro
Vincula Pirithoo.

13. Damna celestia:] A beautiful expression, but so difficult that the greater part of commentators have avoided to explain the passage. Horace calls the seasons Damna, because, by a constant succession, they seem to destroy each other; and he adds the epithet celestia, because, in proportion as the heaven changes, it seems to sustain some loss, and time robs it of that which it destroys. The moon repairs these losses, because, by renewing the months, it hastens the return of the seasons, and thus restores what it had taken away.

14. Nos uti decidimus.] The seasons return, and are renewed; but men, when they once die, never return. Moschus says in his third idyllium upon the death of Bion: “Alas! we see that the flowers of our garden grow and shoot up again every year; but we, the master-piece of Heaven, who alone are endowed with wisdom and prudence, are soon laid in our graves, and have no farther concern with what passes upon earth, but are buried in an eternal sleep.”

15. Quō Tullus dives.] Tullus Hostilius, the third king of Rome, was so rich, that he divided among those who had no property in land, a large field, which was the inheritance
luncholy abode of pious Æneas, rich Tullus, and brave Ancus, become dust and shade, and appear no more.

Who knows if the gods will add another day to this we now enjoy? Of all the good things you possess, dear Torquatus, nothing shall escape the hands of your covetous heir, but what you now lay out upon your pleasures.

When death once seizes you, and Minos has, by his solemn sentence, publicly assigned you your abode, neither your quality, your eloquence, nor your piety, shall rescue you from the grave; for Diana herself could not bring her chaste and beloved Hippolytus to life again, nor was Theseus ever able to break the chains where-with his dear Pirithous is bound.

NOTES.

20. Quis scit.] This is another motive to induce Torquatus to neglect nothing that might contribute to the pleasure and happiness of life. It is even stronger than the foregoing; for, to tell a man that he must some time or other die, is not so effectual to make him seize the present opportunity, as to tell him, that he is not sure of a day.

21. Splendidus arbitria.] Very few commentators have given a right explication of these words. Heinsius thinks that they are the same with judgements full of majesty and gravity; but the true meaning is solemn judgements, decrees pronounced in full assembly, from which there lies no appeal. Horace here regards the character of Minos as sovereign judge, who pronounced final sentence.

23. Torquatus. This Torquatus was the son of L. Manlius Torquatus, who was consul during the year in which Horace was born, and whose marriage is celebrated by Catul-
O DE VIII.

A good poet possesses a talent that always enables him to return the good offices he receives from his generous friends. Horace had apparently received some present from Censorinus. In return he addresses this ode to him,

AD MARCIUM CENSORINUM.

Donarem pateras, grataque commodus,
Censorine, meis æra sodalibus;
Donarem tripodas, premia fortium
Graiorum; neque tu pessima munera
Ferres, divite me seilicet artium
Quas aut Parrhasius protulit, aut Scopas;
Hic saxo, liquidis ille coloribus,
Solers nunc hominem ponere, nunc Deum.
Sed non hæc mihi vis; non tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus: carmina possumus
Donare, et pre trium dicere muner.
Non incisa notis marmora publicis,
Per quæ spiritus et vita redit bonis
Post mortem ducibus; non celeres fugæ,

ORDO.

O Censorine, ego commodus donarem pateras, grataque æra me is sodalibus; donarem etiam tripodas premia fortium Graiorum; neque tu ferres pessima munera, scilicet me divite artium quas aut Parrhasius aut Scopas protulit; hic solers saxo, ille solers liquide coloribus, nunc ponere hominem, nunc Deum. Sed hæc vis non est mihi. Non tibi res aut animus est egens talium deliciarum.

Gaudes carminibus, possumus dare carmina et dicere pretium muner. Non marmora incisa notis publicis, per quæ spiritus et vita redit bonis ducibus post mortem; non celeres fugæ, mineaque Annibalis rejectæ re-

NOTES.

1. Donarem.] We are to regard this ode as a present which the poet makes to Censorinus on one of the days of the festival of the Saturnalia; during which time it was common among the Romans to send some present to their friends. It is in this sense that we are to understand the word donarem.

1. Pateras.] A cup was a present usually made to some great commander of an army; witness that which was given to Amphitryon.

Plaut. act. i. v. 104. Post ob virtutem herœ Amphitryoni patera donata auræ est, quà Pterelas politarе res solitus est.

"Afterwards they made a present to my "master of a cup of gold, out of which king "Pterdas used to drink." Scipio, in like manner, gave one of them to Masinissa, Liv. i. 30. Masinissam primum Regem appellatum, eximiumque ornatum laudibus, auræ corona, auræ patera, &c. donat.
ODE VIII.

which was all the acknowledgment in his power to make; and Censorinus
was well satisfied with it. It is written in a very noble and majestic style,
and runs entirely on the praises of poetry.

TO MARCIUS CENSORINUS.

Censorinus, I would cheerfully present my friends with cups, and
curious vases of brass; I would give them tripods, the usual re-
ward of the valiant Greeks; nor should the presents I would make
you be the least in point of value, had I a cabinet enriched with
the master-pieces either of Parrhasius or Seopas; the one a cele-
brated statuary, the other a curious painter, equally inimitable in
representing sometimes a man, sometimes a god.

But I am not so rich, and it is fortunate for me that you are so
well provided with such curiosities that you wish for no more.

You love poetry, I know: with that I can gratify you, and show
its worth and use: for neither marble statues, with pompous in-
scriptions, which seem to restore breath and life to illustrious gen-

erals some years after their death, nor the precipitate flight of Han-

NOTES.

1. Commodus.] This word should be join-
ed with donarem, donarem commodus, I would
give willingly, cheerfully.

2. Censorinus.] This is C. Marcus Censor-
inus, who was consul with Asinius Gallus in the
745th year of the city. He died about
eight years after Horace. Velleius Patercu-
lus speaks of the regret occasioned by his
death in very strong terms; Obiisse Censori-
num gracilis tuli civitas, virum demerrendis
hominibus genitum.

6. Parrhasius.] He was a celebrated
painter, born at Ephesus, contemporary with
Zeuxis, who lived about four hundred years
before Christ. Pliny says of him: Primus
symmetrium picture drat, primus argutias
vultus, elegantiam capilli, venustatem oris,
confessione artificiam in lineis extremis palam
adeptus. Hoc est in pictura summa subtili-
tas.

8. Nec hominem ponere, nec Deum.] Parrhasius had painted a Theseus. He had
also painted in the same picture Meleager,
Hercules, and Perseus; and in another, Æ-
neas, Castor, and Pollux. Seopas had made
a statue of a Venus, a Phaeton, an Apollo, a
Vesta, &c. and the greatest part of these
statues and pictures were at Rome. To these
representations the poet happily alludes.

10. Ant animus.] Horace does not here
say to Censorinus that he has no taste for
statues or pictures; that would have been a
reproach which had but ill agreed with what
he says immediately before, that he was well
provided with them, Nec tibi est animus egens
taliuin deliciarum. You are not covetous of
these possessions, you are content with what
you have, and desire no more. For the in-
satiable covetousness to which Horace here
refers is a great defect of the mind.
Rejectæque retrorsum Annibalis mine;
Non impendia Carthaginis impie;
Ejus, qui domitâ nomen ab Africa
Lucretius rediit, clariss indicant
Laudes, quam Calabriæ Pierides: neque,
Si chartæ sileant quod bene feceris,
Mercedem tuleris. Quid foret Ilia
Mavortisque puer, si taciturnitas
Obstaret meritis invidea Romuli?
Ereptum Stygiis flucibus Æacum
Virtus, ct favar, et lingua potentium
Vatum, divitibus consecrat insulis.
Dignum laude virum Musa vetat mori;
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules;
Clarum Tyndaridæ sidus ab infinis
Quassas eripiunt æquoribus rates;
Ornatus viridi tempora pampino,
Liber vota bonos ducit ad exitus.

NOTES.
16. Rejectæque retrorsum.] Ancient interpreters take mne rejectæ retrorsum simply for remotæ, pro nihilo ductæ; but Horace had in view that, Scipio passing into Africa, Hannibal was obliged to follow him, and employ in the defence of his own country all the forces therewith he had threatened Italy; hence Horace says rejectæ retrorsum. Possibly he had in his eye that passage of Livy, where Hannibal says to Scipio, Hic cornis mæ ante mania prope obsessæ patria, quam terræ vestrae victam, ea pro mea deprecatur. 17. Non impendia Carthaginis impie.] Many manuscripts and editions have incendia. Now it is certain, that the Scipio of whom Ennius sang was not he who destroyed and burnt Carthage, but he that laid it under tribute; which historical fact is attested by the
tribune Titus Sempronius Graccus, though an enemy of Scipio. See Tit. Liv. L. 38. C. 59: so that those who read incuritia, make Horace confound not only time in referring to the second Punic war what did not happen before the third, but also confound persons, in referring to the great Scipio what was done fifty years afterwards by Scipio Æmilius.

25. Ereptum Stygiis fluctibus Æacum.] He says that the poets have a power to rescue men from oblivion, and enrol them among the gods; that by their credit Æacus holds a very honourable place in the Elysian fields; that Hercules is, by them, seated at the table of Jupiter: Castor and Pollux are appointed to guard from shipwreck vessels when attacked by a storm: and Bacchus hears the vows of those who invoke him. Thus he gives us to understand what kind of ãssent people of good sense gave to those fables, of which their theology was full.

26. Virtus.] He does not here mean virtus Æaci, the virtue of Æacus, but virtus ratum.

34. Vota bonos ducit ad exitus.] We ought to take particular notice of this expression. Instead of saying simply, Bacchus deus est, he says, Ducit vola hominum albonos exitus: for vows were addressed only to the gods. This is what Virgil says to Daphnis in his fifth eclogue:

—— Damnatis tu quoque votis.

The meaning is, “You shall hear the vows of men, and thereby oblige them to make acknowledgement, and acquit themselves of their vows,”
Q. HORATII CARMINA.  Lib. IV

ODE IX.

Horace raises his voice to the highest pitch, in order to sing the praises of a hero, wise, upright, disinterested, and faithful to his country. Yet, who would believe it? the subject of all this praise was a base, covetous, effeminate traitor. Is this therefore a downright flattery in the poet, or is it by way of irony? Neither the one, nor the other, is the case. Lollius was a double deceitful man, and had hitherto appeared only in a favourable light. No wonder then that Horace was deceived; Augustus himself was so at the same time. Those who are acquainted with courts, are not ignorant that characters of this kind are very common. Deceived by an appearance of

AD LOLLIUM.

Ne forte credas interitura, quae

Longe sonantem natus ad Ausidum,

Non antè vulgatas per artes

Verba loquor socianda chordis.

Non, si priores Meionius tenet

Sedes Homerus, Pindaricæ latent,

Cæaeque, et Alcae minaces,

Stesichoriæ gravæ Camææ:

O Lolli, ne forte credas verba interitura

quæ ego natus ad Ausidum longe sonantem

loquor socianda chordis, per artes non ante

vulgatas.

ORDO.

Si Meionius Homerus tenet priores sedes,

Pindaricæ, Cæaeque, et Camææ Alcae minaces,

gravesque Camææ Stesichoriæ non ideo

latent: nec ætas delevit, si quid Anacreon

NOTES.

1. Ne forte credas.] This first part consists of twelve verses. In it he combats two prejudices equally unjust and disadvantageous to authors: the first is, when judgement is made of the merit of a poet from the country in which he was born; the second, when a poet is undervalued who has not arrived at the utmost perfection of his art. It is very improper to determine in this manner. There is no country but what may produce excellent geniuses; and, among the unequal talents that poets are possessed of, a candid judge will find different degrees of merit, all worthy of esteem.

2. Longè sonantem natus ad Ausidum.] Horace was of Apulia, which was watered by this river, now called Offanto. As it was a very savage and unpolished country, quite a stranger to poetry and poets, Horace makes express mention of it, to destroy the disadvantageous prejudices which the place of his nativity might raise against his works, and, at the same time, procure the greater honour to himself: for it was very wonderful, that such a country as this, unknown to Apollo and the muses, should give birth to a poet, whose verses have been judged worthy of immortalitv, and will, in all probability, find it. This, in my opinion, is the true sense of the passage.

5. Non, si priores Meionius tenet.] Although Homer was the greatest of all poets, and most
OD E IX.

O. RACE'S ODES.

probity, we offer up our incense to them; yet can we not be said to be imposed upon. The virtue, whose mask they carry, is the only object of our regard and homage. This ode consists of three eulogiums; the first in favour of his verse; the second of poetry in general; and the third of Lollius. All these are valuable, though some may think that the poet is too long in coming to his hero. We must necessarily fix the date of this ode between the year 738, when Lollius defeated the Germans, and 746, which was the last of Horace.

TO LOLLIUS.

Do not imagine, Lollius, because I was born near the river Aufidus, whose rolling streams are heard at a great distance, that the poems I compose and sing on my lyre, an art which I first taught the Romans, will be sunk in oblivion.

Though Homer is the prince of poets, yet Pindar and Simonides, the threatening strains of Alcaeus, and the grave and majestic lines of Stesichorus, are still read with pleasure; nor has time been able to

NOTES.

worthy of a serious perusal; we may read also, with great pleasure, Alcaeus, Simonides, Anacreon, Pindar, and Sappho. Horace means, that though these last had not attained the utmost perfection of their art, their verses were worthy of being transmitted to the latest posterity.

5. Maenian.] Horace always calls Homer Maenian, that is, Lydian; by which we learn, that he followed the opinion of those who thought he was of Smyrna. Theocritus and Simonides, whose testimony is yet more considerable, say, that he was of Chios. Theocritus calls him the Chian Bard, and Simonides, the Man of Chios.

6. Pindarice latent.] The great idea Horace had of Pindar, does not prevent him from doing justice to Homer, and allowing him the superiority; nor does his veneration of Homer preclude his acknowledging Pindar's merit, and giving him the praises which he deserved. It is to he wished, that mankind would now judge with the same equity both of the one and the other. It is certain they would be admired, were they but rightly understood.

7. Cee Camenae.] The muse of Ceos, that is, the works of Simonides, who was of Ceos, an island in the Egean sea.

7. Alcaei minaces.] He calls the muses of Alcaeus, minaces, because he wrote against the tyrants, of whom he was a great enemy. His style is noble and strong, and marks admirably the qualities of his soul and courage.

8. Stesichori graves Camenae. ] Stesichorus was of Himera, a city of Sicily; his style was majestic and copious, whence Horace calls his verses graves; which agrees very well with the character Quintilian has given of him, cap. 10. lib. 1. Stesichorus quam sit ingenio validus, materia quoque ostendunt, maxima bella et clarissimos carmen tem duces et Epicci carminis onera tyra sustinuenter; reddit enim personis in agendo simul logumque debitae dignitatem, ac si tenesset modum, videtur omnibus proximam Homerum potuisse, sed redirent atque effimandi, quod ut est reprehendendum, ita copia viiutum est.
Nec, si quid olim lusit Anacreon,
Delevit etas: spirat adhuc amor,
Vivuntque commissi calores
Æoliae fidibus puellæ.
Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus,
Et comites, Helene Lacæna;
Primusve Teucer tela Cydonio
Direxit arcu: non semel Ilios
Vexata: non pugnavit ingens
Idomeneus Sthenelusque solus
Dicenda Musis prœlia: non ferox
Hector, vel acer Deiphobus, graves
Exceptit ictus pro pudicis
Conjugibus puerisque primus.

ORDO.

lusit olim: amor Æoliae puellæ adhuc spirat,
caloresque commissi fidibus vivunt.
Helene Lacæna non sola arsit mirata
comtos crines adulteri, et aurum illitum
vestibus, regalesque cultus, et comites; Tencerv
primus direxit tela Cydonio arcu: Ilios non
semel vexata est: non solus ingens Idomeneus
Sthenelusque pugnavit prœlia dicenda musis:
ferox Hector vel acer Deiphobus non primus
exceptit graves ictus pro pudicis conjugibus
puerisque.

NOTES.

"The force of Stesichorus' genius appears
"from the subject he treats; for he sings of
"dreadful wars, and the most celebrated
"commanders, and sustains with his harp
"all the weight and majesty of an epic
"poem. He makes the heroes act and speak
"with a dignity becoming their character;
"and had he known how to moderate his
"genius and vivacity, none would have ap-
"proached nearer to Homer; but he is too
"diffusive and incapable to sustain himself,
"which is really a fault, but a fault proceed-
"ing from too great an abundance."

10. Spirat adhuc amor.] This passage
ought to be construed in the following manner:
Amor Æoliae puellæ spirat adhuc, et
ejus calores commissi fidibus. There are only
two odes of Sappho which have escaped the
ruins of time; but they are sufficient to
make us sensible of this truth, that her love
still survives in her verse. This turn of
Horace seems to me charming, and the eulo-
gium he bestows on her works great and no-

14. Et, aurum vestibus illitum.] The
Phrygians were the first inventors of embroi-
dery, whence embroiderers were called Phry-
giones, the art of embroidery, ars Phrygionia,
and embroidered habits, vestes acupictae, ves-
tes Phrygianæ. Ovid, in his epistle of Laoda-
mia, thus speaks of the magnificence of Paris:

Venerat, ut fama est, multo spectabils auro,
Quisque suo Phrygiis corpore ferret opes.

16. Comites.] When Paris sailed for La-
cedemon, he had not only a great number of
vassals, but was accompanied by several
princes, who each brought along with them
a numerous train. Ovid, in the same epistle,
observes,

Classe virisque potens, per quos fera bella
gerantur;
Et sequitur regni pars quota quenque sui.
destroy the wanton airs that Anacreon sang many years ago. Sappho’s amorous songs still breathe her soft passion, and her ardent love seems even now to move the strings of her lute.

Helen, that charming Lacedemonian princess, is not the only lady that has been captivated with the beautiful locks, the magnificent dress, royal equipage and splendor of the court of an adulterous prince; nor was Teucer the first that sent unerring shafts from a Cydonian bow: Troy has been besieged more than once; there are others besides brave Idomeneus and Sthenelus that have fought battles worthy of being celebrated by the muses. Bold Hector and stern Deiphobus are not the first who have received mortal wounds in fighting for their country*.

* Chaste wives and children.

NOTES.

17. Cydonio arcu.] The Cydonian bow, that is, the Cretan; for Cylon was one of the principal cities of that isle, which was stored with the best canes for arrows, and the best wood for bows; which is the reason that the bows and arrows of Crete were so much spoken of by the ancients.

16. Helene Lacteana.] This word Lacteana, Lacedemonian, makes all the beauty of these four lines; for by means of this single epithet, Horace gives a reason for the surprise and admiration raised in Helen upon seeing the magnificence and pompous equipage of Paris; for the Lacedemonians were very simple in their habits, and great enemies to all expense. Ovid, in the letter of Paris to Helen, says,

*Paee sed est Sparte; tu cultu divite digna:*
      Ad talen formam non facit ists locus.
*     Hanc faciem largis sine fine paritibus uti,
      Deliciisque decet luxuriae novis.
*     Cum videas cultus nostra de gente virorum,
       Qualem Dardanides credis habere nactus?

See the prose-translation of Ovid’s epistles.

“At Sparta they are too simple in their habit, whereas you ought always to be magnificently clothed. That place is far from being advantageous to your beauty; for as your form and appearance are so graceful, you should be continually employed in adorning yourself, and setting off your person by change of habit. When you see the rich and magnificent dress of the male part of our nation, what do you imagine must that of the ladies be?”

18. Non semel Illos vexata.] Troy had been twice besieged before the reign of Priam, first by Hercules, and then by the Amazons.

19. Ingens.] This epithet was commonly used to denote the size and stature of the body; but here it is employed to express the qualities of the soul, and greatness of the mind. Thus Horace says of Antiochus,


And Ovid addressing Livia, eleg. 3. b. 2. de Ponto;

Tu quoque conveniens ingenti nupta marito.

Idomeneus was the son of Deucalion, and grandson of Minos king of Crete. He was one of the bravest generals in the Grecian army.

22. Graves excepit ictus.] By these words, graves ictus, Horace explains the history of the death of Hector and Deiphobus. The former, after having received numberless wounds, was drawn three round the walls of Troy; and Deiphobus was cruelly handled by Menelaus, who ordered his nose, ears, and hands, to be cut off. He had married Helen after the death of his brother Paris; and she perfidiously gave him up to Menelaus her first husband, that she might thereby obtain the pardon of her crimes.

23. Pro pudcis conjugibus puerisque.] If Horace had expressed himself in this manner with regard to the wife of Deiphobus, he had been guilty of a very considerable error; for Deiphobus never had any wife but Helen,
Vixere fortes ante Agamemnona
Multi; sed omnes illacrymabiles
Urgentur, ignotique, longâ
Nocte, carent quia vate sacro.
Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum sileri,
Totve tuos patiar labores
Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiisque rectus;
Vindex avaræ fraudis, et abstinens
Ducentis ad se cuncta pecuniae;
Consulque non unius anni,
.Sed quoties bonus atque fidus
Judex honestum praetulit utili, et
Rejecit alto dona nocentium

ORDER.

Multi fortes vixere ante Agamemnona;
Sed omnes illacrymabiles ignotique urgentur
Longa nocte, quia carent vate sacro. Virtus
Celata paulum distat inertiae sepultae.
O Lolli, ego non patiar te sileri inornatum
Chartis meis, lividasque obliviones impune
carpere tuos tot labores.
Animus est tibi, prudensque rerum, et
rectus, secundis dubiisque temporibus; vin-
dex es avarae fraudis et abstinens pecuniae du-
centis cuncta ad se; consulque non unius anni,
sed quoties judex bonus atque fidus
praetulit honestum utili, et rejecit dona no-
centium alto vultu, et victor explicuit arma
suæ per certas obstantes.

NOTES.

whom he espoused after the death of his bro-
ther Paris. Almost every one knows that
Helen could not, with justice, have been call-
ed pudex conjur, chaste, faithful, as she was
the cause of her husband's death, and opened
the door to Menelaus, who slew him in his
bed. Besides, Deiphobus had not been long
enough married to Helen to have any child-
ren by her. Conjuges therefore is here a
general word signifying the ladies, as in the
fourth ode of this book.

25. Vixere fortes ante Agamemnona.] Ho-
mer speaks very often of the exploits of Aga-
memnon; he extols to the skies his valour
and prudence, and in one single verse gives
him the highest eulogium that can be given
to a king. He was at the same time a good
king, and an excellent warrior.

33. Lolli.] We have already given the
character of Lollius in the introduction to
this ode, and therefore it will not be neces-
sary to insist upon it here. Horace wrote
this eulogium before he discovered what he
really was.

37. Vindex avaræ fraudis et abstinens.] When we are too lavish of our praises of great
men before their death, we are often exposed
to the danger of being afterwards ashamed of
those praises we have so liberally given them.
Lollius so little deserved those which Horace
gives him, that he was one of the most
covetous and vicious men in the world. But
his covetousness and other vices were not
known at the time when Horace wrote to
him; he had taken care to conceal them un-
der the mask of virtue, and had succeeded so
well, that Augustus himself was deceived, and
intrusted him with the education of his grand-
son. His true character was not known at
Rome, till about eight years after the death of
Horace. This appears manifestly by a
passage of Velleius, who ought to be credited
in an affair of which he had been witness.
Speaking of the year in which Caesar
There were many brave generals before Agamemnon; but as they had no poet to immortalise their names, they are all gone un
lamented, and buried in eternal oblivion. Valour, that lies con
cealed unsung, differs very little from cowardice that is lost to
fame.

As for you, dear Lollius, I design to transmit your great chara
ccter to posterity by my verses, nor will I suffer so glorious a succe
sion of shining actions, as yours have been, to fall a prey to oblivion
for want of being celebrated.

You are distinguished for your greatness of soul and consum
mate prudence in all your affairs, and for your steadiness of mind
in adversity as well as prosperity. You are a mortal enemy to
fraud and avarice, and proof against the charms of all-attracting
gold. You did not hold the consulate once, and for the ordinary term
of a year only, but have executed that great office as often as, acting
the part of an impartial and incorrupt judge, you have sacrificed
your interest to your duty, and rejected, with the utmost disdain,

NOTES.

had an interview with the king of the Par
thians in an island of the Euphrates, viz. the
year of the city 759, he says: Quo tempore
M. Lollii, quem veluti moderatorem juventae
fili sui Augustus esse voluerat, perfida et
plena subdoli ac versuti animi consilia, per
Parthum indicata Casari, fama vulgavit.

"At that time the Parthian king discovered
"to Cesar the artful and perfidious designs
"of Lollius, to whom Augustus had in
"trusted the education of his grandson." He adds, that Lollius died a few days after,
not without some suspicion of suicide. This
may serve to justify Horace.

39. Consulque non unius anni.] Lollius was consul in the year of the city 752. As
his consulate lasted but one year, and as, ac

Outta
according to the maxims of the Stoics, the
wise and virtuous have always the most emi

Outta

ton, it not being in the power of the people to make them quit the marks of
their dignity: Horace takes thence occasion
to say, that Lollius had not been the consul
of a single year, but all the time that he ex

Outta

 exercising his virtue. This passage evidently
proves, that the ode was not written the very
year that Lollius was consul, as the greater
part of interpreters have thought, but a long
time after. It now only remains that we ex

amine the expression;

——Est animus titi, &c.
Consulque non unius anni.

Torrentius thinks it admirable, because, says
he, it is the mind which contributes to our
true value, and makes us to be what we are.
Dacier, on the contrary, thinks it highly
blameable, and cannot endure animus consul,
aminus reject alto vultu dona: it is, accord

ing to him, a vicious affectation, which ought

Outta

to not be excused. Bentley undertakes to
defend it, and collects several examples,
where all is ascribed to the mind that can be
said of the person. Animus contentor,
aminus vero, animus rector, animus libe
rator, aestimatus, deprecator, contemplator,

Outta


Admirator, spectator, censor, &c. In an
swer to this, Dacier observes, that none of
all these examples come up to animus consul;
all these terms, whether proper or figurative,
may very well be applied to the mind; but we
can never, with any propriety, apply it to
the names of offices and dignities, and animus

Outta


consul can never be looked upon but as an
expression very much out of the way.

40. Sed quoties bonus atque filius judex.] Commentators are very much at a loss to
know what could oblige Horace here to call
the same person a judge, whom in another
verse he had called consul, and at last have
agreed upon this as the reason, because it
was the duty of the consul to consult the good
of the commonwealth, and to judge. Who
doubts this? But they have very much mis
understood the passage. For Horace does

Outta

not here speak of a person who is invested
Vultu, et per obstantes catervas
Explicit sua victor arma.
Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui Deorum
Muneribus sapienter uti,
Duramque callet pauperiem pati,
Pejusque letho flagitium timent :
Non ille pro caris amicis
Aut patria timidus perire.

ORDO.

Non recte vocaveris beatum possidentem multa: rectius occupat nomen beati, qui callet sapienter uti muneribus Deorum, patique duram pauperiem, timentque flagitium pejus letho. Ile non est timidus perire pro caris amicis aut patria.

NOTES.

with any public office; on the contrary, he speaks of one who is out of charge, but who yet judges in the same manner as if he were a chief magistrate. Horace tells Lollius, that although the year of his consulship be expired, yet he still continues to exercise that office so long as he judges equitably, and prefers the honestum to the utile. And in this he follows the sentiments of the Stoics, who maintained that virtue never conferred the sceptre, the diadem, or the crown of laurel, but upon him who could regard heaps of gold with an unconcerned eye; and explains this great truth, that the wise man is not only then consul when the people are pleased to clothe him with that dignity, but that he exercises the high charge every time that he successfully uses the means which virtue affords for combating the passions. This is the same maxim which Horace explains in the second ode of the second book, and yet more precisely in the second ode of the third book, where he says of virtue,

Nec sumit aut ponit secures
Arbitrio popularis aurea.

It is in the same sense that Plutarch says, "Nature has designed man for rule, for a perpetual rule." It is thus that Cicero proves, from the example of Scipio Nasica, that one endowed with true wisdom can never be a private man.
the offers of those who would have bribed you, triumphing over
the crowd of opposers of justice, without displaying any other
than your own virtues.

He that possesses great wealth is not, on that account, to be pro-
nounced happy; he may, with more justice, be said to be so who
makes a prudent use of the good things the gods have given him;
who can patiently bear the difficulties of poverty, and is more afraid
of doing a dishonourable action, than of death itself.

A man of this character will be always ready to sacrifice his life
for his friends and his country.

NOTES.

43. *Per obstantes catervas.*] Through the
midst of that crowd of enemies—so he calls
our passions and the temptations that sur-
round us.

44. *Sua arma.*] Reason, integrity, ab-
stinance, disinterestedness, courage, and
magnanimity. This is the true meaning,
and nothing can be more evidently absurd
than the explication of some, who take these
expressions in a literal sense, and explain ob-
stantes catervas, of the Spaniards, and sua
arma, of the arms of the Romans, the
army of L. L. ius, who knew so well how to
disengage himself from his enemies.

45. *Non possidentem multa vocaveris recte
beatum.*] This is founded upon the er-
eroneous use of the word *beatus* among the
Romans, who commonly applied it to a rich
man; whereas the Stoics used it only to sig-
nify a man who was an entire master of his
passions, and enjoyed a perfect liberty.

50. *Poeusque* *ibi flagitium time.*] *Flag-
itium*; the shame which arises from the
consciousness of having done a bad action.
Horace had drawn this sentiment not only
from the philosophy of the Stoics, but also
from the precepts of Socrates, who, when
dying, discovered evidently the strong per-
suasion he had, that the shame of having
done any thing indecent or unjust, was more
to be feared than death.

51. *Non ille pro caris amicis.*] This is a
necessary consequence of the temper of mind
before mentioned by Horace. A man who
is less afraid of death than doing a shameful
action, is always ready to lose his life for the
sake of his country and friends, because it
would be accounted base to refuse to die for
their service.
Horace endeavours to soften the cruelty of young Ligurin, of whom he had been for some time enamoured; and, to come to his point, he does not amuse himself with making either complaints or reproaches, or even so much as speaking of his passion; he only tells us, by this example, that

AD LIGURINUM.

O crudelis adhuc, et Veneris munerebus potens, 
Inesperata tue cum veniet pluma superbiae, 
Et, quae nunc humeris involitant, deciderint comae, 
Nunc et qui color est puniceae flore prior rosa, 
Mutatus Ligurinum in faciem vererit hispidam; 

Dices, Heu, (quoties te speculo videris alterum) 
Quae mens est hodie, cur eadem non puero fuit? 
Vel cur his animis incolumes non redeunt genae?

ORDO.

O Ligurine, adhuc crudelis et potens munerebus Veneris, cum insperata pluma veniet tue superbiae, et comae, quae nunc involitant humeris, deciderint, et color, qui nunc prior est flore puniceae rosa, mutatus vererit Ligurini 
in faciem hispidam, dices (quoties te alterum in speculo), "Heu, cur non eadem mens fuit mihi puero, quae est hodie? Vel cur his animis non redeunt genae incolumes?"

NOTES.

2. Inesperata tue cum veniet pluma superbiae.] Dacier is of opinion, that the interpreters of Horace have quite mistaken the meaning of this line. Pluma, according to him, signifies the same with wings, Horace imitating in this the style of the Greeks and eastern nations, who used to express themselves in this manner, when they wanted to
ODE X.

HORACE'S ODES.

ODE X.

one day we may repent of having made so bad an use of our youth. The ode is very simple and natural, yet has a great delicacy and nobleness in the expressions. It was written some time after the first of the same book.

TO LIGURIN.

Ligurin, still cruel, and proud of those graces wherewith Venus has favoured you, when that which makes you now so haughty and disdainful, shall unexpectedly leave you, when those beautiful locks, that now flow upon your shoulders, shall fall off, and, instead of that charming bloom on your cheeks, that outdoes the colour of the damask rose, there shall appear nothing but wrinkles, then will you be ready to cry out, as often as you view in your glass how much you are altered, “Ah, why was not I of the same mind when young, that I am now? or why, with my present sentiments, have not I the beauty I had when young?”

NOTES.

say that any thing was gone, or had disappeared. In this way of conceiving it, the passage is extremely beautiful: When your pride shall have taken wings, that is, when you shall have lost that which gave occasion to your pride, &c. which is very natural.

Ligurinum in faciem vererit hispidam.

Torrentius is of opinion that we ought to read, Ligurine, in faciem vererit hispidam: vererit for vererit se; which is not inconsistent with the Latin idiom. But we cannot say color vererit se in faciem hispidam; whereas, color mutatus Ligurinum vererit in faciem hispidam, is a very elegant way of speaking.
Horace prays Phyllis to come and celebrate with him the birth-day of Maecenas; and that nothing might disturb the joys of this happy day, he

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est ederae vis
Multa, quae crines religata fulges:
Ridet argento domus; ara, castis
Vineta verbenis, avet immolato
Spargier agno.
Cuncta festinat manus: huc et illuc
Cursitante mistae puerris puellae:
Sordidum flammæ trepidant rotantes
Vertice fumum.
Ut tamen noris quibus advoceris
Gaudii; Idus tibi sunt agendae,

ORDO.

O Phylli, est mihi cadus plenus vini Al-
biani superantis annum nonum; est in horto
apium nectendis coronis; est multi vis ederae,
quae religata crines fulges; domus ridet argen-
cto; ara, vineta verbenis castis, avet
spargier agno immolato. Cuncta manus
festinat: puellae mistae puerris huc et illuc
cursitante: flammas trepidant rotantes sor-
didum fumum vertice.
Ut tamen noris quibus gaudii adverseris
Idus sunt tibi agendae, qui dies findit Apri-
lem mensem marinas Veneris; dies jure

NOTES.

2. Albani.] We have formerly spoken of
the city of Alba. The adjacent territory was
in great reputation on account of its excellent
vine-trees. Dionysius Halicarnassensis says
in his first Book, that the wine of Alba was
of an exquisite taste and pleasing colour, and
that, Falernian excepted, it surpassed in
goodness all others. Pliny, however, gives it
only the third place among the wines of
Italy.

3. Phylli.] I cannot determine whether
this be the same Phyllis of whom mention is
made, Book second, Ode fourth, which was
written some years before this. If it be the
same, she followed the advice of Horace,
overcame the passion she had for Telephus,
and about two years after married a young
stranger, whose name was Xanthias Phoceus.

6. Ridet argento domus.] In Horace's
time the Romans were very magnificent in
their household-furniture, and expended a
great deal of money on plate. They had
tables, candlesticks, bowls, &c. all of silver,
and usually adorned with the most curious
endeavours to guard her from the passion she had for Telephus, who was beloved by another. The whole is very natural and pleasing.

TO PHYLLIS.

Dear Phyllis, I have in my cellar a cask untouched of fine Alban wine, full nine years old or more, and in my garden parsley for garlands, and plenty of ivy, which makes you look so charming when you bind up your hair with it. My house shines with plate; my altar is crowned with sacred vervain, and waits for nothing but to be sprinkled with the blood of a lamb. All hands are at work to prepare the feast. My boys and girls fly from place to place. The quivering flames throw circling clouds of smoke into the air.

But that you may not be unacquainted to what feast I invite you, know, Phyllis, that it is to solemnise the ides which divide the

workmanship. It appears, by a passage in Virgil, that Augustus had the whole history of his family engraved upon his plate. Horace says, that he will spare nothing to render the feast as grand as possible, and that all his best plate and furniture shall be employed.

6. Castis vineta verbeit.] All kinds of herbs that were used by the Romans in their sacrifices, were called by the common name of verbena: the altar was environed with them; and Donatus very well remarks upon that passage of Terence; Ex ara hinc sume verbenas tibi. Verbena (says he) redimicula sunt ararum.

8. Spargier agno.] Agno immolato, for sanguine ogni immolati. It is here to be observed, that the immolatio was properly nothing more than the throwing some sort of corn and frankincense, together with the mola, bran or meal, mixed with salt, upon the head of the beast: but, as this immediately preceded the act of sacrificing, the word immolare came by a synecdoche to signify the same as sacrificare, in which sense it is here used by the poet.

10. Curtant mistex pueris puellas.] To give a view of the magnificence wherewith he intended to celebrate the birth-day of Mæcenas, he does not content himself with describing the great preparations he was making: he further gives an account of the persons that were to assist and serve; for it was the custom, on these occasions of show and ostentation, to be served by an equal number of boys and girls.

14. Idus.] This word comes from the Tuscan Idare, which signifies to divide; and the Ides, which were about the middle of the month, were always the ninth day from the Nones, when these were on the fifth of the month, the ides were on the thirteenth, and when they were on the seventh, which happened only in March, May, July, and October, the ides were on the fifteenth.
Qui dies mensem Veneris marīnae
   Findīt Aprīlem;
Jure solennis mihi, sanctiorque
Penē natali proprio, quōd ex hac
Luce Mæcenas meus affluentes
   Ordinat annos.
Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque gratā
   Compede vincum.
Terret ambustus Phaethon avaras
Spes; et exemplum grave præbet ales
Pegasus, terrenum equitem gravatus
   Bellerophontem;
Semper ut te digna sequare, et, ultra
Quām licet sperare, nefas putando,
Disparem vites. Age jam, meorum
   Finis amorum,
(Non enim posthac alīa calebo
Feminā) condisce modos, amandā
Voce quos reddas: minuentur atrae
   Carmine curae.

ORDO.

solennis mihi, sanctiorque pene natali proprio, quod ex hac luce Mæcenas meus ordinat annos affluentes.
Puella dives et lasciva occupavit Telephum, quem tu petis, juvenem non tuae sortis, tenetque vincum grata compede. Ambustus Phaethon terret spes avaras; et ales Pegasus, gravatus Bellerophontem equitem terrenum, præbet exemplum grave, ut semper sequare digna te, et vites disparem, putando nefas sperare ultra quam licet. Age jam, finis meorum amorum (non enim posthac calebo alia femina), condisce modos quos reddas voce amanda: atrae curse minuentur carmine.

NOTES.

15. Veneris marinae.] There is still extant a fragment of some unknown ancient poet, where this birth of Venus is described in these terms:

Tunc cruore de superno ac
Spumeo Pontus globo,
Caerulas inter catervas,
Inter et bipedes equos,
Fecit undantem Dionen
In marinis fluctibus,
month of April consecrated to sea-born Venus, a day which I have 
just cause to celebrate every year; a birth-day almost to me more 
sacred than my own; for on this happy morn my dear Mæcenas 
began his life.

Do not fail to come; for a rich and engaging young lady has 
gained the heart of Telephus (whom you in vam admire, as he is 
above your rank), and holds him fast in pleasing chains. The fall 
of flaming Phaethon warns you not to soar too high; and Bellerophon, 
whom Pegasus threw because a mortal, affords another 
striking instance why you should set bounds to your ambition, and 
shows you the folly of attempting to gain the affections of one so far 
above you.

Come, dear Phyllis, the last of all my mistresses, for after you I 
shall never love another; come, learn of me some agreeable air to 
sing to us with that voice which charms every one who hears it; a 
song will dissipate our gloomy cares.

NOTES.

18. Pene natali proprio.] Censorinus, ad-
dressing himself to Cerealis, dwells on this 
thought in a manner that may serve as an 
explication of Horace; Quum ex te tuaque 
amicitia honorem, dignitatem, decus, atque 
præstidium, cuncta denique vitae praemia re-
ception, nefas arbitrari si diem tuum, qui te 
mihī in hanc lucem edidit, meo illo proprio 
negligentius celebravero; ile enim mihī vitam, 
hec fructum vitae atque ornamentum peperit.

19. Affluentes ordinat annus.] Mæcenas 
ex hac luce ordinat annos affluentes: Mæ-
cenas from this day reckons his flowing years; 
that is, his years begin from this day; af-
fluentes, which succeed one another.

21. Telephum.] The same of whom he 
speaks, Ode thirteenth, Book first, and Ode 
nineteenth, Book third.

25. Terretambustus Phaethon.] Almost all 
readers know the story of Phaethon, who, as 
a certain pledge that he was the son of Pha-
bus, demanded the liberty of conducting his 
chariot. The horses, sensible that they 
were not guided by the same hand that used 
to manage them, observed no certain path; 
the heaven and the earth began to take fire, 
and all nature was on the point of being re-
duced to its primitive chaos, if Jupiter, by a

stroke of his thunder, had not precipitated 
this rash youth, who fell into the river Po. 
The Pythagoreans first invented this fable, 
and the followers of Plato afterwards made 
use of it to explain the catastrophe of the 
world.

26. Ales Pegasus, terrænum equitem grava-
tus.] Horace here says, that Pegasus dis-
dained to carry Bellerophon, because he was 
mortal. But I find that he abuses here the 
liberty which poets have taken to accom-
modate ancient fable to their subject; for 
it was not for that reason that Pegasus threw 
his rider to the ground. Bellerophon, after 
he had cleared himself from the calumnies 
of Antea, and defeated the Chimæra, would 
farther make use of Pegasus to see what 
passed in heaven; but Jupiter, to punish 
his curiosity, sent a brizzle or fly, which so 
tormented Pegasus, that he threw his rider 
to the earth.

28. Bellerophonem.] His first name was 
Hipponus; he called himself Bellerophon 
after he had slain Bellerus king of Corinth. 
His story is related at full length in the sixth 
book of the Illiad; it fell out about sixteen 
hundred and fifty years before the birth of 
Christ.
ODE XII.

This is the second piece which Horace addresses to Virgil. In the first he endeavoured to comfort him upon the death of a friend; here he proposes to him a party of pleasure. The spring, which gave occasion to it, is here represented with all its graces, and makes one of the most beautiful

AD VIRGILIIUM.

Jam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hibernae nive turgidi.
Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiae domus

ORDO.

Jam animae Thraciae, comites veris, quae
temperant mare, impellunt lintea: nec jam
prata rigent, nec fluvii turgidi nive hibernae
strepunt. Hirundo infelix avis, et aeternum

NOTES.

1. Jam veris comites.] The sequel proves that Horace does not here speak of the beginning of the spring, but of the spring far advanced. This remark is of importance for the understanding of the ode. By the companions of the spring, he means the zephyrs, or western winds, which always blow during that season.

2. Thraciae.] This epithet which Horace gives to the zephyrs, has so greatly puzzled some interpreters, that they have been forced to think he speaks of the Etesian or north winds, which he also calls ventum Thracium, in the twenty-fifth ode of the first book. But as these winds can never, with propriety, be called the companions of the spring, Torrentius has evidently seen the weakness of that opinion, and has asserted that Horace speaks only of the zephyrs. But this is all that is good in the remark of that learned commentator; for he deceives himself, in imagining that all the winds may be called Thracian, because Thrace was considered as their habitation. At this rate the south wind might be called the wind of Thrace; that indeed would be very surprising. The passage is important; and there is need only of one sentence to remove the whole difficulty. Horace had in his eye the following line of the ninth Book of the Iliad:

Βοηθείς καὶ Ζέφυρος, των Ὀμνίδων αὐτός.

"The north wind and the zephyr, which blow "from Thrace." Yet, as M. Le Fevre has admirably remarked, this imitation is to be looked upon as vicious. Homer, who was of Chio, or of Lydia, had reason to call the zephyr Thracian, because it came from Thrace, as the situation of the place demonstrates; whereas Horace, who was of Italy, and wrote in Rome, ought not to have given it that epithet. In reading the ancients, we ought carefully to distinguish the general epithets from those which have been given only on account of the situation of the place they were in when they wrote. This is the only way to avoid the fault into which Horace has here fallen by not making that reflection.
parts of this ode. All that can be said about the time of its composition is, that it was written before the year 735, in which Virgil ventured upon a voyage into Greece, a little before his death.

TO VIRGIL.

Now the soft gales that accompany the spring smooth the rough sea, and swell the sails; the meads are no longer covered with hoarfrost; nor do the rivers, swelled with winter’s snow, make so great a noise, but flow gently in their channels. The swallow, that unhappy bird, the eternal reproach of the house of Cecrops, for revenging with too much cruelty the unnatural passion of a barbarous

NOTES.

3. Nec fluviis strepunt hibernè nive tur- gidi.] Some commentators have given a very odd interpretation of this passage. They explain it as if Horace had said, that the rivers, increased by the melted snow, did not any longer murmur in their channels, making the swelling of the rivers by the snow the cause why that murmur ceased, as if the one were an infallible and necessary consequence of the other. Who does not see that Horace means quite the contrary; that the rivers ceased to make a noise, because they were no more swelled with torrents of melted snow? It has been observed already, that in Italy the spring begins with the overflowing of the river, caused by the torrents of melted snow that fall down from the mountains at that season, and, swelling the rivers, hurry them on with great impetuosity,

— Non sine montium
Clamore vicinaque sylva.

"With a noise that makes the neighbour-
ing wood and mountains resound." But soon after, when these torrents cease, and the snow is all melted, the rivers run smoothly in their channels. This is what Horace means, and which proves that he does not speak here of the beginning of the spring, but of the spring already far advanced.

5. Nidum ponit, Ityn speciliter gemens.] Horace here speaks of the swallow, which makes its nest in the spring. But in order thoroughly to understand the passage, it is necessary to know the different sentiments of the ancients upon the fable of the swallow and the nightingale. Pandion, king of Athens, had two daughters, Progne and Philomele; he gave the elder to Tereus, king of Thrace, who conducted her into his own country. Some years after Tereus, solicited by his wife, returned to Athens, to request that Pandion would allow Philomele to go with him into Thrace, and stay some time with her sister, who was extremely desirous to see her. Pandion suffering himself to be prevailed with, Tereus departed with Philomele. He had no sooner arrived in Thrace, than, instead of bringing her to his wife, he shut her up in a place surrounded with woods, debauched her, and, to prevent discovery, cut out her tongue. The unhappy princess continued in this condition, until, having described her misfortune upon a web, she found means to send it to her sister, who, touched to the soul at the outrage done to Philomele and herself, dreamed of nothing but revenge. The feast of Bacchus, which the Thracians celebrated with great pomp and magnificence, in a short time furnished her with an opportunity of completing her desire. She went
Æternum opprobrium, quod male barbaras
Regum est ulter libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistulâ;
Delectantque Deum cui pecus et nigri
Colles Arcadie placent.

Adduxere sitim tempora, Virgili:
Sed, pressum Calibus ducere Liberum
Si gestis, juvem nobilium cliens,
Nardo vinæ merebere:
Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spec donare novas largus, amaraque
Curarum eluere efficax:
Ad quæ si properas gaudia, cum tua
Velox meras veni; non ego te meis
Immunem meditor tingeere pociulis,
Plenâ dives ut in domo.

ORDO.

opprobrium Cecropiae domus, quod male utul
est barbaras libidines regum, ponit nido
fiebilter geemnis Iryn. Custodes ovium pinguium
in tenero gramine dicturn carmina
fistulâ; delectantque Deum cui pecus et nigri
colles Arcadie placent.
O Virgili, cliens juvem nobilium, tem-
pora adduxere sitim; sed, si gestis ducere Li-
berum pressum Calibus, merebere vina nardse.
Parvus onyx nardi eliciet cadum, qui nunc
accubat Sulpiciis horreis, largus donare novas
spes, efficaxque eluere amara curarium. Ad
quæ gaudia si properas, velox veni cum tua
merce; ego non meditor tingeere te immu-
num meis pociulis, ut dives in plena domo.

NOTES.

out in the night with a troop of Bacchantes,
delivered Philomela from her confinement,
conducted her to the palace, slew before her
eyes the son she had by Tereus, cut him in
pieces, made him be dressed, and served him
up to her husband. Philomela, presenting
herself at the end of the repeat, threw upon
the table the head of the young Itys. Tereus,
mad with rage and fury, pursued them with
his drawn sword; and in that very moment
Progne was changed into a swallow, Philomela
into a nightingale, Tereus into a lapwing, and
Itys into a goldfinch. This is the opinion of
the greatest part of the Latins, who have fol-
lowed Ovid in the sixth book of his Metamor-
phoses. But the ancient Greeks, Homer,
Anacreon, Gorgias, Apollodorus, and many
other writers, have affirmed, that Philomela
was changed into a swallow, and Progne into
a nightingale. I cannot tell what has given
rise to this difference of opinion; but it is
not the only one to be met with on this sub-
ject; it is matter of dispute which sister was
the wife of Tereus; there are who pretend it
was Philomela, and not Progne, as most au-
thors have asserted. The reader may con-
sult the remarks of Eustathius upon the nine-
teenth book of the Odyssey. This much we
say, that in order to preserve a resemblance
of truth in the fable, we ought to suppose the
wife changed into a swallow, and the sister
into a nightingale; for by this a reason may
be given why swallows love the houses, and
search for their young ones there; whereas
king, builds her nest, while she mournfully laments the death of her beloved Itys. Our shepherds, tending their sleek sheep on the new-sprung grass, tune their reeds; and Pan, the god who loves the care of flocks and Arcadia's shady groves, takes great pleasure to hear their airs.

Dear Virgil, who art a constant companion of our young nobility, the scorching season must make you thirsty: wherefore, if you desire to refresh yourself with a glass of Calenian wine at my house, you may; but you must bring perfumes for your wine. A small box of fine essence will command a cask of the best wine Sulpicius has in his vault, of that wine which inspires us with fresh hopes, and never fails to dispel all anxious thoughts.

If you wish to be a partner in our mirth, make haste and come, but bring the essence with you; for I do not pretend to regale you at free cost, as if I were immensely rich, and had every thing in

the nightingale is fond of the woods, where she was shut up by Tereus, and whither she yet loves to repair, to conceal her shame and lament her misfortunes.

6. *Geopoloe domit ae ternum opprobrum.* Pandion, the father of Philemon and Progne, was not of the family of Cercops, the first king of Athens, who left no successor, his only son Erisichthon dying before him. Horace therefore here puts the house of Cercops in general for the kings of Athens, as it was usual to say the Ptolemies for the kings of Egypt, and the Caesars for the Roman emperors.

11. *Cui pecus et nigris colles.* That is, who is the god of the flocks, and of Arcadia. The Greeks and Romans borrowed this manner of speech from the eastern nations, who used to say, that such a thing pleased a god, instead of saying, that he had made choice of it to be its protector. Pan was adored in Arcadia, whence his worship passed to the Romans by Evander.

16. *Nardo vina merebere.* Literally, "You will merit wine by the nard," that is, if you bring nard, you shall have wine. This is one of the passages that induced Torquatus to conjecture, that the Virgil to whom this ode is addressed, was not Virgil the poet, but a perfumer that bore that name; otherwise how should Horace demand nard of him? But is it not easy to conceive, that they were to pay their shares in such a manner, that the one should furnish essence, and the other wine? Why may we not (unless this be allowed) with equal reason suppose Catullus to be a perfumer, since, in his thirteenth ode, he invites Tibullus to sup, on condition that he bring along with him a good repast, and that he for his part would furnish the most exquisite essence?

17. *Nardi parvus onyx.* By onyx commentators generally understand a phial of a certain kind of marble which bore that name; but it is more reasonable to think, that it was a shell of a fine scent, which was found about the lakes of India. It was properly the shell of a kind of oyster which was nourished by the plant nardus, and grew in the same lake, whence it derived its fine smell. For this reason the ancients made use of it as we do now of boxes, to keep their essence and perfumes:

--- Fiende capacibus
Unguenta de conchis.

The same custom, of keeping their essence in little shells, was common in the time of Martial, who says in one of his epigrams,
Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consilii brevem:
Dulce est desipere in loco.

ORDO.

Verum pone moras et studium lucri; memori-
que nigrorum ignium, dum licet, misce bre-

dum licet, igniurn, Misce stultitiam consilii brevem:
Dulce est desipere in loco.

NOTES.

Unguentum fuerat quod onyx modo parva ge-
retat:
Olfecit postquam Papius, ecce garum est.

25. Studium lucri.] It may seem strange
that Horace should here accuse Virgil of co-
vetousness; but, if we enter into the senti-
ment of the poet, we shall find it to be no
more than this; that knowing Virgil to be a
laborious and diligent man, who would not

ODE XIII.

We have seen, in the tenth ode of the third book, that Horace was deeply
enamoured of Lyce; and here, to revenge himself for her obstinacy in re-
fusing to regard his passion, he insults her in a most cruel manner, by re-
proaching her with old age and decay. This evidently proves that the pre-
sent ode is much later than the other; yet it is certain that Horace at this
time was not very old, and we may assuredly rank it among the odes that
were composed before his fortieth year. It is to be wished that this had been
a work of his younger years, when his blood boiled with impetuosity in his
veins; for although the piece be exceedingly well written and full of spirit,

IN LYCEN.

Audivere, Lyce, Di mea vota, Di
Audivere, Lyce: fis anus, et tamen
Vis formosa videri;
Ludisque et bibis impudens;
Et cantu tremulo pota Cupidinem
Lentum solicitas. Ille virentis et

ORDO.

O Lyce, Di audivere mea vota, Di aud-
ivere, Lyce: fis anus, et tamen vis videri
formosa; ludisque et bibis impudens; et pota
solicitas lentum Cupidinem cantu tremulo. Ille

NOTES.

1. Lyce.] We have already taken notice
that this Lyce was a Tuscan lady, no less re-
markable for her wisdom than beauty. This
gives ground to suspect that Horace exagge-
plenty. Pray make no delay; lay aside all thoughts of gain for once; and, remembering that death will put an end to all our pleasures*, mix a little diversion with your more serious studies. It is very agreeable to be merry on a proper occasion.

* And being mindful, while you may, of the dismal fires.

NOTES.

be induced to quit his studies without great difficulty, he desires him in a rallying way to lay aside for some time his desire of gain; and this he might do the rather, because his verses were very advantageous to him; for he had received several presents of considerable value from Augustus and his other friends. Yet so far was he removed from all covetousness, that he refused the estate of a very rich man, which had been confiscated, and offered to him by Augustus.

27. Miscere stultitiam consiliis brevem.] Horace does not here advise Virgil to undertake sometimes a foolish attempt; miscere brevem stultitiam consiliis, is to quit his grave and serious studies for a few moments, and indulge himself a little in mirth and jollity.

ODE XIII.

yet it seems to be against the rules of decency and good breeding thus to revile a person he had once loved. I am of opinion further, that Horace would have consulted his reputation much better in stifling his resentment, than in thus acquainting all the world, that he had been in love with a lady from whom he could not obtain the least favour; but we must make some allowances for an age, in which the most refined gallantry was not yet wholly freed from a certain tincture of brutality and rudeness, because of the small commerce that men had with women of honour and virtue.

TO LYCE.

Lyce, the gods have at last heard my prayers, they have, Lyce: you are now grown old, and yet you would still be thought a beauty. You wanton, and are not ashamed to drink to excess; and, when elevated with liquor, you attempt, with a lascivious song, to decoy Cupid, who disdains you; for he takes more pleasure to bask on the

NOTES.

rates the matter here, and that his resentment has carried him far beyond the truth.

5. Et cantu tremulo.] Horace does not employ this epithet tremulo with a design to make us understand that Lyce was old, and that on account of her great age her voice was become weak and trembling, but to represent the nature of her voice, that it was lascivious; for this is the meaning of cantus tremulus. Thus Pers. Sat. I. says,

-- Et tremulo scalpenter ubi intima versu.

Aud Terentianus Maurus,
Nomenque Gallianis memoratur hinc datum,
Tremulos quod esse Gallis habiles putant modos.
Q. HORATII CARMINA.  Lib. IV.

Doctae psallere Chiae  
Pulchris excubat in genis.  
Importunus enim transvolat aridas  
Quercus, et refugit te, quia liridi  
Dentes, te quia rugae  
Turpant, et capitis nives.  
Nec Coe referunt jam tibi purpurae,  
Nec clari lapides tempora, quae semel  
Notis condita fastis  
Inclusit volucris dies.  
Quod fugit Venus? heu! quove color decens?  
Quod motus? quid habes illius, illius,  
Quae spirabat amores,  
Quae me surpuetat mihi,  
Felix post Cynaram, notaque, et artium  
Gratarum facies? sed Cynaræ breves  
Annos fata dederunt,  
Servatura diu parem

ORDO.

9. Transvolat aridas quercus.] This arises from the word *virentis* in the sixth verse. Horace considers love as a bird, and says very prettily, that this bird never perches upon the old oaks, but that he flies over them, and fixes upon the flourishing young trees. He compares old women to old oaks, as (in Ode twenty-fifth, Book first) he had likened them to dry leaves.

12. Capitis nives.] A Greek author has called white hairs "the snow of old age," and this may be allowed; but the expression here used by Horace, when he makes the snow of the head to stand for white hair, and signify old age, is altogether insupportable, because it is forced, and the metaphor drawn from too distant a similitude. This is the judgement of Quintilian, Book third, Chapter sixth; *Sunt et duræ translationes, id est, a longinquia similitudine ductæ, ut "capitis nives." Some liberty, however, may in this case be allowed to poets.

NOTES.

13. Nec Coe purpurae.] Cos is an island of the Ægean sea, not far from Halicarnassus, and famous for its purple. Horace intends here to ridicule Lyce, for still affecting to appear young, and dressing herself in gay and shining attire.

14. Quæ semel notis condita fastis.] The Romans in the *fasti* marked the years by their consuls, and at the same time noted down whatever had happened remarkable during their consulship; and as these *fasti* were kept in places where everyone had the liberty of consulting them, it was always easy to know the precise age of any person, their name, family, &c. It is on this account that Horace says to Lyce, that her rich habits, and the precious stones wherewith she adorned herself, could not recall any of the years that had been once marked in the public *fasti*; that is, let her do what she would, these would render a faithful account of her age, and it was impossible for her to take them thence; and
blooming cheeks of the young beautiful Chian, who sings and plays with so great art and skill.

This restless little god passes the old and hagard without taking the least notice of them*, and starts back on the sight of you, because your yellow teeth, your deep wrinkles and grey hairs, have so much disfigured you.

Neither your costly robes, though of the finest purple, nor your brilliant diamonds, can recall those years that have passed since the day of your birth†, which is very well known.

Ah! what is become of all your endearing charms, and your fine complexion? What is become of your engaging mien? What have you remaining of Lyce, that charming Lyce, who breathed so much love, who robbed me of my heart‡? There was a time, when, next to Cynara, Lyce was an assemblage of all the graces requisite to make a perfect beauty; but the fates granted Cynara only a few

* Flies over the dry oaks.
† That swift time hath once inserted in the public registers.
‡ Stole me from myself.

NOTES.

live them over again. This custom of marking in the public registers or temples the names of those who were born or died, is very ancient. Plato ordains it in the sixth book of his laws.

17. Quo fugit Venus?] The ancients made use of the word Venus, to express all that belonged to beauty.

18. Motus.] The old scholiast explains motus only of dancing; but I imagine it ought here to be taken in a more general sense, and that it signifies that easy and unconstrained art, which appears not only in dancing, but in all the actions of the body.

20. Que me surpuerat mihi.] For the heart of a lover is always in possession of his mistress; on this is founded that beautiful epigram which Q. Catullus has so finely imitated from Calimachus;

Aufugit mi animus: credo, ut solit, ad Tho-
itimun
Decretit. Sic est: persigium illud habet.
Quid: i non interdixem, ne ilium fugitivum
Mitteret ad se intru, sed magis ejiceret?
Him su quasitum. Verum ne ipsi teneamur
Fornida. Quid ago? Da Venti consilium.

There is no doubt of it, this is its ordinary retreat. What might have been the con-
sequence, had not I begged that the fugi-
vie might be discouraged and rejected? If I would go in quest of it, but am very ap-
prehensive of being retained myself. What
Can I do in this case? Venus, help me
with your counsel.” Surpuerat is here put for surripuerat, as in Satire third, Book sec-
ond, Utum me surpere morti.

21. Notaque, et artium gratarum facies.] Commentators think that they have suffi-
ciently acquitted themselves of their duty, by explaining facies gratarum artium, a face that has every thing necessary to form a complete beauty.” But besides that the expression taken in this sense is not very agreeable to the Latin idiom, we can never suppose that Horace would have written, facies sitex post Cynarum. Besides, it would be nothing more than an useless repetition, because he has spoken enough of the beauty of Lyce in the preceding verses. There is, without doubt, a mistake in the reading, which I imagine it will be no difficult matter to cor-
rect. It is only requisite to take away one letter, and to read,

— Notaque et artium
Gratarum facie.
Cornicis vetulæ temporibus Lyceen;
Possent ut juvenes visere servidi,
Multo non sine risu,
Dilapsam in cineres facem.

ORDO.

temporibus cornicis vetulae; ut juvenes servidi
possent visere facem dilapsam in cineres, non
sine mucho risu.

NOTES.

Of facie sed transcribers have made facies, by taking in the first letter of the following word, this is a very common mistake among copiers; and it would be easy to give a thousand instances of it. Horace says that Lyce was inferior in beauty only to Cynara, and that she owed her reputation solely to the delicacy and fineness of her features: Nota quæ et artium gratarum facie, instead of nota quæ et artibus gratis, and for etiam artis grates; that fineness of features, and delicacy of manners, which constitute true beauty, and render the person possessed of them so amiable, this I take to be the real sense of the passage.

25. Cornicis vetulae.] Crows are said to live a great number of years. Hesiod gives them nine times the age of man, that is, two hundred and seventy years.

26. Possent ut juvenes visere.] Horace could not have devised anything more gall- ing than to say, that the destinies had pre-

ODE XIV.

Augustus had given orders to Horace to celebrate the victories of Drusus and Tiberius over the Rhæti and Vindelici; and as Horace, in the fourth ode of this book, had made mention only of Drusus, because Drusus was at first sent alone, commander in chief against that people, he here finishes what he had begun, and celebrates the victory which Tiberius, in conjunction with Drusus, had obtained over the Grisons, whom they had defeated in a pitched battle. The poet has managed matters with so much art as to please both parties; for though he praises Tiberius after Drusus, yet he recom- penses the former in a glorious manner. The praises of Drusus had been

AD AUGUSTUM.

Quæ cura Patrum, quæve Quiritium,
Plenis honorum muncribus tuas,
Auguste, virtutes in Ævum
Per titulos memoresque fastos

ORDO.

O Auguste, quæ cura patrum, quæve cura Quiritium, muncribus plenis honorum, æter-
net virtutes tuas in Ævum per titulos fastos-
que memores?

NOTES.

1. Quæ cura patrum.] When Horace wrote this ode, the senate and people had conferred upon Augustus all the honours which they had it in their power to decree, not
years, *intending* to prolong Lyce's existence till she is quite super-annuated*, that our young rakes may have the pleasure of seeing that torch, *which once shone so bright*, and *kindled so many flames*, turned to ashes.

* Till equal in years to an old crow.

**NOTES.**

served Lyce, that the youth might have the pleasure of seeing her in a state so different from what she once appeared in. It does not much differ from what he says of Lydia, Ode 25. B. 1.

*Invicem macchos aqua orrroppantes
Flebis in solo levis angitati.*

"You at last in your old-age shall run "through the streets and by ways, lamenting in your turn the cruelty of your gal-
"lants."

-28. *Dilapsam.* So we ought to read, and not *delapsam.* *Dilapsa* is properly said of a thing which changes, is dissipated, or assumes another form. In this sense it is used by Virgil, when speaking of Proteus:

>—*Aut in aquas tenues dilapsus abibit,*

>"Or vanishes, assuming the appearance of "waters." *Delapsa* has quite another signi-
>nification. It signifies a thing which falls from a high to a low place, without under-
>going any change or variation.

>38. *Facem.* He calls the beauty of Lyce a flambeau or torch, in the same manner as Terence calls that of Thais a fire, in the second scene of the first act of the *Eunuch;* *Accede ad ignem hunc, jam caelestes plus satis.*

>"Approach this fire, and you will soon find "that it will make you too warm."

**ODE XIV.**

mingled with those of the heroes of the house of Clodia; but Tiberius has the honour of seeing himself associated with Augustus. The address of Horace through the whole is admirable; for, in obeying the orders which he had received, he takes occasion to make his court to Augustus, and praises him in a very noble and delicate manner, by making the encomiums he bestows upon Tiberius reflect honour upon him. Both this ode and the fourth are of the same character for the nobleness of the sentiments, the richness of the figures and comparisons, the sublimity of the style, and all the other beauties of poetry. This begins and ends with the eulogium of the emperor, and the middle is filled with that of Tiberius.

**TO AUGUSTUS.**

**GREAT Augustus,** by what care, by what public monuments erected to your honour, by what shining titles and solemn days, shall thy grateful senate and people eternise your virtues?

**NOTES.**

only to a man but even to a god. Nevertheless, as if all they had hitherto done was nothing, Horace does not cease to demand by what new marks of their respect, by what new honours, the Romans should endeavour to immortalise the virtues of that great prince, and to assure
Æternet? quà sol habitabiles
Illustrat oras, maxime principum,
Quem legis expertes Latinae
Vindelicii didicere nuper,
Quid Marte posses: milité nam tuo
Drusus Genaunos, implacatum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis
Dejecit acer pluris vice simplici.
Major Neronum mox grave prælum
Commisit, immainesque Rhaetos
Auspicis pepulit secundis.
Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis;
Indomitas prope qualis undas
Exercet Auster, Pleiadum choro
Scindente nubes, impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes!

ORDO.

O maxime principum, qua sol illustrat habitabiles oras, quem Vindelicii expertes legis Latinae, nuper didicere quid posses Marte: nam acer Drusus, milité tuo, plus simplici vice, deject Genaunos, implacatum genus, Breunosque veloces, et arces impositas tremendis Alpibus.

Mox major Neronum commisit prælum

TT OR D E.

him of that eternity which he merited by his glorious achievements. There is an infinite grandeur in this demand; and I find Horace is the only person who could add all that was yet wanting to the glory of Augustus, after the great honours that had been conferred on him.

2. Plebis honorum munericus.] By munera Horace here understands the public monuments, the statues, the inscriptions, the decrees; in fine, all that a grateful people can do in honour of a prince, who, by his prudence and virtue, makes them enjoy a perfect happiness.

4. Per titulos.] By the words titulos and fastos Horace understands the honours he mentions afterwards, and which he comprises in the second verse, under the general word munera, titles; that is, all kinds of inscriptions, statues, &c. The fasti take in the public records of all the actions or exploits of Augustus; the days in which he gained his victories, or on which he returned to Rome; those which were to be kept to his honour; the decrees which ordered altars to be erected to him, and hymns to be sung in his praise.

8. Nepos. About two years before; for Drusus had vanquished them in the year of the city 738, and this ode was written after the return of Augustus from Gaul, in the year 740.

10. Genaunos, Breunosque.] This is the true reading, and not Tenaunos, or Geronios, and Breunos. Strabo calls them Epeneis: Τηνανης, and says, that they inhabited the exterior part of the Alps with the Norici
Thou greatest of all the princes of the earth, wherever the sun
displays his beams, by whose conduct the proud Vindelici, who had
never submitted to our laws, felt the force of our arms; for the
brave Drusus, at the head of your troops, more than once defeated
the Genauni, that barbarous people, subdued the swift Breuni, and
leveled with the ground the forts which they had built on the for-
midable summits of the Alps.

A short time after, Tiberius*, under your lucky auspices, in a
pitched battle, attacked the formidable Rhätians, and cut them to
pieces. What a glorious sight to behold the young hero, in this
bloody engagement, with repeated slaughter bear down our foes,
resolved to lose their lives rather than their liberty! As the stormy
south-wind plies the raging billows when the Pleiades arise, thus
did this active warrior gall the troops of our enemies, and forced
his foaming horse through the middle of the flames.

* The elder of the Nerōs.

and Vindelici. He relates of them, that
when they had taken a city, they were not
contented with putting to the sword all who
were capable of bearing arms, but also slew all
the male children, and did not spare the very
women, if the augurs assured them that they
would be brought to bed of a son. Dio re-
lates the same thing. For this reason also
Velleius calls them fortitute truces.

11. Et arcus Alpinus impostas tremendas.] This agrees exactly with what Velleius writes of
these people, that they had fortified them-
sew upon the Alps, in places which were
almost inaccessible; and that Drusus and
Tiberius took from them several cities and
forts.

13. Plus vice simplici.] Horace here
points at the two actions of Drusus in the
same campaign. First, he defeated the Vin-
delici, and secured Italy against their incur-
sions. Tiberius, who remained at that time
with Augustus, was sent to second his bro-
thet, and attack the Rhätii, who made de-
predations in Gaul. In the mean time Drus-
sus continued to push his conquests over the
Vindelici, fell upon the Breuni and Genauni;
and the two princes, joining their forces
together, finished their defeat, and utterly
ruined them. Velleius relates the affair in
quite a different manner. If we will believe
him, Drusus was only sent to assist in that
war, of which he makes all the honour fall
upon Tiberius. But that historian had his
reasons. As Drusus was dead, and Tiberius
emperor, ought we to be surprised if flattery
usurped the place of truth? Horace, who
wrote at the very time the thing was done, and
under the eye of the two princes interested in
it, is an authority that can admit no con-
tradiction.

18. Devota morti pectora libera.] This
verse can never be sufficiently commended, and
Horace is perhaps the only poet, who, in
four words, has painted in so noble and ani-
mated a manner men engaged in close fight,
and determined rather to part with their lives
than their liberty.

21. Pleiadum choro.] The Pleiades, or
seven stars, were feigned to be the daughters
of Atlas, and sisters of the Hyades; they are
ranged in such a manner as if they were en-
gaged in a dance. Hyginus says, Alii dicent
Electrum non apparet ex eo quod Pleiades
existimantur chorum durere stellis. This is
the reason why Horace makes use of the word
chorus; as Properius has done, Book third,
Eleg. third:

Pleiadum spissō cur coit igne chorus.

23. Frementem mittere equum.] Frementis
is properly the noise which horses make with
the mouth and nostrils; and, on occasions of
this kind, it is looked upon as a mark of their
Sic tauriformis volvit Aeusidas,
Qui regna Dauni præfluuit Appuli,
Cum sevit, 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
Præbente Divos. Nam tibi, quo die
Portus Alexandria supplex
Et vacuum patefecit aulam,
Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

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**NOTES.**

Courage; Virgil, Geor. B. 3. See the prose translation.

_Tam si qua sonum procul arma dedere,
Stare loconoscit, micat auribus, et tremit artus,
Collectumque fiemens volvit sub naribus ignem._

"If at any time he hears the noise of arms from far, he cannot any longer contain himself; he pricks up his ears, and pants in every vein, breathing fiery heats from his glowing nostrils." No where do we find a more beautiful description of the horse than in the thirty-ninth chapter of Job: "His neck is clothed with thunder, and the glory of his nostrils is terrible," &c.

24. _Medios perignes._ The Greeks and Latins commonly made use of the word fire to express the greatest dangers. But it is not perhaps necessary to have recourse to such an explication here; and Horace, in saying that Tiberius pushed his horse through the midst of the flames, speaks of the flames _suorum_; te præbente copias, te præbente consilium, et tuos Divos. Nam quo die Alexander supplex patefecit portus et vacuam aulam tibi; tertio lustro, fortuna prospect reddidit secundos exitus belli, et arrogavit laudem optatumque decus peractis imperiis.

which the Romans had lighted in the enemy's entrenchments, or of those which the enemy made use of to stop the progress of the Romans.

25. *Sic tauriformis.*] The ancients usually painted the rivers with horns; Festus says, Taurorum specie simulacra fluminum; id est, cum cornibus, quod sunt atricia ut tauri. "Rivers were painted under the figures of bulls; that is, with horns, because they are very dangerous." There is, in the second book of _Aelian_, an entire chapter, where he speaks of the different modes in which rivers were represented; some gave them the figure of a bull, others represented them under the figure of a man with horns, and this was the most common way. Virgil, in the fourth Book of the Georgies, thus speaks of the Po:

_Et gemina auratus taurino cornua vultu Eridanus._

Festus was ignorant of the true reason of this
Ode XIV.

HORACE'S ODYS.

Or, as the impetuous Aufidus, that waters the kingdom of Apulia, where Daunus reigned, rolls his boisterous waves, and, when immoderately swelled, threatens to overflow the neighbouring fields, thus did Tiberius overthrow our enemies' best battalions *though* clothed in armour, and with incredible force cutting his way through their army from the front to the rear, covered the field of battle with the dead, and, without any considerable loss on his side, gained a complete victory. What does he not owe to your *brave* troops, to your sage counsel, and to the favour of your gods? For on the day that Alexandria submitted to your power, and opened her harbours to you, and the gates of her palace deserted by Cleopatra; fifteen years after, on the same day, fortune, your constant friend, gave success to your arms, and by this fresh victory crowned your former with all the glory and honour you could wish or desire.

NOTES.

custom. Rivers were painted with horns, either because of the noise and murmurs of their banks; or on account of the inequality of their waters; or in fine, because all rivers were called *negata* *exsauv*, The horns of the ocean.

29. *Diluxviem meditatus.*] The word meditatus gives this passage a wonderful sublimity; for by it Horace endows the river with sentiment, and represents it as a god capable of forming designs, and executing them at his pleasure.

32. *Sine clade victor.*] The poet adheres to history on this occasion. Velleius says, Tiberius, et Drusus, gentes locis tutissimias, aditu difficillimas, numero frequentes, feritate truces, majore cum periculo quam danno Romani exercitus, plurimo cum earum sanguine perdomuerant.

33. *Te copias, te consilium, et tuos praebente Divos.*] When the general did not conduct his army in person, he was said to give his gods and his troops to his lieutenant, as Horace here says that Augustus gave his to Tiberius, because the latter fought under the auspices of Augustus. Ovid uses an expression of the same kind, of Tiberius addressing himself to Augustus;

* Auspiciam cui das grande Deosque tuos.

34. *Nam tibi, quo die.*] This passage has not hitherto been rightly explained; for this *nam* relates to *tuos praebente Divos*. Horace wants here to prove that the gods of Augustus had granted Tiberius the victory over the Grisons; and that he might do it in a genteel, handsome manner, he does not satisfy himself with the general reason, that Tiberius was the lieutenant to that prince; but he says that the Grisons were defeated the same day Augustus entered victorious into Alexandria, about fifteen years before; whence he concludes that each instance of success was produced by the favour of the same gods. It is impossible to imagine any thing more delicate, or better conducted. Horace knew admirably well how to profit by the circumstances that accompanied the subjects he treated of; and it is a very happy stroke to have found so fine an occasion of putting Augustus in remembrance of that fortunate day, in which he had seen an end put to the bloodiest of all the civil wars, by the death of Antony, and surrender of Alexandria.

36. *Faciam pati fecit autam.*] Horace here calls the palace of Alexandria vacuum, void, deserted, because Augustus found neither Antony nor Cleopatra in it. Antony, a little before his death, ordered himself to be carried into the mausoleum built by Cleopatra, whither she herself had retired.

37. *Lustro tertio.*] Tiberius defeated the Grisons in the year of the city 733, fifteen years after the taking of Alexandria, which Augustus entered in August, 733. It is a wonder that any should mistake here, after the remark of the old scholiast, who notes this so distinctly: *Quod post annos quindecim quod ceperat Augustus Alexandriam,*
Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, ó tutela présens
Italae, domineque Romae.
Te, fontium qui celat origines
Nilosque, et Ister, te rapidus Tigris,
Te bellusus qui remotis
Obstrept Oceana Britannis,
Te non paventis funera Galliae,
Duræque tellus audit Iberiae:
Te eæde gaudentes Sicambri
Compositis venerantur armis.

ORDO.
O tutela présens Italae, Romaeque domi-
nae, te Cantaber, non ante domabilis, Me-
dusque, et Indus, te profugus Scythes miratur.
Te Nilosque qui celat origines fontium, et
Ister, te rapidus Tigris, te bellusus oceanus
qui obstrept remotis Britannis, te tellus Gal-
liae non paventis funera, duraeque tellus Ibe-
riae audit: te eæde Sicambri gaudentes eæde,
compositis armis, venerantur.

NOTES.

codem die Tiberius superavit Vindelicos. And
after what Eusebius says in his Chronicon,
who places the death of Antony and Cleo-
patra, and the taking of Alexandria, in the
fourteenth year of the reign of Augustus,
which was the 723d of Rome, and the defeat
of the Vindelici in the 29th year of the same
reign, which was the 738th of the city.
There were just three lustra, that is, fifteen
years, from the one to the other.

41. Te Cantaber non ante domabilis.] The
Cantabrians had been very often vanquished
before this, but not entirely subdued; they
had always shaken off the yoke. They were
at last finally subjected by Agrippa in the
year of the city 734, four years before the
defeat of the Grisons.

43. Miratur.] Mirari does not here signi-
ify to admire; it would be no great praise
to Augustus to say that he was admired by
the Scythians. Mirari is the same with co-
ler, venerari, to adore any one, to acknow-
ledge his power, to submit to his commands.

Virgil uses admirari in the same sense, speak-
ing of the respect and submission which the
bees pay to their king;

—illum admirantur, et omnes
Circumstant fremitu denso.

45. Fontium qui celat origines Nilosque.] Herodotus says, that he never yet met with
an Egyptian, Greek, or African, who had any
knowledge of the sources of the Nile; and
relates, that Etearchus, king of the Am-
monians, told some Cyrenian Greeks, that
no person ever yet discovered them. The
Romans were equally ignorant of them. Ti-
bullus, Eleg. 8. Book 1, says,

Nile Pater, quanam possum te dicere causa,
Ant quirus in terris occultuisse caput?
Thou powerful protector of Italy, and of Rome the mistress of the world, the Cantabrian, who could never be subdued before, the Mede, Indian, and roving Scythian, pay homage to thee.

The Nile, whose sources are unknown, the Ister, rapid Tigris, and the monster-breeding Ocean, that beats against remote Britain's coasts, all own their subjection to thee.

The desperate Gauls, who are not afraid of death, and the hardy Iberians, hear and obey thy commands: even the Sicambrians, who take pleasure in blood and slaughter, throw their arms peaceably at thy feet, and with the greatest submission receive what terms of peace thou art pleased to grant them.

NOTES.

This might, no doubt, arise from the inaccessible deserts which it was necessary to pass through in order to come at them.

46. Ister.] The Danube, one of the most considerable rivers in Europe, which empties itself into the Black sea.

46. Te rapidus Tigris.] In Horace's time the Euphrates, and not the Tigris, was the boundary of the Roman empire; but here he has an eye to the victory which Augustus obtained over the Parthians, in his obliging them to quit Armenia, and send back the ensigns which they had taken from Crassus and Antony.

47. Belluosus qui remotis obstrepit Oceanus Britannis.] Horace speaks here of the British sea, the sea that washes the coast of Britain, instead of Britain itself. Although Augustus had not subdued that island by force of arms, yet was he looked upon as the conqueror and the master of it, because the Britons had sent ambassadors to demand peace of him, and to put the island under his power and protection. The epithet belluosus is applicable and even beautiful; for the ocean gives birth to innumerable monsters; and Pliny, C. v. B. 9, says that the sea left in one day above three hundred of them on the coast of Britain.

49. Non paenitit funera Galliae.] When Horace wrote this ode, the Gauls were brought under subjection after many wars, and as many revolts. All ancient historians speak of the courage and intrepidity of the Gauls. Pliny (in the eighteenth chapter of the twelfth book of his miscellaneous history) says, that they would not retire from a house that was ready to fall upon them, or which the fire was about to reduce to ashes; that they would not fly before the waves of the sea, when they were on the point of being overtaken by the tide.

51. Te cede gaudentes Sicambri compositis.] The Sicambri were defeated by Drusus in the year of the city 742; but that cannot be what Horace speaks of here, because that happened not till two years after the writing of this ode. This passage therefore ought, without doubt, to be understood of the first insurrection of the Sicambri, who, joining with the Usipetes in the year of the city 737, defeated the army of Lollius. The arrival of Augustus in Gaul filled them with terror; they laid down their arms, and accepted the conditions of peace which he was willing to grant. It is for this reason that Horace says, compositis veneruntur armis.
This is another extremely fine ode, and was composed immediately after the preceding. Horace, having complied with the orders he had received to celebrate the victories of Drusus and Tiberius, and not satisfied with the praises he bestowed on Augustus, acquaints that prince with the design which he had entertained of celebrating also his victories and battles in a particular work by itself, if Apollo had not prevented it by intimating

AUGUSTI LAUDES.

PHOEUS volentem praelia me loqui,
Victas et urbes, increpuit lyra,
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas
Fruges et agris retulit uberes;
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus; et vacuum duellis

ORDO.

PHOEUS increpuit me lyra, volentem loqui
praedia et victas urbes, ne darem parva vela
per aequor Tyrrhenum.

NOTES.

1. PHOEUS volentem.] These verses include a very fine and delicate piece of praise; nor could Horace have flattered Augustus in a more acceptable manner, than by representing Apollo as so careful of his glory, that he would not suffer any one to undertake to celebrate his exploits, whom he thought unqualified for so great and noble an attempt. The address of Horace will yet appear in a better light, if we call to mind the pains taken by Augustus to propagate an opinion that Apollo was either his protector or father, and that he had fought for him at the battle of Actium; which circumstance Virgil has not omitted to take notice of in his Aeneid, where he says,

Actus huc cernens arcum intendebat Apollo Desuper.

“Apollo, seeing these things, bent his bow,
and made his arrows fly from the promontory of Actium.”

1. Prælia victas et urbes.] The battles of Augustus, and the cities which he had taken. This passage has deceived many, who take the sense to be, that as Horace was attempting to celebrate other exploits than those of Augustus, Apollo was displeased, and commanded him to employ himself in nothing but the praises of that great prince. This, however, cannot be made to agree with what we find in the third verse.

2. Increpuit lyra.] Almost all commentators separate the word lyra from the verb increpuit, to join it with loqui. But Janus Douza has very well remarked that this transposition is too forced, and that we ought to join increpuit with lyra, as Ovid has writ-
ODE XV.

to him that he had not a capacity and genius fit for so great an attempt; and he thence takes occasion to mention the admirable regulations ordained by the emperor during the peace, and the happiness which the people of Rome enjoyed under his administration. This is the true subject of the ode, which the generality of interpreters have misunderstood.

THE PRAISES OF AUGUSTUS.

As I was preparing to sing of the battles you had gained, and the cities you had besieged and taken, Apollo checked me by a gentle blow with his lyre, and cautioned me against launching into the ocean* in a small galley.

Your peaceful reign, great prince, hath restored to our fields their plentiful crops, and the pleasure of seeing the Roman standards forced from the lofty Parthian temples, and hung up again in the temple of Jupiter.

To your happy reign it is owing that the temple of Janus is shut,

* Tuscan sea.

NOTES.

ten in the last verse of the sixth book of his Fasti:

Annuit Aleides, increpuitque lyra.

Horace here says that Apollo gave him a blow with his harp, to render him attentive to what he was to say to him. For it was the custom, when one wished to be heard, to give the person to whom he spoke a blow or squeeze, or to pinch him by the ear, as Virgil says in his sixth ecologue:

———Cynthia aurem
Vellit, et admonuit.

3. Ne pace Tyrrenenum.] We ought to supply, et me averfit, as in Virgil et admonuit; for Horace here repeats what Apollo said to dissuade him from the design he had formed of describing the victories of Augustus. "It was like embarking upon the Tuscan sea," that is, with an inconsiderable genius, to engage in a vast and hazardous project.

4. Tuo, Caesar, aetas.] Horace explains his sentiments only by halves. He here says to Augustus, that his administration, during peace, can furnish as much matter for poetry, as his reign has restored plenty and fertility to the lands. Horace commonly neglects close connexion, to give his verse a free and noble air.

5. Fruges et agris retulit ueres.] Rome and Italy had laboured for some time under a famine in the reign of Augustus; but, far from ascribing this misfortune to him, the Romans, according to Dio, attributed that of the year 731 to his not being consul. It is certain that Augustus, after having put an end to the civil wars, restored peace and plenty throughout the empire. The reader may consult what has been remarked on these lines of the fifth ode;
Quirini vacuam duellis, et inject rectum ordinem, et frena vaganti licentiae, emovitque culpas, et denique revocavit veteres artes, per quas Latinum nomen et Italie crevere, famaque et majestas imperii porrrecta est ad ortum solis, ab Hesperio cubili. Caesar custode rerum, non furor civilis, aut vis, non ira, que procedit enses, et miseras inimicat urbes.

Non qui profundum Danubium bibunt, edicta rumpent Julia; non Getae, Non Seres, infidive Persae, Non Tanaim prope flumen orti. Nosque et profestis lucibus et sacris, Inter jocosi munera Liberi, Cum prole matronisque nostris, Rite Deos prius apprecati,

**ORDO.**

Quirini vacuam duellis, et inject rectum ordinem, et frena vaganti licentiae, emovitque culpas, et denique revocavit veteres artes, per quas Latinum nomen et Italie crevere, famaque et majestas imperii porrrecta est ad ortum solis, ab Hesperio cubili.

**NOTES.**

_Tutus bos etenim rura perambulat:_ 
_Nutrit rura Ceres almaque faustitas._

6. *Et signa nostro restituit Jovi.* Augustus had vowed a temple to Mars the avenger, so soon as he had taken revenge of the murderers of Caesar. But the multiplicity of affairs in which he was afterwards involved, or perhaps his great prosperity, made him forget his promise; and he did not think of it before the year 733, when Phraates, king of the Parthians, sent back the military ensigns which had been taken from Crassus and Antony. This unexpected good fortune induced him to give orders for building the temple upon the Capitol, not so much for the purpose of accomplishing his vows, as that he might there place these ensigns, and raise a monument to his vanity. Whence comes it then that Horace speaks only of Jupiter, and does not make the least mention of Mars? It is, because this temple vowed in 711, and begun in 733, was not finished and dedicated till eighteen years after; that is, in the year of Rome 751, under the thirteenth consulship of that prince, who performed the dedication of it with great pomp, entertaining theRomans with a magnificent combat of gladiators, and exhibiting to them a naval fight in the Circus, as we learn from Velleius, who had assisted at the sports. During the creation of this temple, the ensigns were carried into that of Jupiter Capitolinus. Horace would not here speak of the temple.
HORACE'S ODES.

as there is now peace over all the earth; that licentiousness is restrained which would otherwise know no bounds; that vice is extinguished; that, in fine, our ancient virtue is restored*, which carried the Roman name to such a height, increased the power of Italy, and extended the fame and glory of the Roman empire from the rising to the setting of the sun.

While Caesar reigns, we have no occasion to fear that either a civil or a foreign war, or wrath that whets the swords and sows discord between one city and another, will disturb our peace.

The inhabitants of the countries near the Danube and the Tanais, the Seres, and perfidious Persians, shall not dare to violate the Julian laws. And let us, with our wives and children, on common as well as festival days, after invoking the gods for your safety, in imi-

* Your reign has restored the ancient arts. See the note upon ver. 12.

NOTES.

of Mars the avenger, because that was not finished or consecrated till six years after his death.—Nostro Jovi, to Jupiter the protector of Rome.

7. Derepta Parthorum superbis postibus.] Some read direpta, but without reason. The first signifies taken away by force; whereas the other means pulled in pieces, which is quite improper here. By the word derepta Horace makes his court to Augustus, as if he had really recovered those ensigns by the force of his arms; an idea which the emperor studiously encouraged. It is possible, after all, that Horace meant no more than to express the great concern of the Parthians at the surrender of these ensigns, which were a glorious evidence of the victory they had obtained over the Romans.

9. Janum Quirini clausit.] There were three or four temples belonging to Janus in Rome; but he here speaks of the temple of Janus Bifrons, or Janus Geminus, built by Romulus, whence Horace calls it Janum Quirini. This temple was open in time of war, and shut in time of peace. From Romulus to Augustus it had been shut only twice; and Augustus shut it thrice in his reign. Sueton, cap. 22. Janum Quirinum, semel atque iterum a condita urbe memoriam ante quam clausum, in multo brevior spatium temporis, terra marique pace parta, ter clausit. Horace saw it shut only twice: it was about three or four years after his death, that Augustus shut it the third time.

12. Et veteres revocavit artes.] This passage is commonly misunderstood. By veteres artes, Horace means the ancient customs and manners, the religion, virtue, temperance, fidelity, discipline, patience, frugality, and all the other great qualities which had appeared with so much lustre in the first Romans, and to which the conquest of the world was almost entirely owing.

15. Majestas.] The Romans were so jealous of their liberty, that they would not suffer the name of majesty to be applied in any other manner than to the dignity of the people. Majestas est in Imperio atque in omni populi Romani dignitate. Cicero.

21. Num qui profundum Danubium libert.] This prophecy of Horace was not entirely fulfilled. The people of whom he here speaks revolted the same year, but were again brought under the yoke. Drusus vanquished the Scambri, &c. passed the Rhine, pushed his conquests as far as the Elbe, and built upon the banks of the rivers several forts, in which he left garrisons. Tiberius, on his side, defeated the Pannonians and Dalmatians.

22. Edicta Julia.] Augustus was not satisfied with re-touching and re-establishing the laws that were already received, but he moreover made many new ones, which were
Virtute functos, more patrum, duces,
Lydis remisto carmine tibiis,
Trojamque, et Anchisen, et almae
Progeniem Veneris canemus.

ORDO.

majorum, inter munera jocosí Liberí, canemus
carmine remisto tibiis Lydis, duces functos
virtute, Trojamque, et Anchisen, et progeni-
em almae Veneris.

NOTES.
called leges Juliae; as Julia sumptuaria, to
regulate the expense of living; lex Julia de
maritandis ordinibus, Julia de adulteriis et
pudicitia, Julia majestatis, Julia de vi publica et privata, and many others. But, by
the words edicta Julia, Horace means all the
commands which Augustus had imposed
upon the nations he had subjected.
31. Trojamque, et Anchisen.] After hav-
ing said that the Romans should sing at their
tation of our ancestors, over a glass of generous wine, sing, in concert with the Lydian flutes, the praises of our late brave generals. Let us sing of Troy, Anchises, and the descendants of gracious Venus.

NOTES.

31. Alma.] This is an epithet commonly given to Venus.

Aeneas, genetrix, hominum divumque voluptas, Alma Venus.

Alma, that is, gracious, bountiful: this agrees very well to Venus, who animates all things, and makes a great part of the pleasure both of men and gods.
Before we proceed to the odes themselves, it will be necessary to explain the title of this book, which is ordinarily called the Book of Epodes. The learned cannot agree among themselves about the explication which ought to be given of it. Some pretend that it derived its name from the inequality of the verses, which are ranged in such a manner, that every long verse is followed by a short, which is called Epodus or Clausula. Others are of opinion that it was called Liber Epodon, as if one should say εἰνε ἐπώνυμον, after the odes, to denote that this book was written some time after the first four books. In fine, Torrentius imagined, that the true title is not Liber Epodon, the Book of Epodes; but Liber Epodos, that is, the Wizard-book; and that it was so called on account of the enchantments mentioned in the 5th ode against Canidia. This last opinion is insupportable; for there is not the least probability that a single ode should give so extravagant a title to the whole book. The second opinion is no less so; for this book was so far from being composed after the preceding four, that the greatest part of the odes were written before any of the others; so that were we to regard the order of time, this book would obtain rather the first than the last place. There remains only the first opinion to be examined, and indeed it is the only true one; but that we may thoroughly understand it, it will be necessary to carry the matter a little higher. Epode, in the lyric poetry of the Greeks, signifies the third, or concluding, part of the ode, that is, of the song that is divided into Strophe, Antistrophe, and Epode. This word Epode signifies properly the end of the song; for ἐποδός is, in Latin, super canere. As, in the odes, what was called Epode concluded the song, so the name was afterwards given to a short verse, which being put after a long one, closed the period, and concluded the whole sense, which was left imperfect in the first verse. Hence this book has been entitled Liber Epodon; that is, Liber versuum Epodon, the Book of Epode Verses; the book where every long verse of the ode is followed by a short one, which finishes and takes in the sense. Marius Victorinus, who lived in the fourth century, writes at the end of the first
HORACE'S

BOOK OF EPODES.

ODE I.

book; "Epodos est tertia pars aut periodus Lyricae odes. Igitur quae post " strophen et antistrophen Epodon dicebant; ἐπόδεις quidem est super " canere: hinc sumptum vocabulum in has Epodos, quae binos versus im- " pares habent; nam, ut illa canticum finiebat, sic ha sensum versus in- " sequenti." "The Epode is the third part, or conclusion, of the lyric ode. " Hence what followed the strophe and antistrophe were called Epodes, from " the Greek ἐπόδεις, which signifies to sing after; and on the same account " this name has been given to these odes which have two unequal verses; " for as in lyric poetry the ode finishes the song, so in these odes the sense " is finished by the short verse, which is for this reason called Epode." The same Victorinus compares the epode to the pentameter verse in the elegiac; "Nam neque per se versus hexameter sine sequente pentametro " Elegiacum metrum implebit, neque in epodis singuli versus sine clausulis " suis et assequelis audiri poterunt." After this explication of the nature " of the epode verses, it is easy to see that only the first ten odes of this book can properly be called by this name, and that the last eight are not " all of this character. The first ten odes, therefore, must have given the " name to this whole book; for although in the other odes there is also a short " verse after a long, yet they are not of that kind which constitutes the charac- " ter of the epode, as Dacier shows at large in his remarks at the beginning of " this book. I have only one thing to add before I conclude this short disserta- " tion. Horace himself could not be the author of this title, because it was " not he that disposed his works in the order in which we now have them. " Assuredly the grammarians who made this collection of them, gave also the " name of Epodes to this fifth book, after having put together the ten odes " which they found written in the same kind of verse; and this happened, no " doubt, in the second or third century; for in the beginning of the fourth " this title had been universally received, and all the works of Horace were " divided in the same manner as they are at this day. I believe, after what
AD MÆCENATEM.

Ibis Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæsaris periculum
Subire, Mæcenas, tuo.
Quid nos, quibus te vita sit superstite
Jucunda; si contra, gravis?
Utrumne jussi persequemur otium
Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
Qua ferre non molles viros?
Feremus; et te, vel per Alpium juga,
Inhospitalcm et Caucatum,
Vel occidentis usque ad ultimum simum,
Forti sequemur pectore.
Roges, tuum labore quid juvem meo,
Imbellis ac firmus parum.

ORDO.

O amice Mæcenas, ibis Liburnis nautibus
interalta propugnacula navium, paratus subire
omne periculum Cæsaris periculo tuo. Quid
nos factius; quibus vita sit jucunda, te
superstite; si contra, gravis? Utrumne jussi
prosequemur otium, non dulce ni simul te-

cum? An laturi sumus hunc laborem mente,
quo decet viros non molles ferre? Feremus;
et sequemur te forti pectore, vel per juga
Alpium, et Caucatum inospitalcem, vel usque
ad ultimum simum occidentis.
Roges, quid ego imbellis ac parum firmus

NOTES.

1. Ibis.] When Augustus departed with
a design to fight Antony, he took along with
him the principal senators, and the most
considerable of the equestrian rank; and Mæ-
cenas, though at that time governor of Rome,
accompanied him also in his voyage. Ho-
race, as well acquainted as any with the state
of affairs, gives us to understand, that he was
at least named. Torreuiius, however, is of
opinion that he did not go; nor is it at all
probable, he thinks, that he was at the battle
of Actium, because Virgil, speaking of that
battle, makes mention only of Agrippa;
whereas it is not at all likely he would have
passed Mæcenas over in silence had he been
present: but this reason is of no force; Virgil,
who only gives a description of the fight, had
no occasion to speak of Mæcenas, who had
no share in the actual conflict. Although it
is not necessary, for the understanding of this
ode, to know whether Mæcenas went or not,
it is however a point of history that deserves
to be investigated.

1. Liburnis.] The Liburni were a people
of Illyria. As they were properly a kind of
corsairs, who subsisted by piracy, they made
use of light and expedit vessels; whence all
light vessels were called Liburnian.

1. Inter alta navium propugnacula.] We
may refer on this occasion to Florus, who
You are resolved then, my illustrious friend, in defence of Caesar, to hazard yourself in a fleet of small Liburnian galleys, amidst Antony's ships, which are like so many floating castles; but what shall I do, to whom, while I enjoy you, life is agreeable, but, if I should lose you, would be insupportable? Must I obey you, and content myself with repose, which I cannot relish without you, or encounter the toils of war with that resolution that becomes a hardy warrior? I will encounter them, and follow you with undaunted courage over the stupendous summits of the Alps, and frightful deserts of Caucasus, or even to the utmost bounds of the west.

You will ask me, perhaps, of what service can I be to you, as I am so infirm and unfit for war. I grant, that I can give you little

NOTES.

1. Paratus omne Caesaris.] This is a very happy turn, Horace, by saying to Maecenas, that he was always ready to put himself before Augustus, to guard him from the blows of his enemies, pays at the same time a handsome compliment to that prince, by insinuating, that during the heat of the battle he was regardless of himself, and exposed himself to the greatest dangers.

6. Si contra, gravis.] Horace, in another place, tells Maecenas, in yet stronger terms, that he could not live without him, Ode seventeenth, Book second;

Ah, te mea si partem animae rapit
Maturior vis, quid moror altae,
Nec carus aequo, nec superstes
Integer?

"Ah! if the destinies hasten to carry you off, and wrest from me the better part of myself, why should the other remain? Why should I carry any longer, I who am neither so dear to the Romans, nor can be called entire when you are gone?"

11. Vel per Alpium jugas.] The meaning is, I would follow you not only to Tarentum, &c, where Augustus made the rendezvous of his fleet; but I would follow you over the Alps, over Caucasus, and to the utmost borders of the west.

15. Roges, tuum.] Two things rendered Horace very improper for war, his want of courage, and bad state of health.
Comes minore sum futurus in metu,
Qui major absentes habet;
Ut assidens implumibus pullis avis
Serpentium allapsus timet,
Magis relictis; non, ut adsit, auxili
Latura plus præsentibus.
Libenter hoc et omne militabitur
Bellum in tue spem gratiæ;
Non ut juvencis illigata pluribus
Aratra nitantur meis,
Pecusve Calabris ante sidus fervidum
Lucana mutet pascua,
Nec ut superni villa candens Tusculi
Circeæ tangat moenia.
Satis superque me benignitas tua
Dictavit: haud paravero
Quod aut, avarus ut Chremes, terrâ premam,
Discinctus aut perdam ut nepos.

ORDO.
juvem tuum laborem meo labore? Comes futurus sum in minore metu, qui major habet absentes; ut avis assidens implimbus pullis avis, Serpentium allapsus timet, magis relictis, non, ut adsit, auxili latura plus præsentibus. Libenter hoc et omne militabitur Bellum in tue spem gratiæ; non ut aratra illigata nitantur pluribus meis juvencis, pecusve mutet pascua Lucana Calabris ante sidus fervidum, nec ut villa candens tangat Circeæ moenia Tusculi superni. Benignitas tua dictavit me satis superque. Haud paravero quod aut premam terra, ut avarus Chremes, aut perdam, ut nepos discinctus.

NOTES.
having answered the first in the four preceding verses, he proceeds to answer the second. I acknowledge, says he to Maecenas, that I can afford you no help; but it will be a great advantage for me to be in your company. My own health will be the more con-
assistance in the field of battle; but I shall be much more free from those anxious fears which disquiet me in your absence; as a bird, when at a distance from her new-hatched young, is more afraid of serpents springing upon them, than when she is by them, not that her presence could save them from being devoured. I will with pleasure make this campaign, and a hundred more, to keep and merit your esteem; not with a view of increasing the number of my cattle to till my grounds, or of having pastures, that I may remove my flocks from Calabria to cool Lucania, before the violent heats of the dog-star, or of extending the inclosures of my glittering villa to the walls of Tusculum. No, I am already rich beyond my utmost wants, in consequence of your generosity; nor have I the least desire, like Chremes in the play, to amass vast treasures that I may bury them in the earth, or, like a rake, squander them in luxury.

NOTES.

25. Non ut juvencis illigata pluribus.] Horace was one of the most disinterested men in the world, this appears everywhere in his works; it is known that he contented himself with the small house given him by Maecenas, in the country of the Sabines. See Ode eighteenth, Book second. Princes and great men would be much happier, if those who attached themselves to their fortune, were influenced rather by sentiments of esteem and amity, than by a view of acquiring riches, and gratifying their ambition.

34. Distinctus nepos.] In all ages it has been observed, that children whose father and grandfather were still living, being free from all domestic concerns, have dreamed rather of spending than amassing and heap-
O D E II.

This ode is a master-piece in its kind. The poet, to show how unwilling the covetous man is to detach himself from his riches, supposes an usurer, who, convinced of the happiness and tranquillity of a country life, forms an intention of renouncing his unworthy traffic, and retiring into the country, there to spend the remainder of his days in a pleasant agreeable manner. He gathers together his riches, breaks all his connexion with others, and prepares to be gone. The passion awakes again, and opposes his design; at the very first assault he is lost. Those reflections so natural, those projects so reasonable, those so flattering ideas of a pure and constant felicity, suddenly vanish; and the usurer remains, as formerly, the prey of his unhappy avarice. The ad-

VITÆ RUSTICÆ LAUDES.

Beatus ille, qui procul negotiis,  
Ut prisca gens mortalium,  
Paterna rura bobus exercet suis,  
Solutus omni fenore;  
Nec excitatur classico miles truci,  
Nec horret iratum mare;  
Forumque vitat, et superba civium  
Potentiorum limina.

Ergo aut adulta vitium propagine  
Altas maritat populos,  
Inutillesque falce ramos amputans,  
Feliciores inserit;

ORDO.

Beatus est ille, qui procul negotiosis, et solutus fenore omni, exercet rura paterna bobus suis, ut prisca gens mortalium; nec, ut miles, excitatur classico truci, nec horret mare iratum; vitatque forum et superba limina civium potentiorum. Ergo aut maritat populos altas adulta propagine vitium, amputansque inutilles ramos falce, inserit felici-

NOTES.

2. Ut prisca gens mortalium.] We ought to connect this second verse with the third. The first men were either labourers or shepherds. Perhaps, however, Horace does not refer to so distant an antiquity, but means this of the ancient Romans, who lived in the country, and laboured their fields with their own hands, as Quintus Cincinnatus, Fabricius, Curius Dentatus, &c. The greatest praise that could be given in those days to a Roman, was to call him a good labourer: Cato says, virum bonum cum laudabant, ilia laudabant agricultam, bonumque colonum.

4. Solutus omni fenore.] This not only
O D E II.

dress of the poet is admirable. He leaves it to his readers to draw the moral which naturally flows from an event he had been relating; and he does not make known to him the person that speaks, till towards the end of the piece. A train of pleasing scenes amuse the imagination, and lead insensibly to an unexpected solution, that furnishes useful reflections, by which every one may profit. If this ode cannot be called the master-piece of Horace, at least it may dispute the prize with whatever he has left us most beautiful in lyric poetry. Never was Horace more pleasant in his style, more elegant in his expressions, or more harmonious in his versification. The constructions are so easy, that it is difficult to find one that stands in need of explication.

THE PRAISES OF A COUNTRY LIFE.

THREE happy he, who, at a distance from the noise and hurry of business, and free from every species of usury, lives like our ancestors, and cultivates his paternal lands with his own oxen; who is not roused from his rest, as the soldier, with the alarming sound of trumpets; who does not expose himself, as the merchant, to the mercy of a raging sea; who is unconcerned in tedious law-suits, and attends not the levees of the great*, but amuses himself with binding the overgrown tendrils of his vines to the tall poplars, and with lopping off decayed branches to graft others more kindly.

* Nor fears a raging sea; and shuns the bar, and proud thresholds of powerful citizens.

NOTES.

signifies one who owes nothing to any person, but who lends nothing to any person, one that is clear of all kind of usury, who has no debt either active or passive; and this indeed is very pleasant in the mouth of an usurer, out of conceit for a little while with a commerce which by the first Romans was looked upon as infamous, and punished with greater severity than even death itself. Majores enim nostri sic habuerunt, et ita in legisbus posuerunt, sitem duplici condennarit, fomaetorem quadrupli, quanto pejorem civee existimaverunt fomatoriem quem sitem. CATO.

4. Fenore.] Columella says the same that Horace does in showing the vileness, injustice, and danger of trades and professions, in comparison of agriculture. War, says he, unjustly gives to some what it takes by violence from others; commerce and navigation exceed the bounds of nature, and expose the merchant to a thousand dangers; usury is odious even to the person whom it relieves. The lawyer's trade is a villain licensed by law; and a courtier is a lying, flattering, servile mercenary.

6. Nec horret iratum mare.] The meaning of the passage is, that such a one never ventures upon the sea, or exposes himself to its rage, either as a soldier or a merchant. Bias, speaking of those who go to sea, says
Aut in reductâ valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoris;
Aut tondet infirmas oves:
Vel, cùm decorum mitibus pomis caput
Autumnus arvis extulit,
Ut gaudet insitiva decerpens pyra,
Cerántem et uvam purpurâe,
Quâ muneretur te, Priape, et te, pater
Sylvane, tutor finium!
Libet jacere modò sub antiquâ ilicê,
Modò in tenaci gramine:
Labuntur altis interim ripis aquæ;
Queruntur in sylvis aves;
Fontesque lymphis obstrepunt manantibus,
Somnos quod invitét leves.
At cûm tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hince et hince multâ cane
Apros in obstantes plagas,
Aut amite levì rara tendit retia,
Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
Jucunda captat præmia.

ORDO.

ores; aut prospectat errantes greges mugienti-

mum in valle reducta; aut condit pressa mella

puris amphoris; aut tondet oves infirmas: vel

cûm Autumnus extulit arvis caput decorum

pomis mitibus, ut gaudet decerpens insi-
tiva pyra, et uvam cerántem purpurâe, qua,

O Priape, muneretur te, et te, ó pater Sylvan-

e, tutor finium! Modó libet jacere sub ilicê

antiquâ, modo in gramine tenaci. Aquæ

interim labuntur ripis altis; aves, queruntur

in sylvis; fontesque obstrepunt manantibus

lymphis, quod invitét somnos leves.

At cûm annus hibernus Jovis tonantis com-

parat imbres nivesque, aut multa cane trudent

hince et hince apros acres in plagas obstantes,

aut amite levì tendit retia rara dolos turdis

edacibus; aut captat laqueo pavidum leporem,

gruenique advenam, jucunda præmia.

NOTES.

very ingeniously, that they cannot be reckon-
ed either among the living or the dead.

10. Altus maritâ populus.] Some com-

mentators pretend that Horace must have

written here altus; but they mistake the

point. They must certainly have overlooked

that passage of Pliny, in the twenty-third

chapter of his seventeenth book, where he says,

that experience teaches us that the high trees

make the goodness of the wine, and the low

trees the quantity. Horace therefore here

uses altus, to mark that this man made choice

of the highest poplars, that his wine might

be good. Cato says, Quam altissimum

vinum facilis; "Raise your vine as high as

possible." And Varro gives the reason of

the precept; Altus vivit lollenda, quod in

partu et alimenrio vinum, non ut in calile

quemqû atquam, sed solém.

21. Priape.] Sylvanus and Priapus were

gods in the ancient mythology, in whom such

as lived in the country were very nearly in-
terested. The one had the care of the gar-
dens, and the other provided for the preserva-
Sometimes he takes pleasure to view at a distance his cattle grazing in a winding valley, which resounds with their lowings; sometimes he fills his well-seasoned jars with honey expressed from the combs, or shears his over-burthened sheep; or when the pleasant autumn shows itself crowned with ripe fruits, oh! how he is pleased to gather the pears which he himself grafted, or the grapes that vie in colour with purple, of which he makes an offering to thee, Priapus, and to thee, father Sylvanus, the guardian of his grounds. Then he takes pleasure to rest himself sometimes under the shade of an old bushy oak, at other times on the matted grass, whilst the fall of waters from the mountains, the warbling of birds in the woods, and the murmure of streams flowing from their bubbling fountains, make an agreeable concert, and lull him asleep.

But when the wintry tempests begin to sound, and cover the ground with snow*, he diverts himself with closely pursuing wild boars, and forcing them with his pack of hounds into the toils, or stretches his nets on a polished hunting-staff to insnare voracious thrushes, and catches in his springs the timorous hare, and the crane that is seldom seen, which he reckons a sufficient recompense for his toil.

* But when the wintry season of thundering Jupiter brings rains and snows.

NOTES.

Of the boundaries which separated and distinguished the lands. Fable says, that Priapus, the son of Bacchus and Venus, was born in Lampasacus, a city of Troas, where he was abandoned by his mother. This god was so late, that Hesiod makes no mention of him. Sylvanus is yet less known; some make him the son of Saturn, others of Faunus. It is not known in what place he was born. The Pelasgi first brought the knowledge of him from Greece into Italy.

22. Tutor finium.] The ancients acknowledged three gods, who all went by the name of Sylvanus. In the book of the boundaries of the lands, we find this passage: Omnis possessio tres Sylvanos habet; unus dictitur domesticus, possessori consequatur; alter dictitur agrestis, pastoribus consequatur; tertius dictitur orientalis, cui est in consilio lucus postius. “Every heritage had three gods under the name of Sylvanus; the one called “domestic, who was the god of the heritage; “the second had the care of the shepherds; “and the last, called oriental, had commonly “a grove dedicated to him upon the confines of two or three inheritances.” The first is the same with the god Lar, whence he is called Sylvanus Larum. The second was the same as Pan, or Faunus:

Agresti Fauno supposuisse perus.

Ovid.

The third was the same with Mars. Horace speaks here of this last, to whom was ascribed the fertility of the country, and who was considered as the author of all the blessings it afforded; this was the reason of addressing their prayers to him, when they implored a blessing on the fields. Mars Pater, te precor, quaeque tui si es volens propitius mihi, domo, familiasque nostras, uti tu morbos visos invisoque, viduiletam vastitudinemque, calamitates, interperiasque prohíbes, defendas, avertantcesque, uti tu fruges, frumenta, vineta, virgultae, grandire beneque evenire sinus, pastores pecoraque salva servasses, ducitque bonum salutem valetudinemque mihi, domo, familiasque nostrae, &c.

31. Multa cane.] Singulares are always
Quis non malarum, quas amor curas habet,
Hæc inter obliviscitur?
Quod si pudica mulier in partem juvet
Domum atque dulces liberos,
(Sabina qualis, aut pérusta solibus
Perniciis uxor Appuli)
Sacerum vetustis exstructus lignis focum,
Lassæ sub adventum viri;
Claudensque textis cratibus lœtum pecus,
Distenta siecet ubera;
Et horne dulci vina promens dolio,
Dapes inéntas appareat;
Si quos Æonis intonata flútibus
Hiems ad hoc vertat mare;
Non me Lucrina juverint conchylia,
Magisve rhombus, aut scari,
Si quos Æonis intonata flútibus
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessus vomerem inversum boves
Collo trahentes languido;

ORDO.

Quis inter hæc non obliviscitur curarum
malarum quas curas amor habet?
Quod si mulier judica in partem juvet domum atque liberos dulces (qualis Sabina, aut uxor Apuli perniciis perusta solibus) et extrat socum sacerum lignis vetustis sub adventum viri lassæ; claudensque lexum pecus cratibus textis, siecet ubera distenta, et, promnes horne vina dolio dulci, appetet danep inemtas; Lucrina conchylia, rhombusve, aut scari, si quos hiems intonata vertat Æonis flútibus ad hoc mare, non juverint me magis; nec avis Afra, non attagen Ionicus, descendat jucundior in ventrem meum, quam oliva lecta de pinguisimis ramis arborum, aut herba lapathis amantis prata, et malve salubres corpori gravi, vel agna caesa festis Terminalibus, vel hæc ed us creptus lupo.

Has inter epulas, ut juvat videre pastas oves properantes domum! Ut juvat videre fessos boves trahentes vomerem inversum, collo languido.

NOTES.

more noble than plurals. Mulo milite for multis militibus. When the Latins speak of hunting dogs, they generally use canis in the feminine gender.

Sabina qualis.] In the time of Horace it was very rare to find a woman who was willing to live in the country, and take upon herself the care of her own family. Luxury had entirely corrupted them; and it was not without difficulty that they could resolve
Would not the most passionate lover, amidst these innocent di-
versions, forget the jealous and smarting pains of love?

But if, with all these pleasures, a chaste wife takes part with
him in the care of his house and children, like a virtuous Sabine
matron, or the frugal, though homely, wife of an industrious Apul-
lian, and in the evening when her husband returns fatigued with his
labour, makes a blazing fire for him of well-dried faggots, and
having pent up his well-pleased ewes, goes herself and drains their
extended udders of the rich milk, and drawing a bowl of this year’s
wine from a sweet cask, sets before him a supper of unbought daun-
ties; I would prefer such a meal to the fine oysters of the Lucrine
lake, the choicest turbot, or the scar, forced sometimes by a storm
from the eastern seas to ours. No turkeys or heath-poults are so
delicious to my taste as sweet olives just pulled from the over-loaded
boughs, or sorrel, that is plentiful in meadows, or mallows so sa-
lutary to our sickly bodies, or a lamb killed for a sacrifice at the feast
of Terminus, or a kid snatched from the jaws of a growling wolf.

Amidst these plain repasts, what pleasure he has in seeing his
well-fed sheep hastening home, his weary oxen heavily dragging

NOTES.

to pass so much as a few days in the country, unless they were going to some pleasant seat.
This was what gave rise to farmers. This is also the reason that Horace takes his ex-
amples from the Sabines and Apulians, who retained some remains of their ancient fru-
guility and laborious diligence. Columella says, in the preface to his second book, Quam
or causam cum in tum non solum exoleverit, sed etiam occiderit, vetus ille matrum fami-
liares mos Satinarum atque Romanarum, necessaria irribit villica cura, que tuetur
officia matronæ. “Wherefore as the prac-
tice of the ancient Sabine and Roman
ladies is not only become unfashionable,
but entirely laid aside, it has been thought
necessary to commit business to the care
and inspection of a farmer, who may dis-
charge the duties that properly belong to
the mistress of the family.”

48. Dapes inemtas apparat.] She does not go to the neighbouring city to buy where-
with to furnish her table; she makes her own
garden supply her with every thing necessary.
Virgil says the same of an old Corycian. See

the prose translation of Virgil, Georg. 4th,
v. 132.

seraque revertens
Nocte domum. dabitus mensas onerabat in-
emitis.

“He returned home late in the evening, and
loaded his table with meats which he was
not under a necessity of buying.” Colu-
mella alludes to this passage of Virgil, when,
speaking of the culture of gardens, he says,
Hortorum aeque curam suscipere debedit; ut et
quotidiani vietus sui levet sumptum, et adve-
nentium domino praebat quod eit poeta, inemp-
tas rurs us dapes. “A man who has a small
heritage to cultivate, and is a good inte-
nager, ought to buy nothing for his sub-
 sistence.” And it is a precept of Cato, Patrem-familias veulacem et non emacem
esse oportere. “That the father of a family
should love to sell and not to buy.”

59. Vel agna festis casa Terminalibus.] This is another evidence of the frugality of
these good people, who made a feast but once
Horace, having supped with Mæcenas, found himself disordered by eating of a dish of herbs in which garlic had been put, and upon that occasion writes to

AD MÆCENATEM.

Parentis olim si quis impià manu
Senile guttur fregerit,
Edat cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni sæavit in præcordiis?
Num viperinus his crur
Incocctus herbis me fessellit? an malas
Canidia tractavit dapes?

Ordo.
O si quis olim fregerit senile guttur parentis impià manu, edat allium nocentius eicutis. O dura ilia messorum! Quid hoc veneni est, quid sæavit in præcordiis meis? Num viperinus crur incocctus his herbis fessellit me? an Canidia tractavit dapes malas?

Notes.
8. Canidia.] The old scholiast pretends, that this Canidia is a fictitious name, and that Horace speaks here of a celebrated practitioner in poison, named Gratidia, who was
HORACE'S EPODES.

HORACE'S NOTES.

back the inverted plough, and crowds of servants, a sure sign of riches, sitting cheerful round his clean hearth.

The griping usurer Alphius had not well ended this harangue, but he presently resolved to go and live in the country, calls in all his money on the Ides, but he had scarcely got it in, when he wants to put it out again on the following Calends.

NOTES.

not only from the present passage, but from many others which it would be needless to quote.

70. Querit Calendis ponere.] By ponere here is meant putting out to interest; but, says M. Dacier, the greatest part of interpreters have misunderstood what Horace means by Calendis ponere; for it is ridiculous, says he, to imagine, that Alphius, after having called in all his money the fifteenth of the month, was so bad a manager as to keep it the rest of the month, and not lay it out till the beginning of the next. Calendis ponere therefore is to lend it out till the Calends. Horace says, that Alphius having gathered in his money on the Ides, endeavours the same day to put it out for another term, that is, to the Calends; but P. Samudon says, M. Dacier does violence to the text; for if relegit Idibus signifies he called it in on the Ides, as M. Dacier himself interprets it, ponere Calendis must signify to put it out on the following Calends, as it is translated in this version.

ODE III.

his friend. This is the true subject of the ode, which does not contain any particular whence we may draw a conjecture of the time of its composition.

TO MAECENAS.

If there be such an unnatural impious wretch upon earth as has strangled his aged father with his own hands, let him, by way of punishment, eat garlic, which is a thousand times more poisonous than hemlock. The reapers' stomachs must be strong indeed to digest this nauseous plant. What poison is this that consumes my entrails? Was it the blood of vipers poured on these herbs that thus deceived me, or did Canidia touch the cursed dish, and impart to it her magic?

NOTES.

of Naples. He founds his conjecture upon this, that it was forbidden by the laws to name any person to speak evil of them. There was a law relating to this in the twelve tables, and Augustus had, as it were, renewed it, by ordering that information should be given against those who, by their writings, wounded any one's reputation; but both he and they who follow him mistake the point. Horace intimates that this law was made only against calumniators, against those who accused people of things they had never done, who reproached them with crimes they were not guilty of; and maintains, that in writing
Ut Argonautas praefer omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga,
Perunxit hoc Jasonem:
Hoc delibutis uta donis pellicem,
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosse Apulie.
Nec munus humeris efficacis Herculis
lnarsit æstuosius.
At, si quid unquam tale concupiveris,
Jocose Mæcenas, precor
Manum puella suavio opponat tuo,
Extrema et in sponda cubet.

ORDO.

Ut Medea mirata est ducem candidum
prefter Argonautas omnes, perunxit Jasonem
hoc allio, illigaturum juga ignota tauris: uta
pellicem donis delibutis nec fugit serpente
alite.

Nec tantus unquam siderum insedit vapor

NOTES.

against those who merited censure; far from
exposing himself to the penalty annexed to
the laws, he was, on the contrary, sure of
the protection and approbation of Augustus.
This is evident from the latter part of the
first satire of the second book;

si quis
Opprobriis dignum latraverit, integer ipse,
Solventur risi tabulae, tu missus abitis.

Thus Horace did not scruple to mark those
by their proper names whom he lashed in his
verses; he never feigned one to them, as it
would be easy to show: he is not content
with mentioning Canidia by her own name,
but also points her out by that of her father,
Sat. first, Book second.

Canidia Albuti, quibus est inimica, venenum.

9. Ut Argonautas. Ut here stands for
postquam; the passage ought to be construed
in this manner: Postquam Medea mirata est
ducem candidum praefer omnes Argonautas,
perunxit alliorum illigaturum tauris juga.
When Medea became an admirer of Jason, that most comely prince who headed the Argonauts, she surely anointed him with this before he dared to engage the fiery bulls, or made them submit tamely to the yoke. Rubbing her presents over with this, she avenged herself of her rival, then mounted into the air in a chariot drawn by winged dragons.

Never did the violent heat of the Dog-star thus scorch dry Apulia; nor could the gift sent to indefatigable Hercules kindle such a fire in his body.

But, my jocose friend, should you ever entertain a desire to eat garlic, may your mistress deny you a kiss, and lie at a distance from you all night in the farthest part of the bed.

**NOTES.**

*ignota.* Everyone knows the history of Jason, who, in order to come at the golden fleece, was obliged to bring under the yoke two bulls who vomited up flame, whose feet were of brass, and whose horns were of iron.

12. *Perunxit hoc.* Horace found the effects of the garlic so terrible, that he assures us the drug wherewith Medea anointed Jason was true garlic, and not a compound oil, as Pindar would have it, or the juice of an enchanted herb, according to Ovid and some others of the ancients. But how can this be reconciled with what he says in the sequel, that the robe which Medea sent to the daughter of Creon was poisoned with garlic? Whence comes it that garlic produces such contrary effects? Here it is salutary to Jason, and in the following verse destructive to Glaucus. This is a difficulty raised by Julius Scaliger, and indeed at first sight it appears plausible; but it is easy to answer it; Horace pretends that Medea gave Jason some antidote, and that the garlic wherewith she anointed him could not prevail against him, but only against the bulls he wished to subdue.

13. *Hoc delhibitis ultra donis pellicem.*] Jason returning from Colchis with Medea, took Corinth in his way, and there declared himself the lover of Glaucus, the daughter of king Creon. Medea, provoked at this ingratitude, resolved to take revenge on his mistress. That she might the better effect her design, she thought it prudent to disseminate her resentment, and sent to that young princess a very magnificent nuptial-robe and a crown of gold, which she had poisoned. These presents produced the desired effect; and Glaucus no sooner put them on, than she found herself consumed by a fire which it was impossible to extinguish. Euripides composed an excellent tragedy on this subject, under the name of Medea. *Domina* therefore here are the crown of gold and the marriage-robe which Euripides calls *ποιημένος πεπλός,* *varium vestem.*

17. *Minus.*] This gift was the robe which Deianira sent to Hercules, after she had dipped it in his blood of Nessus, the centaur,
Horace writes here against a slave whose name was Menas, whom Pompey the Great had set at liberty, and who, after the death of his first master, attached himself to the interest of the young Pompey, who loaded him with favours, and made him lieutenant-general of his naval forces; but the civil wars beginning afresh between this last Pompey and Augustus in the year of Rome 715, Menas forsook the party of his benefactor, and joined that of Augustus, to whom he gave up Sardinia, and the army under his command. This treachery was not unprofitable to him; Augustus added new favours to those he had already received; he ennobled him; gave him the privilege of wearing a gold ring; raised him to the dignity of a Roman knight, and for some time did him the honour to make him eat at his own table. But all these great favours were not able to fix this perfidious man, who, being accustomed to govern his masters, and to see no person above him, took it ill that Augustus did not give him the command. For this reason he forsook him in the following year, and returned to Pompey, who, taking his

IN SEX. MENAM, POMPEII LIBERTUM.

Lupis et aquis quanta sortitò obtigit,
Tecum mihi discordia est,
Ibericis perustè funibus latus,
Et crura durà compede.
Licet superbùs ambules pecunià,
Fortuna non mutat genus.
Videsne, sacrum metiente te viam
Cum bis ter ulnarum togâ,
Ut ora vertat huc et huc euntium
Liberrima indignatio?

5

Quanta discordia sortitò obtigit lupis et aquis, tanta est mihi tecum, O Menæ, peruste quoad latus funibus Ibericis, et crura durà compede. Licet ambules superbùs pecunià, fortuna non mutat genus.

Videsne ut liberrima indignatio euntium vertat ora huc et huc, te metiente viam sacram cum toga bis ter ulnarum? "Hic

NOTES.

5. Superbus ambules pecunià.] Menas had amassed great wealth under Pompey the Great, under his son, and under Augustus, but more under the young Pompey than under either of the others; for that weak man suffered himself to be entirely governed by his slaves and freed-men. Velleius says of him, Libertorum suorum libertus, servorumque servus.
ODE IV.

return for a true repentance, pardoned him, restored him to his command, and re-established him in his first favour. This goodness was one of the principal causes of Pompey's ruin; for Menas, who was destitute both of integrity and respect, quitted him a second time, about the year of the city 717, and joined again the party of Augustus with the fleets under his command; discovered to Augustus all the secrets he had been intrusted with, and proved very serviceable to him in that war. Augustus, willing to profit by the advice of this vile slave, and fearing to lose him a second time, made him tribune of the soldiers, but nevertheless detested his perfidy and ingratitude; and this was the very thing that gave Horace the boldness to write against him, and to handle him so roughly in this ode; which assuredly he would not have done, if Menas had been as well with Augustus the second time as the first. It is certain therefore that this ode was written about the 717th year of Rome, some months before the battle of Milazzo. The year following Menas was slain at the siege of Belgrade.

AGAINST SEXTUS MENAS, A FREED-MAN OF POMPEY.

Nature has not implanted a greater antipathy between the wolves and lambs, than I feel in myself against you, vile and odious slave, whose back still retains the scars of the Spanish whips, and whose legs yet bear the marks of the slavish chain.

Though you are proud of your immense riches, and give yourself airs of grandeur, yet fortune cannot change your mean extraction.

When you strut proudly up the sacred hill in your robe with a train six yards long, do not you see the crowd and generous Ro-

NOTES.

6. Fortuna non mutat genus.] All the care and pains that the young Pompey and Augustus had taken to efface, by employments and dignities, the meanness of Menas' birth, were fruitless and nugatory. It was not in the power of fortune to alter his condition, or hinder him that was a freed-man from being a slave.

10. Litterima indignatio.] Indignation is a passion directly opposite to pity. Pity is, when one grieves at the misfortunes which befall a person that does not deserve them. Indignation is, when one is displeased to see anything happen well to a person who is unworthy of it. Litterima indignatio, an open avowed indignation, which is at no pains to conceal itself. Horace uses the epithet litterima, on account of what follows, sectus.
Sectus flagellis hic triumviralibus,
Præconis ad fastidium,
Arat Falerni mille fundi jugera,
Et Appiam mannis terit;
Sedilibusque magnus in primis eques,
Othone contento, sedet.
Quid attinet tot ora navium gravi
Rostrata duci ponderé,
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?

"sectus flagellis triumviralibus, ad fastidium
præconis, arat mille jugera fundi Falerni,
et terit viam Appiam mannis, equesque
magnus sedet in sedilibus primis, Othone
contempto. Quid attinet tot rostrata ora
navium gravi pondere duci contra latrones
atque manum servilem, hoc, hoc tribuno
militum?"

NOTES.
flagellis; for it is not the poet that speaks here, but the people; therefore the old scholiast has very judiciously remarked on this passage, hoc quasi indignantis populi verta sunt in Menam.

11. Sectus flagellis hic triumviralibus.] There were at Rome three judges called triumviri, or tres viri capitales. They were keepers of the public prison, and had the power to punish malefactors, whom they either chastised themselves, or ordered to be chastised in their presence near a pillar called Menia, which stood in the Comitium.

12. Præconis ad fastidium.] At Rome, when any person was punished in public, the criminal was preceded by a public crier, who proclaimed with a loud voice the crime for which he was led to punishment.
mans sneer, and hear them with indignation say, "Mind that fellow who has so oft been scourged by order of the Triumvirs, that the common crier could hold out proclaiming his crime no longer; now he possesses a thousand acres of land in Campania, tears up the Appian way with his prancing nags, and in contempt of Otho's laws, places himself in one of the first seats among those of equestrian dignity at the public shows. What a shame is it to fit out such a great and powerful fleet against pirates and servile villains, while such a slave as this is made a military tribune!"

NOTES.

16. Othone contento.] Lucius Roscius Otho, tribune of the people, had enacted a law, which assigned the places where the knights were to sit at the public shows in the amphitheatre, upon fourteen seats behind the senators, separate from those of the people. This law also distinguished the knights who were so by birth from all others, and allowed them the liberty of placing themselves upon the first of these fourteen seats preferably to those who had been raised to that dignity by favour, or for the services they had done the commonwealth. This prerogative, due only to birth, did not at all belong to the person of whom Horace speaks here; and he could not lay claim to it, but in contempt of the law enacted by Otho, Othone contento.

19. Contra latrones atque servilens manum.] The young Pompey had received into his service all the corsairs and slaves he could find, and had made of them a considerable army. — O quam diversus a patre! Ile piratas Cilicas extinverat, his secum piratas navales agitatat. "How different was the son from the father! Pompey the Great had done his utmost to extirpate the pirates, whereas the young Pompey put himself at their head."

Florus.

20. Hoc, hoc tribuno militum.] Menas himself had been a slave and a corsair. It was therefore a very ridiculous thing to send against slaves and corsairs, an army under the conduct of a leader who had been himself a corsair and slave. When Horace wrote this ode, it was, without doubt, believed at Rome, that Augustus would intrust Menas with some command in the fleet, as he had before given him one of considerable importance, after his first defection from Pompey; but that prince, who put little confidence in him, thought proper to send him with the degree only of a simple tribune of the soldiers.
Of all the remains of antiquity, the following piece is one of the most bitter and satirical. Horace writes against Canidia, and reproaches her for having stripped a youth of quality of all his ornaments, and designing to make him undergo a cruel death, that out of his marrow and liver she might compose an amorous draught to be given to one of her lovers, named Varus, who had abandoned her. He explains the preparatives to that death, and all the ceremonies which precede it. This ode is remarkable on account of its style.

IN CANIDIAM VENEFICAM.

At o Deorum quidquid in caelo regit
Terras et humanum genus,
Quid iste fret tumultus? et quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adsuit,
Per hoc inane purpuræ decus precor,
Per improbatum haec Jovem;
Quid ut noverca me intueris, aut uti
Petita ferro bellua?
Ut haec trementi questus ore, constitit
Insignibus raptis puer;

ORDO.

At o quiequid Deorum in caelo regit terras
et genus humanum, quid iste tumultus fret?
et quid truces hi vultus omnium in me unum
volunt?
O Canidia, precor te per liberos, si Lucina
vocata adsuit partubus veris; precor te per
hoc inane decus purpuræ, per Jovem impro-
baturum haec, quid intueris me ut noverca,
ant uti bellua petita ferro?
Ut puer questus haec ore trementi constitit,

NOTES.

1. At.] This is a particle used with a very good grace at the beginning of a performance; it gives, at the same time, a great force to the expression, and prepares the mind for the reception of something new and surprising. The scene opens here in a manner very pathetic and affecting. A boy finds himself surrounded by a troop of sorceresses who breathe nothing but rage and fury. He represents to them his birth, youth, and innocence; he conjures them by all the tender-
O D E V.

which is pure, and very compact; of its turns, which are lively and ingenious; and the great number of particulars it makes us acquainted with. But what appears to me most fine and delicate in the whole performance is, that, without seeming to be sensible of it, Horace throws upon this Varus a certain ridicule, which cannot but infinitely please the reader, as soon as he fully perceives it.

AGAINST CANIDIA, A SORCERESS.

But, O ye heavenly powers, who govern the earth, and regulate the affairs of men, what is the cause of this tumult, and what mean the frightful looks of these old hags, all fixed on me alone?

Canidia, I conjure you by your tender infants, if ever Lucina, when invoked, was present and assisted at their birth; I conjure you by this shining purple, the proof of my innocence; and, in fine, by Jupiter himself, who cannot but detest such barbarous actions, why do you look upon me with the fierceness of a step-mother, or of a savage tigress wounded with a spear?

After the innocent boy had in this manner with trembling lips uttered his complaints, they stripped him of his robes, which were

NOTES.

to the greatest height. We have seen in the ode, Beatus ille, the effect of a like suspension, but carried yet farther than this.

5. Si vocata paribus Lucina veris adfuit. Torrentius has given an erroneous explication of this passage. Horace reproaches Canidia, not only because she had never had any children, but because she sometimes counterfeited being brought to bed, as was the custom of the sorceresses of that age. They gave out that they were pregnant, that they might have a pretence to claim the children they stole as their own, and make their own use of them upon occasion.

7. Purpureo decus. By this Horace means the robe which usually went under the name of the toga pretexta, which had a border of purple. Many are of opinion that the youth quitted the habit at the age of fourteen, to put on the toga virilis; but it is a mistake. Observe in a few words the practice of the Romans in this matter: to the age of twelve they wore a kind of waistcoat called alicata chlamys; at that age they quitted this for the toga pretexta, a gown with a border of purple round the edges; this they continued till they came to the age of puberty, or the seventeenth year, when they put on the toga virilis. This pretexta was not only a token of the youth and quality of the wearer, but also had the repute of a sacred habit; and therefore, when they assigned it for the use of the boys, they had this especial consideration, that it might be a kind of guard or defence to
Impube corpus, quale posset impia
Mollire Thracum pectora;  
Canidia, brevis implica vipers
Crines et incomptum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova rane sanguine,
Plumamque nocturnae strigis,
Herbasque, quas Iolcos, atque Iberia
Mittit venenorum ferax,
Et ossa ab ore rapta jejunæ canis,
Flammis aduri Colchis.
At expedita Sagana, per totam domum
Spargens Avernæ aquas,
Horret capillis, ut marinus, asperis,
Echinus, aut currrens aper.
Abacta nulla Veia conscientiæ,
Ligonibus duris humum
Exhauriebat, ingemens laboribus;
Quo posset infossus puere
Longo die bis terva mutatae dapis
Inemori spectaculo;
Cum promineret ore, quantum exstant aquat
Suspenda mento corpora:
Exsucta ut medulla, et aridum jecur
Amoris esset poculum;

ORDO.

insignibus raptis, corpus impube quale posset mollire impia pectora Thracum; tum Canidia, implicata crines et incomptum caput brevibus vipers, jubet caprificos erutas sepulchris, jubet funebres cupressus, plumamque et ova strigis nocturnæ uneta sanguine rane turpis, herbasque quas et Iolcos atque Iberia ferax venenorum mittit, et ossa rapta ab ore jejunæ canis, aduri flammis Colchis.

At expedita Sagana, spargens aquas Avernæ per totam domum, horret capillis asperis, ut echninis marinus, aut currrens aper. Veia, abacta nulla conscientiæ, ingemens laboibus, exhauriebat humum ligonibus duris, quo puer infossus posset inemori spectaculo dapis longo die bis terva mutata; cum promineret ore, quantum corpora suspenda mento exstant aquat; ut medulla exsucta, et jecur aridum esset poculum amoris, cum pupulse semel fixe cibo

NOTES.

them against the injuries to which that age was exposed. This is the reason why the youth conjures Canidia by his habit.

12. Insignibus raptis.] By insignia Horace here means the toga edged with purple, and the bulla aurea, which was hung about the necks of children the same day they were made to assume the toga praetexta. It was a piece of gold in the shape of a heart, which, according to some, was designed as an incitement to courage, and to teach them that they ought to apply themselves seriously to the acquisition of sense and reason, that they might be able to govern themselves with wisdom and prudence; and the purple of the gown, it is supposed, was intended to remind
the marks of his quality, and exposed his naked body,—a frame so
delicate, as would have touched the savage hearts even of Thracians
with pity. But the cruel Canidia, lost to all sense of prayers, with
disheveled hair twisted with small hissing snakes, persists; and such
were her commands:

"Take these wild fig-branches torn from gloomy sepulchres;
these funeral eypresses, with these feathers and eggs of a sereech
owl, smeared with the gore of a venomous toad; to them add the
deleterious herbs that grow in Spain, or in Sicily so fertile of
poisons, and these bones snatched from a hungry bitch, and boil
them all on a magic fire."

Immediately Sagana tucks up her robe, and with her bristled
hair, like a hedge-hog, or a wild boar pursued by the hunters, stares,
and sprinkles the house with water taken from the lake Avernus;
and Veia, on her part, without remorse of conscience for the heinous
sin, turns up the earth with a spade, groaning as she digs, and
makes a hole in which she fixes the innocent boy to starve, longing
for meat which was set before him and changed two or three times
a day, but which he could not touch, as nothing appeared but
his head, like swimmers who seem suspended in the water by the
chin: and thus, when his eye-balls were worn out with pain and

* In Colchian flames.

NOTES.

them of the modesty that became them at
that age.

17. Jucet sepulcris caprificos erutas.] Horace here gives an enumeration of the
greatest part of the ingredients generally used
by sorcerers in the composition of their
philtres. The wild fig-tree enters among
them, because it bears neither blossom nor
fruit, and was reckoned in the number of the
unlucky trees.

19. Et unela turpis ova ranea sauguiue.] Horace puts rana, a frog, for rubeta, a toad.
The toad is of a much more venomous nature
than the frog, which is the reason that sor-
cerers made use of the former in almost all
their compositions. Sometimes they took
only the blood, at other times the lungs.
Here Canidia orders the feathers and eggs of
a sereech-owl to be dipped in the blood of a
toad; for it is thus that we ought to under-
stand the passage, Et plumam et ova nocturnae
strigos, unela sauguiue turpis rane.

20. Spargens Avernalis aquas.] The an-
cients were of opinion, that one might de-
scend to hell by the lake Avernus, which was
in Campania. This is the reason why so
great virtues were attributed to its waters, and
that they made use of them in their sacrifices
to propitiate the infernal deities.

29. Aucta muti Veia conscientia.] Veia
is here the proper name of a sorceress, who,
Horace tells us, was employed in digging up
the earth, to make a hole wherein she might
place the devoted child without the least re-

33. Longo die.] This phrase has per-
plexed interpreters. Many explain it of a
summer’s day, as if a child, buried up to the
chin, would certainly die in the space of one
day. Longo die, here, is the same as, by de-
grees, slowly; for the child, in this condition,
might live three or four days.

37. Excuta uti medulla, et aridum iecur.] The
meat which was served up to this
child, and which it was not in his power to
touch, served only to augment his desire and
hunger, which dried up his marrow, and en-
tirely consumed his liver; this is the reason
why it was vulgarly believed, that the mar-
row and liver were in a peculiar manner fit for
Interminato cùm semel fixæ cibo
Intabuissent pupulæ.
Non defuisse masculæ libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis,
Et omne vicinum oppidum;
Quæ sidera excantata voce Thessalā,
Lunamque cælo deripit.
Hic irresectum sæva dente livido
Canidia rodens pollicem,
Quid dixit? aut quid tacuit? O rebus meis
Non insideæ arbitræ,
Nox, et Diana, quæ silentium regis,
Arcana cùm fiunt sacra,
Nunc, nunc adeste; nunc in hostiles domos
Iram atque numen vertite.
Formidolosio dum latent sylvis ferae,
Dulci sopore languidæ,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meæ laborārīnt manus.

ORDO.
interminato intabuissent.
Et Neapolis otiosa et omne oppidum vicinum credidit Foliam Ariminensem libidinis masculæ non defuisse; quæ deripit sidera lunamque cælo excantata voce Thessalā.
Hic sæva Canidia rodens pollicem irresectum dente livido, quid dixit? aut quid tacuit? "O Nox, et Diana, quæ regis silen-
tium, cum arcana nostra sacra fiunt; O vos arbitræ non insideæ rebus meis, nunc, "nunc adeste; nunc vertite iram atque numen in domos hostiles. Dum ferae languidæ sopore dulci latent sylvis formidolosio, canes Suburanae latent senem, quod omnes rideant, adulterum perunctum nardo, quale manus meæ non laborant perfectius."
gazing on the forbidden meat; of his parched marrow, and dried liver, they made an amorous draught.

Naples, notorious for idleness, and all the neighbouring towns, believed that Folia was also there, that famous Ariminian sorceress of rampant lust, who, by her enchantments, it was said, could force the moon and stars from heaven.

When every thing was ready, the inexorable Canidia, now gnawing the unpard nail of her thumb for madness with her yellow teeth, began her imprecations. Good gods, what did she say? or rather, what did she not say, and how did she pray for vengeance?

"Night and Diana, ye faithful witnesses of all my enterprises, who command silence when we are celebrating our most secret mysteries, come to my assistance, and turn all your power and wrath against my enemies. Now, while the most savage beasts, sunk in sleep, lie concealed in the frightful obscurities of the woods, let all the dogs in the quarter of Subura pursue this old infamous lecher, whom I have anointed with the strongest ointment I ever composed, that he may be exposed to the ridicule of the whole city."

NOTES.

who were taken in the city, and exposed their heads to public view upon the walls. The wife of one of these unhappy officers went to demand the head of her husband; but the magistrates refused to grant her request. This poor woman, in despair, seated herself as near as possible to the place where his head, so much desired, was exposed, and kept her eyes continually fixed upon this melancholy object of her love and despair, until death deprived her of sight. It is impossible to represent better the condition of this sorrowful and distressed woman, than by this expression of Horace, if we change only one word, Interminato cum semel flexae capitis, in labiunt pupillae.

43. Neapolis. Naples is an august, beautiful, and ancient city of Italy. From the advantage of its situation, and the temperature of the climate, it has been looked upon in all ages as the seat of pleasure and idleness; In ait natam Partheopen, says Ovid. Its Latin name implies the New City, to distinguish it from Palaeopolis, that is, the Ancient City, which was at a small distance from it. Some are rather of opinion, that this name was given it when it was rebuilt by Hercules, or, according to others, by Phalaris, tyrant of Agrigentum. Canidia had probably retired to the neighbourhood of this city, that she might carry on with the greater security and secrecy her bloody execution.

45. Quae sidera excantata.] The sorcerers made the people, who are always given to superstition and credulity, believe that they had the power to bring the moon and stars from heaven to earth by their enchantments. For this end they usually fixed upon the time of eclipses, and made use of certain transparent stones, which they fitted for their purpose, and in which they made the credulous people see either the sun or the moon.

45. Voce Thessalâ.] The Thessalians passed for the most expert sorcerers in the world, whence those of other nations often made use of their incantations, as Horace here tells us of Canidia, Voce Thessalâ.

56. Latrent Suburanae canes.] Subura was a street in Rome, between Mons Esquiline and Mons Celius. It was chiefly inhabited by courtesans, and was the ordinary place of rendezvous for all debauchees. Per-
Quid accidit? cur dira barbaræ minus
Venena Medææ valent,
Quibus superbam fugit ulta pellicem
Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
Incendio nuptam abstulit?
Atqui nec herba, nec latens in asperis
Radix sefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.
Ah, ah, solutus ambulat venesicae
Scientioris carmine.
Non usitatis, Vare, potionibus
(O multa fleturum caput!)
Ad me recurre; nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum:
Priússque cœlum sidet inferius mari,
Tellure porrecta super,
Quâm non amore sic meo flagres, uti
Bitumen atris ignibus.
Sub haec puer, jam non, ut ante, mollibus
Lenire verbis impias;
Sed dubius unde rumperet silentium,
Misit Thyesteas preces.

ORDO.

Quid accidit? cur venena mea dira minus
valent Ææ barbaræ, quibus ulta fugit
superbam pellicem filiam Creontis magni,
cum palla, munus imbutum tabo, abstulit
incendio novam nuptam?
Atqui nec herba, nec radix latens in locis
asperis sefellit me. Indormit cubilibus pellicum
omnium unctis oblivione. Ah, ah, solutus
carniæ venesicae scientioris ambulat.
O Vare, (O caput fleturum multa!) recurre
ad me potionibus non usitatis; nec mens tua
vocata vocibus Marsis redibit.

Parabo pharmacum majus, infundam po
culum majus tibi fastidienti me: cœlumque
sidet inferius mari, tellure porrecta super,
prins quam non sic flagres amore meo, uti bi
tumen flagrat ignibus atris.
Sub haec puer non jam tentat, ut ante, lenire
mulieres impias verbis mollibus, sed, dubius
unde rumperet silentium, misit preces has
Thyesteas.

NOTES.

sium, in the fifth satire, says,
Cum blandi comites, totaque impune Subura
Permit sparsiæ oculos jam candidus umbo.

It was on the same account that this street
was also called Luparia. Canidia wishes that
the dogs of Subura might bark at Varus, who
always went and spent the nights with cour-
tezans. It is impossible to conceive any
thing more ingenious than this stroke of sa-
tire; and any one, who considers the matter
narrowly, will find that Varus is no less
roughly handled than Canidia.

39. Nardo periculum.] I have not met
with any person who has thoroughly dived
into the meaning of this passage. Some
commentators imagine that nardus, in this
place, is the same with the essence of
But what has happened that I cannot prevail? Whence comes it that my compositions are less efficacious than those which Medea made use of to be revenged of her rival, the daughter of the great Creon, whom she destroyed on the very day of her marriage, by the horrible present of a poisoned robe?

Surely I am acquainted with the virtues of the herbs, and of all the roots that grow on the wild mountains; yet Varus, forgetful of me, sleeps with tranquillity in the anointed beds of my rivals. Alas! I see that some more powerful sorceress has disengaged him from my charms. Unhappy man, by an uncommon draught I will make you return to me, whom you have forsaken; nor shall all the enchantments of the Marsi be able to rescue you.

I will prepare a philtre infinitely stronger and more efficacious than the former to vanquish your disdain. Sooner shall the heavens sink below the sea, and the earth rise up above the heavens, than you not burn in love with me, as this pitch does in these violent flames.

After these dreadful words, the harmless boy no more attempted, as formerly, to soften the wicked hags with his prayers and tears, but, struck for a long time with silent horror, broke out into these bitter imprecations:

NOTES.

which we have spoken upon the eleventh ode of the second book. Nothing can be conceived more remote from the sense of Horace. Canidia was a sorceress and dealer in poison, and not a vender of perfumes and essences. The understanding of this ode depends entirely on this single verse; and, in order to comprehend it rightly, we must suppose that Canidia had in her possession an image of wax which represented Varus. This was the custom in all enchantments; and people were so foolish as to think, that whatever was done to that figure, was felt by the person it represented. Here Canidia is willing to recover Varus, without coming to the decisive extremity, which was, to put the child to death, that out of his marrow and liver she might prepare an amorous draught. She applies therefore to this waxen figure the drug she was going to make up, and gives it the name of nardus by way of ridicule, and in allusion to the essence wherewith Varus was perfumed when he went to visit his mistresses.

61. Quid accidit?] Canidia, in the magical transport, perceives that the applica-

71. Ah, ah.] At last she finds out the truth, and discovers that Varus had prevented or destroyed the effect of her enchantments by those of a more expert sorceress; for the simplicity and superstition of the heathens were such, as to believe that the only way to resist the charms of magic, was by opposing sorcery to sorcery, and that the most expert was always the strongest.

73. Non usitatis, Vare, potionibus.] Canidia now prepares to make a draught of the marrow and liver of the child, and this is what she calls non usitatæ potionis; either because recourse was had to these philtres only in cases of extremity, or because Canidia was the only person who had invented and made use of this detestable remedy.

Vol. I.
Venena, magnum fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nullà expiatur victimà.
Quin, ubi perire jussus exspiravero,
Nocturnus occurram furor;
Petamque vultus umbra curvis unguibus;
Quae vis Deorum est Manium;
Et, inquietis assidens præcordiis,
Pavore somnos auferam.
Vos turba vicatim, hinc et hinc saxis petens,
Contundet obscenas anus;
Pòst, insepta membra different lupi
Et Esquilinae alites;
Neque hoc parentes (heu, mihi superstites,) 
Effugerit spectaculum.

ORDO.

"Venena, etsi convertant magnum fas nefasque, non valent convertere vicem humanam. Agam vos diris: dira detestatio expiatur victimà. Quin ubi ego jussus perire exspiravero, occurram vos saxis hine et hine contundet anus obscenas; post, lupi et alites Esquilinae different membra insepta; neque hoc spectaculum effugerit parentes, heu superstites mihi."

NOTES.

92. Nocturnus occurram furor.] It was an opinion that prevailed very much among the ancients, that murderers were haunted and tormented with the ghosts of those they had killed. Cicero, and many others, attribute this to remorse of conscience, which makes wicked men apprehend they see objects where they really are not. But it is certain that historians have not understood the thing in this manner. They believed the very facts as they related them; and this their opinion was founded upon an article of their theology, by which they were taught, that the souls of those who died a violent
"Your charms may confound what is lawful and unlawful, yet
they cannot alter the course of justice which the gods have fixed
to govern men. I will load you with imprecations which cannot
be expiated by victims. As soon as you shall have satisfied your
rage, and I expire, my ghost shall haunt you every night. I will
mangle your cheeks with my nails, for such is the power the
Manes give to spectres; every night I will wait round your beds,
and, incumbent on your troubled breasts, I will disturb your sleep
by the most frightful appearances*. The mob, pursuing you from
street to street, shall pelt you ugly hags with showers of stones,
till they dispatch you; then wolves and vultures shall tear your
unburied limbs; and my disconsolate parents, who survive me
contrary to their expectations, shall have the pleasure of witness-
ing this agreeable spectacle."

* Terror.

NOTES.

93. Petamque vultus umbra curvis unguli-
bus.] The word umbra makes the whole
beauty of these verses. This boy tells the
sorceresses, that he would torment them after
his death, and that he would tear their faces
with his nails, though he was but a shade;
and herein is the miracle, that a shade should
have nails, which is the reason that he adds
afterwards,

Quae vis Deorum est Manium.

Nothing is impossible to these gods; they
give, even to ghosts, nails, torches, whips,
chains, &c. This is the true sense of the
passage, which has been greatly misunder-
stood.

100. Et Esquilinae alites.] Esquillian
birds; that is, birds of prey, who usually flew
about the Esquiline, because the poor people
were interred there, and there they threw
the bodies of such as had been made to suf-
er death.
Horace wrote this ode against the celebrated orator Cassius Severus, who made a trade of accusing people in full senate. It was he who accused Nonius Asprenas, a near relative of Augustus, of having poisoned a hundred and thirty persons at one entertainment; but his accusations were usually unsuccessful, the accused being declared innocent, and absolved. Some historians relate upon this a very smart saying of Augustus, who, tired out with the tediousness and delays of an architect, to whom he had given it in charge to finish the Forum, exclaimed, *Velem Forum etiam meum accusasset Cassius*. This turns upon the equivocal signification of the word *asolvere*, which may either be translated to finish, or to declare innocent. Cassius

IN CASSIUM SEVERUM.

Quid immerentes hospites vexas, canis,  
Ignavus adversum lupos?  
Quin huc inanes, si potes, vertis minas,  
Et me remorsurum petis?  
Nam, qualis aut Molossus, aut fulvus Lacon,  
Amica vis pastoribus,  
Agam per altas aure sublatâ nives,  
Quae cunque praecedet fera.  
Tu, cùm timendâ voce complêsti nemus,  
Projectum odoraris cibum.  
Cave, cave; namque in malos asperrimus  
Parata tollo cornua;  
Qualis Lycaemæ spretus infido gener,  
Aut acer hostis Bupalo.

ORDO.

O canis, ignavus adversum lupos, quid vexas hospites immerentes? Quin vertis huc minas inanes, si potes, et petis me remorsurum? Nam, quaecunque fera praecedet, ego, aure sublatâ, agam *eam* per nives altas, qualis aut Molossus aut fulvus Lacon, vis amica pastoribus. Tu cum complêsti nemus voce timendâ, odoraris cibum proiectum.  
Cave; cave; namque asperrimus in malos tollo cornua parata: qualis gener spretus infido Lycaemæ, aut acer hostis Bupalo.

NOTES.

5. *Nam, qualis aut Molossus.*] After having compared Cassius to a cowardly timorous dog, Horace likens himself to a dog of Epirus or Laconia; that is, to a courageous dog, who did not stick to pursue the most ferocious beasts; for the dogs of Epirus and Laconia were held in great esteem, and had the same reputation at that time as the English dogs have now.

6. *Amica vis pastoribus.*] This is very
ODE VI.

not only rendered himself formidable by his accusations, but also by his writings, in which he attacked the reputation of all without distinction, not sparing people of the highest rank or of either sex. This abusive malignity drew upon him the public hatred, and occasioned Augustus to make a law that informations should be given in against the authors of such libels. At length Cassius was banished to the isle of Crete. This chastisement did not make him wiser: he continued his defamatory writings; and ten years after the death of Augustus, Tiberius sent him to the isle of Seriphus, where he died.

AGAINST CASSIUS SEVERUS.

WHY, snarling cur, do you growl at strangers who do you no harm, but only show cowardice when attacked by wolves? Turn, if you dare, your vain menaces against me, who can bite again with equal force; for, like a mastiff of Epirus, or dog of Laconia, the faithful friend of shepherds, with my ears pricked up, I will pursue the most savage beast through the deep snow. You, when you have filled the forest with the frightful sound of your voice, will stoop and truckle for a crust of bread.

Take care, take care of yourself; for I am always ready to fall on the wicked with the greatest fury, as Archilochus, who knew so well how to revenge the perfidy of Lycambe, or Hipponax the mortal enemy of Bupalus.

NOTES.

happily expressed; dogs are the best friends to shepherds, because they guard their flocks.

9. Tu, cum timendā voce.] We ought not to pass over without notice the artifice of these lines, where Horace imitates the noise made by a great dog, who barks in a forest. It is impossible to make any one rightly sensible of this in a remark: it is necessary in this case to consult the ear.

10. Projectum otoraris cilium.] He reproaches Cassius for suffering himself to be corrupted by gold, which was offered him by bad men to oblige him to hold his peace, like those cowardly, greedy dogs, to whom thieves threw a morsel of bread, that they might cease to bark.

12. Parata tollō cornua.] This is a metaphorical expression. Horns, among the ancients, were the symbols of strength and courage. Plautus has used the expression cornū la festia, for a man who could not bear an injury, and who never was attacked without giving evident tokens of his resentment.

13. Qualis Lycambe spreto infało gener.] Lycambe having promised his daughter Neobale to the poet Archilochus, and refusing
Q. HORATII EPODON LIBER.  ODE VII.

An, si quis atro dente me petiverit,
Inultus ut flebo puer?

ORDO:

Si quis petiverit me dente atro, an flebo inultus ut puer?

NOTES.

afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's afterwards to stand to his engagement, Archilochus wrote a poem against him in iambic verse, so sarcastic and severe, that the father and daughter hanged themselves out of despair. This is the reason of Horace's

O D E VII.

Brutus and Cassius perished at the battle of Philippi in 712. Sextus Pompeius was put to death in 719. Lepidus was stripped of all power and authority in 720. There remained only Octavius and Antony in a capacity to dispute for supremacy. The jealousy, so natural between two persons of equal authority, broke out at several times; sometimes Octavia, the wife of Antony, and sister of Octavius, and at other times the friends of both parties, brought about a reconciliation; but at last, in 722, they came to an open rupture, and these two celebrated rivals were seen to arm all their forces against each other, in order to give the last blow to the liberty of Rome. During these commotions, (that is, for the space of three years) Horace wrote upon this subject five or six odes, of which this is one in 724, about

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?

ORDO.

O scelesti, quo, quo ruitis? Aut cur en-
tini sanguinis est fusum super campis atque
eses conditi aprimtur dexteris? Parumme La-

NOTES.

1. Quo, quo scelesti.] Horace has several
times used the word scelestus to express the
civil wars: thus Book first, Ode second,
Cui debil partes scelest exspani? Jupiter?
ODE VII.

HORACE'S EPODES.

If any dog like you should dare to bite me, do you think that I will sit down and weep like a child, who has not power to resent the injury done him?

NOTES.

guinis atque nervorum; adeo ut videatur quibusdam, quod quoquam minor est, materiae esse, non ingenti vitium.

14. Aut acer hostis Bupal.] By acer hostis Horace here means the poet Hipponax, who flourished in Greece about the sixth Olympiad. Bupalus and Anthermus, two brothers, celebrated painters, seeing him one day, were struck with his figure. They drew his portrait, and gave it an air the most comical and ridiculous in their power. The poet called his art to his assistance in order to revenge this cruel outrage, and wrote against them in so sharp a strain, as drove them to despair. Some authors have assured us that they hanged themselves; but others maintain that they were content with quitting Ephesus. Pliny is of this last opinion, and pretends, that after this satire of Hipponax, these two painters produced several pieces that were held in very great esteem.

ODE VII.

the end of the year, before the war had declared itself by any hostility on either side. The style is animated and nervous throughout. The design of the poet is to represent to both parties the horrors of their criminal dissensions, which threatened their country with total ruin. The policy of Horace is no less conspicuous than his eloquence. He was not ignorant that the ambition of the two chiefs was the sole cause of these calamities; yet he is very cautious in speaking of it. The uncertainty of success makes him speak with a reserve, which he did not think it prudent to lay aside, so long as he believed he could not declare himself without hazarding his fortune. The reader will see further proofs of this wise conduct in some of the following odes.

TO THE PEOPLE OF ROME.

Whither are ye hurrying, seditious Romans, whither are ye hurrying? Why are your swords now drawn again which were sheathed so lately? Has there not been enough of Roman blood shed already

NOTES.

1. Aut car dexteris aptantur enseis conditi?] This passage has not been rightly explained by commentators. When Horace demands of the Romans why they again drew their swords, which they had some time before put up, he has an eye to the political contract, or agreement for power, between Augustus, Antony, and Lepidus, which had been broken a second time, Lepidus having some time before been despoiled of his power by Augustus.
Non ut superbas invídæ Carthaginis  
Romanus arcès ureret,
Intactus aut Britannus ut descendert  
Sacrâ catenatús-viā:
Sed ut, secundùm vota Parthorum, suā  
Urbs hæc períret dexterâ.
Nèque hic lupis mos, nec fuit leonis  
Unquam, nisi in dispar, feris.
Furor nec cæcūs, an rapit vis acrior,  
An culpa? responsum date.
Tacent; et ora pallor albus inficit,  
Mentesque perculsæ stupent.
Sic est: acerba fata Romanos agunt,  
Scelusque fraternæ necis,
Ut immerentis fluxit in terram Remi  
Sacer nepotibus cruor.

**ORDO.**

Neptuno? Non optantur enses dexteris, aut  
sanguis jam funditur, ut Romanus miles ureret superbas arcès Carthaginis invídæ, aut ut intactus Britannus descendert catenatûs via sacra; sed ut hæc urbs, secundum vota Parthorum, períret dexterâ suâ. Neque hic mos unquam fuit lupis nec leonis feris, nisi in animal dispar. Furor nec cæcūs, an vis acrior, an culpa rapit vos? Date responsum. Tacent; et ora pallor albus inficit, mentesque perculsæ stupent.

Sic est: Fata acerba agunt Romanos, scelusque necis fraternæ, ut cruor Remi immerentis sacer nepotibus fluxit in terram.

**NOTES.**

5. **Invídæ Carthaginis.**] In the time of Augustus, Carthage was subject to the Romans; it was even a Roman colony. Why therefore does Horace say, that it was not for the destruction of Carthage that they had shed their blood both by land and sea? It is to impress upon these madmen the great difference between them and their ancestors, who had fought so many battles for the conquest of Africa, and at last destroyed Carthage under the conduct of Scipio. This is the true meaning of the passage.

7. **Intactus aut Britannus.**] Julius Caesar was the first of the Romans that carried his arms into Britain. Suetonius, chap. 24, says, *Aggressus est et Britannos, ignotos anteà; superatis pecunias et obsides imperavit.* "He attacked the Britons, formerly unknown to the Romans; and, being victorious, he imposed a tribute upon them, and exacted hostages." But it may with justice be said, that Caesar only showed the way to the conquest of Britain, which was not brought into actual subjection till long after, the greatest part of it remaining unsubdued to the time of Agricola, who may be said to have given the finishing stroke to the liberty of that island. Augustus had no
both on sea and land? Not to destroy the lofty towers of Carthage
the rival of Rome, or to lead in triumph along the sacred way the
Britons who have not yet been attacked, but to destroy Rome by
her own power, according to the very wishes of the Parthians.

Such cruelty is not to be seen even among wolves and lions; they
never exert their rage but against animals of a different species.
Is it blind rage, or is it some superior force that urges you? Is it
owing to your crimes? Answer me instantly.—They are silent:
See! paleness covers their faces, and they are confounded.

There is no room for doubt; it is the murder of Remus, it is his
innocent blood shed by the hands of a brother, that cries for venge-
ance, and hath brought upon his posterity the resentment of the
gods.

NOTES.

thought of reducing it to obedience when this
ode was written: he did not take that reso-
lution till some years after; so that Horace
had good reason to call the British nation
intactus, which had not hitherto been reduced,
which had not felt the weight of the Roman
arms; as Ode twenty-fourth, Book third,

Intactus opulentior
Thesauris Arabum, &c.

7. Descenderet.] From the top of the Sa-
cred Street they went downward to the Forum,
and the way thence ascended to the Capitol,
which ascent was called Clivus Capitolinus.

11. Neque hic lupis mos.] There is no wild
animal that makes war upon those of its own
kind. Man alone, as being the most furious
and outrageous of all creatures, does not
spare his own likeness. It is common to see
men most animated against one another, and
entering into more cruel and bloody wars with
each other, than they do with the very beasts.
This, no doubt, arises from their being sub-
ject to more and stronger passions than any
other kind of animal.

18. Scelusque fraternae necis.] Virgil re-
fers all the calamities that befell Rome to the
perfidy of Laomedon;

———Jampridem sanguine nostro
Laomedontee luimus perjuria Troiae.

But Horace, with a greater resemblance of
truth, attributes them to the death of Re-
mus, which touched the Romans far more
sensibly.

20. Sacer nepotibus ruuar.] This is a very
substantial proof of the opinion of the hea-
thens, that the crime of one single man might
bring down the anger of the gods upon his
posterity, and involve them in those punish-
ments which might seem to be merited only
by the original offender.
Some grammarians are of opinion that Horace wrote this ode against Gratidia, of whom we have spoken in our remarks upon the sixteenth ode of the first book. If it really be so, this is without doubt the poem which he there promises to suppress; but they have advanced this conjecture with-

**O D E VIII.**

IN ANUM

Rogare longo putidam te seculo;  
Vires quid enervet meas?  
Cum sit tibi dens ater, et rugis vetus  
Frontem senectus exaret,  
Hietque turpis inter aridas nates  
Podex, vclut erudae bovis.  
Sed incitat me pectus, et mammae putres,  
Equina quales ubera,  
Venterque mollis, et femur tumentibus  
Exile suris additum.  

NOTES.

3. *Dens ater.*] He says the *sarae* to Lyce in the thirteenth ode of the fourth book;  

4. *Te quia luridi Dentes, te quia rugae Turpant.*—  

"Because your yellow teeth, your deep wrinkles, and grey hairs, do so much disfigure you."  

11. *Imagines ducant triumphales.*] At Rome, both men and women, who numbered among their ancestors, either generals of armies, or those who had borne any civil office, that is, such as had been advanced to the highest dignities of the republic, had the right of causing to be carried before their coffin at their funeral solemnities the images of all their race; which privilege was styled *Jus imaginum.*
O D E VIII.

out foundation; it is even highly probable that they are deceived. Gratidia was not a woman of quality; whereas the person here spoken of, numbered consuls and praetors among her ancestors.

LIBIDINOSAM.

Esto beata: funus atque imagines
   Ducant triumphales tuum;
Nec sit marita qua rotundioribus
   Onusta baccis ambulet.
Quid, quodd libelli Stoici inter Sericos
   Jacere pulvillo amant?
Illiterati num minus nervij rigent,
   Minusve languet fascinum?
Quod ut superbo provokes ab inguine,
   Ore allaborandum est tibi.

NOTES.

13. Rotundioribus onusta baccis.] Baccis are properly the small berries or fruit of the laurel or myrtle; and this name they gave to pearls, because of the great resemblance they bear to this fruit. Hence they say Monile baccatum; a pearl necklace. Rotundioribus; for the rounder pearls are, the more valuable they are. Pliny describes all their qualities in the xxxvth chapter of his IXth book. Dos omnis in candore, magnitudine, orbe, laevore, pondere, haud promptis rebus, in tantum ut nulli duo reperiuntur indiscreti, unde nomen Unionum Romanæ scilicet imposuerunt deliciae.  "All their value depends on their "whiteness, largeness, roundness, smooth-

ness, and weight; qualities so rare, that it "is not very easy to find two pearls entirely "alike; which induced the Romans to call "them Uniones."
O D E  IX.

This ode is extremely beautiful; it was written to celebrate the victory at Actium in 722, and consequently, according to the order of time, should immediately follow the first of this same book, and precede the thirty-sixth of the first, Horace being at this time almost thirty-five years complete. This date is evidently pointed out to us in several places of the ode; yet M. Masson asserts that it was composed before the battle of Actium, and that Horace wrote it with a view of foretelling to Augustus the victory.

AD MÆCENATEM.

Quando reposum Cæcubum ad festas dapes,
Victore laetus Cesare,
Tecum sub alta (sic Jovi gratum) domo,
Beate Mæcenas, bibam,
Sonante mistum tibiis carmen lyra,
Hac Dorium, illis Barbarum?
Ut nuper, actus cum freto Neptunius
Dux fugit ustis navibus,
Minatus urbi vincla, quæ detraxerat
Servis amicus perfidis.

5

ORDO.

O beate Mæcenas, quando ego, laetus victore Cesare (sic Jovi gratum) bibam tecum vinum Cæcubum reposum ad festas dapes, sub domo tua alta, lyra sonante carmen mistum tibiis, hac Dorium; illis Barbarum?
Ut nuper fecimus cum Neptunius dux actus freto fugit, ustis navibus, minatus urbi vincula, quæ amicus detraxerat servis perfidis.

10

NOTES.

5. Sonante mistum.] It would be a matter of no small difficulty to speak at large of the variety of concerts among the ancients. Horace alone furnishes us with several kinds, as is evident from the foregoing books. This concert is produced by a harp and two flutes.

5. Mistum tibiis.] Tibiis here is in the dative. He says after the same manner in the first ode of the fourth book.

—lyraeque et Borecyniæ
Delectabere tibiæ
Mistis carminibus.

6. Hac Dorium, illis Barbarum.] The ancients had three principal kinds of music, the Dorian, the Lydian, and the Phrygian. The first was grave and majestic, the second brisk and airy, and the third a mixture of the other two. The Romans made use of these different kinds in their concerts, according to the nature of the subject and occasion. On grave and solemn occasions they used the Dorian, on gay and joyful the Lydian; and, where religion was concerned, and it was necessary to excite strong and passionate emotions, the Phrygian. Sometimes, to render the harmony more complete, they mixed
O DE IX.

which he should obtain soon after. The reasons by which he endeavours to support this conjecture are not worthy of an answer. They only serve to make us sensible that there is nothing so remote from probability, which some will not undertake to maintain. The very words of the ode are an ample refutation, as will appear from the remarks.

TO MÆCENAS.

When, dear Mæcenas, will the time come, that, abandoning myself to the joy which the victory of Augustus has occasioned, and in obedience to the commands of Jupiter, I shall drink with you, in your fine palace, of the choicest wine reserved for solemn feasts, and hear the agreeable concert of the flutes and harp, this in the Doric, and those in the Phrygian strain? Such an one as you gave us a few years ago, when the leader of the rebels, the pretended son of Neptune, was driven from our seas, and his whole fleet burned, notwithstanding all his threats to put Rome in those very chains, from which he had freed a few perfidious slaves, his followers.

NOTES.

them. For example, in the concert of a harp and flute, the harp might be of the Dorian kind, and the flute of the Lydian; but as the concert which Horace speaks of here is of two flutes with a single harp, the flutes were Phrygian, and the harp Dorie; for had the flutes been Lydian, they had overpowered the harp; and, on the other hand, had the harp been Phrygian, and the flutes Dorie, these last would have reigned too much, the harmony would have been too grave, and the concert not at all adapted to express the cheerfulness and gaiety which Mæcenas and Horace wished to show on this occasion.

7. Ut murper.] After the victory which Augustus obtained over young Pompey, who was entirely defeated in the straits of Sicily, and constrained to fly into Asia. *Tota mole bellii pentus in Siculo freti juvenis oppressus est.*

7. *Neptunius dux.*] Horace does not here speak of Antony, as Scaliger very judiciously thinks, but of the younger Pompey, who, glorying that his father had been sovereign of the seas, would pass for the son of Neptune, and wore a robe of the colour of that element.

10. *Servis amicus perfidis.*] The young Pompey received among his troops all the slaves that offered themselves, which occasioned so great a desertion over all Italy, that the Vestals offered up prayers and sacrifices.
Romanus (eheu, posteri negabitis),
Emancipatus feminæ,
Fert vallum et arma miles, et spadonibus
Servire rugosis potest;
Interque signa turpe militaria
Sol aspicit conopeum.
Ad hunc frementes verterunt bis mille equos
Galli, canentes Cæsarem;
Hostiliumque navium portu latent
Puppes sinistrorum sitæ.
Io Triumphe, tu moraris aureos
Currus, et intactas boves?
Io Triumphe! nec Jugurthino parem
Bello reportásti ducem,

ORDO.

Miles Romanus (eheu posteri negabitis),
emancipatus feminæ, fert vallum et arma, et
potest servire spadonibus rugosis; solque
aspicit conopeum turpe inter signa militaria.
Ad hunc, selectum Antonium, Galli frementes,
verterunt equos bis mille, canentes Cæsarem;
puppescque navium hostilium sitae sinistrorum
latent portu.
Io triumphe, tu moraris currus aureos et
intactas boves? Io triumphe! nec reportavisti
ducem parem ex bello Jugurthino, neque, ex
bello Africano, Augusto parem ducem eum

NOTES.

15. Interque signa turpe militaria.] The
word turpe may be either joined with Cono-
peum, as Propertius, speaking of the same
subject, uses the expression fiesa conopeum;
or one may very well separate them, and make
an exclamation of it, Turpe! a shocking, a
shameful thing!

16. Sol aspicit conopeum.] This was a
kind of tent or pavilion, which the ladies
made use of in Egypt, to guard them from the
gnats with which that country is infested,
by reason of the neighbourhood of the sea,
or the morasses of the Nile. Horace there-
fore says, that, to the everlasting shame of
the Romans, such a pavilion was to be seen
in the very middle of their camp, which
supplied the place of the general’s tent, called
properly the Pretoarium.

17. Ad hunc frementes.] Scaliger re-
marks, that this does not at all correspond
to a naval engagement; but he ought to have
remembered, that, besides the two hostile
fleets, there were two armies by land, and
that two thousand Gallic horse, deserting the
army of Antony, ranged themselves under the
banners of Augustus. See Servius on the
sixth Book of the Æneid.

19. Galli.] Amyntas, king of Galatia,
who had come to the assistance of Antony
with two thousand cavalry, deserted him with
the forces under his command, and delivered
himself up to Octavius. Rex Amyntas, says
Velleius, maximo et praepiit periculo trans-
mitit ad Cæsarem. It is of these Galatian that
Horace here speaks. Livy more frequently
calls them Galli than Gallograeci.

20. Sinistrorum.] To the left hand, that
is, towards Alexandria and the coast of
Egypt. For when once is in the port of Ac-
tium, and sets his face towards the sea, Italy
is on the right, and Egypt on the left hand.
Cleopatra therefore had so stationed her fleet,
that upon a signal given they might be ready
to row for Alexandria.

21. Io Triumphe.] Horace here makes a
person of Triumph, and addresses him as a
god. The reader may consult the remarks
upon these words in the second ode of the
fourth book.

21. Tu moraris aureos currus?] This
passage is very difficult, and in my way of
thinking has hitherto been greatly misin-
terpreted. I believe it even impossible to
make sense of it in the manner in which it is
A Roman (future ages will be unwilling to believe it) bore arms under the conduct of a woman. He was so mean as to submit to the commands of withered eunuchs; and the sun beheld an infamous Egyptian canopy spread in the midst of our standards. Mutinying against him, two thousand Gallic horse went over to Cesar, making the air to ring with his name; and, in an instant, the enemy’s vessels that lay on the left retired, and steered their course towards Egypt.

Divine Triumph, after so complete a victory, why do you delay your gilded car, and defer offering the bullocks in sacrifice that have never yet submitted their necks to the yoke? Divine Triumph! never did you conduct in pomp so great a general; neither Marius, so famous for defeating Jugurtha, nor even Scipio, who by the

NOTES.

usuall written: we ought rather to read it with a note of interrogation:

io triumphhe, tu moraris aureos
Curris, et intactas loves?

Horace, after he had spoken of the defeat and flight of Antony, addresses himself to Triumph, and demands of him, if so great and signal a victory, which delivered Rome from the most shameful of all affronts, did not merit that he should conduct Augustus in a chariot of gold, &c. Word for word, “Triumph, what means this? After so celebrated a victory, do you still keep back the chariots of gold, and the oxen that have never felt the yoke?” After the first news brought to Rome of the happy success of the battle of Actium, they were also informed that Augustus was making preparations to follow Antony and Cleopatra, until they should be entirely defeated, and, if possible, taken prisoners; this is what Horace would have delayed from a motive of love and tenderness for that prince, whose return he expected with impatience. He would therefore have him to understand that there was nothing wanting to his victory to render it worthy of a triumph, and that he ought to come and enjoy the glory he had so justly acquired, without amusing himself in the pursuit of a fugitive. The expression is inimitably happy, and the sense extremely beautiful.

21. Auroe currus.] The triumphal car of ivory. Ovid says,

currus special eburnos:

He views the ivory chariot:
And Tibullus;

Portabit niveis currus eburnus equis.

“A chariot of ivory, drawn by milk-white horses, shall carry you.” But the upper part was of gold, which is the foundation of the epithet used by Horace. Eutropius in like manner, speaking of Paulus Emilius, says, Auroe curru triumphavit: “He triumphed in a chariot of gold.” And Florus in the fifth chapter of his first Book; Inde est quod aurato curru quattuor equis triumphatur: “On this account it is that the general triumphs in a chariot of gold drawn by four horses.”

23. Nec Jugurthino parem.] The four or five following verses prove beyond dispute the justness of my remark upon these lines;

Tu moraris aurea
Curris?

Horace would prove to that god, that he ought not any longer to keep back the chariots of gold; and, to come to the point, says, that never did he make these chariots proceed on a more worthy account; and that neither Marius, after the defeat of Jugurtha, nor Scipio, after the conquest of Africa, had so just a title to triumph, as Augustus after the defeat of Antony. Let one read these
Neque Africano, cui super Carthaginem
Virtus sepulcrum condidit.
Terrá marique victus hostis, Punico
Lugubre mutavit sagum:
Aut ille centum nobilem Cretam urbibus
Ventis iturus non suis,
Exercitatas aut petit Syrtres Noto,
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina aut Lesbia;
Vel, quod fluentem nauseam coercet,
Metire nobis Cæcubum.
Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

ORDO.

Exceritatas aut petit Syrtres Noto,
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina aut Lesbia;
Vel, quod fluentem nauseam coercet,
Metire nobis Cæcubum.
Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

NOTES.

passages as oft as he will, he will find that no other sense can reasonably be put upon them. 37. Curam metumque Cæsaris rerum.} Torrentus is of opinion that Horace speaks

ODE X.

As Horace, in the third ode of the first book, offers up his prayers for Virgil, and expresses his good wishes to that poet, who was going to Athens, in this he throws out imprecations against Mævius, who was also preparing for a voyage into Greece. Perhaps, this ode was written some time before

IN MÆVIIUM.

Mala soluta navis exit alite,
Ferens olentem Mævium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus:

ORDO.

Navis soluta exit alite mala, ferens Mævium olentem. O Auster, memento ut verberes latus utrumque fluctibus horridis:

NOTES.

2. Ferens olentem Mævium.] The second verse contains the reason and proof of the auspices, because it carried the offensive Mæ-
Ode X.

HORACE'S EPODES.

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destruction of Carthage raised an eternal monument to his valour, can be compared with Caesar.

The enemies of Rome, conquered by land and sea, were obliged to change their purple robes for mourning; and, though the winds were contrary, were forced to hasten towards Crete, famous for its hundred cities, or to the Libyan quicksands agitated by stormy winds, or roam on the seas without observing any certain course.

Come, boy, bring us larger glasses, fill them with Chian or Lesbian wine; or rather rich Cæcubian, which strengthens the stomach. I intend to drown in a hearty glass all the care and anxiety which I have felt for Caesar.

NOTES.

here of the fear and inquietude which they were yet under for Augustus, who was preparing to pursue Antony; but he is certainly in an error. Horace was not so bad a courtier as to write to Mæcenas that he ought to drink and make merry while his prince was exposing himself to new dangers. I have already remarked, that Horace pretends Augustus had done enough, and that he ought not to think of pushing his victory; he speaks of the apprehensions they were under before the battle of Actium; the news of that victory had by this time begun to dissipate them, and it belonged to wine to do the rest. This is very natural.

ODE X.

that to which I have referred; for, although Mævius was hated and despised by all men of sense and a just taste, and this alone was very capable of drawing these maledictions upon him from Horace, he was moreover the bitter enemy of Virgil, than which nothing was more likely to raise Horace's resentment against him.

AGAINST MÆVIUS, A POET.

The ship which carries the squalid and detested Mævius sets sail with unlucky omens. Be mindful, south-wind, to lash both sides of her with terrible waves; may the tempestuous east-wind raise

NOTES.

Mævius. By this Horace would have us to understand, that Mævius was a wretch hated by gods and men, and that of consequence he drew upon them the storm, and was the cause of the loss of the vessel.

2. Olentem Mæviurn.] Mævius was not only the most contemptible poet of his time, but also a disgusting loathsome creature, as appears from the following verses of Virgil in the third eclogue:

Qui Baviurn non odit, amet tua carmina,
Mæviu,
Atque idem jungat vulpes et mulgeat hircus.

When Virgil says jungat vulpes, &c. he would have us to understand, as Pomponius Mela has very well explained it, that such as...
Q. HORATII EPODON LIBER.  ODE X.

Niger rudentes Eurus, inverso mari,
Fractosque remos differat:
Insurgat Aquilo, quantus altis montibus
Frangit tremeentes ilices.
Nec sidus atrâ nocte amicum appareat,
Quâ tristis Orion cadit;
Quietiore nec feratur requere
Quâm Graia victorum manus,
Cûm Pallas usto vertit iram ab Ilio
In impiam Ajaxis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
IONIUS udo cûm remugiensi sinus
NOTO carinam ruperit!
OPIUM quâd si præda curvo litore
Porrecta mergos juvenis,
Libidinosus immolabitur caper,
Et agna Tempestatibus.

ORDO.

Eurus niger, mari inverso, differat rudentes
remosque fractos; et tantus Aquilo insurgat,
quantus frangit ilices tremeentes montibus altis.

Nec sidus amicum appareat nocte atrâ,
quâ tristis Orion cadit; nec ea feratur aequore
quietiore quam Graia manus victorum ieribusque,
cûm Pallas vertit iram ab usto Ilio in
impiam ratem Ajaxis.

O quantus sudor instat navitis tuis, pallorque
luteus tibi, et ejulatio illa non virilis, et
preces ad Jovem aversum, cum sinus Ionius
remugiensi Noto udo ruperit carinam! Quod si tu
præda opima porrecta litore curvo juvenis
mergos, libidinosus caper et agna immolabitur
Tempestatibus.

NOTES.

loved these two poets, ought to love also nastiness itself, and be always among foxes and goats, who, though deemed the most loathsome of animals, were less so than these two poets. Hence we may see the reason why Horace says olentem Maxium; olentem, that is, siletem, offensive in point of smell.

5. Inverso mari.] This expression is very strong, and serves admirably to mark the violence of the east-south-east wind, which, to use the words of Horace, turns the sea upside down in such manner, that the waves that threatened heaven fall into the deep, and those that were at the bottom of the deep, mount up to heaven.

14. In impiam Ajaxis ratem.] This Ajax was the son of Oileus, king of the Loerians. He debauched Cassandra in the temple of Pallas; and thereby raised the anger of that goddess, not only against himself, but the whole Grecian fleet.

17. Et illa non virilis ejulatio.] Horace represents this Minius as the most spiritless and cowardly of men; for nothing was looked upon as more infamous and unmanly than to cry in the midst of dangers. Cicero, in the third book of his Tusculan questions, says, that it is sometimes allowable in a man to complain and grieve over his misfortunes, but to weep aloud is unworthy even of a woman. Ingenerisce nonunquam viro concessum est, idque raro; ejulatios vero ne mutieris quidem.

18. Preces et aversum ad Jovem.] Horace ranks among the marks of pusillanimity and unmanliness the prayers that were addressed to the gods in times of great danger; and in this he follows the maxims of the Stoics,
the seas, crack her cables, and break in pieces her oars; and may
the impetuous north-wind rage against her with the same fury as
when it rends the trembling oaks on the high mountains.

May no favourable star appear in that dreadful night in that
quarter where Orion sets. May the sea be as tempestuous as it
was at the return of the victorious Grecian fleet; when Pallas, after
having reduced Troy to ashes, turned all her rage against the im-
pious ship in which Ajax was carried.

Unhappy wretch, when the tempest shall have shattered your ves-
sel in the middle of the Ionian sea, what vain efforts will the ma-
riners make! What death-like paleness will seize you! What effe-
minate complaints will you utter, and in vain make your addresses
to Jupiter, who will turn a deaf ear to all of them! But should your
carcase, stretched upon the shore, become a rich prey to the sea-
fowls, I promise to sacrifice a lascivious goat and a lamb to the
Tempests.

NOTES.

who pretended that it was not upon occasions
of this nature, that recourse should be had to
prayers. Horace valued himself upon his
steadiness and magnanimity in this respect;
for in Ode twenty-ninth, Book third, he says,

Non est meum, si mugiat Africas
Malus procellis, ad miseras peces
Decurre.  

21. *Opima quod si praeda.*] The word
*opima* makes the whole beauty and humour of
this passage, by a happy allusion to the spoils
called by the ancients *opima*; but we must
necessarily suppose, that Marvius was a
very fat corpulent man, that he might be as
considerable a prey to the divers, as the *opima
spolia* were accounted by the Romans.

23. *Libidinosus immolabitur caper et agna.*
The Greeks sacrificed a lamb entirely black to
the tempests. "Boys, bring speedily a black
lamb, that I may sacrifice to the tempests."  
*Aristoph.* The Romans sacrificed a black ewe.
Virgil, in the third book of the *Aeneid,* says,

Nigrum hyemi pecudeum;

And Book fifth,

Et tempestatibus agnam
Ceedere deinde jubet.

The reason of this difference is, that the
Greeks made their tempest gods; whereas,
among the Romans, they were accounted
goddesses; and it was customary to offer the
males to the gods, and the females to the
goddesses; but there is no example that they
ever sacrificed a goat to them. Whence
comes it therefore that Horace promises
them this victim? It is, without doubt, be-
cause the goat is the most offensive of ani-
mais, as Marvius was the most loathsome of
men. He adds the epithet *libidinosus,* as
being natural to the goat; whence the Ro-
mans used to say *hirquitallit* and *hirquitallire*
of those who entered the age of manhood,
and began to make love. The goat is of so
amorous a complexion, that Pliny writes,
*Hirci si casu alitios coventes vident, adeo in-
dignantur ut in eos pene impetum faciant.*
From this it was that Virgil drew the image,
*Transversa suntibus hircis.*

24. *Tempestatibus.*] They had a temple
at Rome. Ovid says, in the sixth book of
his *Fasti,*

*Te quoque, tempestras, meritam delubra fute-
mur,*

*. Cum pene est Corsis obruta clasis aquis.*

This happened in the year of Rome 494.
When the elder Scipio, who was again con-
sul, took that island, his fleet was in great
danger. Upon this he vowed, if it was pre-
served, to build a temple in Rome to the
Tempests. There is, in the two last verses; a
strove of humour, which Theodorus Marci-
lius alone had the good fortune to discover.
The design of promising sacrifices to Tem-
pests, was to avert them, or make them
cease; but Horace here does quite the con-
trary, and promises with a view of exciting
them.
Horace in this ode laments that he could never for a moment be free from the passion of love; he tells us that Cupid had so much the ascendancy over him, that his friends but lost time in giving him advice; for he could no otherwise extricate himself from one engagement than by entering into another; and upon this he recounts in a very facetious manner a few of the follies he had been guilty of while he was in love with Inachia. This is the true subject of the ode, which has appeared so difficult, and hitherto has been so little understood; for assuredly Scaliger has mistaken the design of it, when he pronounces so boldly that it is rude, unmannerly, and unworthy of a perusal. I hope the world will judge of it after a quite different manner upon seeing my remarks. It was composed some years after the twelfth. Before we proceed to the explication of the ode itself, it will be necessary to take notice that Lambinus was the first who divided every second verse.

O D E X I.

AD PETTIUM.

Petti, nihil me, sicut antea, juvat
Scribere versiculos, amore perculsum gravi;
Amore, qui me, præter omnes, expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, sylvis honorem decuit.
Heu me! per urbem (nam pudet tanti mali)
Fabula quanta fui! conviviorum et poenitet,
In quibus amantem et languor et silentium
Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
Pauperis ingenium? querebar, applorans tibi,

ORDO.

O Petti, nihil juvat me, sicut antea, scribere versiculos perculsum amore gravi; amore qui præter omnes expetit urere me in mollibus pueris, aut in puellis.
Hic tertius December decuit honorem sylvis, ex quo destiti furere Inachia. Heu me, quanta fabula fui per urbem (nam pudet me tanti mali)! Poenitet et conviviorum, in quibus et languor et silentium et spiritus petitus imo latere arguit amantem. Simul Deus inverecundus fervidiores mero promórat loco arcana calentis, applorans tibi que-
ODE XI.

into two, led thereto by the authority of Buchanan, and some ancient manuscripts. But this is contrary to what the ancients have written who have treated of the measure of verse. They make it apparent, that all the couplets which Lambinus, and after him Torrentius, have divided into three verses, consist only of two, in the following manner:

Petti, nihil me siet antea juvat
Scribere versiculos amore perculsum gravi.

Bentley has a very learned remark upon this, where he restores to this ode its true measure, as it is in the best editions, such as that which appeared at Basle or Basil, in 1527, and that of Cruquius, 1579.

TO PETTIUS.

PETTIUS, I do not take that pleasure I used to do in writing verse, being persecuted by cruel Cupid,—by Cupid, I say, who vents all his malice against me, and rekindles soft and violent passions in my breast.

This is the third December in which the woods have cast their leaves since I freed myself of that violent passion I had for Inachia. Ah, wretch that I am, how much have I been the subject of conversation all over the city, of which I am very much ashamed! It vexes me also to think of those entertainments, at which I could not help discovering my passion by my languishing eye, my sullen silence, and deep sighs. But as soon as Bacchus, who unfolds every thing, warmed my breast with his cheering liquor, I disclosed all

NOTES.

6. Inachia furere.] This Inachia was one of the first of whom Horace became enamoured: she is no where mentioned but in this ode and the following.

10. Et laterem petitus imo spiritus.] It is impossible to paint in a more lively manner the nature of a lover's sighs. As they are the effect of a desire which possesses all the powers of the soul, they are drawn, as Virgil says, imo pectore, from the bottom of the heart.
Simul calentis inverecundus Deus
Fervidiore mero arcana promôrat loco.
Quòd si meis inæstuet præcordiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil inalum levantia,
Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
Jussus abire domum, ferebar incerto pede
Ad non amicos, heu, mihi postes, et heu,
Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitía, amor Lycisci me tenet;
Unde expedire non amicorum queant
Libera consilia, nec contumelía graves;
Sed alius ardur, aut puellæ candidæ,
Aut teretis pueri, longam renodantis comam.

ORDO.

14. Arcana promôrat loco. [W]e ought not to explain this passage in the sense of the Arabian proverb, "When wine is in, wit is out:" for it would be ridiculous to imagine that Horace, intoxicated with wine, discovered, even in spite of himself, his secrets to Pettius. This is a silly, weak character, that is far from agreeing to Horace. When he says that Bacchus stole his secrets from him, it ought to be explained from its relation to the custom of which the poet speaks in these verses of the twenty-seventh ode of the first book;

"dicat Opuntiae
Frater Megilae, quo beatus
Vulibere, qua percit sagitta."

In these parties of pleasure, when they began to be a little heated with wine, every one was made to tell the name of his mistress, the favours he had received from her, or the hardships she had made him undergo; and this was sometimes spoken aloud, but most commonly each whispered it to his neighbour, which gave rise to a thousand little pleasantry. This is plainly what Horace intended to express here; and nothing can appear to me more unreasonable than to take his words in any other sense.

16. Ut haec ingrata ventis dividat fomenta.] This passage has very much puzzled the commentators; nor have any of them given a natural explication of it. Horace by fomenta understands the complaints, the tears, the sighs, and sullen silence, which usually accompany love. A lover who takes pleasure in this silence, who complains, who sighs, thus only cherishes and entertains the passion of love, and gives it new strength. It is like the case of a man who abandons himself to his discontent; the more he thinks of it,
my secrets, and complained to you, lamenting thus: "Is it so, that, "with the ladies, virtue and merit, with poverty, stand no chance "against the attractive charms of gold? Wherefore, could I once "entertain a just resentment of this affront, and suffer myself to be "deceived no longer with vain amusements, which only sooth my "passion, but do not relieve it, I would break my chains, ashamed "to have contended so long with my rich rivals for such an un-"worthy mistress."

After I had declared this my firm resolution in your presence, being desired by you to go home, I had gotten but a little way from you, when, without knowing whither I went, I was carried, in spite of me, to that fatal gate, where I have often laid my wearied body and aching limbs.

Now I am charmed with Lyciscus, who is a most engaging person, from whose chains neither the serious advice nor severe reproofs of my friends can disengage me; nor will any thing, till some more lovely charmer does.

**NOTES.**

the more it grows upon him; whereas it would gradually wear off, if he would think no more of it.

18. *Desinet imparibus certare summotus pudor.* This is one of those passages that have greatly embarrassed commentators; nor is it possible to conceive the many ridiculous explanations that have been given of it. I shall not spend time in giving an account of them, but content myself with simply explaining the passage. Horace says, *Pudor summotus desinet certare imparibus, for pudor ita summovenitur ut desinat.* This is the first sentiment which rises in the breast of a maltreated lover, who, shutting his eyes to every thing that could nourish or inflame his passion, clearly sees, that, far from being a shameful thing to yield a mistress to his rival, whom she prefers on account of his wealth, it would rather be so to dispute with him. This is the only natural sense that can be given to this passage. And this agrees also very well with what he moreover says, that it is their opulence they are valued for, and by which they are enabled to triumph over his merit.

26. *Nec contumelia graves.* Contumelia are properly reproaches and censures accompanied with contempt. The Romans had not a stronger word than this; it was even more expressive than *injuria.* When any one used it against another, it was to treat him with the highest disdain. Pacuvius says, *Patior facile injuriam, si est vacua a contumelia.* "I can voluntarily bear inju-"ries, if they do not proceed to censures "accompanied with contempt." And Cæ-"cilius, *Etiam injuriam (ferre possunt) nisi contra constat contumelia.* "I can bear in-"juries, but not contempt." Hence you learn the reason why Horace adds the epithet *graves.*
Q. HORATHI EPODON LIBER. Ode XII.

ODE XII.

This ode was written while Horace was in love with Inachia, and consequently before the one that precedes; for that was not composed till two years after he had been delivered from that passion.

IN ANUM

Quid tibi vis, mulier nigris dignissima barris?
Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesē?
Namque sagacius unus odoror,
Polypus an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Quis sudor vietus, et quam malus undique membris
Crescit odor! cum pene soluto
Indomitam properat rabiem sedare; nec illi
Jam manet humida creta, colorque
Stercore fucatus crocodili; jamque subando
Tenta cubilia tectaque rumpit;

NOTES.

2. Quidve tabellas.] They commonly wrote their love-letters on table-books; and the person to whom the letter was addressed wrote his answer upon the same book, which was then sent back again. It is upon this that the forty-third ode of Catullus is founded:

Jocum ne putat maccha turpis,
Et neget mihi vestra veddituram
Pugiliaria.

The pocket-books were almost of the same make with those used at this day, except that the leaves were of wood; whence they had the name of tabella, that is, parva tabulae. They consisted of two, three, or five leaves; and, according to the number of these leaves, they were called diptycha, if they had two, triptycha, if they had three, and pentaptycha if they had five; if the number of leaves exceeded this, they were called polyptycha.

3. Nead naris obesē.] Obesus signifies properly fat; and as those who are very fat, are seldom persons of quick parts or a ready conception, obesus and pinguis are frequently referred to stupid and dull persons, and are applied to all the senses, as Horace here says naris obesē, a nose that smells nothing, and Calpurnius, obesis auribus, ears that do not hear.
ODE XII.

HORACE'S EPODES.

This and the eighth ode of this book are of the same character; and though some may say that Horace, in writing them, had a good intention, viz. to paint vice in its most hideous colours; yet I have omitted giving a translation of them for an obvious reason.

FŒDAM.

Vel mea cum sevis agitat fastidia verbis:
Inachiæ langues minus ac me;
Inachiam ter nocte potes; mihi semper ad unum
Mollis opus. Peret malè, quæ te,
Lesbia, quærenti taurum, monstravit inertem!
Cūm mihi Cōns adisset Amyntas,
Cujus in indomito constantior inguine nervus,
Quām nova collibus arbor inhæret.
Muricibus Tyrīis iteratae vellera lānē
Cui properabantur? tibi nempe,
Ne foret æquales inter conviva, magis quem
Diligeret mulier sua, quàm te.
O ego non felix, quam tu fugis, ut pavet acres
Agna lupos, caprææque leones!

NOTES.

21. Muricibus Tyrīis iteratae.] As in the sixteenth ode of the second book:

—— Te bis Afro
Murice tinctae
Vestiant lanæ.

"You are clothed in Tyrian purple of the "deepest dye."

21. Iteratae vellera lanae.] It would have been sufficient to have said Vellera iterata, but it is much more elegant to say Vellera lanae iteratae. Silius hath said, after the same manner,

—— Niveae splendentia vellera lanae.

And in this the Latins imitated the Greeks, who said χρωματες σπινθες ἗λεος. Vellos lanæ.

25. O ego non felix, quam tu fugis.] Ca- rōlisus, who cites this passage, reads, O ego infelicitissima. It is as if she had said, O ego infelicitissima. In Virgil non unquam is more expressive than nunquam, and non nulla, than nulla.

—— Non ulla laborum,
O virgo, nova mi facies.
The subject of this ode is unknown to us; it only appears from the tenth verse that Horace speaks to friends who were disturbed at some bad news which had been brought to Rome, importing perhaps that the Romans had been vanquished in battle. Torrentius is of opinion, that this ode was composed

AD AMICOS.

**Horrida tempestas colum contraxit, et imbres**

Nivesque deducunt Jovem: nunc mare, nunc syluae,

Threicio Aquilone sonant. Rapiamus, amici,

Occasionem de die; dumque virent genua,

Et decet, obductâ solvatur fronte senectus.

Tu vina Torquato move consule pressa meo.

Cætera mitte loqui: Deus hæc fortasse benigna

Reducet in sedem vice. Nunc et Achaemenia

Perfundì nardo juvat, et fide Cyllenea

Levare dirispectora solicitudinibus;

**ORDO.**

Tempestas horrida contraxit colum, et imbres nivesque deducunt Jovem: nunc mare, nunc syluae sonant Aquilone Threicio. O amici, rapiamus occasionem de die; dumque genua virent, et decet, senectus solvatur obdueria fronte.

Tu move vina pressa Torquato meo consule. Mitte loqui cætera: Deus fortasse reducet hæc in sedem benigna vice.

Nunc et juvat perfundi nardo Achaemenia, et levare pectora diris solicitudinibus fide Cyllenea; ut Centaurus nobilis cecinit alunno grandi:

**NOTES.**

1. *Colum contraxit.* The old scholiast is of opinion that Horace here puts *colum* for *acēr*, and that the expression, *tempestas contraxit colum*, means nothing more than *nubes cōgit*, has assembled the clouds; but we do not agree with him. *Contrahere* is a term opposed to *explicare, pandere*. When the clouds meet together and unite, they conceal the heaven, and, as it were, snatch it from our sight; and when they dissipate, they really seem to open it, and expose it to our view, so that we see it entirely, as when one unfolds a piece of tapestry. This is the true force of the word *contrahere*, which makes here a very beautiful image, though some have not perceived it.
ODE XIII.

in the camp of Brutus; but this has not the least degree of probability; for we believe it to be certain, that all the odes we have of Horace were written after the battle of Philippi.

TO HIS FRIENDS.

A dreadful tempest obscures the heavens, and the whole air seems converted into hail and snow; the billows roar, and the woods resound by the violence of the north-wind. Let us then, my friends, embrace the present occasion: while we are young, and pleasure is becoming, let us keep at a distance the troubles and anxieties that old-age brings with it.

Let us have instantly a bottle of that excellent wine, which has been kept since the consulship of Torquatus, in which I was born; and let us avoid all discourse that may be disagreeable. How do we know that the gods, by a happy turn, will not bring every thing to rights again?

Let us think of nothing at present but to perfume ourselves with essence, and divert all anxious thoughts with an agreeable tune

NOTES.

1. Imbres nivesque deducunt Jovem. In order rightly to understand this passage, we need only call to mind that Jupiter is the same with the air, and that the ancients considered rain as nothing but a certain modification of the air; aer enim in pluvias solvitur.

3. Threicio Aquilone soront.] Horace calls the north-wind Thracian, because Thrace was regarded as the habitation of the winds, and because it came directly from Thrace, which was situated north or north-east of Rome.

5. Obducta solvatur fronte senectus.] This passage is at first sight difficult; but two words are sufficient to clear up the whole. Senectus is here put for senium, the chagrin and peevishness of old-age; and senectus obducta fronte, is the same as senectus qua frontem obductit, tegit; old-age, which covers the forehead, which conceals it as the clouds conceal the heavens, or as darkness conceals the earth. We find in Lucretius,

Tenebris obductae terras.

Virgil uses the expression obductum dolorem, for grief that was suppressed; and Lucilius says,

Vos interea luinen afferte, atque autela obducite.

"In the mean time, bring a light, and draw "the curtains."

6. Torquato consule.] For Horace was born under the consulate of L. Manlius Torquatus and L. Aurelius Cotta. We have already spoken of the Roman custom of marking wine with the name of one of the consuls who governed when it was put up.

7. Cetera mitte loqui.] From this it is
Nobilis ut grandi cecinit Centaurus alumno:
Invicte mortalis, Dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
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 aegrimonie dulcibus alloquis.

NOTES.
11. Nobilis ut grandi.] Horace here makes Chiron speak to Achilles, as he had made Teucer speak to his friends in the seventh ode.

ODE XIV.

Horace had promised to Mæcenas a certain poem in iambic verse, and had actually begun it; but as he was of a very amorous disposition, he never could find time to finish a work of any considerable length. Mæcenas did not cease to importune him, and reproach him with his indolence. Horace

AD MÆCENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethæos ut si ducentia somnos
Arente fauce traxerim,
Candide Mæcenas, occidis sæpe rogando.
Deus, Deus nam me vetat,

ORDO.

O candide Mæcenas, occidis me, sæpe rogando cur mollis inertia diffuderit oblivionem tantam sensibus imis, ut si traxerim pacula ducentia somnos Lethæos, fauce arete.
on the harp, which Mercury invented for our benefit. This is the
counsel which heretofore the famous Centaur gave to the great
Achilles:

“Invincible mortal,” said he, “son of the goddess Thetis, you must
appear in the kingdom of Assaracus, watered by the cold Scaman-
der and impetuous Simois. There the fatal sisters have deter-
mined you shall end your days; nor shall your mother have the
consolation of conducting you home again. Be mindful, when
you are there, to alleviate all your misfortunes by wine and music,
the only remedies against grief and melancholy.”

NOTES.

ode of the first book. Homer calls him the
most just of the Centaurs. And the scholiast
is of opinion that the most just, in that
passage, signifies the only just among the
Centaurs. This high reputation for wisdom,
justice, and knowledge, procured him a great
many illustrious disciples, as Jason, Hercules,
Æsculapius, Achilles, Æneas.

17. Illic omne malum vino.] Horace has
taken this from the Iliad, where Achilles is
represented solacing himself with wine, and
singing the great actions of heroes on his
harp.

ODE XIV.

answers, that it was not sloth, but the most powerful of all the gods, that ob-
structed the completion of his poem, and that, being one who was acquaint-
ed with love by experience, he could not be ignorant that the man who was
enslaved by that passion, was incapable of turning his thoughts to any other
object.

TO MÆCENAS.

You kill me, dear Mæcenas, with demanding so often whence it
comes that an effeminate indolence has thrown me into so deep a
lethargy, as if I had imbibed with greediness all the water in the
river of oblivion. It is a god, yea, a powerful god, that debars me

NOTES.

1. Mollis inertia.] These are the very
words which Mæcenas made use of in re-
proaching Horace. This was what the poet
could not bear. It is not, says he, an effe-
minate sloth, but it is a powerful god, that
forbids, that hinders me from making good
my promise.
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arissee Bathyllo
Anacreonta Teium,
Qui persepe cavâ testudine flevit amorem
Non elaboratum ad pedem.
Ureris ipse miser: quodd si non pulchrior ignis
Accedit obsessam Ilion,
Gaude sorte tua. Me libertina, neque uno
Contenta, Phryne macerat.

NOTES.

12. Non elaboratum ad pedem.] Interpreters think that Horace calls the feet of Anacreon's verse non elaboratos, not laboured, instead of natural, which occurred to him without premeditation; but this is by no means what he designs. Non elaboratum ad pedem is here said of Anacreon, because he gave himself no trouble about the number of syllables: without minding the regularity of feet, he made no scruple to put an iambus, or a trochee, for a spondee, or a spondee for an iambus. He also frequently joined together verses of different kinds. This passage is very remarkable; for by it we may discover that the learned who have commented on that Greek poet, have not had sufficient reason.

ODE XV.

This ode is very simple, and its simplicity is perhaps the reason why the generality of interpreters have not known the value of it; for the natural is what strikes them least in performances of this kind. As for myself, I for the most part judge of things according to this rule, and acknowledge that I am.

AD NEÆRAM.

Nox erat, et cælo fulgebant luna sereno
Inter minora sidera,
Cùm tu, magnorum numen laesura Deorum,
In verba jurabas mea,

ORDO.

Nox erat, et luna fulgebant inter sidera minora, cælo sereno, cum tu, laesura numer Deorum magnorum, jurabas in mea verba, adhaerens brachii lentis arcuis atque ilex.
from finishing the poem I promised you, and which I had begun to compose.

The amorous Anacreon, who lamented so tenderly his fate by playing on his harp with a negligent air, never felt so violent a passion for Bathyllus; and even you yourself, Mæcenas, are passionately in love as well as I: and if Helen, who set all Troy on flames, was not more beautiful than the lady with whom you are charmed, rejoice in your good fortune. As for me, I adore Phryne, who is only a freed-woman, and cannot content herself with one lover.

**NOTES.**

to condemn some odes, and assure us that they are none of his, under pretence that the feet are not exactly observed, and that the poet does not always follow the same measure.

13. *Quod si non pulchrior ignis.* Mæcenas might answer Horace, It is true, I am in love, but then it is with a person of quality, and the most amiable woman in the world, whereas he was in love with a freed-woman. Horace very dexterously prevents this reply, by making him understand, that the love one had to a freed-woman, did not less possess and torment the soul, than that which might be conceived for a queen.

15. *Me libertina, neque uno contenta.* Horace here agreeably flatters Mæcenas, by the difference which he acknowledges to exist between his mistress and that of this favourite minister of Augustus. Phryne was a freed-woman, and Licinia was descended from one of the noblest families in Rome: Phryne was not satisfied with one lover, and Licinia loved only Mæcenas, as he has already told us in the 12th ode of the second book:

--- Et bene mutuis

_Fidum pectus amoribus._

**ODE XV.**

very much affected with this short ode, which is full of passion, and where the expressions are so natural, that it is easy to see it is truly the heart that speaks.

**TO NEÆRA.**

It was night, and the moon shone bright among the smaller stars in a serene sky, when, embracing me in your tender arms, more closely than the ivy twines round the tall oak, you took this solemn oath which I dictated to you, though you intended at that

**NOTES.**

1. *Nox erat, et caelo.* Lovers are always circumstantial in the description of those happy moments, which they look back upon with pleasure; but this is not the only reason that moves Horace to be particular in the description of these smaller matters; he is
Q. HORIZHII EPODON LIBER. ODE XV.

Aretius atque edera procera astringitur 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 virute, Neaera;
Nam si quid in Flacco vir est,
Non feret assiduas potiori te dare noctes,
Et queret iratus parem;
Nec semel offensae cedet constantia formae,
Si certus intrari dolor.

At tu, quierunque es felicior, atque meo nunc
Superbus incidis malo;

**ORDO.**

procera astringitur edera: jurabas amorem
hunc nostrum fore mutuum, dum lupus infestus pecori, et Orion infestus nautis, turbaret mare hibernum, auroque agitaret intonsos capillos Apollinis.

O Neaera! multum dolitura virtute mea;

**NOTES.**

moreover desirous of augmenting the confusion of Neaera, by making her call to mind that the night and moon were witnesses of her oaths.

3. Magnorum numen lesura Doctrin.] This is the severest reproach that can be cast upon a woman, to tell her, that the very moment she binds herself by oaths, she is contriving at the same time to violate and elude them; and that she takes an oath for this very purpose, that she may have the pleasure of being perjured. This is the true sense of the passage, which the old scholiast has endeavoured to explain after a different manner.

4. In verba jurabas mea.] Jurare in verba alicujus, to swear after the words of any one, is the same with what they meant by conceptis verbis jurare, when the party himself pronounced the form of the oath which he required, and the person who bound himself repeated it after him; or very often was satisfied with saying, at the end of the malediction which commonly accompanied these oaths, Idem in me. He who spoke first was said praeviis verbis. There was no kind of oath among the ancients more religious and binding than this, the reason of which is very evident: for when one gives another the power of drawing up the form of the oath, and the promises which he requires of us, we establish his right, and cannot deceive him, without violating all that is most sacred and venerable.

5. Aretius atque edera.] Horace is not contented with telling us that Neaera swore; he further describes the posture she was in when she took these oaths. This renders the picture much more lively, and makes up a very beautiful image; for nothing can be more pleasant than to take a view of this girl hanging about the neck of Horace, and repeating after him all the oaths and promises which he dictates.

6. Lentis adhaerens brachiis.] The difficulty of this passage consists in determining whether brachiis be in the dative or ablative, that is, if Horace speaks of his own arms, or those of Neaera, and if neis or tuis be understood. Commentators adhere mostly to the first opinion; but, in matters of gallantry, I question how far the delicacy of their taste is to be depended upon. Brachiis is without doubt in the ablative; for it was Neaera that hung about the neck of Horace.
very time to offend the majesty of the supreme gods, by breaking it.

"So long," said you, "as the wolf shall continue an enemy to the sheep, and Orion, formidable to mariners, swell the winter sea; while the beautiful locks of Apollo shall wanton in the wind, so long you may assure yourself, Horace, that the love you have for me will meet with an equal return."

Neaera, thou faithless jilt, the time will come, that you will dearly repent of being false to me, when you reflect on my constancy; for if there is one spark of manhood left in Horace, he will not bear to see you riot every night with his rival, whom you prefer, without resenting it, by looking out for a mistress that will make more equal returns to his passion. Nor imagine, though you should sincerely repent of having used me ill, that, after so much provocation, all your beauty will ever make me fall from my resentment.

And you, whoever you are, happy favourite, who now laugh and

_NOTES._

This is no inconsiderable remark, for it is what constitutes the chief beauty of this passage. In this meeting it belonged to Neaera to testify the greatest forwardness, because it was she that was to take an oath. They only who are acquainted with nature, are capable of thoroughly discerning and feeling the truth of this observation.

13. _Potior._] Commentators have not rightly understood the meaning of this word, as here used: _potior_ signifies simply more happy, better received, as in Ode ninth, Book third.

_Nec quisquam potior brachiis candidis
Cerveci juvenis datat._

_Potior_ is the same thing as _felior_ in the fourth verse after this. Tibullus, in like manner, in the sixth elegy of his fourth book, says,

_At tu qui potior nunc es._

14. _Et queret iratus parem._] _Parem_, an equal, that is, one who will return his love; as, on the contrary, _impar_ signifies a person who makes no return to the passion which another has for her. It is a metaphor taken from coach-horses; when they draw equally, they are called _pares_; but when one draws better than the other, they are called _impares._ 18. _Superbus incedis._] _Incedere_ is a word full of majesty and dignity, and it was only used when they spoke of those who discovered by their gait a consciousness of their high birth and superior station. Virgil, in the first book of the Aeneid, makes Juno say,

_Ast ego quae Divum incedo Regina, Jovisque
Et soror et conjux._

See the Prose Translation of Virgil, Book 1st, p. 8, where Servius has very well remarked, _Incedere est nobilium personarum_; _hoc est, cum alia dignitate ambitiare_; Horace is not contented with the force of this term; he adds _superbus_, in order to paint more strongly the pride of his rival.
Sis pecore et multâ dives tellure licebit,
Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
Formâque vincas Nirea;
Eheu, translatós aliò moërebis amores:
Ast ego vicissim risero.

NOTES.
20. *Tibique Pactolus fluat.*] The Pactolus is a river of Lydia, which takes its rise in mount Tmolus, and running into the Hermus, empties itself along with it into the

ODE XVI.

This ode was produced in the time of the civil wars, and consequently is one of the first of Horace's performances. M. le Fevre says it is the work of a young man; but that this does not preclude its being well written. Scaliger judges less favourably of it; for he says, except the verses, which are all laboured, and of which the second or epode verses are all pure iambics, which are very difficult to make, the ode is impertinent and ridiculous, and that it is an unparalleled piece of impudence in the poet, to endeavour to persuade three hundred thousand Roman citizens to quit their party. We never fail to judge amiss when we allow ourselves to be prejudiced, and are not at due pains to examine accurately the points of which we form a judgement. When war arose between Antony and Augustus in the year of the city 721, Rome was full of disorders and dissensions; the citizens preparing, some to follow the fortune of Antony, others to range themselves on the side of Augustus. Horace, who was a witness of these divisions, and who knew, from experience, the mischiefs that might attend them, expresses his concern and trouble in this ode, and endeavours to persuade his coun-

AD POPULUM ROMANUM.

*Altera* jam teritur bellis civilibus ætas;
Suis et ipsa Roma viribus ruit;

ORDO.

*Altera ætas* jam teritur bellis civilibus, et ipsa Roma ruit viribus suis;
triumph over me, though you be rich in land and cattle, though all
the gold that flows down the Pactolus were yours; even if the
mysteries of the philosophy of Pythagoras, who so often returned to
life, should be known to you, and you should exceed even Nireus in
beauty, soon shall you have the mortification to see this inconstant
fair one jilt you too, and transfer her love to another; then I shall
have the pleasure to laugh and triumph over you in my turn.

NOTES.

Ægean Sea. In the time of Cressus this river brought down with it from the moun-
tains a kind of gold sand, which was the chief cause of the prodigious riches of that
monarch. But it no more did so in the time of Strabo, as he tells us himself in his thir-
teenth book. Although this had ceased long before the time of Augustus, yet they
still used the proverbial expression, iubi Pactolus fluit, for, you are as rich as Cressus.

* And the Pactolus should flow only to you.

ODE XVI.

trymen, that these divisions which prevailed among them, did not pro-
ceed from the ambition and avarice of their chiefs, but from the wrath of
the gods, who raised these heats among them to revenge the murder of
Remus; and that so long as they inhabited a city whose walls were ce-
mented with blood, it was in vain that they hoped to see an end of these
miseries: that the only wise course they could take, therefore, was to quit
Rome, and go in quest of more peaceful and happy habitation, in imitation
of the Phocæans, who, to avoid the mischiefs of a war, voluntarily quitted
their native country. It was probably this history of the Phocæans that
gave Horace the idea of this ode, where we have an admirable description
of the Fortunate Isles, in order the better to represent, by a sensible opposition,
the desolation and calamities of Italy and Rome. Let any one but
carefully peruse this ode, and I am persuaded he will be astonished at the
severe and injudicious criticism of Scaliger. Heinsius could not have more
condemned him, than by saying, 'In Epodis decimam sextam, qua
antiquitatis universae excedit conatum, ineptam judicavit.'

TO THE PEOPLE OF ROME.

A Second age is now almost worn out in our destructive civil wars,
and Rome falls by her own strength; that mistress of the world,

NOTES.

1. Altera jam territur.] Horace divides the civil wars into two ages; the first compro-
rends all the civil wars that afflicted Italy, from the dissension of Marius and Sulla, till

2 H 2
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Persa manus,
Æmula nec virtus Capua, nec Spartacus acer,
Novisque rebus infidelis Allobroga.
Nec fera cærulæa domuit Germania pube,
Parentibusque abominatus Annibal.
Impia perdemus devoti sanguinis ætæs,
Ferisque rursus occupabimus solum?
Barbarus, heu, cineres insistet victor, et urbem
Eques sonante verberabit ungulâ;
Quæque carent ventis et solibus, ossa Quirini
(Nefas videre) dissipabimus solens?
Fortè quid expediat, communiter, aut melior pars,
Malis carere quaeritis laboribus.
Nulla sit hac potior sententia: (Phocæorum
Velut profugit exsecrata civitas,
Agros atque lares patrios, habitandaque fana,
Apris reliquit et rapacibus lupis)
Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secundâ
Ratem occupare quid moramur alite?
Sed juremus in hæc: Simul imis saxa renârint
Vadis levata, ne redire sit nefas;

ORDO.

quam neque Marsi finitimi valuerunt per-
dere, aut Etrusca manus Persæ minacis,
nec æmula virtus Capua, nec Spartacus acer,
Allobrogaque infidelis studens rebus novis, nec
Germania fera pube cærulæa domuit, Annibâ-
balque abominatus parentibus. Nos împia
ætæs devoti sanguinis perdemus, solunque
rursus occupabimus feris? Heu, barbarus vic-
tor insistet cineres ætis, et eques verberabit
urbem sonante ungulâ, insolensque dissipab
ossa Quirini, quæ carent ventis et solibus;
quod nefas est videre? Forte communiter, aut
melior pars, quaeritis quid expediat carere malis
laboribus.

Sententia nulla potior hac; Ire quocunque
pedes ferent, quocunque Notus, aut proter-
vus Africus, vocabit per undas, velut exsecrâ
civitas Phocæorum profugit, atque reliquit
agros, lares patrios, fauâque habitanda apris,
et lupis rapacibus.

Sic placet? an quis habet melius suadere?
Quid moramur occupare metemalite secundâ?
Sed juremus in hæc, ne redire sit nefas, simul
saxa levata imis vadis renârint; nee pigræ

NOTES.

the death of Caesar, and the second com-
prehends those which occurred from the death
of Caesar to the battle of Actium.

4. Minacis aut Etrusca Persae manus.] Tarquin the Proud, being expelled from his
 kingdom by the Romans, retired to the
court of Porsena king of Tuscany, who, in
order to re-establish him on his throne, laid
siege to Rome, and seemed to be on the
point of reducing it: but, admiring the
courage of the inhabitants, he entered into
an alliance with them, and raised the siege.

5. Spartacus.] Some have thought that
the Spartans are here alluded to: but this
is a false supposition; for the rebel gladiator
was obviously in the poet's eye.

6. Novisque rebus infidelis Allobroga.] There is an ellipsis here, and we must supply
studens: Rebus novis studens infidelis Allobroga.
The Allobroges were properly the people in-
whom neither the Marsi her neighbours, nor the Tuscan army of the menacing Porsena, nor all the power of Capua her rival, nor the turbulent Spartacus, nor the perfidious Allobroges, lovers of revolutions, nor fierce Germany with her azure-eyed youth, nor all the fury of Hannibal, who was hated by our forefathers, were able to conquer.

And shall we impious wretches destroy it, whose blood is devoted to destruction for the expiation of our crimes, and the ground, on which the city stands, be again possessed by wild beasts? Shall the victorious barbarians in an insulting manner ride over the ruins of our city; and, what is dreadful to think of, shall these insolent men scatter the bones of Romulus, which have lain concealed from the injuries of the sun and winds for so many ages? Perhaps all of you, or at least the wiser part, will demand what expedient can be found to avoid these great calamities.

Our best course, in my opinion, is to imitate the example of the Phœceans: after having engaged themselves by the most inviolable oaths, to forsake for ever their native country, they abandoned to bears and wolves their houses, their temples, and their city. Let us likewise quit our dear country, and wander by land as far as our feet will carry us, or roam on the ocean wherever the violent south-west winds may blow us.

Does this advice please? or has any one a better to offer? Why do we delay to embark under lucky auspices? "But stop, let us first swear not to return till stones, rising from the bottom of the deep, swim on its surface; and then, and not before, turn our

NOTES.

15. Forte quid expediat.] The construction of this passage is as follows: Forte communiter, aut melior pars, quamitis quid expediti caret. instead of quid expedit ut careatis: "What is proper to be done, in order to free our selves from these calamities."

17. Phœcæorum velut profugii exscripta.] The Phœceans, a people of Ionia, being closely pressed by Harpagus, earnestly demanded one day’s truce, as if to deliberate upon the propositions he had made them, and begged him to withdraw his army a little from their walls; which he had no sooner done, than they put in their ships all that they could carry along with them of their goods, with their wives, their children, and the statues of their gods, and sailed to Chio. Afterwards they returned to Phocis, where, having put the garrison left by Harpagus to the sword, they re-embarked, and throw-
Neu conversa domum pigeat dare linteae, quando
Padus Matina laverit cacumina,
In mare seu celsius procurrerit Apenninus,
Novaque monserit libidine 30
Mirus amor; juvet ut tigres subsidere cervis,
Adulteretur et columna milio;
Credula nec flavos timeant armenta leones;
Ametque salsa levis hircus aequora.

Hae, et quae poterunt reditus abscindere dulces,
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege: mollis et exspes
Inominata perprimat cubilia.

Vos quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.

Nos manet Oceanus circumvagus: arva, beata
Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis,
Et imputata floret usque vinea;
Germinat et nunquam fallentis termes olivae,
Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice; montibus altis Levis crepante lympha desilit pede.

Illic injusse veniunt ad muletra capellae,
Refertque tena grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
Nec intumescit alta viperis humus:
Pluraque felices mirabimur; ut neque largis Aquosus Eurus arva radat imbribus,

OREDO.

Oceans circumvagus manet nos; petamus arva et insulas divites, ubi tellus inarata quotannis reddid Cererem, et vinea imputata usque floret; et ubi termes olivae nunquam fallentis germinat, fuscosque pulla ornat suam arborum; ubi mella manant ex ilice cava, et lympha levis desilit montibus altis pede crepante. Illic capellae injusse veniunt ad muletra, grexumque amicus referit ubera tena; nec ursus vespertinus circumgemit ovile, nec humus alta intumescit vipers: felicesque mirabimur plura; ut neque Eurus aquosus radat arva imbribus largis, nec semina pinguia uran-

NOTES.
jug a mass of red-hot iron into the sea, swore they would never return into their own country, till that mass of iron should swim upon the water.
sails homeward, when the Po shall flow up to the top of the Ma-

tinian mountains, and the lofty Apennine throw itself into the

middle of the sea; when a monstrous love shall join the tiger

with the hind, and the dove with the kite; when our flocks no

more dread the tawny lions; and the goats, grown smooth, take

pleasure in the briny ocean.

Having bound ourselves by this or any stricter oath, that may cut
off all hopes of a return which has so many charms in it, let us go
all together, or the chief part of us who are above the vulgar: let
him that has no bravery or resolution abide in these accursed places.
But you, who have courage, relinquish your effeminate complaints,
and fly speedily beyond the Etrurian coasts.

The wide ocean invites us; let us be gone to those lands, those
happy lands, and rich islands, where the untilled earth produces
every year plenty of corn, the unpruned vines never miss to flourish
in their season, the olive-branches are loaded with fruit, and never
deceive the farmer’s hope; where the fig-trees look beautiful with
ripe figs, honey flows from the hollow oak, and the rivulets make
an agreeable murmur, descending from the lofty mountains. There
the she-goats and ewes, with their distended udders, come to the
milking-pail of their own accord; no evening bear stalks growling
round the sheepfold, nor do poisonous vipers heave the swelling soil.
When we are there, we shall rejoice in our happiness, and find
innumerable subjects of admiration. The east-wind never brings
immoderate rains to overflow this country; nor do excessive heats

NOTES.

31. Juvet ut tigres, &c.] If there be any
mark of youth in this ode, it is certainly in
the great number of impossibilities which
Horace here amasses. When one handles
a subject of so dismal a nature as this, and
treats of the execution of some very difficult
enterprise, it is not at all likely that he will
take the liberty of ransacking nature to fur-
nish himself with images. And even though
he had that liberty, he ought not to use it.
True grief expresses itself after another man-
ner.

35. Reditus abscondere dulcis.] This epi-
thet dulcis is in a manner the foundation of
all the oaths he requires of them; for, as our
country has many charms, which naturally
excite a desire of returning into it, the en-
gagements one is brought under never to re-
turn, can never be too strong.

41. Beata pelamum area.] The greatest
difficulty of this passage is, to know what are

those isles and habitations of which the poet
has left us so lovely a description. It is ge-
erally thought they were two isles bordering
upon Andalusia, where the ancients placed
their Elysian Fields, as has been already re-
marked on the first book.

53. Ut neque largis aquosus Eurys area.] There is a beautiful passage of Plutarch, in
his life of Sertorius, that will serve as a com-
mentary to this. That historian, speaking
of the Fortunate Isles, says, that there very
seldom fall any showers, which, when they
do, are always soft; and that commonly there
blows a mild and gentle gale, which brings a
dew along with it, that moistens the earth
in such a manner as to render it fat and fer-
tile: that the winds blowing from the land,
soon lose all their force and violence; and
that those which come from the sea, bring
sometimes along with them a gentle shower,
but most commonly they serve only to refresh
Pinguia nec siccis urantur semina glebis; Utrumque rege temperante celitum. Non hue Argo contedit remige pinus, Neque impudica Colchis intulit pedem; Non hue Sidonii torserunt cornua nautae, Laboriosa nec cohors Ulyssæi. Nulla nocent pecori contagia; nullius astri Gregem æstuosa torret impotentia. Jupiter illa piae secrevit litora genti, Ut inquinavit ære tempus aureum: Ærea dehinc ferro duravit secula; quorum Piis secunda, vate me, datur fuga.

**ORDO.**

the air with a moisture and softness, that give nourishment to all things. 59. *Non hue Sidonii torserunt.* Commentators pretend that Horace speaks here of Cadmus and his companions; but I can by no means see what advantage he could propose to himself to draw from this circumstance, that Cadmus never landed in those isles, inasmuch as Cadmus did nothing but good in all the places that he visited. This therefore cannot be the poet's meaning. *Tyre and Sidon were the chief maritime towns in*
burn up the corn, the ruler of the skies always preserving a mild and temperate air.

The plundering Argonauts never attempted to go near this coast, nor was it ever known to dire Medea; neither the Sidonian sailors, nor the indefatigable companions of famed Ulysses, ever landed here. Here no contagious humour hurts the cattle, no fiery planet injures the flocks. This happy land was set apart by Jove for pious men, when he first changed the golden age into one of brass, and afterwards that of brass into one of iron.

By following this my oracular advice, the pious may escape the calamities of these corrupt and unhappy times.

NOTES.

the world, and consequently held the first rank for commerce; and as merchandise and deceit are too often joined together, Horace tells us that the Sidonians never set their foot in these Fortunate Isles, in order by this to make us understand, that deceit and injustice are there unknown.

60. Labiouosa nesc cohors Ulyssis.] Horace excludes from the Fortunate Isles the companions of Ulysses, because they were imprudent, and altogether slaves to their passions. It is for this reason that he says in the second epistle of his first book,

Sirenum voces et Circes pocula nosti: Quae si cum sociis stultus cupidusque bilisset,

Sub domina meretrice suisset turpis et excors; Vixisset canis immundus, vel amica luto sus.

64. Ut inquinavit aere tempus aureum.] The golden age was not immediately followed by that of brass; there was, between these two, an age of silver; but as this last retained a great deal of the golden age, Horace considers them as one.

66. Fate me.] For these migrations were scarcely ever made, but by the command of an oracle. Horace therefore here clothes himself with all that authority, and tells the Romans, that they ought to follow his counsel as an undoubted oracle, he having the honour to be one of the priests of Apollo.
ODE XVII.

Horace, in this ode, disavows all that he had written against Canidia; but the manner in which he sings this recantation, renders it far more satirical and provoking than any thing he had thrown out against her. For in

AD CANIDIAM.

Jam jam efficaci do manus scientiae;  
Supplex et oro regna per Proserpinae,  
Per et Dianae non movenda numina,  
Per atque libros carminum valentium  
Refixa coelo devocare sidera,  
Canidia, parce vocibus tandem sacris,  
Citumque retro solve, solve turbinem.  
Movit nepotem Telephus Nereium,  
In quem superbus ordinaret agmina  
Myssorum, et in quem tela acuta torserat.  
Unxere matres Iliae addictum feris,  
Alitibus atque canibus homicidam Hectorem,  
Postquam relictis mænibus rex procidit,  
Heu, pervicacis ad pedes Achillei.

ORDO.

Jam jam do manus scientiae efficaci, et supplex oro per regna Proserpinae, et per numina Dianae non movenda, atque per libros carminum valentium devocare sidera refixa coelo; O Canidia, tandem parce vocibus sacris, retroque solve, solve turbinem citum.  
Telephus movit nepotem Nereium, in quem superbus ordinaret agmina Myssorum, et in quem torserat tela acuta. Matres Iliae unxere Hectorem homicidam adductum feris alitibus atque canibus, postquam rex, relictis mænibus, procidit, heu, ad pedes Achillei pervicacis.

NOTES.

1. *Efficaci do manus scientiae.*] *Dare manus alicui,* to give the hands to any one, is the same as to yield to him, to acknowledge his power; and it is a metaphor taken from the ancient manner of combating, where the vanquished gave his hands to the conqueror to receive his chains, and as a token that he yielded to his discretion. Lucretius, in like manner with Horace, says,  

--- Et si tibi vera videtur,  
Dede manus;  

"And if my reasons appear to you good and "valid, give the hands;" that is, yield, give up the point. Our poet gives to the epithet *efficaci*; but it is by way of irony.

4. *Per atque libros.*] In the time of Augustus there were still extant the books of magical secrets; and the poet might refer to a collection of what Zoroaster, Hermes, Democritus, and many others, had written upon that subject.
O D E XVII.

this way of satire and eulogium, there is a great deal more of poignancy, and the impression made is much stronger, than by a professed slandering, or a direct panegyric.

TO CANIDIA.

I submit, I submit, Canidia, to the power of your art, and humbly pray you by the realms of Proserpine, the majesty of Diana, which it is dangerous to violate, and by those your conjuring books which teach to make the very stars descend, forbear pronouncing your imprecations against me; and turn, O backward turn your magic wheel.

The grandson of Nereus suffered himself to be overcome by the prayers of Telephus, though he proudly led his Mysian troops against him, and charged him with a shower of arrows. After Priam abandoned Troy, and threw himself at the feet of implacable Achilles, a piteous sight! he gave the Trojan dames liberty to embalm the body of Hector, who had killed his friend Patroclus, though he had destined it for a prey to dogs and vultures. The enchantress Circe at last consented that the bristles should fall off the skins of

NOTES.

7. Citumque retro solve turbinem.] Turbō is the same with what was otherwise called rhombus after the Greeks. In my judgement it was a kind of wheel made of iron or wood, which sorcerers used in their enchantments. They rolled it up in small leathern thongs, and made it turn round, believing that the motion of this magical wheel had the virtue of raising in men those passions and movements which they wished to inspire. When they had made this wheel turn round after a certain manner, and wanted to correct the effect which it had produced, and make it produce the contrary, they were obliged to make it describe a circle in an opposite direction to that in which it had moved before. This is the reason of Horace's saying, retro solve turbinem.

8. Nepotem Nereum.] Achilles was the son of Thetis, who was the daughter of Nereus.

11. Uxere matres, &c.] The sense of this passage is very clear, that the Trojan ladies had the liberty to perfume the body of Hector, after Priam had thrown himself at the feet of Achilles, who had resolved to expose it to dogs and vultures. Some, instead of uxere, read luxere; either word will do.
Setosa duris exuere pellibus
Laboriosi remiges Ulyssæi,
Volente Circe, membra: tune mens, et sonus
Relatus, atque notus in vultus honor.
Dedi satis superque pœnarum tibi,
Amata nautis multum et institorisbus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida:
Tuis capillus albus est odoribus.
Nullum à labore me reclinat otium:
Urget diem nox, et dies noctem; neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsæ dissilire sæna.
Quid amplius vis? o mare et terra! ardeo,
Quantum neque atro delibutus Hercules
Nessi crure, nec Sicana fervidâ
Virens in Ætnâ flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis? aut quod me manet stipendium?
Effare: jussas cum fide pœnas luam,
Paratus expiare, seu poposceris,
Centum juvencos, sive mendaci lyrâ
Voles sonari: tu pudica, tu proba,
Perambulabis astra sidus aureum.
Infamis Helenæ Castor offensus vice,

ORDO.

Remiges laboriosi Ulyssœ exuere membra setosa pellibus duris, volente Circe: tune mens et sonus relatus est, atque honor notus in vultus.


NOTES.

15. Setosa duris exuere pellibus.] When Circe had transformed the companions of Ulysses, she was prevailed upon by his prayers to restore them to their former shape. Homer says, that they even appeared more beautiful, young, and handsome, than they had been before.
indefatigable Ulysses’ crew, whom she had changed into wild boars, and that they should recover their reason, speech, and former features.

Canidia, thou darling of the mariners and traders, much too severely have I smarted for my insolence to thee; my youth has vanished, my blooming colour is gone; and I have nothing left on my brow but a pale withered skin; my head is also covered with grey hairs before the usual time by the power of your drugs. Nor can I have the least ease or respite from my pain: neither by day nor by night can I breathe with freedom, even for one moment, to refresh my heaving lungs. Unhappy wretch that I am, I now know too well from experience, what I could not formerly believe, that the powerful charms of the Samnites and Marsi discompose the heart and destroy our reason.

What more would you have? O sea and earth! I burn with a fire more violent than that which was kindled in the body of Hercules by the blood of Nessus; nor is the flame that is nourished in the bosom of mount Ætna more furious. Yet thou, forge of Colchic poisons, continuest to glow till I am reduced to ashes, and become the sport of the winds. When will you put an end to my tortures? Or what penalty will you inflict upon me? Speak, I am willing to submit to your determination, and ready to expiate my crime in whatever manner you please.

Do you demand the sacrifice of a hundred oxen? I will make an offering of them to you. Or do you rather wish that on my harp, which you call insincere, I should celebrate your virtue and your probity? In a moment you shall have a place among the stars. Castor, and Pollux the brother of the great Castor, though provoked

NOTES.

17. Tune mens, et sonus relatus.] In saying that the companions of Ulysses were restored to the use of their reason and understanding, Horace differs from Homer, who assures us, that notwithstanding their metamorphosis, they continued to preserve their reason.

23. Tuis capillis alibus est odoribus.] Horace’s hair was of a white colour, as he informs us himself in the last epistle of his first book. And he attributes this very pleasantly here to the drugs which Canidia had made use of in her enchantments, which magical drugs he, by way of irony, calls odores.

32. Sicana.] The Sicelians were the natural inhabitants of Sicily, descended from the Lestrygones by Sicanus, whence they had their name. They were originally the same with the Sicilians, from whom they were distinguished only by their name, and the place of their abode. They possessed the southern and western coasts of the island. The historian Timaeus, who was of Sicily, and lived under Agathocles, treats of the fable which Thucydides advances, that the Sicanians came originally from the neighbourhood of the river Sicanus, and a city called Sicana, in Spain.

35. Cales venenis officina.] The expression, cales officina, is in a peculiar manner worthy of our notice. It is the same as if he had said, she was a shop of poisons. Porphyrius has very well remarked, Ipsam Canidiam officinam venenum deserte dixit.

42. Infamis Helenæ Castor offensus vice.] Stesichorus had satirised Helen in some verses; and afterwards losing his sight, imagined that Castor and Pollux had punished him in
Fraterque magni Castoris, victi prece,  
Ademta vati reddidere lumina.  
Et tu (potes nam) solve me dementiâ,  
O nec paternis obsoleta sordibus,  
Nec in sepulcris pauperum prudens anus  
Novendiales dissipare pulvereś!  
Tibi hospitale pectus, et puræ manus;  
Tuusque ventér partumeius; et tuo  
Crure rubros obstetrix pannos lavit,  
Utcunque fortis exsilis puerpera.

NOTES.

46. O nec paternis obsoleta sordibus.] The old scholiast remarks, that they used the expression obsoletus sordibus-paternis, of children born in adultery. If this be so, Horace here reproaches Canidia, that she owed her birth to the most criminal kind of commerce.

47. Nec in sepulcris pauperum.] The old scholiast has very well remarked, that Horace speaks here only of the sepulchres of the poor, because those of the rich were commonly enclosed with walls, and guarded with great care; by which means they were not exposed to the insolence of the sorcerers. Virgil says,

Quern circum lapidum lavi de marmore formas Consertit.
by the injury offered to their sister Helen, yet had the goodness to pardon the poet who had defamed her, and, prevailed on by his prayers, restored him to his sight, of which he had been deprived. Follow their example, and, as nothing is impossible to you, let me soon recover the use of my reason. *This I beg of you, Canidia,* who art not stained by a mean and sordid birth, nor art one of those wicked sorceresses who disturb the ashes of the poor nine days after they are dead. You have a heart sensible to pity, and hands that were never polluted with blood; you are fruitful, and fill the world with children, in bearing of which you suffer no diminution of your strength.

**NOTES.**

And Suetonius, in the life of Nero, *Denique histum (jus consepiri, nisi humili levique materia, neglexit. 48. Novendiales dissipare pulveres.*] Servius has given an excellent explication of this passage, in his remarks upon the verses of the fifth book of the *Aenid.*

*Præterea si nona diem mortalibus alium Extulerit.*

*Apud maiores (says he) ubi quis fuisse extinctus, ad domum suam referebatur; unde est,*

*Sedibus hunc refer ante suis, et condæ sepulchro.*

*Et illice septem erat diebus, octavo inveniantur, nono sepelievatur; unde Horatius, novendiales dissipare pulveres; unde etiam ludi qui in honorem mortuorum celebrantur,*

*Among our forefathers, when any one died, he was carried to his own house, where he was kept seven days; on the eighth he was burned, and on the ninth interred. This is the reason of Horace's using the expression, *novendiales dissipare pulveres*; and the public shows, which were instituted in honour of the dead, were also called *novendiales.* Horace, therefore, could not have reproached Canidia in a severer manner, than by telling her that she had the insolence to go and disturb the ashes of the dead the same day they were interred, and at a time when it was customary to pay them the highest respect.

*52. Fortis.*] Horace says that her accouchements or deliveries had not in the least diminished her strength, to make us understand that they were but feigned. Every word is full of satire and raillery.
CANIDIÆ RESPONSIO.

The ridicule of this answer consists in this, that Canidia takes in a literal sense all that Horace had said, and declares that her resentment against

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini pontifex venefici
Impunè ut urbem nomine impléris meo?
Quid proderit ditasse Pelignas anus
Velociusve miscuisses toxicum,
Si tardiora data te votis manent?
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas doloribus.
Optat quietem Pelopis infidus pater,
Egens benignæ Tantalus semper dapis;
Optat Prometheus obligatus aliti;
Optat supremo collocare Sisyphus
In monte saxum: sed vetant leges Jovis.
Voies modò altis desilire turbibus,
Modò ense pectus Norico recludere;
Frustraque vincla gutturi innectes tuo,
Fastidiosa tristis ægrimonya.

ORDO.

Quid fuudis preces auribus obseratis? Nep-
tunus hibernus non tundit saxa surdiora nu-
dis navitis alto salo.
Ut tu inultus riseris Cotyttia vulgata, sa-
rum liberi Cupidinis? Et tanquam pontifex
Esquilini venefici, ut impune impuleris ur-
bem nomine meo?
Quid proderit ditasse anus Pelignas, mis-
cuiisse toxicum velocius, si fata tardiora vo-
tis manent te?

Vita ingrata ducenda est tibi misero, in hoc,
Ut usque suppetas doloribus novis. Tantalus
infidus pater Pelopis, semper egens benignæ
dapis, optat quietem; Prometheus obligatus
aliti optat quietem; Sisyphus optat colloc-
are saxum in supremo monte: sed leges
Jovis vetant. Sic tu modo voves desilire tur-
ribus altis; modo recludere pectus ense No-
rico; tristisque ægromonia fastidiosa, frustra
inectes vincula gutturi tuo.

NOTES.

55. Neptunus alto tundit hibernus.] Here
is another instance of an epithet taken from
the circumstance of time, and applied to the
person. Neptunus hibernus tundit, for Nep-
tunus tundit hiberno tempore.

56. Ut tu riseris Cotyttia.] Cotys, or
Cotytto, was a goddess, whose worship first be-
gan in Thrace, passed into Phrygia, and then
ce into Greece. She was the goddess of
impurity and debauchery. She did not pro-
CANIDIA'S ANSWER.

him proceeded from his having divulged all her magical secrets, and the ceremonies practised by sorcerers in their nocturnal meetings.

Why do you lose time in making supplications to me who will not hear them? Rocks, battered by the stormy billows of a winter sea, are not more insensible to the cries of the shipwrecked mariners.

Do you expect to escape unpunished, after having ridiculed and divulged the ceremonies of Cotyttto, and the mysteries sacred to Cupid? And, as if you were the grand pontiff, do you think to sit judge of all the enchantments I exercise on the Esquiline mount, and expose me as a jest to all Rome, and I not resent it?

What will it avail you to have enriched all the Pelignian sorceresses, and to have composed the most ready and efficacious poisons, if you cannot prevent my prolonging your days beyond what you would wish?

Unhappy wretch! you must live even against your will, to suffer from day to day new torments. Tantalus, the perfidious father of Pelops, who always pines with a desire after the provisions which surround and fly from him, earnestly desires, as well as you, some respite: Prometheus, given as a prey to the vulture, longs to be delivered from it; and Sisyphus is earnest to rest on the top of the mountain the fatal stone which he has rolled for so many ages: but the decrees of Jupiter forbid. You, in like manner, wasted by an insupportable melancholy, shall sometimes attempt to throw yourself headlong from a lofty tower, sometimes to plunge a dagger into your breast, and sometimes to strangle yourself with a cord; but all in vain; for death will refuse to come to your assistance. Then

NOTES.

properly preside over the assemblies of the sorcerers; but as there were great irregularities and much licentiousness committed in these meetings, Horace, by a very severe stroke of satire, makes Canidia herself give them the name of Cotyttia. 58. Et Esquilini pontifex venefici.] This verse is somewhat difficult; to understand it properly, we must call to mind that the grand pontiff was arbiter and judge of all that concerned religion. Festus says, Maximus Pontifex dicitur, quod maximus rerum, quae

ad sacra et religiones pertinent, judex sit, vindictusque contumaciæ privatorum magistrum tuumque. In this verse of Horace the word tanquam must be supplied.

60. Pelignus anus.] The Peligni were neighbours to the Marsi; all that country was full of sorcerers and sorceresses. Horace had made use of their aid to oppose their enchantments to those of Canidia, and thus deliver himself from them.

65. Optat quietem.] In the prayers addressed by Horace to Canidia, he endeavours
Vectabor humeris tunc ego inimicis eques;  
Meæque terra cedet insolentia.  
An quæ movere cæræs imagines,  
(Ut ipse nosti curiosus) et polo  
Deripere lunam vocibus possum meis,  
Possum crematos excitare mortuos,  
Desiderique temperare polum;  
Plorem artis in te nil agentis exitum?

ORDO.

Tunc ego eques vectabor humeris inimicis;  
terraque cedet insolentia meæ.  
An ego plorem ego artis nil agentis exitum  
in te, quæ possum movere imagines cereas,  
(ut ipse curiosus nosti), et vocibus meis deri-  
pere lunam polo, quæ possum excitare mor-  
tuos crematos, polumque desiderii temperare?  

NOTES.

to move her by some examples of mildness  
and good-nature which he lays before her;  
and in the answer Canidia makes, she shows  
him, by some examples of a contrary nature,  
that he is to expect no favour from her. For,  
says she, Tantalus, Prometheus, Sisyphus,  
and many more unhappy wretches, wish, as  
well as you, to be delivered from their tor-  
ments; but this is a favour they can by no  
means obtain from the gods.

74. Vectabor humeris tunc ego.] Vectari  
humeris alicujus, was a phrase very familiar  
to the Greeks and Romans, and meant the  
same as to triumph over any one, to reduce  
him to servitude; and in this they imi-  
tated the Hebrews, who used, in the same  
sense, inequitare capiti alicujus.  

75. Meæque terra cedet insolentia.] She  
means, that she will render Horace so un-  
happy, as to become a dreadful example to
shall I have the pleasure of avenging myself of my enemies, and triumphing over them, and the whole earth shall submit to my irresistible power.

Do you imagine, poor mortal, that I who (as you yourself, led by your curiosity, have seen) can give motion to figures of wax, call down the moon from heaven by the force of my incantations, and re-animate the ashes of the dead; that I, who know so well to compose a potion of love from whose influence none can be exempt, shall have the mortification to see my art baffled, and have no effect upon you?

NOTES.

all men, and that the whole earth shall be thereby made to acknowledge her power. In-solentia, here, is a power which nothing can resist, which never had an equal.

79. Possum crematos excitare mortuos.] She adds crematos, the better to show her power and strength; for, to raise up a dead body was within the sphere of the meanest sorcerer, but to re-animate a body that had been reduced to ashes, required an extraordinary power, like that of Canidia.

81. Plorem artis in te nil agentis exitum?] It would be almost an endless task to read all that interpreters have said upon this verse, who have changed it after twenty different ways, without determining the true sense of it. Plorem artis, &c. word for word, “I should have cause to lament on account of my art, if it were not successful against thee.” We must either supply causa or ergo; as in Virgil,

Justitiae prius mirer, belline laborum?

“Shall I admire you most on account of your justice, or your glorious achievements?”
CARMEN SECULARE.

This poem was produced by order of Augustus, in the year of the city 736. It is in all respects the master-piece of Horace, and I question whether antiquity can furnish us with any thing so finished and complete. Carmen Seculare, says Julius Scaliger, doctum, plenum, tersum, laboratum. But in order to understand it thoroughly, and read it with pleasure, it is absolutely necessary to be acquainted with the origin, and all the ceremonies, of those secular games for which it was composed. The Romans had a very great veneration for the Sibylline oracles, of which the Decemviri, afterwards the Quindecimviri, were keepers. When any signal misfortune happened to the republic, the senate commanded the Decemviri to consult these writings. The Decemviri religiously executed the order, and made their report to the senate, who decreed sacrifices and ceremonies.

In these sacred writings there was one famous prophecy to this effect: that if the Romans, at the beginning of every age, should hold solemn games in the Campus Martius, to the honour of Pluto, Proserpine, Juno, Apollo, Diana, Ceres, and the Parcae, or Three Fatal Sisters, their city should ever flourish, and all nations be subjected to their dominion. They were very ready to obey the oracle, and in all ceremonies used on that occasion, conformed themselves to its direction. The whole manner of the solemnity was as follows: In the first place the heralds received orders to make an invitation to the whole world to come to a feast which they had never seen before, and should never see again. Some few days before the beginning of the games, the Quindecimviri, taking their seats in the Capitol, and in the Palatine temple, distributed among the people purifying compositions, as flambeaux, brimstone, and sulphur. Hence the people passed on to Diana's
temple on the Aventine mountain, carrying wheat, barley, and beans, as offerings; and after this they spent whole nights in devotion to the Destinies. At length, when the time of the games actually arrived, which continued three days and three nights, the people assembled in the Campus Martius, and sacrificed to Jupiter, Juno, Apollo, Latona, Diana, the Parcae, Ceres, Pluto, and Proserpine. On the first night of the feast, the emperor, accompanied by the Quindecimviri, commanded three altars to be raised on the bank of the Tiber, which they sprinkled with the blood of three lambs, and then proceeded to burn the offerings and the victims. After this, they marked out a space which served for a theatre, being illuminated with an innumerable multitude of flambeaux and fires; here they sang certain hymns composed on this occasion, and celebrated all kinds of sports. On the day after, when they had been at the Capitol to offer the victims, they returned to the Campus Martius, and held sports to the honour of Apollo and Diana. This lasted till the next day, when the noble matrons, at the hour appointed by the oracle, went to the Capitol to sing hymns to Jupiter. On the third day, twenty-seven young boys, and as many girls, sang, in the temple of Palatine Apollo, hymns and verses in Greek and Latin, to recommend the city to the protection of those deities, whom they designed particularly to honour by their sacrifices. The present poem was written for this last day. Before it was sung, Horace wrote two odes to exhort the choral officiators to acquit themselves well in the part they were to act, and to entreat Apollo to hear their prayers, and do honour to his verse. The first is the twelfth of Book first, and the other the sixth of Book fourth. Horace was at this time in the forty-ninth year of his age.
Chorus Puerorum et Puellarum.

**Phœbe, sylvarumque potens Diana,**
Lucidum cœli decus, ò colendi
Semper, et culti, date quæ precamur
Tempore sacro;
Quo Sibyllini monuere versus,
Virgines lectas puerosque castos,
Dis, quibus septem placuere colles,
Dicere carmen.

**Notes.**

1. *Phœbe, sylvarumque potens Diana.* These hymns which were sung on the third day, began always with an invocation of Apollo and Diana, because they were sung in their temple. Apollo and Diana were *Averraci,* gods who averted calamities, whence they were addressed in these hymns.

4. *Tempore sacro.* He calls this a sacred time, not only on account of the feasts and sacrifices which were made to the gods, but chiefly because the Romans had a particular veneration for the beginning of the age, which always happened in the beginning of the twenty-third *lustrum,* and of the sixth Roman period, which consisted of twenty-two years, at which time the year recommenced with the sun, and the first day of the *lustrum* was found to be the same with that on which the *lustra* had been instituted. This time was to them therefore truly sacred.

5. *Quo Sibyllini monuere versus.* The ancient books of the Sibyls, which were bought by Tarquin the Proud, were burned in the time of Sylla. Yet there were others of their inspired writings, or at least copies or extracts of them, (collected in Greece and other parts, upon a special search made by order of the senate,) which were kept with the same care as the former. The writings became so numerous, and were so filled with
The Chorus of Youths and Virgins.

Phoebus, and thou Diana, guardian of the woods, bright ornaments of heaven, powerful deities, who always will be adored, and always have been, grant us what we ask on this solemn occasion, when, by the order of the Sibyls, two choirs of select virgins and chaste youths sing new songs to the tutelar gods of our city erected on seven hills.

The Chorus of Youths.

Gracious Sun, who, when you appear in your bright chariot, give us day, and by your absence deprive us of it; who, at your rising, seem always different, and yet the same, may you no where in your whole course behold a greater or more flourishing city than Rome.

NOTES:

superstition and falsehood, that Augustus, to put a stop to the folly and madness of the people, who gave readily into all their novelties, was obliged to make a select collection. He ordered above two thousand volumes to be burned, and retained only such as bore the true character of the Sibyls. He enclosed them in two coffers of gold, and placed them under the pedestal of the statue of Palatine Apollo. These are the books of which Horace here speaks, and which he calls verses, because they were written in hexameters.

6. Virgines lectas puerosque castos.] They were children of the first quality: and it was required that they should have both father and mother alive. For this reason they were called, by the Romans, Patrimi Matrimi. This scruple proceeded from the aversion they had to every thing: they thought unlucky, or a bad augury; and as they were persuaded that Apollo and Diana were the causes of all the deaths which happened, they thought it criminal to present a child whose father or mother they had killed.

9. Alme Sol.] The god whom he had before called Phoebus, here he calls Sol, and Apollo in the thirty-fourth verse; for Apollo, Phoebus, and the Sun, have been always looked upon as the same god, although in certain respects different functions are frequently attributed to them; but the reason of Horace's changing the name is, that it was a superstitious custom among the heathens, in their hymns, to give the gods all their different names, for fear of omitting any thing that might be more agreeable. In this piece the boys call the son of Latona, Phoebus, Alme Sol, Apollo, Augur, decorus arcus,接受us novem Camenis; and the girls call the sister of this god Ilithyia, Lucina, Genitalis, Sidorum Regina, Diana, and Luna.

10. Aliusque et idem nasceres.] It is impossible that any thing should be more happily expressed, or serve more admirably to denote the property of the day, which, indeed, is in appearance always the same, although, by the motion of the sun, days different in number are constituted; for the present day is not the same with the preceding; and thus it is that months and years are made up.
Chorus Puellarum.

Rite maturos aperi re partus
Lenis Ilithyia, tuere matres;
Sive tū Lucina probas vocari,
Seu Genitalis.

Divae, producas sobolem; Patrumque
Prosperes decreta super jugandis
Feminis, prolisque nova feraci
Lege maritā.

Chorus Puerorum et Puellarum.

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque gratā
Nocte frequentes.

ORDO.

Chorus Puellarum.

O Ilithyia, rite lenis aperi re partus maturos, tuere matres, sive tū probas vocari Lucina, seu Genitalis. O Divae, producas sobolem, prosperesque decreta Patrum super fe-

minis jugandis, legeque marita feraci proli-
nove.

Chorus Puerorum et Puellarum.

Ut orbis certus per decies undenos annos re-
ferat cantus, ludosque frequentes ter die claro,

NOTES.

13. Rite maturos aperi re partus lenis Ilithyia.] The goddess Ilithyia is the same with Diana, who presided over women in childbirth, and was adored under the names of Lucina, Ilithyia, and Genitalis. See Ode twenty-second, Book third. Ilithyia lenis aperi re, for Ilithyia qua leniter aperi.

15. Sive tū Lucina probas vocari.] This is taken from the solemn custom of invoca-
tions, in which, out of fear that they might not address the gods by the names they were best pleased with, it was usual to say, "Or whether you rather choose to be addressed "by such and such a name;" or, as Catullus says to Diana, Sis quocunque seneta nomine.

17. Patrumque prosperes decreta.] He says decreta patrum, because, when the prince wished to enact a law, he spoke of it to the senate, and if the senate found the thing just, it was proposed to the people, whose suffrages were indispensably requisite before it could be established as a law.

18. Super jugandis feminis.] Horace speaks here rather of women than men, be-
cause he addresses Ilithyia, or the Moon, who had a particular care of married women, as Apollo had of the men. Moreover, the law of which mention is here made, chiefly favoured the women; for, among other articles, it was permitted, that not only the commons, but even the patricians, the senators only excepted, might espouse freedwomen, or the daughters of freed-women.

19. Prolisque novae feraci lege maritā.] Theodorus Marcilius, Torre nius, and M. Le
**HORACE’S SECULAR POEM.**

**The Chorus of Virgins.**

Good Iliithyia, who presidest over births, whether thou art pleased to be called by the name of Lucina, or that of Genitalis, take care of our teeming dames. Kind goddess, give a numerous offspring to the Romans, and bless the decree of the senate in favour of marriage, which we hope will prove a fruitful supply of subjects to the state.

**The Chorus of Youths and Virgins.**

May the stated revolution of one hundred and ten years renew these songs and these solemn games, which we celebrate with so much pomp and devotion three bright days and three agreeable

**NOTES.**

Fevre, have very well remarked, that lex marita is not here the same with lex Julia Poppaea (Augustus not publishing this law till towards the end of his reign, seventeen years after Horace's death), but lex Julia de maritandis ordinibus. This law was enacted by Augustus a few months before Horace composed this poem; and the poet took care not to omit a circumstance so proper to enter into a hymn addressed to the gods for the prosperity of the empire, as this law was expressly made to promote and encourage marriage, the source of life.

21. Certus undenos decies per annos.] This is the true reading, and not certus ut denos, &c. for the secular games were not celebrated at the end of every hundred years, as some learned men have imagined, but at the end of every hundred and ten years, undenos decies per annos. This appears by the law itself, to which they owe their rise, I mean, by the Sibylline oracle, which begins with these words; "When an age, which is the longest measure of the life of man, and which takes in the space of a hundred and ten years," This may be farther evinced by observing the different periods in which these games were celebrated.

The first were held in the year of the city 297, under the consulship of M. Valerius and Sp. Virginian; the second in 407, when Valerius Corvinus and Petilius were consuls; the third in 517, under the consulship of Lentulus and Varus; the fourth in 627, in the consulate of Emilius Lepidus and Aurelius Orestes; and the fifth, which were under Augustus, were held in 736, Furnius and Sillaus being consuls.

Any one that will be at the trouble to compute, will find that there have always been about one hundred and ten years between every two times of celebration; and this could not happen otherwise, because it was always at the beginning of the twenty-third lustrum, as I have already taken notice on the fourth verse. The successors of Augustus did not observe this space of time in the celebration of these games, which were entirely abolished under Constantine and Constantius. And Zosimus makes no scruple to attribute the fall of the Roman empire to this omission.

22. Ter die clara, totiesque gratâ.] The secular games continued three days and three nights. Besides that the number three was mysterious, I farther imagine that this institution had an allusion to the triplcity of Phœbus, of Diana, and the Destinies.
Vosque veraces cecinisse Parcae,  
Quod semel dictum est, stabilisque rerum  
Terminus servet, bona jam peractis  
Jungite fata.

Chorus Puerorum.

Condito mitis placidusque telo,  
Supplices audi pueros, Apollo :

Chorus Puellarum.

Siderum regina bicornis audi,  
Luna, puellas.

NOTES.

25. Vosque veraces cecinisse Parcae.] After Ilithyia, or Diana, who presides over women in childbed, Horace addresses the Destinies, because they assisted Diana in this office. The reason is evident. The Sibyls had expressly ordered that sacrifices should be offered to them the first night. Nor quando supervenit, sole abscondente suam lucem, sacrificato omnium genetricibus Par- cibus agnos et capras.

26. Quod semel dictum est, stabilisque.] This passage is very difficult, nor is what interpreters have said upon it at all satisfactory. What appears to me most reasonable is this; Quod semel dictum est, is a periphrasis to express truth itself, which is always unchangeably the same. Instead therefore of saying, that the prophecies and decrees of the Destinies are irrevocable, he says, "That they

"sing truly what is never said but once;" that is, what they sing is invariable, and subject to no change. Cicero says of Caesar in much the same manner; Eum facile exoravi, Caesar, tum semel exorari soles; that is, when he once granted a pardon, there was no ground to apprehend that he would change his mind; and it was not necessary to apply to him a second time for the same favour. Quod semel dictum est, is properly the same with futum constans irrevocabili. For the laws of Providence have been but once made and proclaimed, nor are they capable of change.

29. Fertilis frugum.] These four lines are incomparable: and, in them the poet gives an admirable description of what in Ode fifth, Book fourth, he calls alma faustitas, which is the bounty of the gods. The first two
nights. And ye fatal Sisters, whose prophecies are ever true, and whose decrees, always irrevocable, never fail to have the effect that ye designed, add happy times to those ye have had the goodness already to grant us; that the earth, abounding with fruits and cattle, may present Ceres with a crown of golden ears of corn, and that the tender brood of our herds may have wholesome water to drink, and a temperate air to breathe in.

The Chorus of Youths.

Apollo, be so good and gracious as to sliethe your deadly arrows, unbend your bow, and vouchsafe to hear the desires of thy suppliant youths.

The Chorus of Virgins.

Diana, queen of the stars, who appearest beautiful with thy crescent, favourably hear the prayers of thy virgins.

NOTES.

verses are to ward off famine, and the two others to ward off the plague and mortality: and this was what they usually desired of the gods in the secular poems. It is for the same reason that in Ode twenty-first, Book first, Horace says to the choral youths and virgins,

Hic bellum lacrymosum, hic miseram fumem, Pestemique, à populo et princepe Cæsare, in Persas atque Britannis Vestra motus agit prince.

31. Nutrient fetus.] The petitions Horace puts up here, that the earth may offer to Ceres a crown of the ears of corn, that wholesome waters and a salutary air may nourish the young of the flocks, and make them grow; put it beyond all question that these secular games of Augustus were celebrated according to ancient custom during the feasts called Patilia, about the end of April.

32. Condito mitis placidusque telo.] This is imitated from Homer, who says, that when Apollo bends his bow, he sends a contagion. The reader may consult the remarks upon these lines of the tenth ode of Book second,

—Neque semper arcum Tendit Apollo;

And those of Servius upon the 188th verse of the third book of the Æneid,

Corrupto cali tractu.

The prayer of Horace to Apollo ought to be explained according to this sentiment; for, in any other sense, the arrows of that god are far from being dangerous; on the contrary, they often bring safety and health into the places where they come; which contrariety is owing to this, that a contagion is sometimes occasioned by an excessive moistness in the air, and this last is dissipated by the sun.

33. Audí, Luna, puellas.] Care has been taken to distinguish the two choruses, and to mark when they speak together, and when they speak one after the other; for the choruses were separated by the express command of the oracle; "Let the virgins make a distinct chorus by themselves, and the youths another." This distinction adds great light to the poem.
Chorus Puerorum et Puellarum.

Roma si vestrum est opus, Iliaque
Litus Etruscam tenuere turmae,
Jussa pars mutare lares et urbem
  Sospite cursu;
Cui per ardentem sine fraude Trojam
Castus Æneas patriæ superstes
Liberum munivit iter, daturus
  Plura relictis;
Dī probos mores docili juventae,
Dī senectuti placidæ quietem,
Romulæ genti date remque, prolemque,
  Et decus omne.
Quique vos bobus veneratur albis,
Clarus Anchisæ Venerisque sanguis,
Imperet bellante prior; jacentem
  Lenis in hostem.
Jam mari terrâque manus potentes
Medus, Albanæque timet secures:
Jam Scythæ responsa petunt, superbi
  Nuper et Indi.
Jam fides, et pax, et honor, pudorque
Priscus, et neglecta redire virtus
Audet; appare turbe at pleno
  Copia cornu.

ORDO.

Chorus Puerorum et Puellarum.

Si Roma est vestrum opus, turmaeque Ilia
  tenuere litus Etruscam sospite cursu, pars
jussa mutare lares et urbem, cui castus Æneas,
  superstes patriæ, sine fraude munivit iter
liberum per ardentem Trojam, daturus plura
relictis; Dii date mores probos juventae docili,
Dii date quietem placidæ senectuti,
remque, prolemque, et cæne decus Romule

NOTES.

37. Roma si vestrum est opus.] Rome may be said to be the work of Apollo, because it was a colony of Troy, of which Apollo was the founder, and because the Trojans settled in Italy, and founded Rome, by his express order.

41. Cui per ardentem sine fraude Trojam.] Servius explains this passage in his remarks upon the first book of the Æneid, and says, that Horace here adds the words sine fraude, to vindicate Æneas from the reproach cast upon him, of betraying his country to save himself. But that learned grammarian is certainly very much deceived. Horace was too wise and discreet to renew in the minds of his countrymen a suspicion of that nature
The Chorus of Youths and Virgins.

Powerful deities, as Rome is the work of your hands; as, in obedience to your oracles, the Trojan troops landed on the Tuscan shore, under the conduct of pious Æneas, who brought them safely through the flames of Troy, to put them in possession of an empire more flourishing than that which they had left, inspire our docile youth with virtuous principles. Grant to our aged a retired and pleasing rest, and to the Romans in general a numerous offspring with riches and honour.

Above all, ye gods, may our great prince, the illustrious descendant of Venus and Anchises, who now offers on your altars a sacrifice of white bulls, ever reign over us, triumphing over his enemies, and pardoning those who submit to his mercy. The Mede is already alarmed at our power by sea and land, and dreads the Roman arms. The Scythians, and Indians, who were but lately so very haughty, now obey our orders with entire submission. Now sincerity, and peace, and honour, ancient modesty, and virtue long neglected, dare show their heads again; and rich Plenty pours on us her rich store from her bountiful horn.

NOTES.

45. *Di probos mores docili juventae.*] These four lines appear to me admirable, and full of a decorum and comeliness that can never be enough commended. What we ought chiefly to beg of heaven for the youth, is probity and good manners; for old age, quiet and repose; but as for what we commonly call glory and prosperity, or a flourishing state, this should be asked for the people in general, and the whole empire.

49. *Quique vos bovis veneratur albis.*] It appears, by this passage, that at the singing this hymn the emperor was present in person, and offered a sacrifice of white bulls to Apollo, Diana, and Jupiter; the ceremony concluded with the sacrifice and singing of this hymn. The emperor was at the head of the Quindecimviri who offered this sacrifice; or we may rather suppose that he was himself one of the Quindecimviri, as is evident from a medal, where may be seen the head of this prince, with these words, *Augustus Tr. Pot. IX.* and on the reverse a pillar, with this inscription, *Imp. Cæs. Aug. Lud. Sac.* on the right and left of the pillar, *XV. S. F.* that is, *Quindecimviris sacris facundis.*

54. *Albanas secures.*] The Roman power. Rome; which was at first a colony of Alba, afterwards gave law to that city. Tullus Hostilius caused it to be destroyed, transferring the inhabitants to Rome, and incorporating the nobles with the senate.

57. *Pudor priscus.*] The laws established by Augustus for the celebration of these secular games, furnished a striking example of his attention to the regulation of manners. According to Suetonius, he forbade the youth of either sex to appear at these nocturnal ceremonies, unless accompanied by one of their parents, who might have a close eye over them, and be responsible for their con-
Q. HORTATII CARMEN SECULARE.

Chorus Puerorum.

Aurum, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis,
Qui salutaris levat arte fessos
Corporis artus;
Si Palatinas videt æquus arces,
Remque Romanam. Latiumque felix,
Alterum in lustrum, meliusque semper
Prooroget ævum.

Chorus Puellarum.

Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Chorus Puerorum et Puellarum.

Haec Jovem sentire, Deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae,
Dicere laudes.

ORDO.

Chorus Puerorum.

Oramus, ut Phoebus augur, et decorus
arcu fulgente, acceptusque novem Camenis,
qui arte salutari levat fessos artus corporis,
si æquus videt arces Palatinas, provoget
remque Romanam, Latiumque felix, in alte-
rum lustrum, ævumque semper melius.

Chorus Puellarum.

Dianaque, quæ tenet Aventinum Algi-

NOTES.

duct. But the poet had moreover in his eye
the laws enacted by Augustus in the pre-
ceding year, de pudicitia, de maritandis or-
dinis, &c.
65. Si Palatinas videt æquus arces.] Ho-
race says here Palatinas arces, because this
hymn was sung in the temple of Palatine
Apollo, which had been consecrated to him
by Augustus.
66. Alterum in lustrum.] Lustrum is here
the same with ævum in the following verse.
67. Alterum in lustrum, to the coming of another
age. For the age began with the twenty-
third lustrum, which was the most solemn
of all. Martial for this reason calls it ingens
lustrum in the first epigram of his fourth
book.
68. Meliusque semper provoget ævum.] This is taken from the form of prayer used
on these occasions, Ut Dii populi Romanj
res maiiores amplioresque facerent.
69. Aventinum.] Aventinus, the third
HORACE'S SECULAR POEM.

The Chorus of Youths.

May Phœbus, the god of auguries, who, graced with a shining bow, is so agreeable to the nine Muses, and, by his salutary art, raises the languid, and renews their strength, if with a favourable eye he views these stately buildings of mount Palatine, where we adore his divinity, preserve the empire in this flourishing state to another age, and, if it is possible, add from age to age something to its grandeur!

The Chorus of Virgins.

And thou, Diana, who art adored on the sacred hills of Aventine and Algidus, hear the prayers of the fifteen priests, and give a gracious ear to the requests of these youths.

The Chorus of Youths and Virgins.

We, who have been chosen and taught thus to sing the praises of Phœbus and Diana on this solemn festival, return home with assured hope that Jupiter, and all the other gods whom we have invoked, will grant to the empire all the favours we have requested of them.

NOTES.

king of Alba, and successor of Romulus Silvius, gave his name to the mountain in which he was interred, and which was afterwards enclosed within the walls of Rome. The Tiber watered the foot of this mountain, which was separated from the rest by a marsh. Some pretend that the Latin name of this mountain came from the Sabines, who brought it with them to Rome, to preserve the name of the province they had quitted, which was called Aventinus Pagus, from the river Avens running through it.

70. Quindecim virorum.] The oracles of the Sibyls which concerned the Roman empire, were ancienly put in a coffer, deposited under ground in the Capitol, and committed to the care of two priests, who were called Duumviri Sacrorum. Their principal employment was to consult these books in the pressing exigencies of the state, which was to be done only by the express order of the senate. In 388, eight more were added to the first two, and afterwards the number was increased by Sylla to fifteen. The Capitol being burnt in 671, these books of the Sibyls perished in the flames. Sylla rebuilt the Capitol, and the senate sent three deputies into Ionia, to collect all that they could of the writings of the Sibyls. These were preserved with the same veneration as the former till the time of Honorius, under whom they were burnt by Stilico at the command of that emperor.

74. Spem bonam certamque.] The hope here spoken of was this, that these games had been celebrated with great pomp and solemnity, and with formalities exactly agreeable to the command of the oracle; for it was on these conditions the Sibyl had promised that the Roman empire should always flourish.

END OF THE FIRST VOLUME.

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